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STIMULATION OF ECOLOGICAL ACTIVITY OF YOUNGER SCHOOL CHILDREN THROUGH ART SYNTHESIS

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Abstract. The article highlights the scientific and methodological aspects of one of the leading lines of the State Standard of Primary Education – the formation of environmental culture of primary schoolchildren, because, taking into account that the individual and his priorities are most intensively formed during school age, the school is designed to play a leading role in preparing growing generation to life in an exacerbation of the ecological crisis. It was revealed the content aspect of the concept «environmental activity of junior pupil» as a holistic formation, which depends on a number of qualities and personality traits, is in the unity of two aspects: external (attitude to various activities in nature) and internal (properties and personality qualities needed in these activities). The structure of ecological activity of the individual, the content aspect of which we reveal, allows a deeper understanding of this phenomenon as a complex system, manifested in the unity of affective, cognitive, axiological and praxeological components. The results of experimental work showed that the structure of the ecological activity of the junior schoolchildren is dominated by the affective component, as emotional and sensory perception of the world creates opportunities to acquire knowledge in scientific and logical form. Pupils form a set of qualities and properties necessary for the development of their emotional and sensory sphere. One of the effective means of influencing this phenomenon of personality is the use of art synthesis in reading lessons. The main attention is paid to the methods and techniques of influencing the affective component of the ecological activity of a junior schoolchild through the synthesis of arts (fiction, painting, music) in the process of conducting reading lessons.

Keywords: ecological culture, ecological activity, a younger school student, emotional-sensible experience, art, painting, fiction, stimulation, methods of work, emotional experience.

СТИМУЛЮВАННЯ ЕКОЛОГІЧНОЇ АКТИВНОСТІ МОЛОДШИХ ШКОЛЯРІВ ЧЕРЕЗ СИНТЕЗ МИСТЕЦТВ

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Анотація. У статті висвітлено науково-методичні аспекти реалізації однієї з провідних ліній Державного стандарту початкової освіти – формування екологічної культури молодших школярів, оскільки, враховуючи те, що особистість і її пріоритети найінтенсивніше формуються в період шкільного віку, то саме школа покликана відіграти провідну роль у підготовці підростаючого покоління до життя в умовах загострення екологічної кризи. Розкрито змістовий аспект поняття «екологічна активність молодшого школяра» як цілісного утворення, яке залежить від цілої низки якостей і властивостей особистості, виступає в єдності двох аспектів: зовнішнього (ставлення до різних видів діяльності в природі) і внутрішнього (властивості і якості особистості, необхідні в цих видах діяльності). Структура екологічної активності особистості, змістовий аспект якої ми розкриваємо, дозволяє глибше зрозуміти означений феномен як складну систему, що виявляється в єдності афективного, когнітивного, аксіологічного і праксеологічного компонентів. Результати дослідно-експериментальної роботи засвідчили те, що у структурі екологічної активності молодшого школяра домінуючим є афективний компонент, оскільки емоційно-чуттєве сприймання навколишнього світу створює можливість набуття знань у науково-логічній формі. В учнів формується комплекс якостей і властивостей, необхідних для розвитку їхньої емоційно-чуттєвої сфери. Одним з ефективних засобів впливу на означений феномен особистості є використання синтезу мистецтв на уроках літературного читання. Основна увагу приділена методам і прийомам впливу на афективний компонент екологічної активності молодшого школяра через синтез мистецтв (художня література, живопис, музика) у процесі проведення уроків літературного читання.

Ключові слова: екологічна культура, екологічна активність, молодший школяр, емоційно-чуттєвий досвід, мистецтво, живопис, художня література, стимулювання, прийоми роботи, емоційний досвід.

СТИМУЛИРОВАНИЕ ЭКОЛОГИЧЕСКОЙ АКТИВНОСТИ МЛАДШИХ ШКОЛЬНИКОВ ЧЕРЕЗ СИНТЕЗ ИСКУССТВ

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Аннотация. В статье освещены научно-методические аспекты реализации одной из ведущих линий Государственного стандарта начального образования – формирование экологической культуры младших школьников, поскольку, учитывая то, что личность и ее приоритеты интенсивно формируются в период школьного возраста, именно школа призвана сыграть ведущую роль в подготовке подрастающего поколения к жизни в условиях обострения экологического кризиса. Раскрыто содержательный аспект понятия «экологическая активность младшего школьника» как целостного образования, которое зависит от целого ряда качеств и свойств личности, выступает в единстве двух аспектов: внешнего (отношение к различным видам деятельности в природе) и внутреннего (свойства и качества личности, необходимые в этих видах деятельности). Структура экологической активности личности, содержательный аспект которой мы раскрываем, позволяет глубже понять указанный феномен как сложную систему, проявляется в единстве аффективного, когнитивного, аксиологического и праксеологического компонентов. Результаты опытно-экспериментальной работы показали, что в структуре экологической активности младшего школьника доминирующим является аффективный компонент, поскольку эмоционально-чувственное восприятие окружающего мира создает возможности приобретения знаний в научно-логической форме. В учащихся формируется комплекс качеств и свойств, необходимых для развития их эмоционально-чувственной сферы. Одним из эффективных средств воздействия на указанный феномен личности является использование синтеза искусств на уроках литературного чтения. Основное внимание уделено методам и приемам воздействия на аффективный компонент экологической активности младшего школьника через синтез искусств (художественная литература, живопись, музыка) в процессе проведения уроков литературного чтения.

