

the change in attitudes towards culture and its traditions, economic development and the growth of the living standards of citizens. There was a surge of interest in learning to play the synthesizer, piano, violin, and the demand for Chinese folk instruments began to grow. The formation of school musical education has developed both in the form of classroom and extracurricular forms of education. The lessons focused on singing and music theory. In extracurricular work, music playing played a leading role, which began to be recognized as the primary source of performing, including concert practice, playing an important role at the initial stage of the formation of European-style performance in China.

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STRUCTURE AND FEATURES OF COGNITIVE INTEREST IN MUSICAL ACTIVITY IN OLDER PRESCHOOLERS

Introduction. At the present stage of updating the content of education, the task of educating a comprehensively and harmoniously developed personality is of particular importance. A harmonious combination of mental development and an aesthetic attitude to life and art are the necessary conditions for the formation of a holistic personality. The achievement of this goal is greatly facilitated by the musical education of children. The development of cognitive interest in preschool age is one of the main prerequisites for the successful education of a child in school. The most vivid intellectual feelings – surprise and curiosity arise already on the threshold of preschool childhood and reflect the child's attitude to the new facts of reality that are daily revealed to him. Preschool education is designed to ensure the full development of the child, taking into account his age and individual characteristics, preparation for receiving basic education at subsequent levels. Preparing for school is not an end in itself, but the result of organizing a full-fledged, emotionally rich life of a child that satisfies his interests and needs throughout preschool childhood. Modern views on music as an effective means of cognitive development are based on the consideration of music as a sign system, in the process of knowing which mental operations are formed. Music, before becoming an object of aesthetic perception for a preschool child, must become a conscious and meaningful object for him, which implies the child's knowledge of the means of musical expression, musical forms, genres. Like other art forms, music has an educational value. It reflects life phenomena that enrich preschoolers with new ideas about society, nature, life and traditions. The relevance of the problem of developing the cognitive interests of the child is due to the increased attention to various types of education for preschoolers.

The purpose of the article is to theoretically substantiate the methodology for the development of cognitive interest in the musical activity of older preschoolers. It is advisable to start studying the problem of interest with an analysis of various definitions given in the scientific literature. The encyclopedic dictionary explains the origin of the word “interest” from the Latin word *interest*, which means “important, matters” [1]. The specified edition highlights the socio-economic line in the concept of “interest” as the real cause (motive) of social actions. The problem of interest in modern sociology is one of the most urgent.

The problem of developing the cognitive interests of students in the educational process was comprehensively considered by such scientists as L.I. Bozhovich, N.G. Morozova, G.I. Schukina, L.S. Vygotsky, S.L. Rubinstein. Features of the interests of preschoolers were studied in the studies of V.N. Androsova, L.A. Blashchuk, N.A. Boychenko, I.D. Vlasova, A.G. Volostnikova, L.R. Zakharevich, T.N. Kulikova, L.M. Manevtsova, G.S. Sirbiladze.

Scientists studied cognitive and play interests, interest in poetry, nature, visual activity. Questions of musical interest were considered in the works of E.V. Boyakova, O.N. Zyl, E.V. Kotomina. After analyzing the research of scientists in the field of pedagogy and musical psychology on the indi-

cated problem, we can come to the conclusion that in the domestic special literature there are quite deep developments of issues related to cognitive interest, musical education, features of musical didactic games, but there are no works devoted to the possibilities the use of musical and didactic games in order to develop the cognitive interest of preschoolers in musical activities. Most researchers emphasize the selectivity of interest, which arises as a result of the emotional attractiveness and vital importance of an object for a person [2], psychologists emphasize the bright emotional coloring of interest [3].

Like the general phenomenon of interest, cognitive interest is expressed in its development by various states. Conventionally, successive stages of its development are distinguished: curiosity, curiosity, cognitive interest, theoretical interest, which help to more or less accurately determine the state of the child's selective attitude to the subject and the degree of its influence on the personality (Table 1).

Table 1 – The structure of the cognitive interest

№.	Stage of Interest	Characteristic
1.	Curiosity	an elementary stage of the electoral attitude, which is due to purely external, often unexpected circumstances that attract the attention of a person. The child is content only with an orientation connected with the amusingness of this or that object, this or that situation.
2.	Curiosity	valuable state of the individual. It is characterized by the desire of the child to penetrate beyond what he saw. At this stage of interest, rather strong expressions of emotions of surprise, joy of knowledge, satisfaction with activity are found.
3.	cognitive interest	characterized by cognitive activity, a clear selective focus of educational subjects, valuable motivation, in which the main place is occupied by cognitive motives. It promotes the penetration of the individual into significant connections, relationships, laws of cognition.
4.	Theoretical interest	associated both with the desire for knowledge of complex theoretical issues and problems of a particular science, and with their use as a tool of knowledge. This stage of man's active influence on the world, on its reorganization, which is directly related to the worldview of man, with his convictions in the power and possibilities of science.

