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THEORETICAL AND METHODOLOGICAL BASIS OF THE AESTHETIC DEVELOPMENT OF HIGH SCHOOL STUDENTS IN THE CONDITIONS OF A CHILDREN'S MUSIC SCHOOL

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Abstract. The article reveals the problem of aesthetic development of high school students in the conditions of a children's music school. The author investigated the problems of musical and aesthetic development of students in the context of history and modernity; Pedagogical conditions aimed at the development of the studied definition in students of the children's music school are determined; features of adolescence are revealed. The methodological base of the research consists of dialectical and systemic methodologies used in the field of psychological and pedagogical research. General scientific and logical methods of analysis, synthesis, induction and deduction, historical and comparative research of the problem are used. The perspective of further research consists of new trends and directions that require further development and improvement: the study of the relationship between the processes of musical and aesthetic development and self-development of high school students; identifying prospects for the development of extracurricular educational institutions.

Key words: aesthetic development, children's music school students, person-oriented technology, educational environment, pedagogical condition, adolescence.

Introduction. As part of considering this issue, it is necessary to talk about music as a form of art in the context of aesthetic mastering of the surrounding world by a growing person. The aesthetic essence of music, its beneficial influence, the possibilities of influencing a person, that is, the full implementation of the function of «elevation» and «enlightenment» (according to Aristotle), were considered by such scientists as O. Goldenweiser, E. Nazaikinsky, O. Oleksyuk, O. Rudnytska A. Sokhor, O. Shcholokova, and others. For our research, the views of the teacher, the greatest music theorist and social activist B. Yavorskyi have a special role, in particular his ideas regarding the integrity of students' perception of various phenomena of art and the surrounding life, the involvement of a wide range of associations in working with children, both from the field of musical art and from other areas, various forms of creativity (vocal and choral performance, musical movements), especially at the initial stage of education (Rostovs'kyi, 2001).

Distinguishing three types of musical activity as such – creation of a work, performance of a work and perception of a work, B. Yavorsky considered perception itself to be one of the active forms of activity and the deep foundation of the formation of a young beginner musician. At the same time, we will emphasize the interdependence, interconnection and subordination of the specified types of activities among themselves, when one of the types meant, included the other two, which, according to the scientist, contributed to the successful development of students in the field of musical creativity, musical activity and understanding of musical art in general (Rostovs'kyi, 1997).

Let's point out the position of B. Yavorsky regarding the involvement of students in music lessons and classes in such an art form as literature. The art of speech itself is in the closest fusion with the art of music, including on the basis of unity, similarity of literary and musical images, intonations, as well as "immersion" in the general context of the era, the history of the appearance of this or that piece of music, provides, according to the teacher, accumulation and enrichment of impressions, and as a result, expands the possibilities of intensive musical development of students (Rostovs'kyi, 2001). In this, according to the author, it is possible to draw a kind of parallel with the so-called programming in the context of M. Balakirev's ideas about programming as the basis of the compositional and semantic integrity of a musical work, when the art of words, literature, contributes and helps in understanding, embodying and concretizing the musical image.

Intonation is another area of pedagogical attention and the subject of special consideration by B. Yavorskyi in the context of the development of questions of theoretical musicology by scientists. For our research, the musical theorist's idea of intonation, its pitch side, related to auditory perception and its development, possibilities in terms of the formation of pitch hearing in children, acquires special significance. «Level of auditory tuning» (according to B. Yavorskyi) determines the quality of music perception by students, and being "attractive" on the part of listeners to a certain number of intonations, their diversity, affects the creative development of children, the level of music performance (Rostovs'kyi, 2001).

Boleslav Leopoldovich saw wide opportunities for various manifestations of students' creative initiative, their full-fledged creative self-expression in improvisation - movement, including staging, speech, vocal, etc., as well as in music creation and conducting. Genre origins, such as song, dance, and march, were considered the basis for movement improvisations, which later contributed to the development of elementary skills of putting music to poems, fairy tales, stories familiar and beloved by children that reveal the world of childhood and are close in terms of imagery (Rudnyts'ka, 2005).