Ключевые слова: экологическая культура, экологическая активность, младший школьник, эмоционально-чувственный опыт, искусство, живопись, художественная литература, стимулирование, приемы работы, эмоциональный опыт.

INTRODUCTION

Problem definition. Nowadays the formation of ecological culture, balanced relations between man and nature take a priority place in Ukraine. A historical analysis of the reasons for the appearance and aggravation of an ecological crisis and the search for the ways to overcome it gradually led a scientific thought to the necessity to get all layers of the population widely involved in solving the defined problem. As the world experience shows, an efficient form of such involvement is a properly organized system of ecological education. Taking into account the fact that an individual and his / her priorities are intensively formed during the school age, it is school that is called to play a leading role in training a younger generation for the life in the conditions of ecological crisis aggravation. The results of the analysis of psychological-pedagogical literature and studies of elementary school teachers' experience have confirmed that in the educational process of elementary school a contents potential of humanitarian subjects is not considered, art synthesis is not used.

Analysis of the latest research and publications. Pedagogical science has certain experience concerning some aspects of ecological education. The latest works of the scientists, where the issues of contents, forms of ecological teaching and education of younger school students are studied, present certain interest (A. Voitovych [1], N. Kravets [3], A. Kurylovych [4], I. Malchykova [5], L. Ponomarenko [6] and many others [7-14]).

The purpose of the paper is to identify efficient techniques of the effect of an emotive component of ecological activity of a younger school student through art synthesis at the lessons of literary reading in elementary school.

METHODOLOGY

Presentation of the major material of the research. The research was carried out at general educational schools in Uman and Uman district of Cherkasy region in 2017–2019. 256 students of 1–4 grades participated in the studies.

A meaningful aspect of the concept «ecological activity of a younger school student» has not been revealed in contemporary pedagogical literature. In our opinion the understanding of the essence of an individual's ecological activity is not possible without defining their contents and structure. It is a known fact that the attitude to various events and facts of man's life is expressed through emotions and feelings. Emotions are the expression of an individual's needs, his / her activity, the bases of man's aspirations, and also they are the ways of self-regulation of an individual's behavior and activity. An individual's emotional development occurs in the process of his / her activity, which not only causes emotive anxiety, but through the awareness of the purpose, definition of the method and nature of the action, evaluation

of real events and facts, leads to the emergence of subjective excitation, to the interaction with the world around, to the desire to change it and himself / herself.

Thus, it is clear that an individual's ecological activity is closely connected with those internal stimuli that are based on his / her emotional-genetic structure, and it is a complicated mechanism of getting man involved in different kinds of activity which allows to identify an emotive component in the structure of the mentioned phenomenon which is a complex formation that characterizes an individual's position in view of his / her attitude to surrounding reality, admiration of nature objects and nature itself at the level of emotional experience.

We believe that ecological activity as an integral formation is a complicated category which depends on a number of qualities and features of an individual, and it is presented in the combination of two aspects: external (the attitude to different kinds of activity in nature) and internal (qualities and features of an individual, required for these kinds of activity). The structure of an individual's ecological activity, the meaningful aspect of which we reveal, enables a deeper understanding of the phenomenon as a complicated system, which is seen in the unity of emotive, cognitive, axiological and praxeological components.

Based on the above-mentioned, we classify the concept «ecological activity of a younger school student» as a stable individual formation of dynamic nature which is rather an integral quality than a separate feature that consists of a complex of emotional, intellectual and characterological properties and is expressed in a free, conscious, ambitious, internally necessary activity of transformation and reproduction of the environmental nature.

As younger school students perceive the world around mostly on an emotional level, the object of the research has become this level of an individual's ecological activity which defines the extent of emotional attitude of an individual to everything that is going on around, emotional satisfaction of everything seen and done personally. The formation of an emotional sphere is connected with the development of a feeling of love of nature, but not only as its passive admiration, but also the development of a feeling of love to work for the benefit of nature.

We also considered the depth of emotional experience in the communion with nature; liking and attraction to the surrounding world; emotional response to different natural phenomena; the availability of a sense of beauty; aesthetic experience at an emotional level; the formation level of an individual emotional experience.

The method of a group expert evaluation was used to identify the state of a defined phenomenon of an individual.

