APPLICATION OF INTERACTIVE FORMS AND METHODS IN THE PROCESS OF DEVELOPMENT OF MUSICAL AND AESTHETIC CULTURE OF SCHOOLCHILDREN IN THE CONDITIONS OF CHILDREN'S MUSIC SCHOOL

Abstract. The article examines the problem of developing the musical and aesthetic culture of schoolchildren in the conditions of a children's music school. In this aspect, the author emphasises the need to introduce interactive forms and methods of teaching into the educational process. The loss and sometimes complete disinterest of students in the main forms of education leads to a decrease in the effectiveness of learning and often prevents modern children from achieving the planned learning outcomes, including in out-of-school art education. Therefore, the activity supported by the purposeful actions of the teacher in the process of musical education of a child can be considered the basis of effective learning.

Professionally "induced" and supported activity is associated with a high level of student motivation, a conscious need to acquire, master and apply musical knowledge and practical skills, the effectiveness of the learning process and full development. The child's activity in the learning process requires special pedagogical efforts, effective purposefulness of pedagogical activity, organisation of aesthetic, educational and educational environment and appropriate pedagogical technologies.

In the author's opinion, one of the most effective and promising pedagogical technologies is the so-called game technology, which is aimed at activating and intensifying students' activities through play. Their most important task is to make the learning process more interesting and attractive for children through play, to teach them to apply the acquired knowledge and practical skills to solve problems of different levels of complexity, and thus to ensure active learning of students, developing their ability to overcome difficulties in learning through play. It is well known that game technologies are popular among teachers of additional education and are used in a wide range of pedagogical practices for all age groups of children and at all levels of modern education.

Keywords: musical and aesthetic culture, interactive forms and methods of teaching, out-of-school art education, pupils of children's music school, musical training.
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ЗАСТОСУВАННЯ ІНТЕРАКТИВНИХ ФОРМ І МЕТОДІВ У ПРОЦЕСІ РОЗВИТКУ МУЗИЧНО-ЕСТЕТИЧНОЇ КУЛЬТУРИ ШКОЛЯРІВ В УМОВАХ ДИТЯЧОЇ МУЗИЧНОЇ ШКОЛИ

Анотація. У статті досліджується проблема розвитку музично-естетичної культури школярів в умовах дитячої музичної школи. В даному аспекті автор наголошує на необхідності введення в навчально-виховних процеси інтерактивних форм і методів навчання. Втрата, а іноді й повна незацікавленість учнів в основних формах навчання призводить до зниження ефективності навчання і часто заважає сучасним дітям досягти запланованих результатів навчання, в тому числі й у позашкільній мистецькій освіті. Відтак, активність, що підтримується цілеспрямованими діями вчителя в процесі музичного виховання дитини, можна вважати основою ефективного навчання.

Професійно «викликана» і підтримувана активність пов’язана з високим рівнем мотивації учнів, усвідомленою потребою набувати, засвоювати і застосовувати музичні знання і практичні навички, ефективністю процесу навчання і повноцінним розвитком. Активність дитини в процесі навчання вимагає спеціальних педагогічних зусиль, ефективної цілеспрямованості педагогічної діяльності, організації естетичного, виховного та освітнього середовища і відповідних педагогічних технологій.

На думку автора, одними з найбільш ефективних і перспективних педагогічних технологій є так звані ігрові технології, які спрямовані на активізацію та інтенсифікацію діяльності учнів через гру. Їх найважливіше завдання – через гру зробити процес навчання більш цікавим і привабливим для дітей, навчити їх застосовувати набуті знання і практичні навички для вирішення завдань різного рівня складності, і таким чином забезпечити активне навчання школярів, розвиваючи в них здатність долати труднощі в навчанні через гру. Загальновідомо, що ігрові технології користуються популярністю серед педагогів додаткової освіти і використовуються в широкому спектрі педагогічних практик для всіх вікових категорій дітей і на всіх рівнях сучасної освіти.

Ключові слова: музично-естетична культура, інтерактивні форми і методи навчання, позашкільна мистецька освіта, учні дитячої музичної школи, музична підготовка.

Formulation of the problem. The problem of education has been an urgent issue for pedagogical science throughout the history of its existence, and it remains...
relevant today. Social, economic, and cultural changes in Russian and global society pose new challenges to pedagogy, forcing it to change and transform. Musical and aesthetic education in this context plays the role of an integral component of all pedagogical action aimed at the modern child: music education is an element of holistic pedagogical work.

