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## **METHODOLOGICAL FEATURES OF JUNIOR SCHOOLCHILDREN'S COGNITIVE COMPETENCE FORMATION IN THE PROCESS OF MUSIC EDUCATION**

*The article actualizes the problem of methodological features of junior schoolchildren's cognitive competence formation in the process of music education. It is noted that introduction of a complex of various methodological tools with the aim of clarifying multifaceted scientific contradictions effectively influences the process of music education. Attention is focused on the fact that formation of the cognitive competence of the younger generation is an important scientific problem, the development of which is based on significant results of scientific research. It is argued that the methodological features of formation of the investigated phenomenon are determined by three groups of methods, in particular: stimulation of interest in musical phenomena; cognitive and demonstration methods; methods of creating search and heuristic situations.*

*The materials of the article make it possible to generalize that the methods of stimulating interest in musical phenomena (comparison and intonation-thematic processing of musical images, etc.); cognitive and demonstration methods (figurative explanations and demonstration of musical works, emotional impact on students); methods of creating search-heuristic situations (multivariate perceptions of musical works, artistic-emotional drama, musical-creative tasks) have a positive effect on the formation of cognitive competence of junior schoolchildren by means of musical art.*

**Key words:** *cognitive competence, junior schoolchildren, music education, art, methods, methodological features.*

**Introduction.** The latest processes in modern society are provided by the peculiarity of conceptual approaches to the education development, within which formation of a highly cultured individual, his spirituality and responsibility for modern cultural and social events takes place.

The solution of such tasks becomes possible under the conditions of an innovative review of the content aspects and methodological tools of education, aimed at formation of the leading competences of the individual, in particular in the field of art education. After all, competences reveal a person's education, his ability for effective self-determination and self-realization.

Introduction of a complex of various methodological tools with the aim of clarifying multifaceted scientific contradictions effectively influences the process of music education. It should be noted that formation of the artistic-cognitive competence of the younger generation

is an important scientific problem, the development of which is based on the significant results of scientific research. The Ukrainian system of art education has significant potential in the processes of activation of the artistic-cognitive competence of an individual capable of ethical and moral actions and spiritually rich activities.

**Analysis of relevant research.** In this context, problematic aspects of art education are considered in the works of such scientists as M. Boichenko, N. Huzii, N. Huralnyk, A. Kozyr, V. Labunets, L. Masol, O. Oleksiuk, O. Otych, H. Padalka, L. Pankiv, O. Rudnytska, O. Khyzhnaia, O. Ustymenko-Kosorich, I. Chystiakova, O. Shcholokova and others. Pedagogical foundations of worldview formation by means of artistic actions, development of musical abilities and individual giftedness are revealed in the works of N. Batiuk, I. Bekh, S. Horbenko, I. Ziaziun, D. Kirnarska, O. Lobova, M. Pecheniuk, M. Stasiuk, M. Tkach et al. The development of the problem of artistic thinking and memory through the means of art, which is realized in visual, musical and literary activities, is presented in the publications of I. Vanechkina, V. Horpenko, N. Koliadenko, N. Batiuk, I. Rozhko and others.

The solution of the main tasks defined by the State standard of the educational field “Art” causes formation of a system of key and subject-specific artistic competences in the younger generation, which are an integral basis of the worldview, the ability for artistic self-realization and creative self-embodiment. Under such circumstances, the attention of art-pedagogical science and practice to the problem of forming competences in students increases. In order to understand the peculiarities of the application of the competence-based approach in art education, it is appropriate to mention the works of such scientists as: I. Bekh, N. Bibik, O. Haidamaka, I. Yermakov, L. Masol, O. Ovcharuk, O. Pometun, O. Savchenko, and others. The works of N. Snikhovska, who examines the process of creative competences development of schoolchildren by means of fine arts and artistic culture; D. Krit, whose works highlight formation of students’ artistic-aesthetic competences at musical art lessons, and K. Savchuk, who reveal the peculiarities of the competences development at art lessons in the unity of integrative, performing (vocal, choral, instrumental) creative competences; S. Kovaleva, who presents a didactic model of the students’ subject competences formation at musical art lessons, etc.

The study of scientific works shows that artistic competence is considered in the context of formation of the musical perception

(O. Yeremenko, O. Kostiuk, O. Rostovskyi and others); during the emergence of artistic interest (O. Demianchuk, H. Shchukina and others); activation of aesthetic evaluation (V. Butenko, L. Koval, H. Padalka); in the process of personality formation and his aesthetic preferences and needs in reality and art (I. Bekh, I. Ziaziun, A. Kozyr and others).

At the same time, elaboration and analysis of current research shows that the problem of artistic-cognitive competence of junior schoolchildren in the process of music education has not yet become the subject of a holistic scientific search.

The timeliness of the chosen problem and the need to clarify contradictions actualized the topic of the study: “Methodology of junior schoolchildren’s artistic-cognitive competence formation in the process of music education”.

**The aim of the article** is to substantiate the methods of effective formation of junior schoolchildren’s cognitive competence by means of musical art.

**Research methods:** theoretical – analysis of scientific primary sources on the specified problem, empirical – observation of practical artistic and educational activities of students.

**Research results.** In the process of investigation of the selected problem, it has been established that the multifunctional nature of art has a special role. According to the fact that musical art is characterized by activity-activating, suggestive-sensory, cognitive, artistic-communicative, hedonistic-developmental properties, in the process of forming the artistic-cognitive competence of junior schoolchildren, their manifestation has a significant role.

We find it expedient to consider the given properties for the purpose of a deeper substantiation of the experimental methodology. In particular, activating-activity is seen in such aspects as: the artistic-aesthetic influence of musical samples on the participants of the educational process and during extracurricular activities; activation and involvement of students in value-oriented activities by means of art; implementation of the creative process in a musical environment for the formation of thinking and memory. Imagination, ideas, as well as factors taken from the surrounding reality (transformation of events from life into musical and aesthetic images).

It is worth emphasizing the fact that within the framework of artistic processes there are actions regarding formation of artistic thinking of the personality by transforming social and cultural events according to the

ideals of art. Outlined aspects of the transformative feature of art provide its transformative influence on society and the surrounding world.

Cognitive property is noted in the process of understanding the diversity of the sensory-object world, identifying its aesthetic features, as well as new phenomena, processes among already known ones. Cognitive information about musical material makes it possible to compare personal cultural and social experience with the possessions of other people. Therefore, art is considered a means of learning the world, as well as self-knowledge and self-realization of the individual.

The hedonistic-developmental property includes such aspects as: entertaining, developmental, compensatory, etc. With this in mind, art affects the inner state of a person, preserves, enriches and restores mental stability.

Instead, the specificity of the affect that arises during the perception of a musical work is ensured by the nature of the musical image, as well as life and musical experience, spiritual and cultural level of the personality development. In the process of hedonistic actions of musical art, thanks to the influence on the personality, cathartic and compensatory features are revealed. The influence of high-quality and artistically perfect works on the formation of a spiritually developed personality realizes the affirmation of its self-worth and affects the formation of artistic-cognitive competence.

The communicative property of music is related to the perception of the work based on the characteristic features of communicative interaction “composer – performer – listener”. Artistic-communicative interaction makes it possible to participate in social, historical and national experience. The communicative role of musical art makes it possible to consider it as a semiotic symbolic system. It has information that characterizes individual experience, as well as an understanding based on it of universal human experience.

Suggestive-sensual properties play a significant role in the formation of artistic-cognitive competence and are manifested during the suggestion of certain thoughts, feelings, affect the peculiarities of the human psyche. The specificity of art lies in such an influence on a person, when aesthetic tastes, needs, values are formed, creative activity develops, the ability to create perfect, beautiful things.

Conducting experimental work involved implementation of three stages. Namely: expository-activating, cognitive-evaluative, and productive-

creative. During the expository-activating stage, primary school pupils became interested in learning musical knowledge, abilities and skills for the formation of artistic-cognitive competence. During the cognitive-evaluative stage, comprehension of the musical thesaurus and musical skills was carried out. In the plane of the productive-creative stage, the development of practical skills in various types of musical activities (singing, listening to music, musical-rhythmic movements, playing children's musical instruments, elementary musical creativity) took place with the aim of forming the artistic-cognitive competence of the pupils of primary school age. The introduction of the mentioned stages to the experimental methodology is justified by the logic of the organization of music education of schoolchildren according to the structure of the unity of motivational-encouraging, epistemological-evaluative, creative-active components.

Developed and characterized pedagogical conditions (achievement of cultural landmarks during music education; provision of individualization of art education; implementation of the unity of rational and emotional ways of mastering art) were involved in all stages of the methodology.

We emphasize that this study was marked by the application of general principles of the artistic educational process, such as: systems character, integrity, activity, visibility, variability. Specific principled positions as a basis for the formation of artistic-cognitive competence of primary school pupils had a positive effect on the integrity of the development of the experimental methods.

The verification of the effectiveness of the methodology of forming the artistic-cognitive competence of junior schoolchildren by means of musical art, in particular, the implementation of the first – expository-activating stage – was carried out by using forms, techniques and methods of work, including: conversations about music, current commentary on musical manifestations of pupils, showing, demonstration a teacher of musical actions, observation of musical activities. The selected stage was implemented within the first half of the academic year and was carried out during music lessons and in extracurricular musical work. In the context of the selected stage, the condition related to the individualization of art education prevailed.

In order to find out the quality and level of musical knowledge of students-beginners, as well as their desires and preferences, an oral survey was organized, which gave students the opportunity to answer questions about interests, inclinations, advantages in the process of

perceiving musical samples, “communication” with favorite composers and works; the desire to master various types of musical activity.

In the proposed study, consideration and development of the thesaurus problem in musical theory and practice is of particular importance. For example, the essence of the thesaurus in the musical field is studied by M. Kalashnyk and interprets it as a complex of musical knowledge consisting of the unity of knowledge of music and knowledge of musical phenomena (Kalashnyk, 2010). Regarding such considerations, most researchers indicate the essentiality of the thesaurus approach, which causes the acquisition and existence of performers’ artistic knowledge based on their value characteristics (Shpitsa, 2017). In addition, the issue of the art thesaurus is highlighted by L. Masol in conjunction with integration processes in art education. A scientist singles out a thesaurus as a set of concepts in a specific field of knowledge, as a cognitive experience of an individual. The thesaurus in the process of learning is presented by the scientist as a special reference point for students in the boundless plane of artistic terms and definitions related to the artistic sphere of activity (Masol, 2006, p. 43). Therefore, the formation of a complex of artistic knowledge contributes to further effective activity, which involves formation of the competence of education applicants.

The specificity of such work was substantiation of the impact of the art of music on the development of a spiritual personality, on the formation of a conscious desire to perform musical activities, both in active forms, and as a listener, observer. The indicated activity took place during the pedagogical student practice, and as a result of the discussion of fragments of the lesson on artistic and circle musical work, comparison, mood, nature of the works of one composer, which were offered to students for perception and assimilation. Situations were created to motivate and encourage students to draw up step-by-step methodological developments and recommendations for drawing up scenarios for concert and educational events, plans for conducting art lessons or extracurricular activities. Working out the described tasks contributed to the formation of the students’ ability to use the acquired knowledge and practical skills in search situations, to find non-traditional solutions to educational and musical tasks.

The first – expository-activating stage of junior schoolchildren’s artistic-cognitive competence formation was carried out taking into account the leading role of the music teacher under the condition of ensuring the individualization of education. The cognitive awareness of

junior schoolchildren was formed, the interest and need for musical images and impressions intensified. One of the main aspects of this stage of artistic-cognitive competence formation was encouragement of pupils to an emotional response to musical images, assimilation of the ability to perceive the content of works and their emotional and figurative signs. It should be noted that perception of musical works is understood more broadly than just listening. Therefore, the problem of forming musical perception involves not only listening, but also performing activity, since the performance of a musical piece during any type of musical activity cannot be emotional, bright, if the performer does not experience the content of the image, which is impossible without cognitive and mental actions. Such a vision of the situation is put forward as the primary task of the chosen stage of the methodology of forming the basics of the culture of perceiving examples of musical art in junior schoolchildren. It should be emphasized that in the context of our methodology, it is conscious perception that is considered, the quality of which is determined by the artistic thesaurus and practical artistic experience of students, which collectively constitutes artistic-cognitive competence.

In general, formation of the artistic-cognitive competence of students-beginners takes place with the solution of issues of the development of musical perception, because the outlined processes are provided by artistic preferences, the ability to choose and evaluate artistic phenomena and processes. At the same time, the quality of artistic-cognitive competence formation is related to the direct emotional evaluation of finished works.

In the course of observations of the primary school pupils, as well as processing the results of surveys, it was argued that in most of them the formation of artistic-cognitive competence is characterized by limitations and imperfections. Participants in art education like a small number of high-art works, mostly similar in stylistic properties and genre features.

As the authors of the educational and pedagogical manual "Rainbow" rightly point out, imparting knowledge, forming skills and abilities is not an end in itself. At the same time, it is much more important to arouse interest in knowledge. After all, in elementary grades, it is necessary to involve children in bright musical impressions, empathy for musical images, and not only to teach them certain skills (Veselka, p. 9).

We consider it expedient to once again draw attention to the fact that students-beginners join art while mastering various types of musical

activity: perception, performance (singing, musical and rhythmic movements, playing children's instruments), elementary creativity, mastering musical literacy (general information about musical phenomena, as well as knowledge about means of expression and performance techniques). Undoubtedly, information about music as an art form is based on its "live" sound. Under such circumstances, developed perception improves all manifestations of pupils and ensures formation of the ability to emotional response to musical images, fosters interest in it.

In order to arouse the interest and desire of primary school pupils to consciously perceive musical works, various types of visual methods were used – visual-auditory (music performance) and visual (showing pictures, visual aids). In view of this, the use of the verbal method (introductory speech of the musical art teacher) is assumed. It is worth noting that such an introduction should be characterized by emotional, encouraging, problem-searching features.

It should not limit, level the activity of students, but should motivate them to show emotional sensitivity and be an emotional stimulus to figurative perception. In this regard, it is worth considering that information of a search-problem nature has a positive effect on the activation of activities in art classes and beyond.

As for the verbal method when learning a new song or listening to new musical material, it should be noted that the introductory speech of the musician-pedagogue should deepen the emotional and figurative content of the work. It is advisable to conduct the conversation in the following sequence: from feelings, mood – to various pictorial moments, then to the means of musical expressiveness that created a musical image. The main thing is for children to understand that moods, feelings, and emotions are reproduced in music. Figurative moments in music that students must recognize (chirping birds, rustling leaves, raindrops, etc.) should be based on their character, mood.

In order to ensure children's effective awareness of the feelings and moods reflected in music, it is advisable to teach them to distinguish the means of musical expressiveness: tempo (fast, slow, moderate), register (medium, low, high), dynamics (loud, quiet). This is done so that pupils understand that music has its own language, which tells not only with words, but also, most importantly, with sounds. Therefore, at the first stage of the molding experiment, the method of comparison was used,



within which musical intonations are compared with linguistic intonations for better understanding and assimilation.

So, we offer indicative questions for understanding, for example, songs:

- What mood does the music convey?
- What does the music tell about?
- What musical means of expression did the composer create the character of the music?

In this regard, V. Sukhomlynskyi's statement that the words of explanation about music should contain something poetic, secret, to bring the word closer to music, is relevant.

The problem-search method described above consists in setting a task by the teacher, which is clarified with the help of schoolchildren. They should independently formulate a conclusion, albeit not a big one, and carry out an analysis of the musical work according to the guidelines given above. The specified example of musical analysis encourages the acquisition of knowledge, is used during musical perception (while listening, during performance). This helps to create a situation of interest, search.

Observations within the experiment prove that in the process of familiarization with a musical work, it is not necessary to provide such information that does not provide, and even interferes with the aesthetic understanding and awareness of the musical image. Thus, it is impractical to offer a detailed analysis of a musical text, to analyze its individual elements without connection with others, and to ignore the emotional and figurative content. In addition, consideration of musical means of expression, genre, and stylistic specificity without taking into account the emotional aspect nullifies the coverage of the musical image.

Introduction of a methodological means of repeated musical perception in the course of music education of junior schoolchildren makes it possible to encourage them to be interested in a musical example (in particular, during the perception of Ukrainian folk songs "Zazhurylas Ukraine", "Zhuravel", etc.). The described method provides an understanding that the analysis of artistic phenomena and musical perception do not exist separately, because they appear in interaction, which enables students to perform such actions as perception of a work, its analysis, repeated perception of a work.

At the first stage of the experimental methodology, the methods and techniques of a detailed artistic processing and holistic awareness of

the musical image occupy a prominent place; contrast and interaction of similarities and analogies. The presented methods are introduced by the musical art teacher for the perception by junior schoolchildren of similar in terms of musical material, construction, nature of musical examples, or vice versa – during the assimilation of contrasting works and the selection of their similar or contrasting features. For example, working out the means of artistic expression in the alternation of singing and chorus in the song “Kitsia-kitsiunia” (music by O. Kabatsia, lyrics by I. Bilyk).

A significant role is given to the methods of “suggestion” and observation, which contribute to the acquisition of the necessary musical knowledge, which lead to qualitative changes in the information provision of musical phenomena, form the ability of schoolchildren for analytical and synthetic activities. Undoubtedly, during the experiment, it was proved that these methods contribute to the consistent development of musical perception in the unity of emotional and intellectual aspects. Actualization of interest in musical images, awakening of the desire to express oneself in the musical sphere took place during the perception of musical works by junior schoolchildren in musical art classes and in extracurricular work. Taking into account the fact that cognitive actions related to it depend on the formation of interest and desire for musical art, the first, expository-encouraging, stage of the experimental methodology was substantiated.

Introduction of the second, cognitive-evaluative, stage of the methodology of forming the artistic-cognitive competence of junior schoolchildren is characterized by the clarification of not only the performance-technical, artistic-figurative skills of the pupils, the development of their singing abilities, musical preferences. It is important for our research that in these conditions the development of memory, thinking, and attention takes place. It should be emphasized that implementation of singing activity was ensured by knowledge of the process of voice formation depending on the age characteristics of students, ways of influencing its formation and development, ideas about the level of performance-technical and artistic-spiritual development of junior schoolchildren.

The cognitive-demonstration (informational-illustrative explanatory) group of methods that was involved in the second, cognitive-evaluative stage is reflected in the fact that the musical art teacher provides specific information about the singing sound and the specifics of voice formation. This group combines such methods as: emotional-figurative explanations

and demonstrations of musical works in view of the quality of the voice apparatus, phonetic method, intonation-figurative thematic elaboration of a musical example.

The stated group of methods is focused on conscious perception, understanding and memorizing information about musical art. Given the fact that sound is a way of expressing human emotions, and is defined as gentle, light, cheerful, sonorous, etc., its characteristic is related to emotional states. From this point of view, effectiveness is a method of activating artistic-cognitive interest, the desire to master musical art and taking into account the acquired experience, which makes it possible to apply the acquired competences of students in the field of sensory cognition in the musical process through figurative comparisons, as well as emotional characteristics.

Getting an idea of the perfect sound quality of a work is achieved thanks to the implementation of the method of artistic explanations and demonstration, display, sound of musical works. Emotional-artistic explanations, showing the necessary high-quality sound in one's own voice on the part of the teacher should create a highly artistic musical image. Visual approaches in music education in the direction of applying sound demonstration methods and correct actions of vocal organs activate the reflex connection between hearing and voice.

Taking into account the fact that the demonstration affects the senses, the use of this method is due to the tendency of the junior schoolchildren to imitative actions (copying). Under such circumstances, the aesthetic-emotional features of the display-demonstration of a musical work by an art teacher are related to the quality of the emotional response, aesthetic-emotional manifestations of students-beginners in the course of mastering the art. Expressive, at a high professional-performing level, highly artistic display, demonstration of musical samples has a positive effect on the participants of the educational process and evokes an emotional response in them.

However, during the teacher's demonstration actions, it should be taken into account that students can imitate and copy not only the sound qualities that the teacher is trying to illustrate, but also timbral individual properties. Therefore, the quality of the performance of a piece of musical art by a teacher should correlate with the following requirements: be characterized by the main features of academic performance, have no shortcomings, in particular, such as: forced sound, throaty overtones; and

also, to take into account the peculiarities of children's voices and approach their sound.

Implementation of the specified method shows that the illustration of the necessary quality of the teacher's performance of the musical material should take place on a sufficiently rounded, even, positionally high and beautiful timbral color sound. Demonstration of a musical creation with a forced sound limits, slows down, nullifies all actions related to the formation of artistic-cognitive competence. Incidentally, if the teacher has deficiencies in voice formation, it is better to include the performance of the works in the recording. It is worth paying attention to the fact that an art teacher must have a falsetto sound.

We consider it timely in the field of experimental methodology to point out the expediency of using illustrative techniques of the articulation apparatus, which takes into account the quality of muscle sensations and the use of muscle movements. In addition to the actions of the articulating apparatus presented in the work, important muscle techniques are such as: the feeling of yawning, holding the breath, maintaining the state of inhalation during singing, etc. The cognitive-demonstration group of methodological tools in the process of teaching musical art directly both in art classes and in extracurricular work correlates with methods of stimulating students' interest in musical phenomena, as well as with reproductive methods characterized by the student's reproduction and repetition of the singing sound and work techniques of vocal apparatus according to the teacher's explanations and demonstration of musical examples.

From the point of view of this research, especially at the second, cognitive-evaluative stage, the phonetic method proved to be effective and efficient. It enables relying on the linguistic experience of the junior schoolchildren, as well as the ability to engage linguistic stereotypes. We consider it appropriate to point out that the articulatory apparatus of students-beginners is not yet developed. Thanks to the studied method, work is being done on their development, the activity of the articulation apparatus, the work of the respiratory system and the larynx are being adjusted. This methodological approach contributes to the qualitative formation of the vocal apparatus of the primary school pupils and activates formation of artistic-cognitive competence.

**Conclusions.** Thus, the materials of the article make it possible to generalize that the methods of stimulating interest in musical phenomena (comparison and intonation-thematic processing of musical images, etc.);

cognitive and demonstration methods (figurative explanations and demonstration of musical works, emotional impact on students); methods of creating search-heuristic situations (multivariate perceptions of musical works, artistic-emotional drama, musical-creative tasks) have a positive effect on the formation of cognitive competence of junior schoolchildren by means of musical art.

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#### АНОТАЦІЯ

**Лабунець Віктор.** Методологічні особливості формування когнітивної компетентності молодших школярів у процесі музичної освіти.

У статті актуалізовано проблему методичних особливостей формування пізнавальної компетентності школярів молодшого віку у процесі музичного навчання. Відзначається, що упровадження комплексу різноманітних методичних засобів з метою з'ясування багатоаспектних наукових протиріч ефективно впливає на процес музичного навчання. Акцентується увага на тому, що формування пізнавальної компетентності підростаючого покоління – важлива наукова проблема, розробка якої ґрунтується на суттєвому науковому доробку. Аргументовано, що методичні особливості формування досліджуваного явища визначаються трьома групами методів, зокрема: стимулювання інтересу до музичних явищ; пізнавально-демонстраційні методи; методи створення пошуково-евристичних ситуацій.

**Ключові слова:** пізнавальна компетентність, молодші школярі, музичне навчання, мистецтво, методи, методичні особливості.