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**Professional Formation of the Future Primary School Teacher  
by Means of Folk Decorative-Applied Arts**

**Професійне становлення майбутнього вчителя початкових класів засобами  
народного декоративно-ужиткового мистецтва**

*The article attempts to analyze the influence of means of national culture, in particular folk decorative-applied arts, on the formation of a creative teacher, his or her aesthetic tastes and spiritual-moral values, ethnocultural self-identification and national consciousness. The mechanisms of influence of the content, forms and methods of teaching folk decorative -applied art on the professional training and ethnocultural formation of the personality of the future primary school teacher under the conditions of higher pedagogical educational institution have been revealed.*

*The attention is drawn to the fact that the updating of the content, the improvement of traditional and the use of innovative forms and methods of artistic-labor training of the future primary school teachers, primarily through their involvement in self-expression in artistic-decorative creativity, provides the opportunity to reveal the creative potential and to enrich the ethnocultural experience of the future teachers. The pedagogical conditions of the use of content, forms and methods of training for the purpose of ethnocultural formation of the future teachers of primary classes by means of folk decorative-applied arts in the pedagogical higher educational establishment have been determined.*

*Taking into account the specifics of the preparation of the future primary school teachers, the main groups of teaching methods are distinguished for different types of decorative-applied arts: 1) didactic-organizational, aimed at the organization of mainly reproductive and part-search activity, acquisition of students theoretical knowledge and practical skills of the use of artistic techniques and technologies of materials processing; 2) artistic-creative, which are oriented on creative subject-transformation activity, connected with independent designing and manufacturing of decorative-applied goods according to their own plan.*

**Key words:** *pedagogical education, pedagogical conditions, national culture, folk decorative-applied arts, ethnocultural formation, future primary school teachers.*

*У статті зроблено спробу провести аналіз впливу засобів національної культури, зокрема народного декоративно-ужиткового мистецтва, на формування творчого вчителя, його естетичних смаків і духовно-моральних цінностей, етнокультурну самоідентифікацію і національну свідомість.*

*Розкрито механізми впливу змісту, форм і методів навчання народного декоративно-ужиткового мистецтва на професійну підготовку та етнокультурне становлення особистості майбутнього вчителя початкових класів в умовах вищого педагогічного закладу освіти. Звернено увагу, що оновлення змісту, вдосконалення традиційних та використання інноваційних форм і методів художньо-трудої підготовки майбутніх учителів початкових класів, передовсім через залучення їх до самовираження у художньо-декоративній творчості, надає можливість розкрити творчий потенціал і збагатити етнокультурний досвід майбутніх педагогів.*

*Визначено педагогічні умови використання змісту, форм і методів навчання з метою етнокультурного становлення майбутніх учителів початкових класів засобами народного декоративно-ужиткового мистецтва в педагогічному вищому закладі освіти.*

*Ураховуючи специфіку підготовки майбутніх учителів початкових класів виділено основні групи методів навчання різним видам народного декоративно-ужиткового мистецтва: 1) дидактико-організаційні, які спрямовані на організацію переважно репродуктивної та частково-пошукової діяльності, набуття студентами теоретичних знань і практичних навичок застосування художніх технік і технологій обробки матеріалів; 2) художньо-творчі, які зорієнтовані на творчу предметно-перетворювальну діяльність, пов'язану із самостійним проектуванням і виготовленням декоративно-ужиткових виробів за власним задумом.*

**Ключові слова:** *педагогічна освіта, педагогічні умови, національна культура, народне декоративно-ужиткове мистецтво, етнокультурне становлення, майбутні вчителі початкових класів.*

*General Presentation of the Problem...* The development of conceptual approaches to the purpose and content of training and upbringing of the modern young person, the search for new effective ways of their diversified development is one of the most important directions of modern domestic pedagogical science and practice.

The need for their development is determined by the following factors: the necessity to understand by the younger generation of their own national affiliation; preservation and development of the Ukrainian national culture and the attraction of modern youth to its origins; improvement of the national education of the younger generation; education of students of values inherent in the highly developed society. All this demands from the modern pedagogical theory and practice of new educational approaches to the problem of formation of national moral-spiritual values of students.

Improving the content, forms and methods of training specialists in the field of education, primarily through their involvement in self-expression in the artistic creativity, will enable enriching the national-cultural experience of the future teachers.

One of the important means of realizing this urgent problem is the reliance on national origins, traditional culture and art of the Ukrainian people. The experience of the Ukrainian people today is perceived as a universal education system and as a source of creating modern, effective system of social education that would meet current needs of the present time.

*Analysis of researches and publications ...* Various aspects of ethnocultural formation of personality were studied to the works of prominent philosophers (P. Kopnin, S. Krymskyi, M. Popovych, V. Tabachkovskyi, D. Chyzhevskyi, V. Shynkaruk, P. Yurkevych, etc.), historians (O. Dziuba, M. Drahomanov, M. Hrushevskyi, I. Ohienko, H. Pavlenko, etc.), writers, ethnographers and folklorists (O. Voropai, R. Herasymchuk, V. Hnatiuk, O. Dei, S. Kylymnyk, M. Kostomarov, T. Rylskyi and others) and teachers (I. Bekh, A. Bohush, H. Vashchenko, I. Ziazun, V. Kuz, Yu. Kuzmenkova, S. Rusova, M. Stelmakhovych, H. Filipchuk, etc.).

This mentioned circle of researchers deeply and from different methodological positions studied the problem of ethnocultural aspect of professional development of the personality, which was part of their scientific interests. However, in spite of the increased interest of scientists to the above-mentioned issue, to date there has not been a holistic scientific analysis of the process of formation of ethnocultural development of the personality by means of folk decorative-applied arts.

*Formation of the Goals of the Article...* The goals of the article is to reveal the mechanisms of influencing the content, forms and methods of teaching folk decorative-applied arts for the professional training and ethnocultural formation of the personality of the future primary school teacher under the conditions of a higher pedagogical educational institution.

*Presentation of the Main Material ...* The main task of reforming modern higher education is to update the content in accordance with the current level of development of domestic and world science and culture. In developed countries, the content of education reflects the system of general and professional knowledge, reveals the components of spirituality, mechanisms, ways and forms of it educating on the solid ethnocultural basis.

In recent years, there was the urgent need to actualize the problem of ethnocultural formation of the future teacher on the principles of national education. In order for the person to be formed as an integral part of the native people, it is necessary to create organizational, psychological-pedagogical conditions, which are based on solid foundations – the laws of the development of the nation. It is necessary to realize deeply that national ideas and ideals, culture and traditions of the people should be the basis for the preparation of modern teachers for the New Ukrainian School. The important role in this belongs to the folk decorative-applied arts.

V. Sichynskyi emphasized the role of folk art as an important factor in the development of national culture and the determinants of ethnocultural formation of personality: «The art of all peoples and at all times is one indivisible chain of human culture ... The art of every country, irrespective of the conditions in which it developed, is only the continuation of previous achievements, one short stage for the next day ... Once created art remains a profound trace in the following ages. The sights of art can be completely destroyed, the people who created them can disappear, but the influence of art, of that culture (both material and spiritual), the mankind will feel on itself for many millennia» [4, p. 4]. In V. Sichynskyi's opinion, in order to ensure «cultural development», the nation should nurture its folk artists, because «when there are no ... masters, the land will not give the new fruit; moreover – the art of that country will not lead to further progress, and the people themselves will lose their art ...» [4, p. 4].

Ethnocultural formation of the future primary school teachers will be successful not only through the assimilation of the certain system of knowledge about Ukraine, its historical and cultural heritage, but also through the «immersion», the thorough assimilation of traditions and canons, and the practice of folk art. At the same time they will develop not only intellectual, but also emotional, spiritual, moral, artistic-aesthetic and creative spheres of personality. Because, according to V. Ern, «culture is created only by

creativity» [5, p.103], then the decline of folk art, its separation from the ethnocultural foundations cause the levelling of the national originality of Ukrainians and the loss of their ethnocultural identity.

On the other hand, by studying the psychological mechanisms of the influence of art on the ethnocultural formation of personality, the psychologists note that in the process of interaction of a person with the artistic works there is the emotional decentralization. Therefore, joining the folk art, a person involuntarily accepts the system of norms and values of the culture, assimilates its archetypes, canons, traditions, which, according to K. H. Jung, «all our life are with us, forcing us to feel «somewhat vague», to be excited because of the music, song, image, not understanding the causes of these excitements» [6, p. 192].

Consequently, the leading role in the process of ethnocultural formation of the individual belongs to the folk decorative-applied arts, which «is one of the greatest wealth that created humanity and which can not be replaced by anything else, in particular, in human education, in the humanization» [2, p. 40]. The works of folk decorative-applied arts accompany a person throughout their lives and for each one they become the spiritual environment, in which the worldview, artistic-aesthetic ideals, spiritual-moral values, labor qualities are formed, in which the ethnocultural formation of the person takes place.

The content of education should be aimed at harmonizing the system of values of the society, ethnoculture, the complex of functions of folk art in shaping the spiritual world of the individual with the possibilities of their perception and enrichment by each individual in the process of creative search.

Significant role in this process belongs to the higher educational institution. It is here that the environment of professional training of the future teachers is formed. Khmelnytskyi Humanitarian-Pedagogical Academy has been working in the educational space of Podillia region for 95 years. The structural subdivisions of Khmelnytskyi Humanitarian-Pedagogical Academy are the faculties and departments that provide professional training for students. The modern department of fine arts, decorative-applied arts and labor education has undergone many reorganizational, quantitative and qualitative changes during the considerable period of its existence.

Upgrading of the content, improving the traditional and using innovative forms and methods of artistic-labor training of the future primary school teachers, first of all through their involvement in self-expression in artistic-decorative creativity, provides the opportunity to reveal the creative potential and enrich the ethnocultural experience of the future pedagogues.

Many years of practice shows that when creating and implementing the new content and corresponding pedagogical conditions, the folk decorative-applied art becomes, on the one hand, the effective means of preparing future teachers for the organization of creative artistic-labor activity in primary school, and on the other hand – it is the effective way of their ethnocultural formation. In the process of learning, students master the historical origins, study the role of folk art, artistic crafts and trades in the spiritual-material life of the people, they are inculcated love to various types of traditional decorative-applied arts, they develop artistic-aesthetic assessments and considerations, form creative abilities, aesthetic perception of the surrounding world, they acquire skills and abilities of manufacturing and decorating traditional products from various materials. Using the rich historical-cultural heritage of decorative-applied arts gives the student the opportunity to master the life experience of the people, and the cultural values, created by our ancestors and assimilated by the individual, develop them morally, enrich spiritually, bring up aesthetically.

The structural subdivision of the department is a museum of folk decorative-applied arts, which works fruitfully. Its opening was preceded by the great effort to find, synthesize and systematize materials of scientific-research nature, collect and study objects of material culture of the people of Ukraine and Podillia region in particular.

The Museum of folk decorative-applied arts works on the following exposition directions: folk clothes, folklore dolls, embroidery, pysanka painting, decorative painting, artistic leather treatment, artistic wood processing, wickerwork, knitting, pottery, folk toys, etc.).

Students and teachers created exhibits for the museum's exposition formed its funds, which comprise subjects of material culture of Ukrainians of the past and present. The museum cooperates with the Khmelnytskyi regional center of the National Union of Masters of Folk Art of Ukraine, the masters are involved in this cooperation. It ensures the relationship between the representatives of students with the authentic folk art. The creative works of the students, represented in the exposition, has repeatedly participated in all-Ukrainian and foreign exhibitions.

Here students' creative associations work in the following directions: ethno-design, artistic leather treatment, stained glass, artistic weaving, landscape design, pysanka painting, wickerwork. Here there are classes that fully contribute to self-expression and the creative perfection of everyone. The golden fund of the museum is made up of the best creative works of teachers and students of the educational institution. The collection of dolls in the complexes of traditional clothes of historical-ethnographic

regions of Ukraine is the main place in the museum's exposition. The diversity of folk clothing of Podillia region is presented in detail.

The museum is a training complex that combines the premises of classrooms and recreation of the corridor. Here is the map of Ukraine with centers of folk crafts and trades and their samples. In the recreation of the corridor there are stands, which reveal the creative work of the masters of Khmelnytskyi region with samples of their products and the palette of creative activity, student creative life. Here is the idea of unity, creativity of experienced masters and the formation of creative potential of the future teachers, who take the artistic gift from their mentors and pass on to the youngest. The graduates are employed in educational and artistic institutions of the region, where they can create such a corner of folk crafts, thus forming the preservation of folk decorative-applied arts and the development of children's creativity in their small homeland.

The studies have found that the interest and enthusiasm for folk decorative-applied arts is an important prerequisite for the expression and development of students' creative abilities. The main components of this process are cognition and creativity. The interest in works of art contributes to the emergence of the need to find out how it is all done, how the master personally transfers the seen, felt and experienced by the soul into the work. Students show activity both in expressing their own aesthetic experiences and results of reflection, and directly in the realization of creative potential in the form of self-designed and manufactured decorative-applied goods.

When teaching students, the teachers of the department seek that the cognitive and emotional components of the perception of folk decorative-applied arts are quickly reflected in the students' creative activity, and the fulfillment of their practical tasks caused the need to appeal to the new, deep layers of this type of folk art. With the help of the set of techniques (questionnaire surveys, testing, generalization of independent characteristics, conversations, analysis of pedagogical situations, study of products of creative activity, etc.), we tried to study the level of aesthetic tastes and value orientations of students and to select specific types of creative artistic-labor activity, methods and forms of educational work.

For example, teaching methods of decorative-applied arts were built on the basis of artistic-communicative forms and methods of transferring creative experience characteristic for Podillia region, which enabled to apply differentiated methods of taking into account the individual characteristics and abilities of students. Assimilation by students of programmatic theoretical material was carried out by studying the most common categories, principles, patterns and traditions of folk decorative-applied arts and the transition to the knowledge of partial forms and ways of transferring the beauty of the surrounding world, of native nature in the newly created decorative-applied product. At the same time, artistic-labor activity took place in different stages: from the formation of simple skills and methods of work with various natural and constructive materials, the interpretation of traditional motifs and subjects to more complex methods of transformation of forms, content and images of folk art, which contributed to the ethno-cultural formation of students.

The use of museum facilities for the development of artistic perception provides the opportunity not only for purposeful, systematic educational effects, harmonious development of personality, but also allows to link this process with school practice, facilitate the acquisition of necessary research skills and abilities by the future pedagogues. Practical classes allow creating the necessary foundation for the development of the ability not only of aesthetic contemplation, awareness of aesthetics, analysis and evaluation of artistic works, but also the creation and implementation of their own creative projects.

Taking into account the specifics of training of the future primary school teachers, we have identified the following main groups of teaching methods for different types of folk decorative-applied arts: 1) didactic-organizational (information-translational, semantic, etc.) aimed at the organization of predominantly reproductive and part-search activity, acquisition of students theoretical knowledge and practical skills of application of artistic techniques and materials of processing materials; 2) artistic-creative (creative-heuristic, sketch-search, artistic-design, project, etc.), which are oriented on the creative subject-transformation activity, associated with the individual design and manufacture of decorative goods on their own plan.

Considering the syncretic nature of folk decorative-applied arts, the process of theoretical training began with the disclosure of the main categories such as: the conception of the people about the universe; transfer, appropriation of objects, phenomena of nature and abstract concepts by human traits; semantics of motives of Ukrainian ornamentation; similarity of the constructive forms and ornamental motifs in decorative-consumer goods of various ethnographic regions of Ukraine; compositional, coloristic complexity of decorative patterns and ornaments; the essence of the category «folk artistic taste», spontaneity of the skills of artisans to organically combine decor with the shape depending on the purpose of the product, etc. Our experience shows that practical lessons on the study of various types of folk decorative-applied arts (embroidery, weaving, knitting, shabby, pysanka painting, drawing, folk doll, etc.) become more effective if they give space for figurative reflection and the creative transformation of

the surrounding reality, when the content of the religious-mythological, philosophical-poetic character of the people is revealed in the ornaments and at the same time harmoniously combines the methods of aesthetic transformation of the surrounding world and the means of the national image expressiveness.

The semantic approach to folk decorative-applied arts makes it possible for students to reveal more deeply the content, embodied in the particular form or ornament, in which the old beauty of the image of the motive, symbol or sign «hides» ancient beliefs, aesthetic tastes and preferences of the Ukrainian people. Decoding the symbolic system, knowledge of compositional-structural language and its usage, creation of traditional elements and motifs of original ornamental compositions promotes the formation of students' decorative-figurative thinking.

The correspondence of didactic-organizational and artistic-creative methods of teaching students of decorative-applied arts with the use of folk artistic-communicative means and mechanisms of transfer of experience has been proven by many years of practice. In this case, the teachers of the department constantly took into account ethnopsychological peculiarities, individual traits, artistic abilities, creative potential and previous practical experience of students.

The pedagogical research confirms the interconnection of the ideological, cognitive component of teaching various types of decorative-applied arts with the elements of practical application of knowledge in the artistic-labor activity, that is, the direct dependence of the formation of practical, performing skills on the level of formation of the aesthetic world outlook, creative abilities, ethnocultural self-identity of students is traced.

The success of the training of the future primary school teachers in the field of folk decorative-applied arts is also conditioned by the system of worked out forms of conducting classes, the peculiarities of their organization and content filling. Thus, for example, during the lectures, the teachers conducted fragmentary listening to folk music, poetry; the students got acquainted with folk customs, ceremonies, holidays, architecture and life of Ukrainians; illustrative material was widely used, in particular samples of works of folk artists, their artistic-content analysis was carried out: links of works of decorative-applied arts with the nature, traditions and history of the people were revealed, common and distinctive features were studied in the artistic-figurative system of products of various traditional artistic crafts and trades centers and the like. This approach contributed to the successful acquisition of students the experience of aesthetic assessment of works of folk art, expansion of representations about different types of folk art, integrity and originality, ensemble form of works of folk craftsmen. In the process of classes, the following organizational forms were used, such as trips and excursions around their native land, scientific-research activities in ethnographic expeditions, the work in collections of historical-regional museums, meetings with famous folk masters, exhibitions of student creative works, etc.

The results of the research indicate that during the study period the level of general artistic-aesthetic conceptions of students, related to the tasks and results of creative artistic-labor activity in the field of folk decorative-applied arts has significantly increased. The students significantly expanded the spectrum of figurative representations and impressions about works of folk art, they acquired the artistic skills and abilities of compositional design, shaping, designing ornaments. In the process of creative artistic-labor activity, «communication» with native nature, conversations with famous folk masters, whose works contain a concentrated form of national spiritual experience and ideals of the Ukrainian people, the artistic-aesthetic taste, ethnocultural self-identity, national identity of the future primary school teachers have considerably developed.

*Conclusions...* The orientation of student youth to the national culture, in particular folk decorative-applied arts, now becomes an important «condition for the preservation and development of Ukrainian statehood, formation of personality with the positive ethnic self-identity in the course of patriotism, national pride and dignity» [1, p. 21].

In this regard, the pedagogical community should understand the axiological and pedagogical significance of the national decorative-applied arts, which, based on the foundations of the people's worldview, recreates the emotional-aesthetic, artistic-creative, moral, intellectual, labor experience of Ukrainians, their culture and spirituality. Therefore, the study of this kind of art in the pedagogical higher educational institution should become the solid foundation for preserving the national genotype, culture and spirituality, the reliable means of forming the new generation of modern teachers for the New Ukrainian School.

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### Музично-естетичне виховання учнів початкових класів

#### Music-Aesthetic Education of Primary School Pupils

У статті звертається увага на те, що в Державній національній програмі «Освіта» (Україна XXI століття) зазначається, що одним із шляхів реформування змісту гуманітарної освіти є забезпечення естетичного розвитку особистості, оволодіння цінностями різних галузей мистецтва. Визначено, що музика має найбільший емоційний вплив на людину і є одним із найважливіших засобів формування естетичних почуттів, смаків і ідеалів особистості.