Musical and aesthetic education of schoolchildren is one of the most urgent tasks of modern education. Today, there is an urgent need to develop the artistic element in the overall system of educational space. Improvement of aesthetic culture, development of creative abilities, formation of self-education and self-improvement skills - all these priorities clearly define and direct the pedagogical vector of work at music lessons in a children's music school.

**Analysis of recent research and publications.** The national pedagogical science contains a number of studies on the development of pupils' musical culture (A. Lavrentiev; O. Lobova; O. Negrebetska, etc.) and, more narrowly, on musical aesthetic culture (V. Mishedchenko; H. Padalka; O. Saporzhnyk; O. Syroyizhko; A. Chernysheva; S. Streml; O. Shcholokova, etc.)

A number of works are devoted to the problems of developing the musical culture of schoolchildren in the process of general music education (O. Lobova; O. Negrebetska, etc.); musical culture of higher art education students N. Buts; A. Lavrentiev, etc. However, the issue of developing the musical and aesthetic culture of children's music school students has not been adequately covered.

**The purpose of the article** – to investigate the effectiveness of the use of interactive forms and methods in the process of developing the musical and aesthetic culture of schoolchildren in the educational environment of a children's music school.

**Presenting main material.** The use of not only traditional, proven methods, but also new, interesting forms of organizing lessons and musical activities is a powerful stimulus for awakening children's cognitive activity and increasing their interest in learning in general. As the research work has shown, their systematic use increased motivation to learn and study, expanded the range of specific knowledge in the field of music and improved the necessary practical skills.

Among the interactive forms of work, we note those that, in our opinion, are most attractive to children, contributed to their motivation to develop musical and aesthetic culture and learning in general:

— music-art projects;
— creative debates;
— musical and historical reconstructions;
— quests.

Let's consider these forms of learning and activity in more detail.

Music-art projects are one of the most popular forms of joint musical and creative activities of students and teachers in modern educational practice, both within the framework of general education of children and in the framework of
additional education. A music-art project is a set of purposeful, specially organized, interconnected activities of a teacher and students aimed at solving a specific or posed problem in the field of music that is interesting, personally meaningful and exciting for children. The result of such a project can be a presentation, poster, album, etc., including a virtual one, which reflects all aspects of the subject (topic) under discussion to the fullest extent possible.

Such a project, dedicated to any issue in the field of music, combined traditional means and modern information and communication technologies. At the same time, the project synthesized and incorporated other art forms, showing the art of music through or with the help of other art forms. Preparing such a project required students to carefully search for the necessary information, including using educational resources on the Internet, selecting and sorting the data they found. In the course of the project, teenagers learned not only to competently present all the necessary and found information, but also to think through the sequence and logic of the presentation.

They were asked to find their own original composition of all the material, its form and presentation. This form of work is in many ways similar to the research one, as it involved certain stages of the actual content of the project. It included the actual search and formulation of any problem relevant to musical art, the actual goal of the project and the establishment of specific «steps» or tasks leading to the achievement of the planned goal, as well as the search for possible solutions to the problem. Next came the search and research, collection and selection of all the necessary information, and presentation of the results of the work done in the form of a specific product.

This type of musical project activity allowed to realize and link different types of activities of teenagers:
— studying special music literature;
— familiarization with the history of music;
— selection and careful selection of necessary and high-quality artistic illustrations;
— think over and design a computer presentation that corresponds to the topic of the project;
— planning a short speech at the final defense of the project;
— including music in the project presentation, i.e. excerpts from musical pieces.

Of course, the preparation of the music and art project required a lot of time and a significant amount of independent work by teenagers, as well as their activity, initiative and ingenuity. At the same time, this diverse and rather complex activity developed students' cognitive abilities, created a basis for critical thinking, and contributed to the intensive development of creative abilities. It should be emphasized that in the course of the project work, the process of creating an original product of students' independent creative activity, which upon completion was the
result of intense intellectual and emotional expression of each of the project participants, was carried out gradually, if necessary, with the help of a teacher.

All the work on the music and art project was carried out individually, in groups or collectively, depending on the level of students' training. The collective form of work of the students in the project should be especially noted, since the joint creation of a creative product was an invaluable experience for children communicative creative communication, cooperation, co-creation, despite the disputes and disagreements that sometimes arose, etc. To give an example of the topics offered to teenagers, here are some titles of music-art projects: «Christmas Kaleidoscope»; «Formation of Different Types of Orchestra»; «Instruments of the Ancients, Middle Ages and Renaissance»; «Cinema and Music»; «Dance Scenes in Opera», etc.

