

Секция 3

ТЕОРИЯ И МЕТОДИКА МУЗЫКАЛЬНОГО И ХОРЕОГРАФИЧЕСКОГО ОБРАЗОВАНИЯ. ИСТОРИЯ МУЗЫКИ

CHEN JINGJING

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

STUDYING EMOTIONAL RESPONSE TO MUSICAL MATERIAL AS A CONDITION FOR FORMING PERFORMING EXPRESSION AT FOLK DANCE LESSONS

Introduction. Dance is a bright, colorful creation of the people, which is an emotional artistic specific reflection of their centuries-old diverse life. Traditionally, dance is considered as a way of artistic education of a person, development of his emotional and motor nature, figurativeness, expressiveness, responsiveness to music and its precise expression through plasticity. On the other hand, choreographic art is also able to educate a humane person who respects the culture of other peoples and understands the significance of its values; showing a tolerant attitude towards the customs and traditions of different nationalities, striving to realize harmonious relations with representatives of any nations. Chinese folk dance is a traditional artistic essence, it is not only an important artistic and cultural heritage, but also the brightest pearl of world culture. Over time, folk dances have become widespread in all corners of the world. During the period of quality education practice, aesthetic education becomes more and more important in the physical and mental development of students. Aesthetic education can not only improve students' aesthetics, but also develop the ability to recognize and create beauty. Therefore, aesthetic education requires being educated in various arts and promoting all that is good in life. And our Chinese folk dance can contribute to the development of students' aesthetic education in terms of artistic beauty. Folk dance is derived from traditional folk art and improved in everyday life. The variety of dance types can create a vision for students in a country and inspire them to learn.

The purpose of the study is to develop a set of tasks for the development of an emotional response in folk dance classes.

The material of this study was the methodological basis of the study:

- provisions of personality-oriented (E.V. Bondarevskaya, V.V. Serikov, I.S. Yakimanskaya) and activity (A.V. Leontiev, D.A. Leontiev, S.L. Rubinshtein) methodological approaches;
- theoretical principles of psychological research on the essence of emotional response (B.I. Dodonov, K. Izard, S.L. Rubinshtein, P. Fress);
- to develop a set of tasks for the development of an emotional response in folk dance classes.

The material of this study was the methodological basis of the study:

- provisions of personality-oriented (E.V. Bondarevskaya, V.V. Serikov, I.S. Yakimanskaya) and activity (A.V. Leontiev, D.A. Leontiev, S.L. Rubinshtein) methodological approaches;
- theoretical principles of psychological research on the essence of emotional response (B.I. Dodonov, K. Izard, S.L. Rubinshtein, P. Fress);
- theoretical provisions on the development of emotional response and the relationship of arts in choreography (N.A. Vetlugina, T. Venderova, I.V. Gruzdova, T. Ignatova, V.V. Medushevsky, M.A. Mikhailova, L.L. Pilipenko, O.P. Radynova, T.E. Tyutyunnikova);
- theoretical provisions on the formation of folk stage dance about the specifics of its technique, the sequence and methods of its development (G.F. Bogdanov, N.I. Bochkareva, G.P. Gusev, I.G. Esaulov, K.A. Esaulova, A. Klimov, N.B. Tarasova, T.S. Tkachenko).

In this study, the following methods were used: theoretical (elemental and content analysis of psychological and pedagogical literature on the research problem); generalization and systematization of theoretical material, modeling; empirical (experimental and search work, the study of products of creative activity, pedagogical observation); statistical (methods of statistics, expert assessments, mathematical and statistical processing of the results obtained during the study).

To develop a set of tasks, the following tasks were set:

1. Develop variable tasks for students.

2. Form conditional levels and criteria for assessing the performance of variable tasks.

The developed tasks are aimed at activating the imagination, fantasy, and contribute to the development of creativity among students in folk dance classes.

The fulfillment of tasks in choreographic classes involves the use in the pedagogical process of a complex of general pedagogical methods and specific methods of choreographic education:

- An explanatory and illustrative method aimed at communicating ready-made information by verbal, visual, practical means, at understanding and memorizing the material being studied.

- A method of problem-based learning aimed at creating problem situations under the guidance of a teacher and active independent activity of students. This method activates the search for solutions, their choice, resulting in the acquisition of professional knowledge, skills, abilities and the development of mental abilities. Solving problem situations motivates the manifestation of intellectual activity in the process of creating an original artistic concept through dance.

- An exercise method that provides awareness of the significance of the possible end result. In choreographic activity, systematic and consistent execution of exercises, their feasibility and gradualness are necessary; as well as automation of motor actions, where accuracy and consistency are important. The implementation of the exercises is accompanied by the teacher's control, and then the students' self-control.

- A method of improvisation that promotes creative self-expression, understanding of the characteristics of one's body, the ability to interact with a partner, object, space, through dance and bodily plasticity.

- The method of emotional “contagion” ensures the transfer of the emotional state from one person to another, primarily at the unconscious level, because the sphere of conscious perception during the emotional “infection” sharply narrows, there is almost no critical perception of events or incoming information.

- The method of “reincarnation” is aimed at conveying the stage emotional state.

