

1. Introduction

The idea of forming a cultural-educational space as a condition of education of pupils, has an objective conditionality. The new tasks of the school, the variety of educational institutions, curricula, textbooks, socio-cultural processes associated with humanization, the deployment of the information space are factors that must be taken into account when choosing ways to organize a teaching and learning process in a comprehensive school. Some researchers believe that the cultural-educational space can not be clearly and unambiguously described, since it objectively has a high degree of uncertainty, may be diverse to ensure free development and, as a consequence, realization of the tasks of humanizing the educational process. The analysis of the theoretical baggage, accumulated by scientific literature, contributes to the conception of the essence of the category «cultural-educational space».

The purpose of the article: to analyze the peculiarities of the musical-aesthetic space of a comprehensive school, to consider the following principles of constructing this space, such as continuity, consistency, systematicity, purposefulness, free choice of activity, corresponding to the desire and interests of pupils, the optimal combination of forms in the work of the teacher (frontal, group, individual), creating a positive emotional background.

Thus, modern investigators of spatial relations use different classification approaches to define this concept. Thus, I. Ostepanenko distinguishes among them the following: psychological, the core of which is the knowledge of the person of the surrounding reality with the help of the senses; mathematical, used to calculate the volume of space; physical, which allows us to determine the nature of space [1]. According to professional interests, the following types of space are distinguished: geographical, political, economic, social, ethnic, natural, marine, underwater, air, geometric, mathematical, physical, visual, theatrical, scenic, life, spiritual, etc. Art historians and musicologists use the terms “artistic space” and “musical space.” L. Vygotsky wrote: “Before you want to involve a child in some kind of activity, you are interested in her, take care to find out that he/she is ready for this activity, that she/he has tense all the forces needed to this, and that the child will act her/himself, the teacher is left only to direct this activity” [2, p. 118]. Creating the appropriate mood (ie, settings) for listening to the perception of music is an important condition for the formation of the musical space of schoolchildren.

FEATURES OF CONSTRUCTION OF MUSICAL-AESTHETIC SPACE AS A COMPONENT OF THE CULTURAL-EDUCATIONAL SPACE OF A COMPREHENSIVE SCHOOL

Rufina Dobrovolska

Lecturer

Department of artistic disciplines

Vinnitsia Mikhailo Kotsiubynskyi State Pedagogical University

32 Ostrozkogo str., Vinnitsya, Ukraine, 21100

rufapost94@gmail.com

Abstract: There were analyzed the scientific ways for organization of the culture-educational space of a comprehensive school. The cultural-educational space model is presented as an integrity of spatial-semantic, meaningfully-methodic and communicative-organizational components. The basic directions of designing of development and structural components were identified. The attention was made on the specifics of pedagogical tasks, educationally-developing, extracurricular, leisure-developing environments. The features of the musical-aesthetic space as the components of the cultural-educational space of a comprehensive school were examined. It has structural elements such as: child individuality as the subject of education, different forms of activity; common principles of organization; new musical-educational technologies. New ways of musical-aesthetic space organization of general school were suggested. There were analyzed such principles of that space development as: sequence, systematic, purposefulness, pupil's free choice of activity, optimal connection of different forms of teaching (frontal, group and individual), the positive emotional background formation. Educational functions of the musical-aesthetic space of general school were characterized. These are the spiritual and creative child individuality potential; compensation of its deficiency in child's other life domains; upbringing of the aesthetic attitude toward music; positive emotional educational background creation. It was suggested, that professional training of future music teachers has to anticipate acquiring skills to master that space as well as purposeful using of its sources in the process of musical-aesthetic pupils upbringing realization.

Keywords: educational-cultural space, musical-aesthetic space, educationally-developing, extracurricular, leisure-developing environments, principles organization of musical-aesthetic space.

Cultural and educational space is the subject of research by Vasilyuk A., Pahotsinsky R., Yakovets N. [3] In this context, cultural space is a certain area in which the game arises and is regulated (according to the professional-cultural scenarios), the creative activity of individuals that contributes to its preservation and, at the same time, creates new cultural values [4]. A. Karmin, denoting cultural space as a set of «all models and ideals of human activity and all cultural relations» [5, p. 203], also realized the activity approach to his comprehension. The same was argued by P. Florensky, identifying culture as an environment that brings up the personality [6], and arguing that culture «can be interpreted as activity in the organization of space.

Thus, the analysis of the literature on the research problem shows that the cultural-educational space of the school as a set of values and examples of successful solutions to life's problems serves as a source of development for both personality and children's groups. This is a specially organized socio-cultural and pedagogical environment that stimulates the development and self-development of each individual included in it; a system of conditions for the personal creative development of children and teachers – all subjects of the educational process; the space of development and upbringing of the individual, in which the educational-developmental, extra-curricular, entertainment and development environment can be conditionally distinguished.

Exploring materials on this topic, due to the lack of information and sources, it was decided to highlight the problem of development of the musical and aesthetic space of a comprehensive school, to specify the concept of musical and aesthetic space and to reveal the peculiarities of the organization of musical and aesthetic space as a component of the cultural and educational space of a comprehensive school.

2. Materials and Methods

The category «cultural-educational space» serves as an object of analysis of various branches of science: pedagogy, philosophy, cultural studies, and sociology. In this term, two very complex interdisciplinary theoretical aspects of culture and education are integrated. In connection with the fact that the cultural-educational space covers the phenomena «culture» and «education», its study used the basic approaches and concepts that have developed in culturology and reflect the modern level of domestic socio-humanitarian knowledge [7, 8]. Another

group form the fundamental works devoted to the problems of the philosophy of education [9]. The concepts, contained in them, ideas allow to explore, to reveal the place and role of education in society, to understand the fundamental principles of culture, the value orientations of man as a subject and carrier of culture. In this context, cultural space is a certain area in which the game (based on the professional-cultural scenarios) arises and is regulated, the creative activity of individuals that contributes to its preservation and, at the same time, creates new cultural values.

3. Results

The school's educational environment (school education, homework, self-education) is the main source of cognitive and cultural information. Out-of-class (extra-curricular musical activity) leisure-development environment is especially attractive for schoolchildren whose age makes it necessary to provide cognitive information not only in the form of a lesson. Children of junior school and adolescence are actively involved in the classroom, school; like to unite, to participate together in creative activity, to show interest in communicating with peers in creative associations, circles. These components of the cultural-educational space are components of a pedagogically-organized environment, which are determined by the out-of-school educational space, the mass-communication environment, peculiarities of family education, the space of age-old communication, and the cultivated experience of the activity of educational institutions. It is worth noting that some of the components of the cultural-educational space have a pedagogically unorganized character, whose features are free livelihoods, informal communication. Out-of-school educational environment is provided by institutions of additional education. It has an impact on schoolchildren more than a leisure environment, since classes in musical, sports, art schools, and workshops are systematic. The development and self-development of schoolchildren is also influenced by the family (parents, relatives) and the age-old environment (classmates, comrades in the yard). The leisure-development environment is intended to use the possibilities of mass-communication space and cultural-educational environment of educational institutions. Before the teachers are faced with the task of filling the cultural-educational space of the school with such a content that would serve as a guarantee of personal spiritual and moral development during the crisis state of society. When constructing the cultural-educational space of a comprehensive school from class to class, it is necessary to make changes in the structure, content, organization of the educational process, which would ensure the cultural identification, socialization and individualization of each child [10].

Creation of a model of cultural-educational space allows us to represent it as an integrity consisting of the following components:

- spatial-semantic: architectural and aesthetic organization of pupils' environment (architecture of school buildings, interior design, etc.), symbolic space of school (various symbols, wall information, etc.);
- content-methodical: concepts of training, education, curriculum, plans, textbooks; forms and methods of organizing the educational process (lesson, didactic game, excursion), the structure of classes and school self-government, etc.;
- communication and organizational component: the distribution of statuses, roles, age characteristics of students, teachers, their values, settings, stereotypes;

- communication sphere - the style of communication and teaching, the degree of unity of students and teaching staff;
- organizational conditions – the presence of creative groups of teachers, initiative groups of parents [1].

Modeling of the cultural-educational space of a comprehensive school allows you to determine the main directions of design, development, management of structural components:

- formation of the subject-spatial environment of the school as a developing environment;
- organization of the cultural-riches of the knowledge-based educational space;
- development of interpersonal relations, culture of communication.

According to our deep conviction, the musical-aesthetic space of a comprehensive school should logically fit into the cultural-educational space of the school and be an integral part of it. In this regard, we note the significance of the concept of «musical-aesthetic space» for pedagogical science and the importance of its special study. On the basis of the analysis of scientific literature [1, 9] we came to the conclusion that this concept, being interdisciplinary, may acquire a different meaning:

- from the point of view of philosophy, this is the space for the spiritual development of the personality of a student, acquainted with musical art, and therefore perceived the results of the spiritual work of other people;
- from the standpoint of sociology, the musical-aesthetic space is considered as a subsystem of social space, in which the individual realizes special needs, associated with musical creativity, aesthetic pleasure, in which the socialization of the individual, the assimilation of moral values is carried out;
- in accordance with the cultural approach, musical-aesthetic space is an environment of the functioning of musical culture as a subsystem of the whole artistic culture, with a complex of all its elements (institutions of culture and leisure, artistic creation, development of cultural products);
- from the point of view of psychology, musical-aesthetic space is a sphere of communication, a combination of artistic and aesthetic influences on the intellectual-ideological, emotional-volitional, needs-motivational, activity-behavioral sphere of the student's personality, which determines his/her individual and creative development;
- as a pedagogical phenomenon, musical-aesthetic space is a part of the educational and cultural environment of a school with a significant educational potential.

Interpretation of the concept from the standpoint of musical pedagogy, as well as from the point of view of personality-oriented education is as follows: the musical-aesthetic space of the school – a component of the cultural-educational space of the school, which is the focus of the functioning of musical culture as a of the entire culture, the field of creative communication, the acquisition of creative experience self-realization. In modern practice, the tendency of creating a broad musical-aesthetic space as a part of the educational-cultural space of the school, covering the school, family, microdistrict, where various forms of music existence are represented, develop old and develop new traditions of musical communication. The construction of such space should be based on the specific conditions of the space of the socio-cultural environment, the characteristics of the region, the type of school. According to V. Shulgin, a broad musical-aesthetic space is an environment where music is not in words, but in reality actually penetrates into life, not simply accompanying it, but becoming a necessary and natural extension of the human «I» [11].

The process of communicating with music in the musical-aesthetic space of the school should be organized so that the child, reproducing and living it as an integral part of his/her life, knowingly and independently chooses the phenomena of musical art, significant for her/him, and rejects those that do not correspond to her/his ideas about a decent life. Independence in the formation of musical interests, which correlates with the children's experience of communicating with music, will contribute to the development of their subjectivity. Creation of such a space will take place if the musical activity of children during the lesson and extracurricular time will be built on the following principles: developmental education, modeling of the artistic and creative process in the lesson and extra-curricular musical activity, development of perception as an artistic process, intonational and style comprehension of musical works. System-generating, general methodological grounds can be in this case the principles of modeling the creative process, teaching music as art, improvisation of the study of music as a living art [12]. In the extracurricular activities of children, the principle of inaccuracy in the process of learning music, in accordance with which art helps to relieve fatigue, gives children a great value, gives children joy. The realization of these principles, the effect of which covers almost all facets of the educational process in school, will help students to understand the nature of the origin of art. We also refer to the principles of constructing the musical-aesthetic space of a secondary school: continuity, consistency, systemicity, purposefulness, and free choice of activities that corresponds to the wishes and interests of schoolchildren. In addition to the above mentioned, ensuring the unity of musical education and comprehensive education of children in extracurricular and classroom time may contribute to supporting the principle of optimal combination of forms in the work of the teacher – frontal, group, individual, and the principle of creating a positive emotional background. All listed general-didactic principles in musical pedagogy are filled with a specific content.

Dividing the views of didactics on the importance of the principle of continuity [1, 7, 9] we consider it necessary to point out that the groundless interpretation of it as a direct extension of the music lesson in extracurricular work leads to leveling of forms, depletion of content and opportunities for extracurricular musical work, does not provide stimulation of the changing situation in the second half of the day, which is especially important for the interest of the pupils of an elementary school. The consideration of psychological and pedagogical features of junior school age and middle school students is important in the planning and organization of extra-curricular musical work. The younger student characterizes the predominance of processes of excitation over the processes of inhibition, emotions, caused by art, experiencing a high level. To maintain steady attention and in order to avoid overloading younger schoolchildren, psychologists and educators recommend a mandatory change of various types of activities that can be easily realized in conditions of extra-curricular musical work.

