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CREATION OF A CREATIVE ENVIRONMENT IN THE EDUCATIONAL PROCESS OF OUT-OF-SCHOOL EDUCATION INSTITUTIONS

Abstract. The article examines the problem of forming the artistic abilities of younger schoolchildren in out-of-school art education institutions. In this aspect, the author highlights the peculiarities of creating a creative environment in the specified educational institutions. It has been proven that the main task of the creative environment is to help students acquire the necessary knowledge and skills to achieve artistry in the process of performing a musical piece, to make independent decisions. The author highlighted a set of conditions that are important to take into account when creating a creative environment in the educational process of out-of-school education institutions. Among them: ensuring the readiness of teachers to create an educational environment as a factor in the development of the student's personality; strengthening of the student's subjectivity in the process of his personal development through the subject-subject interactions of the teacher and the student; taking into account the typical nature of the educational environment (educational, extracurricular, extracurricular environment); purposeful organization of the spatial field and subject educational environment; establishment of socio-pedagogical partnership of out-of-school art education institutions with all natural and legal persons (institutions) interested in the education of the younger generation, etc. It has been proven that the effectiveness of creating a creative environment depends on the artistic performance of the teacher, the use of the display of various techniques of artistic activity - the demonstration of a video recording (fragments of solo concert performances by musicians, musical groups, performances by children of different age categories), etc. The role of stage practice (concert performances) as a condition for the creation of a researched environment in out-of-school art education institutions, and conducting work on the analysis of a concert performance, which helped to form students' awareness and interest in the development of artistry, contributed to their understanding of the content and specifics of concert activity, was substantiated to see in practice the importance of artistry for a successful performance on stage.
Keywords: artistic abilities, creative environment, junior school age, children's music school students, musical training.


СТВОРЕНИЯ ТВОРЧОГО СЕРЕДОВИЩА В НАВЧАЛЬНО-ВИХОВНОМУ ПРОЦЕСІ ЗАКЛАДІВ ПОЗАШКІЛЬНОЇ ОСВІТИ

Анотація. У статті досліджується проблема формування артистичних здбностей молодших школярів у закладах позашкільної мистецької освіти. В даному аспекті автор висвітлює особливості створення творчого середовища в зазначених освітніх установах. Доведено, що основне завдання творчого середовища полягає у допомозі учителю набути необхідних знань і вмінь як домогтися артистизму у процесі виконання музичного твору, приймати самостійні рішення. Автором висвітлено сукупність умов, які важливо враховувати при створенні творчого середовища в навчально-виховному процесі закладів позашкільної освіти. Серед них: забезпечення готовності педагогів до створення освітнього середовища як чинника розвитку особистості учня; посилення суб’єктності учня в процесі його особистісного розвитку через суб’єкт-суб’єктні взаємодії вчителя та учня; врахування типового характеру освітнього середовища (навчальне, позаурочне середовище); цілеспрямована організація просторового поля та предметного освітнього середовища; налагодження соціально-педагогічного партнерства закладів позашкільної мистецької освіти з усіма фізичними та юридичними особами (установами), зацікавленими у вихованні підростаючого покоління та ін. Доведено, що ефективність створення творчого середовища залежить від артистичного показу викладача, застосування показу різних прийомів артистичної діяльності – демонстрація відеозапису (фрагменти сольних концертних виступів музикантів, музичних колективів, виступів дітей різних вікових категорій) тощо. Обґрунтовано роль сценічної практики (концертних виступів), як умови створення досліджуваного середовища у закладах позашкільної мистецької освіти, та проведення роботи з аналізу концертного виступу, що допомагало формуванню в умах усвідомленості та зацікавленості у розвитку артистизму, сприяло розумінню ними змісту та специфіки концертної діяльності, дозволяло на практиці переконатися у важливості артистизму для вдалого виступу на сцені.
Formulation of the problem. The effectiveness of an instrumental artist's activity depends on the level of formation of his professionally important qualities, in particular artistic abilities. Artistry is a necessary component of the professionalism of an instrumental musician.

The core of his professional activity should be not only love for music, his instrument, harmony of mind and aesthetic feelings, but also performance skill at the level of art, which is ensured by a high degree of development of artistic abilities of an instrumentalist artist. That is why the formation of artistic abilities is one of the important tasks of training students in extracurricular art education institutions.

Analysis of recent research and publications. The theoretical provisions of the use of theatrical methods in the educational process were developed in the works of V. Bukatov, P. Yershov, B. Zahava, L. Nekrasova, A. Savostyanov, S. Yakovniuk and others. Ideas for the development and implementation of theater technologies and methods of emotional drama in the field of music education belong to such scientists as V. Avratiner, Yu. Azarov, D. Kabalevsky, M. Tarasevich, M. Feigin and others. Pedagogical views on artistry in music and performing activities are presented in the studies of I. Yergiev, L. Maikovska, S. Matsievska, Naser-Eddin Buatturi, V. Raznikova, T. Tyumeneva, A. Chvanova and others.

The purpose of the article – to investigate the peculiarities of creating a creative environment in the educational process of extracurricular education institutions, as conditions for the development of artistic abilities of younger schoolchildren.

