tuation marks, and dictation (spelling). It is essential to mention that some of these elements fall under more than one category.

Conclusion. Therefore, our research shows that the usage of the term "language competence" has not had a conventional definition in pedagogical discourse for years. Taking language as a field for competence application, it is fair to admit that the language competence as such has not received a conventional understanding, too. What is in common for some studies is that their definitions refer to the significance of language skills and cognitive capacities that regulate language usage. Having synthesized existing researchers' opinions on that phenomenon, our study has allowed us to define key characteristics of the Arabic language competence of secondary school students as a dynamic personal quality of a complex structure which includes two interrelated components. This understanding provides operational characteristics of the language competence subjected to practical pedagogical impact. The provided structure of the secondary school students' Arabic language competence makes secondary school language education more focused and provides clear benchmarks for the measurement of education outcomes.

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MODEL OF THE DEVELOPMENT OF THE BASIS
OF AESTHETIC TASTE IN PRIMARY SCHOOL STUDENTS THROUGH MUSIC

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Keywords. Music, aesthetic taste, primary school age, model.
Ключевые слова. Музыка, эстетический вкус, младший школьный возраст, модель.

One of the important indicators of the formation of personality at the stage of primary school age is the formation of the basis of the aesthetic taste in the child. The analysis of studies conducted in recent years to identify effective ways to develop the aesthetic taste of children in musical classes shows that, despite the enormous theoretical and practical significance of modern methods of musical education, they reflect rather narrow aspects of the problem, mainly related to the development of specific pedagogical means, forms and methods [1; 2; 3].

The purpose of this article is to develop and present a model for the formation of the basis of aesthetic taste in primary schoolchildren as a way that show how pedagogical work can be effectively organized.

Material and methods. In our study, we were based on the provision that the formation of the basis of aesthetic taste in schoolchildren is propaedeutic. Therefore, it is advisable to define aesthetic taste in relation to a primary school child as a dynamic integrative personality phenomenon based on an emotional basis and including the simplest elements of the motivational, emotional, intellectual, and activity spheres of the personality.

Our analysis of numerous works of scientists made it possible to identify the following psychological components in the structure of the aesthetic taste of primary schoolchildren:

a) motivational one, which is a system of dominant needs and motives of aesthetic activity;

b) emotional one, containing a positive attitude of the child to aesthetic, artistic activities, emotional responsiveness to works of art;

c) activity-based one, determining knowledge, and skills of manifestation of aesthetic taste in various types of aesthetic activities, including musical one (listening, singing, playing children's musical instruments, musical and rhythmic movements, mastering musical literacy).

Results and their discussion. In the model of the process of the forming the basis of aesthetic taste in primary school students through musical activity, we have identified conceptual, procedural, and resulting blocks.

The conceptual block of the model is represented by the goal and pedagogical conditions for the formation of the basis of aesthetic taste in primary school children. The realization of the goal is determined by three important conditions: a) the phased formation of the basis of aesthetic taste, taking into account its structural components; b) enrichment of the content of musical education with various types of musical and creative activities; c) using diagnostic methods for measurement of the level of aesthetic taste, taking into account the age characteristics of children, their abilities and life experience.

In *the procedural block* of the model, the content of the musical activity of children and the methods and strategies of pedagogical work in the implementation of each stage of the process of forming the foundations of aesthetic taste are highlighted.

The first stage involves the stimulation of the personal activity of the child in musical activity. The task set at this stage is carried out mainly through school lessons. A specially selected musical repertoire allows to build classes around a specific topic, combine them with a plot, fairy tale, game and vary their types. To develop interest in music, it is used poems, fairy tales. Story-based lessons activate children, contribute to the manifestation of their creativity in various types of musical activities.

The second stage is aimed at ensuring a positive attitude and emotional responsiveness of the child to musical art and musical activities. At this stage, a set of methods and techniques is used aimed at developing basic emotions in the process of enriching the experience of perceiving various musical works and developing empathy and skills in expressing their feelings, emotional experiences by various means (in a word, facial expressions, plastic, colour, pattern, etc.).

It is most advisable to activate the emotional sphere of children in the process of perceiving music, since it is this type of musical activity that precedes and accompanies the rest. It is in the process of listening to music that the child realizes their own emotional state, deepens emotional perception, perceives the means of musical expressiveness and can evaluate them.

In the lessons of the second stage, work is organized in the way that children experience emotional states, verbalize their own experiences, get acquainted with the words-concepts denoting these states, express their opinions.

In order to form emotional responsiveness, specific methods are used, including the method of contrast comparison of musical pieces (contrast within the same genre, one mood, between works with the same or similar names, etc.) and the method of likening the nature of the sound of music, which involves the activation of a variety of creative actions (manifestations of the child) aimed at realizing the emotionally figurative content of music. For this, "emotional" cards in the form of a flower can also be used, expressing in colour and form such feelings as excitement, determination, anxiety, sadness, joy; facial expressions in the form of persons expressing touchiness, cheerfulness, malice, laziness, resentment, calmness; coloured figures of emotions in the form of geometric figures of various colours, expressing emotions of glee, delight, tenderness, joy, importance, excitement; emoji moods with different facial expressions: sad, funny, crying, frightened, surprised, etc. Work on the development of the emotional sphere in children through the perception of music should be carried out not only in specially organized music lessons, but also in other lessons, as well as in extracurricular activities.

The third stage is aimed at developing the skills of musical and creative activities of schoolchildren. At this stage, an extensive methodological toolkit is used, which includes, for example, both types of visual method: visual-auditory (performing music) and visual (showing illustrations, pictures, using visual aids); verbal methods that help express not only the most diverse emotional states of a person, but also their subtlest nuances; exercise method, including with a word, with objects, with a changing orientation in space; reception of contrasting comparison of musical works, which makes it possible to show a musical work in a problematic form,

exacerbating auditory attention, captivating children (for example, children compare works of the same genre; or with the same name or one mood); a method for modeling elements of a musical language, which allows to show and make a child of primary school age feel in an accessible and visible form for him features of expressive means and their relationships. Rhythmic and pitch relationships, dynamics, pace, shape, texture can be modeled in various ways. Game techniques and entertaining situations are also used.

Finally, the effective block of the model includes generalized criteria for determining the formation of the basis of aesthetic taste in primary school children and involves the use of a set of diagnostic techniques that make it possible to assess the effectiveness of the pedagogical process of forming the basis of aesthetic taste based on stating the degree of its formation in children.

This model of the formation of the foundations of aesthetic taste in primary school children was tested experimentally in 2023-2024 in schools of the People's Republic of China. According to the results of diagnosing children, it can be stated that with the same initial level of aesthetic taste by the end of experimental activity, children of experimental groups have a much higher level of the development of aesthetic taste. So, after the experiment, the number of children in the experimental group who consistently show the basics of aesthetic taste increased by 25%, and the number of children with a low level of manifestation of the basics of aesthetic taste decreased by 33.33%. As for the results of the control group, the indicators of the basics of aesthetic taste in schoolchildren with an initial high level of its formation increased by only 8.33%, while the number of children with a low level of the basics of aesthetic taste decreased by only 12.5%.

Reliability of the study results is ensured by initial methodological positions, versatile qualitative and quantitative analysis the obtained experimental data.

Conclusion. Thus, the study of the essence and structure of aesthetic taste in relation to primary school children allowed the authors to develop a model that aims to ensure the formation of the basis of aesthetic taste as a dynamic integrative phenomenon of the student's personality by gradually forming and combining its structural components; enriches the content of musical activities; determines methods, forms and pedagogical conditions at each stage of formation of the basis of aesthetic taste in accordance with its dominant structural components; provides a predictable outcome that is directly correlated to the goal.

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QUEST GAMES AS A MEANS OF DEVELOPING CHILDREN'S COHERENT SPEECH WITH INTELLECTUAL DISABILIT

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Coherent speech is one of the conditions for the mastery of children with intellectual disabilities in the future literacy, the development of their speech-thinking and cognitive activity [1]. Due to the low level of speech development, children of this category experience serious difficulties in communication. Violations of the formation of coherent speech hinder the success of learning, the effectiveness of school adaptation, causes deviations in the formation of a child's personality. In this regard, one of the tasks of correctional and pedagogical work with primary school children with intellectual disabilities is to find optimal ways to develop coherent speech.