These allegations remain relevant for adolescent students. The principle of continuity involves considering extracurricular musical lessons from the standpoint of testing their own capabilities, identifying and developing individual inclinations and abilities, realizing the personality and creative potential of students. The principle of consistency should not be understood as a limiter of musical compositions for extracurricular activities only by those whose authors are pre-familiarized with music lessons. The diversity of contemporary music programs for a comprehensive school allows today to enter a qualitatively new

phase in the development of ideas relating to the enrichment of programs and the content of their musical material. In connection with this, there is a need for methodological training of students to expand the volumes of musical material programs, used in a comprehensive school (taking into account the general principles of their construction), and their application in extracurricular activities [3].

Musical education and comprehensive education of students in the conditions of the musical-aesthetic space of the school provide for compulsory systemicity in the work of the music teacher, which in this case causes not to work out the musical professionalism of the most gifted students, not to improve the quality of their musical performance, and systematically identify the creative individuality of each the child, the disclosure and development of his/her spiritual potential. At the same time, the task of the music teacher is to shape the needs of the emotional and creative development of the world, the values of musical art, the relation to music as an artistic value. It should be noted, that the quantitative increase in the forms of musical work in school can not be considered a guarantor of the systematic musical education of students. Thus, systemicity in constructing the musical-aesthetic space of the school is not a traditionally formed system of preparation for annual performances, reviews, festivals, but a means to achieve the high goal of forming the spiritual world of each individual, laying the foundations for the musical culture of schoolchildren. The principle of optimal combination of forms in the work of the music teacher determines the distribution of mass forms of musical education (choirs, lectures, conversations, children's philharmonic, etc.), additional individual work with individual students, small groups. Principles of association of children in small groups are different. Possible variants of association of children in small groups: by the degree of formation of interest in music, level of activity in various kinds of music activities, recorded by the teacher at the lessons. Individual approach, work with micro groups give the music teacher an opportunity to trace the dynamics of each child's musical and spiritual development.

4. Discussion

Creating the principle of a positive emotional background in the conditions of creating the musical-aesthetic space of the school will quickly get the desired results. The following factors influence the creation of a positive emotional background: the style of communication between the teacher and the students; implementation of the principles of cooperation pedagogy; taking into account interests and requests of schoolchildren when planning a content and types of classes; Satisfaction, felt by children from the process and the results of their activities; an atmosphere of enthusiasm for classes. Free choice by students of musical works and types of musical and artistic activity also contributes in many ways to the creation of a positive emotional background both in the music lesson and in extra time. Students' acquaintance with the basic principles of creating the musical and aesthetic space of a comprehensive school can serve as the methodological foundation, on which the differentiated system of all forms of professional and extracurricular work of the music teacher will be constructed in their unity and integrity. Thus, under the musical-aesthetic space of the school we understand the system with the following structural elements: the personality of the child as a subject of education; lesson and extra-curricular musical activity in all its various forms; uniform principles of organization; a complex of new music-educational technologies.

Musical education is one of the most important sections of aesthetic education. But the diversity of forms of extracurricular activities can not replace systematic musical education. Let's not agree with the statement of L. Arshanzhnikova that only in the general education school at the music lessons can be carried out systematic, purposeful, consistent education of all children without exception [13]. The educational and musical activity at the secondary school is, without a doubt, the basis for a massive and comprehensive musical and aesthetic education. But in today's educational space, the most effective, productive fulfillment of the main purpose and basic requirements for work with the musical and aesthetic education of schoolchildren (the formation of musical culture of schoolchildren in the context of their general spiritual culture, the acquisition of general musical development, the formation of aesthetic taste, musical world outlook), the most complete realization of the educational potential of musical art can only be in the conditions of musical and aesthetic space of a comprehensive school, where extracurricular and class work constitute a single whole, structure non-common principles, carried out with new music technologies. No matter how important such aspects of musical education work as enrichment of knowledge and expand the horizons of children, the development of their ability to understand music, the skills of practical music and its importance to society is not limited to artistic tasks themselves. Under the educational tasks of the musical-aesthetic space of a comprehensive school, we understand not only the training of skilled music lovers, but somewhat much wider and taller: the formation of all aspects of the human person with music. V. Sukhomlynsky said about it briefly and clearly: "Musical education – education of man" [14, p. 173]. It is this understanding of educational tasks that should be at the basis of the train-

ing of future music teachers to create the musical and aesthetic space of a comprehensive school. The decision of the tasks of musical and aesthetic education and the artistic and creative development of children and young people must be carried out by highly skilled, well-developed music teachers. Deep right was D. Kabalevsky, who said that if we set ourselves the task of comprehensive, harmonious development of students, then first of all, it is necessary to take care of the all-round, harmonious development of teachers [15]. We will also recall his words that "to bring up children, adolescents, youth – this also means educating educators!" [15, p. 63].

Thus, we can say that the educational potential of the musical and aesthetic space can provide the formation of the personality of the child, which is characterized by artistic, aesthetic and social activity. This tendency reflects the fundamental transformations in the socio-cultural development of society as a whole. Thus, the educational and educational functions of the musical-aesthetic space of the secondary school are: activating the spiritual and creative potential of the child's personality; compensation for the disadvantages of his/her manifestation in other spheres of life; education of aesthetic attitude to music; creating a positive emotional learning background.

The professional training of future music teachers should include the acquisition of skills in the development of this space, the purposeful use of its resources in the process of realizing the tasks of musical and aesthetic education of students. Readiness to create this space, activating the interaction of the future teacher of music with the marked space requires conscious, intellectual and emotional efforts, directly affecting his/her professional development. Therefore, this process should be considered as educational, which is of vital importance for the professional training of future music teachers.

References

1. Ostapenko, I. A., Krylov, M. N. (2017). Higher school pedagogy. Zernograd: Azov-Black Sea Engineering Institute of the Federal State Unitary Enterprise of the Donetsk Regional State Administration, 177.
2. Vygotsky, L. S.; Davydova, V. (Ed.) (1991). Pedagogical psychology. Moscow: Pedagogics, 480.
3. Vasilyuk, A., Pahotsinsky, R., Yakovets, N. (2002). Modern Educational Systems. Nizhyn: Editorial and Publishing Department of the National Democratic Party, 139.
4. Orlova, E. V. (2010). Cultural space: definition, specifics, structure. Analysis of cultural studies, 3 (18). Available at: <http://www.analiculturolog.ru/journal/archive/item/589-cultural-space-structure-determination-of-specificity.html>
5. Karmin, A. C. (1997). Fundamentals of Cultural Studies: The Morphology of Culture. Saint Petersburg: Lan, 512.
6. Florensky, P. A. (2000). Collected works. Articles and studies on the history and philosophy of art and archeology. Moscow: Thought, 446.
7. Kisil, M. (2006). Space of education in terms of its main subject. Visnyk of Cherkasy University. Series «Pedagogical Sciences», 88, 138–141.
8. Tsimbalaru, A. (2013). Educational space of junior schoolchildren in general education institution: features of modeling. Director of school, lyceum, gymnasium, 1, 52–58.
9. Kremin, V. G. (2007). Philosophy of the National Idea. Man. Education. Socium. Kyiv: Diploma, 576.
10. Tkach, T. V. (2012). Methodological bases of the study of the educational space of personality. Collection of scientific works of the Ivan Franko National Pedagogical University named after Ivan Ogienko, Institute of Psychology, 18, 757–766.
11. Shulgina, V. D. (2017). Creative activity of the individual in the system of artistic education of Ukraine: European context. Bulletin of the National Academy of Cultural and Arts Leaders, 1, 80–85.
12. Rostovsky, O. Ya. (1997). Pedagogy of musical perception. Kyiv: IZMN, 284.
13. Arkhazhnikova, L. G. (1980). Preparation of the future teacher of music. Soviet pe-dagogica, 7, 99–103.
14. Sukhomlynsky, V. A. (1982). About upbringing. Moscow: Politizdat, 279.
15. Kabalevsky, D. B. (1988). The field of activity is huge. Music at school, 1, 8–15.