Thus, cognitive interest in the most general definition can be called the selective orientation of a person to the knowledge of objects, phenomena, events of the surrounding world, activating mental processes, human activity, his cognitive abilities. Cognitive interest is a diverse phenomenon, therefore, it can influence the process of education and upbringing by various parties, acting in its various manifestations (Figure 1).

Cognitive interest, originating and strengthening at the earliest stages of ontogenesis, continues the logic of its development far beyond childhood. Preschool childhood is important for this process, since it is this period of age development that provides a significant contribution to the formation of the foundations of the worldview, worldview, and personal qualities of the child.

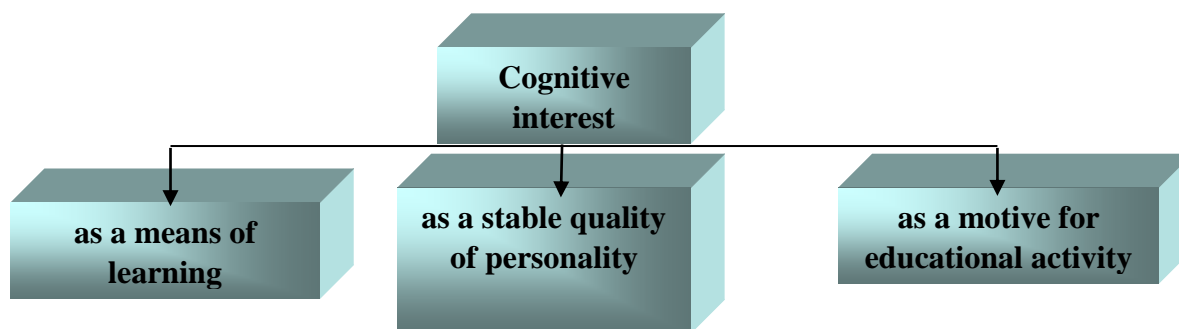


Figure 1 – Manifestations of cognitive interest

Already at preschool age, the possibility of identifying the optimal area of knowledge or activity in which the child is interested is quite clearly revealed [3]. The experience of success in an activity leads to the fact that the preschooler seeks to continue, complicate this activity, whether it is a game or a learning activity. At this age, for the first time, an interest in serious music lessons arises, which in

the future can develop into a real hobby and contribute to the development of musical talent. An analysis of various approaches to the study of cognitive interest in musical activity revealed a clear tendency to consider it in the unity of emotional, intellectual and volitional. The structure of cognitive interest in the musical activity of an older preschooler has specific distinctive features due to the unformed musical and aesthetic consciousness and the peculiarities of the course of mental processes (Table 2).

Table 2 – The structure of cognitive interest in musical activity in a child of senior preschool age

№	Component cognitive interest	Specificity of development
1.	Emotional	The emotional coloring of musical images determines the specifics of musical art. The emotion of interest increases the child's ability to perceive and process information coming from the outside world, stimulates research and cognitive activity. The emotional component of interest develops on the basis of the child's emotional responsiveness to music.
2.	Intellectual	Formation of musical thinking of the senior preschooler. The work of thinking consists in understanding the expressiveness of the musical image, distinguishing musical intonations and their development. The processes of musical thinking are determined by the logic of the construction of musical works, fixing the centuries-old practice of the functioning of musical art in laws and regulations.
3.	strong-willed	The organization and self-regulation of activities and behavior aimed at overcoming difficulties in achieving the set goals are an incentive and encourage them to act in the direction necessary to realize their interest. Formation of the ability to set the goal of activity, plan it, self-control in activity and behavior, development of the ability to volitional effort, arbitrariness in the field of movements, actions, cognitive processes and communication with adults.

According to the level of awareness and effectiveness, it is customary to distinguish the following types of cognitive interests.

Entertaining is the lowest level of awareness and effectiveness. It arises on the basis of the brightness of the impression of the novelty of the subject. A bright pop play, a comic song can be entertaining for a preschooler. Interest based on the phenomenon of entertainment is almost always short-lived, unstable and easily replaced by new impressions. However, this kind of interest can be widely used in the initial period of musical education and development of preschoolers. Entertaining leads to an active mood, helps to master labor-intensive activities in the classroom: learning a choral work, analyzing music, mastering special terminology [5].

Generalized, broad, unconcentrated interest is manifested in the subject as a whole. It often develops into a specialized, deep, cognitive interest. Such interest is a consequence of a certain level of development of individual artistic taste, musical and aesthetic needs and feelings. Private, narrow, isolated interest is perceived as an interest in certain facts and musical phenomena without understanding their mutual connection, without comprehending the logic of an educational subject aimed at familiarizing with art. As a rule, this is an interest in one area of music, and it also encourages the preschooler to be active.

Conclusion. The essence of cognitive interest lies in the selective orientation of a person to the knowledge of objects, phenomena, events of the surrounding world, which activates mental processes, human activity, and his cognitive abilities. Cognitive interest in musical activity is characterized by the orientation of the personality of a preschooler, expressed in an emotional attitude, the desire to engage in activities, purposefully master and improve knowledge, skills and abilities in musical activity in accordance with individual needs and inclinations. The highest stage of development of cognitive interests in the field of music is directly related to the development of musical feelings, needs and consists in the desire to use the existing knowledge and skills (in listening to music and singing) in practice, in independent activities in a preschool institution, in the home performance of a familiar repertoire.

The structure of cognitive interest in musical activity includes an emotional component, an intellectual component, a volitional component. The emotional component determines the degree of attractiveness of musical activity for the subject, the intellectual component reflects not only the level of mastering a certain amount of knowledge, but also the degree of spiritual and practical mastering of

music as an art, the ability to understand the semantics of musical speech, the volitional component involves conscious activity to master the subject of interest. Already at preschool age, the possibility of identifying the optimal field of knowledge or activity in which the child is interested is clearly revealed. Mental development is characterized by the formation of the inner mental life of the preschooler, the internal plan of action, which begin to determine external behavior. Much is acquired by a preschooler through the emotional sphere. Cognitive interest in children is emotionally figurative in nature and is based on great curiosity, independent orientation in the world around. Curiosity, inquisitiveness, manifested in relation to musical phenomena, are the main stages in the formation of musical and cognitive interest in preschool children. Awareness of an older preschooler's interest in an aesthetic object can range from a momentary short-term reaction caused by novelty or brightness of impressions and almost identical to an emotional response to an object or phenomenon that is attractive to him, to a conscious desire to join the beautiful, its cognition and modeling.

Thus, cognitive interest in musical activity acts as an emerging personal quality, the content of which is, to varying degrees, a conscious positive attitude towards music, and related musical activity, manifested in the recognition of its beauty, in the desire to engage in activities, purposefully master and improve knowledge, skills and abilities in musical activity. The listed features of musical and cognitive interest allow us to define it as a special form of cognitive orientation of the individual to the awareness of artistic activity and the primary readiness for it. In the cognitive interest in music, the elements of feeling, taste, ideal are combined into a single whole, which give the cognitive orientation its meaningful meaning.

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STREET DANCE КАК ОДНО ИЗ НАПРАВЛЕНИЙ В ХОРЕОГРАФИЧЕСКОМ ИСКУССТВЕ

Введение. Современная хореография уникальна и многогранна. Она включает в себя различные стили и жанры танцевальной постановки. Одним из интересных и сложных стилей современной хореографии является STREET DANCE или «Уличные Танцы». Этим понятием определяется широкий спектр танцевальных стилей, которые исполняются вне специализированных танцевальных залов: на улицах, в школах, в ночных клубах.

Цель статьи – проанализированы особенности танцевального стиля Street dance как социокультурного феномена.

«Street dance» – это не просто сложный стиль, а целый период танцевальной культуры XX века, который развивался вне танцевальной студии, в любом доступном открытом пространстве, например на улицах, танцевальных вечерниках, в парках, школьных дворах и ночных клубах. Этот термин используется для описания местных танцев в городском понимании. Такие танцы являются импровизацией и носят социальный характер, поощряя взаимодействие между зрителями и выступающими танцорами и являются частью местной культуры того географического района, где они были созданы.

Street dance – стиль уличного танца, развившийся в середине 1980-х годов из брэйкданса и вобравший в себя элементы практически всех направлений современного танца. Это, по сути, самый распространённый из всех стилей танцев.