The second task: to form criteria and conditional levels for assessing the performance of complex tasks for students in folk dance classes.

To identify the level of manifestations of emotional expressiveness, the methods of A.G. Gogoberidze, V.A. Derkunskaia and I.V. Gruzdova. They served as the criteria for evaluation. Diagnostics according to the method of A.G. Gogoberidze and V.A. Derkunskaia included three tasks. Diagnostics according to the method of I.V. Gruzdova included one task. The performance of the tasks was assessed on a three-point system.

Upon completion of the experimental work, based on the results of four tasks, the level of manifestation of emotional expressiveness in each student is determined.

As criteria for evaluating variable tasks (Table 1).

Table 1 – Evaluation criteria for variable tasks

№	Criteria	Description
1	Expressiveness	The ability to convey a given image in accordance with the artistic concept.
2	Flexibility	The ability to quickly switch from performing elements of one dance direction to others.
3	Originality	The ability through dance to convey non-standard ideas and the plot of the dance, which differ from the generally accepted ones.

Levels of manifestation of emotional expressiveness (Table 2). Low level (less than 6 points). Average level (6-9 points). The student listens attentively to the music, the description of the artistic image, but he fails to follow the dynamics of the image to the end.

Table 2 – Criteria for evaluating the levels of manifestation of emotional expressiveness

Level	Characteristic	Number of points
Short	The student cannot understand the content. Musical works and artistic images do not evoke a corresponding emotional response in him. He cannot answer questions about the music he listened to, about artistic images. His interest in music and artistic images is shallow and unstable.	less than 6 points
Middle	The student listens attentively to the music, the description of the artistic image, but he fails to follow the dynamics of the image to the end. Emotional reactions are not always adequate to the mood of the works. Works evoke a lively response from him, but only if they are simple in content and form.	6-9 points

Tall	The student is able to listen carefully to a piece of music, delving into the change of mood, following the dynamics of the musical and artistic image. He is independent in his answers to questions, in the process of analyzing the work he correctly uses elementary terminology. Able to analyze, compare images, establish causal relationships between the means of musical, choreographic, artistic expression and the emotional content of the work.	10-12 points
------	---	--------------

Emotional reactions are not always adequate to the mood of the works. Works evoke a lively response from him, but only if they are simple in content and form. High level (10-12 points). The student is able to carefully listen to a piece of music, delving into the change of mood, following the dynamics of the musical and artistic image. He is independent in his answers to the questions of adults, in the process of analyzing the work, he correctly uses elementary terminology. Able to analyze, compare images, establish causal relationships between the means of musical, choreographic, artistic expression and the emotional content of the work.

Three levels of evaluation of the performance of variable tasks in choreographic activity have been formed: high, medium, low. Let's characterize each of them. Based on the total score (5 indicators), the level of emotional responsiveness of students is determined based on the results in the process of observation. 24-30 points – high, 20-24 points – medium, up to 20 points – low. A high level is characterized by the expressiveness of performing variable tasks, the ability to independently create and transform various (but adequate) options for exercises and dances that are distinguished by the originality of bodily plasticity in accordance with the artistic conception (3 points are assessed). The average level is characterized by the expressiveness of the performance of variable tasks, the ability to create and transform a variety of exercises and dances that differ in originality of the idea in accordance with the artistic conception with the help of a teacher (2 points are assessed). The low level is characterized by the inexpressive performance of variable tasks, the inability to create and transform a variety of adequate options for exercises and dances, the lack of an original idea when implementing an artistic idea (1 point is estimated).

Conclusion. Thus, the complexity of the performance of folk choreography lies in the fact that it is a product of a synthesis of movements, plasticity and musical material. Performing skills in folk dance are not only in the technical side. The second mandatory component of the performer's activity is his ability to feel the created image in order to be able to convey to the viewer the idea, which is based on an understanding of the style and nature of the era. In the process of education and training, the ability to convey expressiveness develops through the introduction of musical art into the educational process, while maintaining the characteristic features, uniqueness and authenticity of folk dance.

The development of emotional expressiveness is a complex pedagogical task that requires a diverse, rich educational environment, taking into account the individual characteristics of each student.

List of cited sources:

1. Khalilova, L.R. The study of the characteristic features of folk dance for the development of emotional expressiveness of students of a choreographic school / L.R. Khalilov // Scientific conf. "Pedagogy: traditions and innovations: materials of the VI Intern" (Chelyabinsk, February 2015). – Chelyabinsk: Two Komsomol members, 2015. – P. 180-181.

FENG XIAPYING

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

PERCEPTION OF THE CHINESE NATIONAL MUSICAL INSTRUMENT PIPA BY BELARUSIAN LISTENERS

Introduction. Each Chinese musical instrument has its own characteristics. In this society with noisy culture, with the rapid development of economy, the influence of Chinese culture is increasing day by day, and Chinese musical instruments are gradually moving to the world. At Vitebsk National University in Belarus, two traditional Chinese Pipa works "Chen Sui" and "overlord demolitions" were performed for local students, and a questionnaire survey was conducted among local students.

The purpose of this article is to analyze the possibilities and results of the perception by residents of Vitebsk of different ages of the Chinese national musical instrument pipa.