Presenting main material. Given that the environment is considered as a structural object that characterizes a certain type of educational system of an extracurricular art institution, during the experiment we took into account such characteristics as its complexity (the number of components that affect the functioning of the organization and the intensity of interaction between them), dynamism (the number of changes in the environment per unit of time and the similarity of changes), uncertainty of the environment (the amount of information about the components, its quality and certain changes in the environment).

The creative educational environment was an integral part of the real interaction of teachers, parents, pupils and society, which manifested itself in a joint creative search for ways to form the artistic skills of students, optimizing their growth as a carrier of the best spiritual experiences of humanity. The main task is to help students acquire the necessary knowledge and skills to achieve artistry in the process of performing a musical piece, to make independent decisions.

When creating a creative environment in the educational process of out-of-school education institutions, we took into account a set of conditions, namely:
– ensuring the readiness of teachers to create an educational environment as a factor in the development of the student's personality;
– strengthening of the student's subjectivity in the process of his personal development through subject-subject interactions of the teacher and the student;
– taking into account the typical nature of the educational environment (educational, extracurricular, extracurricular environment);
– active-communicative filling of the educational environment and pedagogical support of students' activities;
– purposeful organization of the spatial field and subject educational environment; establishment of socio-pedagogical partnership of out-of-school art education institutions with all natural and legal persons (institutions) interested in educating the younger generation [2, С. 83].

In accordance with the set objectives of the research on the formation of artistic abilities of junior high school students in the process of musical education in extracurricular education institutions, when organizing the educational process, we primarily focused our efforts on creating motivational and value attitudes that stimulate an interested, creative attitude of students to classes. Thus, the students' attention was drawn, first of all, to the fact that any tasks of the lesson acquire a creative character, and their solution largely depends on the level of artistic abilities. The focus on creativity prompted students to think about how to implement this task, how to achieve artistry during the performance of a musical piece.

Personal contact with students was used during lessons in the subject during all forms of educational work. This was solved by setting creative tasks and by giving creative freedom to each student. The educational process was built in such a way that the development of various artistic abilities in children of primary school age occurred sequentially, without concentrating students' attention on one of them.

When implementing the experimental methodology, we took into account the opinions of specialists whose research is devoted to the problem of the formation of artistic skills (V. Gerasimchuk, B. Zhornyak [1], N. Kopylova [3], L. Moskovchuk [4]; T. Olynets [5], etc.). Thus, N. Kopylova notes that the ability to observe and analyze is the most important quality an actor needs [3, C. 97]. An important methodological point is the contrast between exercises and observations. For us, it was important not to limit the students' imagination to any strict framework, especially at the initial stages of education. Lesson planning was conditional, depending on objective and subjective points.

We believed that if students are engaged in activities with interest and pleasure, they will learn the exercises much better, from such activities there is much more benefit than from exercises that are performed indifferently or under the pressure of the teacher. We tried to build the educational process in such a way that not a single minute of the lesson was wasted. Therefore, we tried to carefully
organize classes, demanded discipline from students, carefully thought out the selection of exercises, used basic principles and various methodical techniques. During the lesson, the alternation of exercises that have different effects on the students' body allowed to diversify the classes and make them more interesting for the participants of the experiment. As research and experimental work showed, such a technique had a beneficial effect not only on emotions, but also on the entire organism of students, they trained with full dedication throughout the lesson. Thus, classes based on the principle of contrast turned out to be more productive than classes based on exercises of the same type.

The creation of a creative environment included: an artistic performance by the teacher, a demonstration of audio and video recordings. We paid special attention to the principle of display. The show involved the teacher acting out a piece of one or another character. For the best understanding, creation and reproduction of the artistic image, at the time of the performance of the work, we characterized the system of using expressive means of musical and theatrical art to embody the artistic image. As the research showed, as a result of using the principle of visualization, students get a direct idea of the content of artistic activity and its components, as well as accumulate spiritual and personal experience. The application of showing different techniques of artistic activity – video recording demonstration (fragments of solo concert performances by musicians, musical groups, performances by children of different age categories). Each lesson, which included watching a video recording of a concert and stage performance, was accompanied by a joint discussion and detailed analysis of the viewed or heard material by the teacher and students, with a further transition to independent analysis and own conclusions of each child.

Work on the formation of artistry continued in the process of stage practice (concert performances). Psychological motives of artistic activity, which support the desire to create, need support in the form of open concert performances of the material that was learned in class. Such practical activity is necessary, and it can be an indicator of assimilation of the material. This type of work involved communication with the teacher and peers about the completed work, analysis of the performance. In the process of stage performances, children developed the practical skill of stage artistry («sense of the stage»), formed a musical and emotional culture of behavior in stage performance situations.

The development of artistry in children of primary school age is important not only for musical formation, but also for any other type of activity. So, in the process of creating a creative environment, it was important for us to remember that children of this age group have a particularly pronounced need for emotional self-expression.