Reviewing various issues of musical and aesthetic development of the young generation, let's pay attention to the fact that to one degree or another, in various aspects – in the context of education, upbringing, culture – this problem has

attracted the attention of researchers for a long time. Here are some historical examples that are most relevant to this study. Thus, in the writings of P. Blonsky, aesthetic education is mentioned, which, in his opinion, «is first of all the development of aesthetic creativity...» (Rudnyts'ka, 2005: 141–142).

In the writings of V. Shatska, one can see an appeal to the «aesthetic» problem and its solution on the basis of general musical education and upbringing of children. Thus, the researcher actively raised the issue of the urgent need for close cooperation of various cultural and educational institutions, organizations and educational institutions for the purpose of general aesthetic development of children (Rostovs'kyi, 2001).

In one of her publications, V. Shatska wrote that the «development of the need for aesthetic judgment» is necessary in the education of an active listener, and the success of this process is largely related to the perception of musical works, primarily vocal works, where the presence of a test helps schoolchildren understand the musical content. However, the «development of the need for aesthetic judgment» among schoolchildren is not limited to the process of perception.

According to V. Shatska, in working with children, the analysis of musical works that are perceived by ear is also important, as well as the enrichment of auditory ideas «about the living intonation of music», interesting statements and facts from the creative life of composers and their works that are attractive for students. All these directions proposed by V. Shatska for the development of independent aesthetic judgments are designed to help children in the sense of the contents of each specific piece of music, its leading idea, and most importantly, «determining one's attitude towards it» (Rostovs'kyi, 2001).

It is important to point out the contribution to the theory and practice of music education of children by N. Grodnenskaya, whose first articles on the special organization of music perception during lessons and classes in a secondary school appeared in the 20-s of the 20-th century.

In the developed method of listening to music, N. Grodzenska emphasized the age characteristics of children, the conscious mastering by schoolchildren of the means of musical expressiveness, the interrelationship of types of musical activity and their influence on students' perception and understanding of music of various genres. In this, as a practicing teacher, N. Grodnenska paid attention to the thematic content of each lesson, its plot structure, direct, live creative communication with children in the lesson, the actual method of listening to music with a preliminary introduction by the teacher, listening and further analysis, repeated listening and the closing words of the teacher (Rostovs'kyi, 1997). It should also be pointed out that later the ideas of N. Grodnenska found their continuation in a number of works.

The above opinions and statements of scientists relate to aesthetic education and aesthetic upbringing, aesthetic development and musical and creative development, artistic and aesthetic development, musical and aesthetic development, musical and aesthetic culture, etc. Such a variety of definitions and corresponding characteristics became a determining factor in clarifying the key concept: the musical and aesthetic development of adolescents in modern education in children's art schools and children's music schools is a process managed by a teacher and the result of qualitative changes associated with the perception and knowledge of beauty through students' aesthetic mastering of works of art, involvement in music and independent creative activity.

Main part. Taking into account the above, important ways to achieve the goal of the dissertation work are the development and implementation of pedagogical conditions in the educational process of the children's music school. In this context, we consider it appropriate to consider the concept of "pedagogical conditions". According to O. Yezhova, appropriate conditions contribute to the transition of the properties of things from possibility to reality. Conditions reflect the relationship of things to factors without the help of which they cannot exist [79, p. 40]. Pedagogical conditions are an important component of the set of objects, their interactions and states, which contributes to the functioning of the phenomenon. Pedagogical conditions are an important factor of effectiveness, as they create the necessary circumstances under which the studied phenomena are formed. We agree with E. Khrykov's opinion that pedagogical conditions ensure the purposeful selection, construction and application of various methods, elements of content and forms of educational organization to achieve the outlined goals (Khrykov, 2011: 11–15).

So, under the *pedagogical conditions of the aesthetic development of high school students in the conditions of a children's music school*, we mean a set of external, objective circumstances that contribute to the effectiveness of the researched process, and are chosen taking into account the theoretical foundations of understanding the essence and structure of the aesthetic development of adolescents.

Taking into account that adolescence is at the center of the problem defined by us, before identifying the pedagogical conditions of the study, we consider it necessary to look at the peculiarities of the development of students of this age category. The foundations of understanding the specifics of adolescence are laid in the works of O. Belinskyi, S. Belyakova, K. Shovkova, M. Boryshevskyi, H. Brown, G. Kostyuk, O. Skrypchenko, N. Tokareva and other scientists. The problems of creative development of teenagers are highlighted in the works of O. Belinskyi, I. Biloi, E. Gergel, Yu. Gulko, V. Loznytsia, V. Molyako, V. Romanets, and others. L. Muzyka's research dedicated to the development of abilities and giftedness in the process of age-related personality development deserves special attention.

In the work of O. Bandurka, V. Tyurina and O. Fedorenko, a thorough study of the problems of deviant behavior of young people was carried out. A comparative analysis of various approaches to the study of the problem of adolescence shows the growing interest in it by representatives of various directions of scientific and pedagogical thought. Thus, characterizing this qualitatively new period in the life of a child, V. Yagupov notes that the main difficulty of adolescence is that the teenager begins to realize himself as a person, as an individuality, and therefore the most characteristic features of this age period in psychological terms are the growth of personal self-awareness, conscious manifestation of one's own individuality (Bandurka, Tyurina, Fedorenko, 2003: 26–33).

Significant changes are taking place in the adolescent's motivational and need sphere: the leading need is the spiritual and moral need for self-awareness, awareness of one's place in society and self-affirmation in it (Bandurka, Tyurina, Fedorenko, 2003: 26–33). In the content of the motives, the motives related to the formation of self-awareness and plans for the future life come to the fore.

Investigating the peculiarities of adolescence, O. Bandurka notes that during this period all the former relationships of the child to the world and to himself are broken and rebuilt, and the processes of self-awareness and self-determination develop, which ultimately lead to the life position from which the schoolboy begins his independent life (Bandurka, Tyurina, Fedorenko, 2003: 84).

Analyzing adolescence, V. Romanets notes that this age period is characterized by a pronounced process of impoverishment of a person's artistic creativity. According to scientists, this is connected with the teenager's desire to orient himself to some generalized «standard» of adulthood, as well as in connection with the discovery of his «undefined» and vague «I», the desire to get out of this anxious state, imitating the ways of artistic activity of an adult, but despite this, the teenager's need for models and standards makes him psychologically open to mastering the artistic values of society's culture (Romanets', 2001).

N. Tokareva believes that this age period is the period of growing into culture, in particular musical and aesthetic, is the most favorable for the development of the artistic culture of mankind. Having conducted a multifaceted analysis of adolescence, the scientist singled out the main neoplasms of this period, namely: the discovery of one's own «I», the development of reflection, awareness of one's individuality (Tokareva, 2014: 44–51).

Considering adolescence as an unstable and changing period in a child's life, M. Savchyn in the textbook «Age Psychology» singled out its two main neoplasms: the development of reflection and, based on it, self-awareness. The researcher believed that the development of reflection and self-awareness largely depends on the cultural content of the environment that surrounds the teenager. The role of the environment in the development of a teenager's personality is emphasized in the research of L. Prokopenko. Considering adolescence as the most important and difficult period in life, the author emphasizes that the mental formation of a complete personality depends not only on physical maturation, but also on the spiritual and moral atmosphere of the environment where the child lives and develops (Prokopenko, 1981).

Thus, based on the analysis of psychological and pedagogical literature, we can conclude that adolescence is a qualitatively new stage in a child's life and in its aesthetic development. This age period is noted by scientists as difficult, transitional, critical: increased irritability, emotional imbalance, and anxiety appear in the adolescent's behavior. At this age, a change in value orientations, including musical and aesthetic ones, changes in attitude towards the world and oneself occurs in a teenager.

Developing the position about the «crisis» of the transitional age, V. Vince singled out a number of positive moments, the appearance of which raises the personality to a higher level of development. Thus, the most important neoplasms of this period are the development of reflection and self-awareness, the discovery of «I» and awareness of one's individuality. It should be noted that such an approach to the problem of adolescence will be the basis of the technology of aesthetic development of adolescents in the conditions of primary school.

So, having considered the specific features of the development of adolescent students, against the background of which their aesthetic development takes place, we will proceed to the definition of the pedagogical conditions of the study. Based on the analysis of the scientific literature on the researched topic, we determined the following pedagogical conditions of the researched process:

Creation of a subject-developmental environment as a factor in the aesthetic development of high school students.

Implementation of personally oriented technology in the educational environment of a children's music school.

Thus, the first pedagogical condition of the study is «Creation of a subject-developmental environment as a factor in the aesthetic development of high school students». The concept of the environment as one of the external factors of personality development is studied from different angles in psychology, philosophy, and pedagogy. In pedagogical psychology, there are concepts that contain the term "environment": educational environment, educational environment, social environment, developmental environment, etc.

The dictionary of the Ukrainian language considers the environment as a set of natural or social conditions in which the vital activity of an organism takes place; as a social and domestic environment in which a person's life proceeds; as a set of people connected by a community of social and everyday conditions of existence, a community of professions, occupations. The psychological explanatory dictionary of the most modern terms defines it as a filled spatial-objective, natural and social environment of a person and notes that an unfavorable environment of an individual does not give him the opportunity to grow and develop.

N. Kovalevska and A. Pasichnichenko emphasize that the human environment encompasses a set of natural (physical, chemical, biological) and social factors that can directly or indirectly, instantly or long-term affect people's lives and activities (Kovalevs'ka, Pasichnichenko, 2016: 50–61). In connection with this approach, the environment is characterized as a system of influences, conditions and opportunities for personality development contained in the social and spatial environment of a person. Accordingly, a change in the conditions of the spatial environment has a significant impact on a person: positive changes have a positive effect, creating additional opportunities for development, causing qualitative personal changes; negative ones can slow down its development. Particularly dangerous is the impact on the personality of an unfavorable environment, staying in which can cause irreparable damage to health and personal development, making its progressive development impossible in some cases.

O. Yaroshynska defines a person's environment not simply as his environment, but as the environment he perceives, reacts to, and comes into contact with. The concept of «environment» differs from the concept of «surroundings» precisely by the reaction of a person, the degree of development of the environment or the degree of its appropriation, and not only by influence. In this regard, the environment is defined as a set of conditions that influence the formation of abilities, needs, interests, consciousness of a person and its functioning in society, as an objective and human situation of an individual, which allows considering the individual as a carrier, a representative of the environment. O. Petrenko believes that the environment begins where the teacher and student meet, where they begin to design and build together, and where certain connections and relationships begin to develop between them.

The question of the role of the educational environment in personality development attracts the attention of such specialists as I. Akhnovska, N. Gevchuk, N. Gontarovska and others. V. Akhnovska, defining the model of the educational environment, interprets it as a system of influences and conditions for the formation of the personality, as well as opportunities for self-development contained in its environment (Akhnovska, 2018: 26–34). The researcher notes that most often when referring to the educational environment, it is about the environment of some educational institution. It is marked as local. It is a spatial association and a certain interaction of the subjects of the educational process.

N. Gevchuk proposes to distinguish the following components as structural units of psychological analysis of the educational environment: physical environment, human factor and training program. Thus, the author understands the physical environment as architecture, features of the layout of premises, if necessary, the ease of their spatial transformation, the degree of openness and closedness of design structures, the possibility and freedom of spatial placement in the building of the subjects of the educational process. The human factor refers to the spatial and social density of the subjects of the educational process, the degree of influence of overcrowding on the social behavior of individuals, the personal characteristics of pupils and their educational activities, the possibility of changes in personal and interpersonal space, the distribution of statuses and roles, gender and national characteristics students and educators. The training program is the activity structure, teaching style and nature of social and psychological control, cooperative or competitive forms of training, the content of training programs (traditionalism, conservatism, innovation, flexibility), etc. (Akhnovska, 2018: 26–34).

Therefore, in the aspect of our research, we consider the subject-developmental environment as a dialectical unity of spatial-subject and social components, closely connected and mutually conditioned, where each subject of the educational process carries out its activity, which contributes to cultural identification, the development of aesthetic consciousness and aesthetic receptivity, development of aesthetic activity.

The second pedagogical condition for the aesthetic development of high school students in the conditions of a children's music school was "Implementation of personally oriented technology in the educational and educational environment of a children's music school". Today, personally oriented technologies place the child's personality at the center of the entire school education system, providing comfortable, conflict-free and safe conditions for his development and realization of natural potentials. As you know, the epicenter of education is the child's personality. According to J. Dewey, the child is the sun around which all the means of learning revolve. Children are the beginning, middle and end of everything.

Modern requirements for the formation of a personal approach are revealed in the research of such famous psychologists as K. Albulkhanova-Slavskaya, O. Asmolov, V. Davydov, V. Molyako, V. Stolin, T. Tytarenko, I. Yakimanska, and others. In the 1970-s and 199-s, this problem repeatedly appeared in the works of Sh. Amonashvili, I. Kon, O. Leontiev, V. Petrovskiy, K. Rubinshtein, V. Sukhomlynskiy, B. Fedoryshyn, and others, with further research by I. Bech, O. Savchenko, V. Kremenem. In the works of the classics of Ukrainian pedagogy K. Ushynskiy, A. Makarenko, and V. Sukhomlynskiy, most of the advice that can be laid as a basis for modern concepts of education and personally oriented education has been developed. Without formulating the principles and methods of this approach, without calling the term «personally oriented education and upbringing», these researchers already dedicated their scientific developments to it.

An important psychological and pedagogical principle should be considered an individual approach, as a methodical tool, which is based on a set of initial conceptual ideas, goals, methodical and diagnostic, as well as psychological and technical means, which allow a deeper understanding and knowledge of the child's personality, and on this basis to implement its development in the conditions of the modern education system. Individually oriented education is increasingly established as a key psychological and pedagogical principle of the organization of the educational process, on which the effectiveness of reorientation of education to the development of the personality of students depends to a large extent.

Interest in the personal approach in practical pedagogy has increased significantly in recent years. Given the complexity of developing such an approach, scientists consider it expedient to put it on the path of departure from other, more advanced approaches. Therefore, such forms as «approach to personal activity» (O. Barabanshchikov and M. Fedenko), «principles of approach to personal activity» (I. Zimnya), «system approach to personal activity» (L. Derkach), «individual – personal approach» (O. Savchenko), etc. However, there is only one way to implement a personal approach to learning – to turn learning into a sphere of personal self-affirmation.

Personally oriented education is carried out through activities that have not only external attributes, but also internal content, which includes cooperation, self-development of subjects of the educational process, knowledge of their personal functions. Person-centered education is education that focuses on the individuality and self-esteem of the child: first, the subjective experience of everyone is revealed, and then it is aligned with the content of education.

The personally oriented educational system is based on the following starting points:

– the primacy of the individuality, self-esteem and personality of the child as an active bearer of subjective experiences formed long before the influence of specially organized school education;

- designing and implementing the educational process requires the special work of the teacher in order to identify the subjective experiences of the student;
- the development of the student as a personality occurs not only through mastering normative activities, but also through constant enrichment, transformation of subjective experiences as an important source of personality development;
- the main effect of training should be the development of cognitive skills through the acquisition of relevant knowledge and skills.

The goal of introducing person-oriented technology into the educational and educational process of a children's music school is the process of psychological and pedagogical assistance to the child in the formation of his subjectivity, cultural identification, aesthetic consciousness, development of aesthetic perception, development of aesthetic activity.

The main tasks are:

- development of individual cognitive abilities of each child;
- identification, initiation, use and maximum "cultivation" of the individual experience of a growing personality;
- helping the child in self-discovery, self-determination and self-realization, rather than the formation of predetermined features;
- the formation of a culture of life in the individual, which gives an opportunity to productively build one's everyday life, correctly define the life line.

When implementing the specified pedagogical condition, we took into account the main requirements for person-oriented technologies:

- educational material should provide for the identification of the content of the student's subjective experiences, including the experience of his previous education;
- the presentation of knowledge should not only expand its scope, structure, integrate, generalize the content, but also constantly transform the acquired subjective experiences of each student;
- in the learning process, it is necessary to constantly reconcile the subjective experiences of students with the content of the acquired knowledge;
- active stimulation of the student to self-assess the educational activity, the content and form of which should provide the opportunity for self-education, self-development, and self-expression;
- construction and systematization of educational material, which makes it possible to choose its content, type and form during tasks;
- identifying and evaluating methods of educational work that the student uses independently, stably, and productively;
- ensuring control and assessment not only of the result, but primarily of the learning process;
- the educational process should ensure the construction, implementation and evaluation of education as a subjective activity (Yakymans'ka, 1999: 22).

The simplest link that creates a person-oriented technology is a person-oriented pedagogical situation. This is an educational situation in which the child must find meaning, adapt it to his interests, choose a creative moment and critically evaluate it. Such a task cannot be solved only at the level of knowledge and reproduction. There are no easy solutions, answers and truths. Life and a way out of a certain situation are not the student's past and future, but his present. The same lesson gives different children different cognitive and life experiences. That is why, the task of the pedagogical conditions defined by us is the support and formation of the child as a unique personality, the development of his creative potential and readiness for independent cognitive activity.

The traditional method encourages students, first of all, to memorize the educational material and reproduce it. Person-oriented learning is a holistic psychological and pedagogical concept that covers various aspects of the educational process. Summarizing the results of pedagogical theory and practice makes it possible to highlight the main ideas of personally oriented education:

- school is part of life;
- learning is of great importance as a process, not as a result;
- active involvement of students in solving educational tasks;
- compliance of the methodology with the educational abilities of the child;
- meeting the educational needs of each child in the class;
- pay special attention to forms of group and pair work;
- the dominant form of educational communication is a dialogue between students, students and the teacher.

The development of communication and cooperation skills, teaching schoolchildren to learn requires a fundamental change in the content of the teacher's work. Its main purpose is to organize a joint solution to the problem (and not to «show», «deliver» and «explain» to the students). We share the opinion of O. Savchenko, who notes that the main actors in the lesson should be individual children, groups and the class as a whole. The teacher becomes an invisible conductor who listens, notices, corrects, supports and involves each performer in time. To learn to focus on the individual is to teach children to think independently, to be able to defend their opinion, ask questions and act in the world around them (Kravchenko, 2005: 2–3).

The leading task of person-oriented education in our research is to teach children to think independently, discuss, defend their opinion, ask questions, and be active in acquiring new knowledge. Lessons based on personal interaction allow for an individual approach, stimulate students' cognitive activity, and teach how to acquire reliable knowledge, skills, and abilities. Particular attention should be paid to the fact that when preparing for learning using personally-

oriented technologies, it is important to analyze the content of the learning material, determine the types of student activities, prepare tasks taking into account the amount of learning material and the degree of difficulty of learning. At the same time, it is necessary to comply with the following requirements:

- clearly formulate cognitive tasks that encourage students to solve problems, encourage activity, creative thinking, search for new knowledge and new ways of doing things;
- focus on the activities of students with a low level of learning outcomes;
- do not create competitions on the speed of completing tasks;
- teach students to practice self-control, self-analysis and self-assessment.

The main task of the teacher is to provide each student with the opportunity to express himself as a subject of educational and cognitive activity. In person-oriented technologies, great importance is attached to the emotional culture of the teacher, his voice, intonation, speech. Communication and cooperation of students in class is one of the main principles of personality development in a person-oriented education system.

It is personally oriented technologies that place the child's personality at the center of the entire system of school education, providing comfortable, conflict-free and safe conditions for its development and realization of natural potentials. Accordingly, when choosing the second pedagogical condition, we took into account that:

- the student is always a subject and not an object of learning;
- the main goal of education, in addition to the acquisition of necessary knowledge, skills and abilities by the student, is the development of his personality as a subject of social activities and relationships.

On this basis, we considered the following to be the most important pedagogical techniques for the implementation of personally oriented technology:

- reliance on the subjective experience of the learner – constant updating during the learning process of the experience already acquired by the student (I. Yakymanska);
- training of subject activity – such a structure of learning, when any activity of the student is realized, acquires signs of completeness and completeness (S. Pidmazin).

Conclusion. Thus, we consider the subject-developmental environment as a dialectical unity of spatial-subject and social components, closely connected and mutually conditioned, where each subject of the educational process carries out its activity, which contributes to cultural identification, the development of aesthetic consciousness and aesthetic receptivity, development of aesthetic activity. In order to ensure personally oriented technology in the process of aesthetic development of high school students in the conditions of a children's music school, it is important to adhere to the dialogic, activity-creative nature of education aimed at supporting the individual development of the student, providing him with the necessary space for independent decision-making, creativity, and choice of behavior. In such conditions, the personally oriented paradigm plays a positive role in the context of the aesthetic development of children's music school students. The implementation of a personally oriented approach contributes to the formation of a positive attitude to learning in students, develops the ability to work in a group and independently, ensures high activity of the entire team, increases the effectiveness of classes, stimulates cognitive development, which are necessary conditions for the aesthetic development of students.

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