Creative debates. This form, quite well-known in the practice of modern school education, is a free exchange of opinions between students, a reasoned argument between several children or groups of children on the same issue or problem directly related to the life and work of a domestic and/or foreign composer, a certain period, style or direction. Each participant in the creative debate under the guidance of a teacher had to have his or her own opinion on the issue or problem under discussion, proposed by the teacher, the children or collectively. It was important for us that each participant in the creative debate was able to consistently and clearly state their position and opinion, citing the necessary facts, arguments and, where appropriate, evidence. During a creative debate, participants could come to a common opinion, agree with someone's position, or take a fundamentally different position, supported by any strong arguments they deemed necessary.

One of the characteristics of adolescent children is their willingness to express their own views, demonstrate their knowledge, argue and defend their position and opinion. At the same time, adolescents who do not have sufficient experience in arguing their own views on a particular issue often fail to achieve the desired result because they do not yet know how to consistently demonstrate the benefits, prove, justify their position and critically reflect on it. In this case, it was the creative debate in the process of collective discussion of various issues and problems, assumptions, and proposals in the field of music that helped teach young people the skills of conducting and managing a discussion, and made it possible and ensured the formation of the ability to defend their own position on the issue under study, to use convincing evidence and arguments.

The topic of the creative debate was usually offered to students in advance so that all participants had equal time to prepare. Here are some examples of topics for creative debates offered to students:

— «Is Beethoven a classic or a romantic?»
— «Seasons in music: sound image or emotions»;
— «Sacred music – an element of worship or a work of art?». 
The debates were held in public. A poster (announcement, announcement, etc.) was posted in advance, announcing the debate and inviting the selected category of students. This is necessary to ensure that the so-called third party (spectators and listeners), who are important for the debate, are informed in advance about the event. During a creative debate, the teacher performs a number of functions, including organizational and preparatory, as well as corrective and controlling functions.

The creative debates had a fairly clear structure and a strict time limit, which was controlled by the teacher. At the same time, the total debate time did not exceed one lesson. The creative debate consisted of four parts:

— a brief presentation of the position of the participant(s);
— «undermining» the position of the opposing side with questions, certain facts, arguments, etc. and trying to convince them of the exceptional correctness of their position;
— summarizing the presentation of each party, accepting or rejecting the position of the «opposing party»;
— a general summary of the creative debate by the teacher, including the position of the «third party».

In general, the result of the creative debate was a generalized, comprehensive, «new» understanding of the topic under discussion for teenagers. This was the most important role of the teacher who conducted the creative debate.

We would like to emphasize that creative debates were not limited to leading participants to a predictable result - the only correct answer or the only solution to a problem. In its most general form, a creative debate is a search for truth in the art of music using possible arguments and discussing different positions. In the modern musical world, as an integral part of the world surrounding a teenager, the ability and opportunity to convincingly defend one's own position and opinion, to express oneself clearly and understandably without showing disrespect for a person with a different opinion, becomes a necessary and important quality for both a teenager and an adult.

Musical and historical reconstructions. One of the meanings of the word «reconstruction» is interpreted as «restoration of something on the basis of preserved remains, descriptions» [5]. This form is now increasingly used when working with children to familiarize them with the history and national traditions of our country, to «immerse» the younger generation in the culture and life of the past. Familiarization with important historical and cultural events of particular significance has a direct and powerful impact on children and helps to foster a respectful and reverent attitude towards the past of their nation. Such historical reconstructions recreate the way of life, the general historical situation, and allow participants to feel the "breath" of time, its spiritual and moral values, and aesthetic ideals. For such reconstructions, not only publicly available sources in the form of books, electronic educational resources, etc. are used, but also authentic historical documents, archival materials, and written testimonies of the protagonists of certain
events and phenomena of musical life that have survived to this day. It is clear that the participation of modern teenagers in such events has a profound impact, allowing children to truly «live» the event, to understand all the actions of the heroes and «anti-heroes» of musical works.

For the practice of additional music education, musical and historical reconstructions, like historical reconstructions, require extensive preparation, are time-consuming and labor-intensive on the part of the teacher. At the same time, they are very effective as one of the modern forms of activity and in terms of their impact on children. This form makes it possible to involve all students without exception, regardless of the degree of development of special musical talent, and thus find a place for each teenager according to his or her hobbies, interests and needs.