Conducting such events most fully revealed the level of artistry and stage preparation, helped to develop a plan for further classes, work on mistakes, record a concert performance on video tape, so that in the future the student could see himself and his stage behavior in the mode of a real concert «from the outside».
In the classes (after the concert performance), work on the analysis of the concert performance was carried out, during which the student, with the help of the teacher, analyzed his performance, identified mistakes, and outlined ways of further self-improvement in this direction. Thanks to the mentioned analytical work, the student's independence and own opinion was formed. For this purpose, we used techniques that contributed to increasing the efficiency of the conducted analysis:

- active listening of the student;
- unconventional questions;
- repetition (summary);
- generalization;
- taking into account the child's emotional states.

At the beginning of the analysis of the concert performance, students were trained for a compatible and versatile analysis. It was believed that the analysis would be more productive if, first of all, the original individual ideas of the children regarding successful performance on stage were analyzed. For this, students were asked to answer the following questions:

- What performance can be called successful?
- What abilities and skills should an artist possess?
- What can be considered a sufficient result of an artist's work?

This information helped to get acquainted with the individual system of students' views on the purpose, content and technology of concert performance activities, helped children to identify and understand the field of contradictions between ideas and concrete stage actions.

Then the students pondered the questions:

- What is more important and valuable for you when performing on stage: to get an evaluation, to perform formally, or to get pleasure from the process of playing on stage, to convey the content of the music to the listeners?
- Enthusiasm of listeners or your psychological comfort?
- The errors themselves or the causes of these errors?

Thanks to such reflections, the children revealed consistency and inconsistency in their own value orientations, clarified priorities in the process of preparing for a concert performance, and actually performing on stage.

At the next stage of the analysis of the concert performance, the participants of the experiment were asked to analyze the success of the concert performance, their own stage actions, and the degree of solving the task. In order to help at this stage, students were asked the following questions:

- In your opinion, did you manage to captivate the listeners with your own performance?
- Did your stage movements correspond to the content of the performed work, did they help the listeners to perceive its content more deeply?
− Did external factors influence your attention, did they prevent you from performing music?

It should be noted that during the analysis, it was important for us to evaluate the concert performance and its every moment from the point of view of enhancing the individual experience of the students, and not from the point of view of its compliance with certain standards, models and requirements. With this in mind, students pondered the following questions:
− What conclusions can you draw after this concert performance?
− What successful moments of the performance can you name in order to use them in the future?

The final stage involved the students' view of their performance from the position of unrealized opportunities. The analysis was carried out in the following way:
− Would it be possible to do something differently, not necessarily better, during the performance?
− Would it be possible to use another method?

The students' search for alternative options for public performance increased the latter's interest in concert and performing activities, contributed to motivation in mastering it.

It is important to emphasize that in order to successfully conduct the analysis of the concert performance, we tried to create an atmosphere of trust and sincerity, based on exceptional respect for the student's personality, recognition of his right to his own position. To create such an atmosphere, it was necessary:
− mutual desire of analysis participants to find the right solutions;
− the ability to listen to another point of view, despite certain disagreements;
− willingness to imagine and understand existing problems.

During the analysis, we considered unacceptable:
− directive communication, which consists in direct or indirect criticism of the student's actions;
− doubts about the students' ability to successfully perform on stage;
− subjective evaluation;
− ironic attitude towards the student and his public performance.

As experimental research has shown, conducting children's concerts, live communication with the audience, followed by extensive discussion and the implementation of appropriate analysis, helped to form the student's awareness and interest in the development of artistry, contributed to their understanding of the content and specifics of concert activities, and allowed to verify in practice the importance of artistry for successful performance on stage.

It is important to emphasize that in order to activate the creative potential of students, we applied an individual approach to students. The main form of
educational and educational work in the classroom is individual lessons of the teacher with the student. In addition to general laws, each person has his own individual path of development, therefore, the mental individuality of each person is unique and unique. This uniqueness consists both of the individual originality of individual properties, traits (beliefs, abilities, memory, inclinations, interests, work capacity, mental qualities), and of their combination. Emotionality is also characterized by originality and uniqueness.

We came to the conclusion that children are artistic by nature, but the level of artistic abilities is developed in children differently, from this it follows that the teacher must recreate the psychological portrait of each student: the level of perception, imagination, thinking, memory, artistic talent, creative potential personality, creative attitude to work, originality, mental stability and work capacity. Based on the obtained results, we determined an individual approach to each student, which accepted the manifestation of their creative abilities, and determined the quality of work with children in the direction of the formation of artistry.

Conclusions. So, the analysis of psychological-pedagogical and methodical literature made it possible to establish that the "score" of the lesson carefully thought out by the teacher is the most important condition for creating a creative atmosphere. It is important that a characteristic feature of elementary school age is emotional vulnerability, sensitivity to everything bright, unusual, colorful, so monotonous, boring classes sharply reduce cognitive interest at this age and give rise to a negative attitude to learning. In the process of research, we came to the conclusion that the main factor during classes is the presentation of educational material in a bright, emotionally saturated form. The lesson is structured in such a way that the student's interest is maintained during the lesson. This made it possible to establish that when creating a uniform atmosphere during the lesson, corresponding to the nature of the music lesson, a favorable environment appears for the development of students' artistic abilities. Positive influence, purposefulness and mutual understanding are observed.

References:


Література:


