

FEATURES OF THE DEVELOPMENT OF MUSIC EDUCATION IN CHINA

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Keywords: Chinese music, music education, history, ideology.

China has a long history of education, and the practice of traditional music education provides a rich reference for contemporary music teaching. Therefore, the study of the history of Chinese music education is of great significance to the development of contemporary music education. This will not only help us avoid the mistakes of our predecessors, but also help us plan the music education in future.

The purpose of this article is to analyze the different stages of Chinese music education's development.

Material and methods. The material of the article are the works of researchers Dajian Liu (刘大坚), Yao Mi (米瑶), Dajian Liu (刘大坚). Methods of analysis and systematization were used.

Findings and their discussion. Music education, like language, first appeared in the production practice of human society. Human music education has been connected with collective labor from the very beginning. In ancient times, music was often associated with various religious activities and rituals. Music became an indispensable part of sacrificial activities, and thus the activities of music education which could be seen as music education started. Then, "rites" (礼) and "music" were combined in China. During the period of Yao and Shun (尧舜), there were full-time music teachers and music education was regarded as an important means for the successors of the ruling class [1, p. 3].

It is believed that China's formal music education appeared in the Shang Dynasty (商朝) 3,000 years ago. After, the governors shifted their focus from the educational role of music to maintain the hierarchy, which was called "making rites and music". The Zhou Dynasty (周朝) attached great importance to the construction of music education and related facilities, and set up large music education institutions so that the successors of the ruling class could learn the art of governing.

During the Spring and Autumn period (春秋), music education was further developed. This period saw the collapse of rites and bad music. Court music became a tool for the enjoyment of the rulers, while folk songs expressed the opinions of the laborers at the bottom of the class on the current politics. At the same time, music education changed from a central "official school" to a multi-central "public school" and "private school". Confucius showed the end of the educational process by teaching music [2, p. 2].

In Qin, Han, Wei and Jin dynasties (秦、汉、魏、晋), great achievements were made in music education for the first time. The Qin Dynasty maintained a short time and did not make great achievements in music education. The Yuefu (乐府) of the Western Han Dynasty was the most important music education institution at that time. It cultivated many famous musicians and produced a large number of excellent music works, which was the peak of ancient Chinese music education. Music in Wei, Jin and Southern and Northern Dynasties (魏晋南北朝) played a connecting role. Music education was expanded in the field of religion, Buddhist music appeared in large numbers, and music exchanges between China and foreign countries were more active [3, p.3].

In the Sui and Tang dynasties (隋唐), music education was perfected and finalized. After the Sui Dynasty, Music education in China entered a perfect period. The Sui Dynasty implemented the open cultural policy of "Jiao Fang" (教坊). The rulers of the Tang Dynasty (唐朝) attached great importance to the development of music culture and established large institutions to lay a foundation for the development of court Tingyan Music.

During the Song and Yuan dynasties (宋元), music education was popularized to the people. During the Song and Yuan dynasties, folk music replaced court music, and the trend of music being popular was very obvious. The musical form is mainly opera, and fully spread in the folk.

During the Ming and Qing dynasties (明清), music education continued to decline. In order to strengthen the rule, the ruler adopted severe punishment and harsh laws and banned folk music activities. During this period, Wang Shouren and Yan Yuan attached importance to the role of music education, advocated both the cultivation of rites and music and the combination of literature and military, and opposed the combination of Buddhism and old Buddhism in Han and Song dynasties.

In the late Qing Dynasty (晚清) and early Republic of China (民国), music education was endowed with patriotic thought, especially after the Reform movement, Shen Xin-gong (沈心工), Li Shu-tong (李叔同) and others were very keen on it. Music activity is of great significance and is the beginning of modern Music education in China. There were private summer music assemblies and the music department of the Shanghai hospital for poor children. After the Republic of China, elementary schools generally opened music lessons and began the exploration of music teacher education.

After the May 4th Movement (五四运动), professional music education started, music education in primary and secondary schools developed vigorously, and more music activities were carried out outside school. In addition, new musical societies have been established, such as Shanghai Chinese Aesthetic Education Association. There are both public and private music teacher education institutions, among which the private Shanghai Junior Normal School has

the greatest influence. In addition, professional music education began to take off in China. Peking University music Institute and China's first Western orchestra were established.

Conclusion. Chinese music education has gone through a long process, its structure and the development of thought have experienced a lot of twists and turns, we should learn from the achievements, avoid mistakes, in order to inspire and contribute to the cause of contemporary music education.

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FEATURES OF THE FORMATION OF THE I-CONCEPT IN CHILDREN WITH MENTAL DISORDERS

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Keywords: mental retardation, intellectual disability, self–perception, self–concept, self–image.

At the present stage of development of correctional pedagogy, a special place is occupied by personal, emotional development, self–awareness and self–knowledge, the conscious regulation of the child's behavior in society and his socialization in real life. The question of the need to revise the ratio of the educational results of children with special educational needs and their achievements within the framework of life competence becomes logical. In his activity, a person, to one a certain degree, is guided by self–perception, the subject of which can be his body, abilities, social relations and many other manifestations. Based on personal ideas about himself, the child not only regulates his behavior, but also interprets individual experience. The result of the process of self–perception is the self–concept, which is a relatively stable multi–level formation, including the individual's ideas about himself, coupled with their assessment (W. James, D.N. Demidov, S.T. Dzhaneryan, I.S. Kon, S.M. Petrova, V.V. Stolin, E.A. Sorokoumova and others) [1; 2].

The problem of the functioning of the self–concept of children with mental developmental disorders is more relevant than with normotypical development, since the predicted result of correctional and developmental work with children of this category is their integration into society. M.G. Arkhipova emphasizes that such social inclusion implies a sufficient formation of personal structures,