Under the teacher's guidance, the children explored the historical period in which the piece of music was written, tried to reconstruct and imagine the social and musical environment of the time, its flavor and specificity, and got to know the composer's environment, his friends, ideological opponents, etc. Within the framework of the scenario developed by the teacher and throughout the lesson, teenagers had the opportunity to independently assign roles, perform small excerpts or fragments of works, quote individual thoughts of the composer, etc. All of this stimulated the development of students' creative abilities, filled the learning process with emotion, and made it meaningful and attractive to the participants of the experiment.

The pedagogical and educational significance of musical and historical reconstructions, especially as final, summative lessons, can hardly be overestimated. It should also be noted that it is in this form that the effectiveness of the teacher's system of pedagogical actions in the field of musical and aesthetic development of adolescents is most strongly and significantly manifested. In the process of preparing and conducting musical and historical reconstructions, children's knowledge of the content of the subject under study was deepened, research activities were intensified, and space was created for the creative realization of their own ideas.

Here are examples of the topics of musical and historical reconstructions offered to the participants of the experiment: «The Era of Romanticism in Ukrainian Music»; «Evening of Ukrainian Folk Song»; «Visiting Mykola Lysenko»; «Masters of Organ Music»; «Harpischord as a Symbol of Time»; «Schubertiads», etc. During the final lessons in the form of musical and historical reconstructions, students formed a holistic impression of the era under study or a specific historical period, and thanks to the «emotional coloring» of the lessons, they better remembered all the biographical facts, events, prominent personalities of the period, etc.

Quest. The word quest itself, which comes from the English word «search», means «adventure game», which has a special scenario, specific rules and tasks, the mandatory observance of which, with consistent implementation, leads to a natural outcome, where the purpose of the whole game is revealed. Initially, the quest was
one of the main genres of computer games, and was an interactive story, among the most important elements of which were the actual story, presentation, and examination, studying the capabilities of a particular virtual game. The role of the quest is generally to solve puzzles and various tasks set by the game developers that require the player to think about further actions, i.e., to make certain mental efforts. Continuous and consistent «passing» of pre-programmed, specific obstacles naturally leads players to a specific result – achieving the main goal of the game.

It should be noted that the proposed quests are a relatively new form of teacher-student interaction, so we consider it necessary to provide a more detailed description below. In order for a quest to fulfill its purpose in the musical and aesthetic development of adolescents, it needs to be carefully prepared. To create such a quest, the teacher needs to do the following:
— clearly define the purpose and outcome of the game;
— define its time limits, based on the possibilities of the educational program, the stage of study, the level of preparation of children, their interests, etc;
— create and develop a scenario;
— consistently present the tasks, planning their «step-by-step» implementation by adolescents;
— think over and program the sequence of tasks that will lead to the achievement of a certain goal in the game;
— think about forms of encouragement for students and prizes that correspond to their achievements.

The students were offered the following topics: «Sacred music in the work of Ukrainian composers»; «Arrangements of folk songs in the work of Mykola Dmytrovyich Leontovych»; «Life and work of Wolfgang Amadeus Mozart», etc. When building the entire composition of the quest, the teacher kept in mind that during the game, each teenager becomes more active in completing tasks, enthusiastic about the game process itself and interested in the result. At the same time, given the specifics of the quest and the age of the children, surprises and surprises only increased the interest of the students, making them even more satisfied with the actual application of their own knowledge in the field of musical art and ingenuity.

The teamwork helped summarize and generalize their knowledge of the proposed topics, develop and strengthen their skills of interaction and mutual assistance, develop skills to coordinate joint efforts, and foster patience and respect for each other. Collective exciting activity, purposeful completion of the quest contributed to raising the level of musical and aesthetic development of students, stimulated children to expand and enrich their musical and aesthetic experience. The practice of using the quest confirmed the necessity and possibility of using this form of lessons when working with adolescents.

Conclusions. Thus, one of the most effective and promising pedagogical technologies is the so-called game technology, which is aimed at activating and
intensifying students' activities through play. Their most important task is to make the learning process more interesting and attractive for children through play, to teach them to apply the acquired knowledge and practical skills in solving problems of different levels of complexity, thereby ensuring children's activity in learning, developing their ability to overcome learning difficulties through playful activities. It is known that game technologies are popular among teachers of additional education and are used in a wide range of pedagogical practices for all age groups of children and at all levels of modern education.

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Література: