

Диригування митець розглядав як процес самовиявлення дитини. Він проводив експерименти з учнями, котрі брали участь у постановці дитячих опер. Науковець був переконаний, що активна творча діяльність дитини в різних жанрах музичного мистецтва сприяє особистісному розвитку індивіда, вихованню естетичних та етичних якостей, інтелекту і формування світогляду.

Б.Яворський розробив концепцію формування музичних здібностей дітей різних вікових груп. У концепцію покладено зорові, рухові, літературно-речові та музичні асаціції. Основні положення запропонованої концепції знайшли підтримку відомих музикантів і композиторів як у країні, так і за рубежем. «Для педагогів-музикантів неперевершену цінність являє революційна педагогічна діяльність Яворського», [3: 14] – відзначає С.Морозова, головним завданням якої стало виховання творчої активності особистості засобом сприймання, виконання і творення музики.

Підбиваючи підсумки, необхідно визнати, що Б.Яворський комплексно підходив до розвитку музичних здібностей дітей. Він апробував і запропонував систему музичного виховання, котра витримала перевірку часом і стала підґрунтям для розвитку музично-освітньої системи виховання дітей і молоді у різних країнах світу.

На жаль, не всі наукові праці Б.Яворського були опубліковані. Серед матеріалів, які ми використовуємо у науковому обігу є «Статьи, воспоминания, переписка» М., 1972; «Программа хорового класса» М., 1974; «Строение музыкальной речи» М., 1974.

Висновки. На початку ХХ століття в музично-педагогічну освіту прийшли музиканти-педагоги, серед яких були Б.Асаф'єв, В.Шацька та Б.Яворський, котрі розробляли і впроваджували в практику роботи загальноосвітніх шкіл нові концепції та підходи, які сприяли підвищенню ефективності музично-естетичного виховання дітей та учнівської молоді. Це був період розробки концептуальних засад музичної педагогіки, експериментальної перевірки основних форм, принципів, методів і засобів впливу музики на свідомість і поведінку школярів. Перспективи подальших наукових пошуків умотивовані вивченням концепцій інших науковців і музикантів-педагогів, котрі працювали у зазначений період і суттєво впливали на теорію і практику музично-естетичного виховання молоді.

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ВІДОМОСТІ ПРО АВТОРА

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AESTHETIC EDUCATION IN PEDAGOGICAL HERITAGE OF A. S. MAKARENKO

The aim of the article is to study the views and pedagogical heritage of A. S. Makarenko on the organization of aesthetic education in the educational process of the commune.

Key words: beauty, aesthetics, style, discipline.

Целью статьи является исследование взглядов и педагогического наследия А. С. Макаренко по организации эстетического воспитания в учебно-воспитательном процессе коммуны.

Ключевые слова: красота, эстетика, стиль, дисциплина.

In pedagogical writings of the famous innovative teacher A. S. Makarenko we can not find so many pages that specifically address the problems of aesthetics and aesthetic education. In most cases, he

talked about the aesthetic aspects of life. The term “aesthetic” he basically understood as the “nice-looking” external form, which defines the internal contents. In his opinion, such external forms as the behavior of children, environment, organization, order, discipline, style, tradition, responsibility namely all the positive lifestyle is the epitome of aesthetic. Aesthetic education – education through the beauty, education by dint of beauty, according to A. S. Makarenko, primarily associated with the life and work of the collective, including an art as a form of reflection of the beauty in life.

Therefore, he considered aesthetic education widely, primarily as the forming the aesthetic attitude to reality by pupils.

In “Pedagogical Poem” A. S. Makarenko showed as music, song, humor, collaboration on the staging of the play take an active part in the aesthetic education. He reiterated that beauty is the most powerful magnet, to “beat” the beauty means “beat” for sure. In teaching about the role of perspective in shaping personality as “tomorrow’s joy”, as real stimulus of human life, we can associate with the aesthetic ideal of personality. The pursuit for beauty that inherent in every man by nature, can be an important tool of attracting people to the aesthetic culture. We believe that he developed the concept of building a group of children, of education of the personality in the collective, the role of perspective in the education that contains none facet of educational work is separate from the problem of education by dint of beauty and through the beauty that A. S. Makarenko closely associated with the task of education a healthy and beautiful collective.

Pedagogical theory and practice widely use general aesthetic principles of A. S. Makarenko in aesthetic education, the essence of which on the basis of our analysis can be summarized in the following components:

- high educational requirement for the forming of aesthetic culture of pupils and aesthetic education of future teacher as education aesthetic attitude to reality;

- common usage of the “perspective lines” that reveal the perspective of personal enhancement, perspective of tomorrow’s joy in the system of aesthetic education. A. S. Makarenko did not imagine the education without forming the aesthetic ideal / that is impossible without aesthetic education /: development of aesthetic taste, abilities, needs of aesthetic pleasure, etc.;

- requirements of beauty in all spheres of human activity, the laws of beauty should be the laws of behavior and the form of existence of the collective. The requirement to be good, the pursuit for beauty must be understandable, direct and peremptory act of pedagogics. “Youth is always good if it is educated rightly, live rightly, rejoice freely”;

- necessity of attracting of young people to the culture, creating cultural environment for them, involvement in the struggle for high culture;

- high aesthetic requirements for amateur groups and its members, the relations of their work with the life of the whole collective, active influence of their activities on the aesthetic education of the collective;

- having a high level of the pedagogical excellence which, according to A. S. Makarenko, included instructor’s background knowledge, large world view, efficiency, and that quality that he termed as “style”, an individual example of teacher’s aesthetic mannerliness, acts, behavior, and good look.

The studying and the analysis of A. S. Makarenko’s body of pedagogical work show that the aesthetic education process implied:

- a) education of an aptitude for perceiving aesthetic phenomena in the environment and the art and expressing a value judgment about these phenomena;

- b) formation of a cherished attitude towards *beauty* and they should esteem it in their life, nature, art, and other parts of the environment;

- c) according to students’ possibilities, inclusion of them in all spheres of human activity: working, artistic, education, administrative, in other words, to teach students to create in accordance with “the laws of *beauty*”.

In the aesthetic education A. S. Makarenko gave a deep significance for the art education as an important component of the formation of love of the art, skills of delighting in it and ambition for taking part in the artistic creation according to students’ possibilities.

In the context of it he gave an importance for the inclusion of students in the active participation in the work of different kinds of artistic creations.

In his work “Kul’trabota” (“Extracurricular Activities”) A. S. Makarenko worked out and inculcated general principles and a methodology for the organization of the extracurricular activities. The main

ideas of this work are important nowadays, instructors of educational institutions can use them efficiently in their work.

In this work the author reveals nine items of the education of the masses organization, each supplied with the organizational and methodological recommendations, namely:

In the first part the author recommends how to involve children into the interest study groups, underlines the free willingness of the choice of an interest study group, avoiding the fluctuation in their work. He has developed some discipline restrictions as for the procedure of joining and leaving such groups as orchestra, drama, and chorus. He considers that the members of such groups may leave the groups only on completion of the play or the concert, which has been prepared by them collectively.

In the next parts the pedagogue suggests the options and the content of work of the interest study groups and recommends the following groups for an educational establishment: chorus, drama, literary (Russian and national), wind, stringed, and jazz bands, art, dance, photo, radio, chess, draughts, rebus groups and suchlike.

Among other things he recommends: it is better to have fewer groups, but the groups which present the real work.

It is necessary to admit that in the pre-war period as well as in the post-war years before the collapse of the Soviet Union such groups functioned successfully in the most comprehensive and professional educational establishments and in the Commune in particular, they are preserved nowadays in the considerable number of Ukrainian educational establishments.

To reach the high effectiveness of work of the interest study groups A. S. Makarenko underlines the necessity for every group to have their own room, to control their work and membership, the administration of the establishment should provide the selection of the instructors, the instruments, the necessary material, the class attendance, etc.

The author presupposes the obligatory public reports for each group in the form of the plays, concerts, photo reports, exhibitions, written reports, to organize the competitions among all the groups according to some criteria, and for this purpose to organize some qualified judges (committees).

In the Commune named after Dzerzhinsky the special Bureau of arbitration of awards, priority of showing and the organization of competitions was elected. This system anticipated bonuses such as receiving tools, materials, traveling around the country and some small special gifts.

According to the regulations of the interest study group no group should have any privileges and in any case to “sell” the results of their work for money, it is possible to do only when funds are intended to improve the work of the group.

A teacher pays a particular attention to the work of a brass band, in this regard who is often invited by many other organizations during the holidays and other celebrations. The payment for performances, as stressed by A.S. Makarenko, often is the worst form of decomposition of collective and some pupils, and sometimes promotes the formation of ignorant pupils. The orchestra must understand that its exclusive privilege is that musicians learn to play and gain additional qualifications. The musicians must be proud of the fact that they serve primarily to the group of pupils, helping them to live better.

M. Gorky’s play “Na Dne” (“The Lower Depths”) performed by the drama group gained a great popularity among the people. This play was shown every year in the colony on the birthday of the author of the play.

The important role in aesthetic education by means of art A.S: Makarenko assigns to brass band involving them during campaigns, festivals, sport events, competitions and other events. The orchestra became the first musical wealth of Communards.

He believed that a good orchestra has an enormous educational, uniting and decorating value. He recommends: “Every children’s establishment is recommended to organize the work of the orchestra”.

The pedagogue considered a book of rebuses be a very important type of the education of the masses; for this purpose on the bases of a club there was organized an interest study group which selected tasks, questions, pictures, rebuses from different spheres of science, art, and life, and all those things were depicted on a big cardboard in the artistic way. The pupils gave answers in the written form and got a definite number of points per each positive answer. Such rebuses were being published during the winter in some series, among which the important place took the rebuses of the aesthetic sense. In spring the winners were defined according to the number of points they had got, who were rewarded with some small premium. Such rebus editions were well-arranged and, as A. S. Makarenko put it, were very useful in all the constituent parts of the upbringing and in the aesthetic one in particular. Alongside the work of the interest study groups of the art and aesthetic kind was of great importance in the

educational establishment, which took place in the free time, especially on Sunday or at the weekend, or holidays.

In his lecture “The Labour Upbringing. The Relationship, the Style, the Tone in the Group” he emphasizes, that the developed norms of the outer behaviour form the beauty of the group, incredibly decorate the group”. And decorating the group, they make it “attractive from the aesthetic point of view”.

He underlines that the aesthetic side of life of a group promotes the desire of each member of the Commune to live in this very group and to be proud of it, emphasizing the fact that some pedagogues suffer from the aesthetic nihilism. That’s why he claims that “coming up close to the aesthetics as to the consequence of the style, as to the marker of the style, we begin to view this very aesthetics as a factor which itself is capable of bringing up”. So we can conclude that a nice style, which was developed in the Commune, can be defined as the means of the aesthetic upbringing.

Emphasizing the meaning of the aesthetics of the appearance, A. S. Makarenko says, “I should be expressive from the aesthetic point of view, that’s why I had never come in the dirty boots or without a belt. I should have a kind of brilliance too ... I also have to be so happy as the collective. I have never allowed myself to have a sad face. Even when I had troubles, when I am sick, I must not show this to children.

Emphasizing the role of the environment in the aesthetic education, a teacher emphasizes that “A collective should be decorated outside. So, even when my collective was very poor, I built greenhouses. My students and I were delighted. Well, these flowers, suits, fine rooms – all things should be in the students’ collective”.

As we can see, he claimed to aesthetic design of all rooms of the commune, cleanliness, clothes, shoes, hairstyles and so on.

Simultaneously A. S. Makarenko claimed categorical to aesthetic appearance of his teachers. “I did not allow teacher to the class if he was dowdy. So we had a habit to go to work in the best suit. I also went to work in the best suit I had ever worn. All of our teachers, the engineer and the architect went as favours”, and it is overwhelmingly important for education of the communards. Simultaneously the author claims aesthetically to every detail at every turn – to the textbook, to a pen, to a pencil, to an ink – and so on. There are many such little things in the collective’s life. The aesthetic behavior consists of them should be in the team and should be well thought out and perfectly coordinated”.

A.S. Makarenko displays some organizational and methodological problems that are related to art and aesthetic education in the “Constitution FED” that is about creating the club council engaged in club amateur work. The club council evolved the brass band and other amateur art groups. Club council held a variety of aesthetic and artistic activities.

He writes that we tried to make life in the colony filled and beautiful. The communards had theater, orchestra, there were a lot of flowers in the colony, the young people were beautifully dressed, and they were the most advanced people in the region (in the colony). The teacher was very pleased by Gorky’s appraisal during his visit to the colony. Gorky was able to consider the aesthetic exuberance for life and the extensive use of games as a method of education.

We believe that the teaching experience of aesthetic education of Communards can be effectively used in the present conditions, especially in boarding schools and other children’s groups.

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ДО ПИТАННЯ ПРО ОСОБЛИВОСТІ СПРИЙМАННЯ ТА АНАЛІЗУ МУЗИКИ ШКОЛЯРАМИ ПІДЛІТКОВОГО ВІКУ

У статті розкриваються основні особливості сприймання та аналізу музики школярами підліткового віку.