Table 1 – Levels of the formation of an emotive component of ecological activity

School type	gender	number	Levels of the formation of an emotive component of ecological activity							
			zero		low		average		high	
			N.	%	N.	%	N.	%	N.	%
City 1-4 grades	g	88	5	5.7	21	23.9	46	52.3	16	18.1
	b	107	14	13.1	56	52.3	28	26.2	9	8.4
	t	195	19	9.8	77	39.5	74	37.9	25	12.8
Village 1-4 grades	g	34	3	8.8	9	26.5	16	47.1	6	17.6
	b	27	5	18.5	9	33.3	10	37.1	3	11.1
	t	61	8	13.1	18	29.5	26	42.6	9	14.8
Total		256	27	10.5	95	37.1	100	39.1	34	13.3

Having analyzed the data of Table 1, one can make a conclusion that the majority of school children both at city and village schools showed an average level of the formation of an emotive component of ecological activity. The results of the research have also confirmed that the formation level of an emotive component of ecological activity is higher among village school children than among city school children. We explain this by the fact that village children are closer to nature, they contact it more often, so they have more possibilities to watch the life of animals and plants, to look after them, to observe their habits, behavioral peculiarities. City school children do not have these chances. Their contact with nature is episodic - during excursions, tours, short trips to the countryside.

During the research we were also interested in whether the formation level of an emotive component of ecological activity was different among girls and boys. The research results showed that this individual phenomenon was higher among girls than among boys both at village and city schools. We interpret this by the fact that girls of a younger school age are more perceptive to adults' advice, they have a more developed sensory perception and a brighter expression of the response to the beauty of the surrounding nature, they accept more deeply imaginative-emotional contents of the works of art about nature, when they perceive an artistic image of nature they appeal to their own emotional experience of communion with nature, using their emotional-sensible memory reserve.

While planning research-experimental work aimed at increasing the level of an emotive component of ecological activity of a younger school student, we believe this process is to be continuous, i.e., it should cover a lesson, out-of-class and social activities. The most effective educational tool is a lesson, and it is through a lesson that we try to carry out an educational function.

Organizing an educational process at the lessons of a native language and literary reading, we applied one of the main rules, namely, a special use of the contents of subject reserves.

Having made a thorough analysis of a meaningful aspect of the subjects, we came to a conclusion that not always their educational reserves were used in practice. To use those potentials which come from the logics of an educational subject effectively, we endeavored to choose the material for a lesson taking into consideration an educational significance of the effect on an emotional-sensible sphere of a personality of a younger school student.

Having defined the major components of a pedagogical action, we chose the methods which would favor the improvement of the efficiency of this effect. As the results of the research showed, a practical method appeared to be the one, to be more exact, its concrete modification – the method of the accumulation of emotional-sensible experience of the communion with nature, which implied the deepening and development of a sensible-emotional sphere of school children's attitude to the environment.

When arranging the work in this direction, a proper organization of the perception of the environment becomes of great importance. A child has to be taught this. The

perception of nature by school children is not simply an emotionally-colored response to its aesthetic features. The emotions which a child feels meeting with nature get an aesthetic sense only when he / she evaluates it from the point of view of a category of beauty. Considering the fact that as a result of a goal-oriented effect on the emotional sphere of school children, some episodic reactions to beauties of nature have to change into a stable emotional state, being fixed in feelings and gradually transformed into an emotional feature of an individual, it is necessary to make children feel deeply natural beauty. An educational impact on their emotional sphere is not possible without it.

We arranged preliminary excursions to nature for a deeper acquaintance of children with an artistic description of nature in literature. We paid a lot of attention to the organization of color perception of nature in the process of conducting these lessons. They learned to differentiate colors and shades, to find contrast, harmonious, nuance ones, to notice a color change of natural objects depending on lighting. We taught children to listen to sounds, to understand and evaluate "music" of nature. We did our best to open originality and uniqueness of a sound diversity of each season for school children. For example, during autumn excursions to the forest children listened to music of autumn – rustling leaves underfoot, birds' crying when flying away. In winter they listened to crunching of snow, trees. Listening to music of spring they noted that brooks were babbling like bells, birds were singing joyfully. The organization of smell perception of nature plays an important role.

Thus, in the process of active sensory perception of nature when school children's imagination was enhanced, a necessary associational image of nature was created, they learned how to enjoy its beauty.

Such organization of work through a direct perception of nature facilitated more efficient acceptance of the environmental beauty indirectly, namely, in the process of studying artistic works at the lessons. For children to understand literary works at an adequate emotional level, we tried to show them that an artistic image of nature could be created with help of a word (a literary work), with help of a color (painting) and with help of a sound (music). We worked out the lessons in literary reading (2-4 grades) where synthesis of art was used (word, painting, music).

Table 2 – Combination of literary, painting and music works

Fiction	Painting	Music
Grade 2 «Literary reading»: O. Savchenko		
V. Sukhomlynskyi «Blue world»	E. Chuikov «A combine-harvester in the field»	V. Popaduk «Ukrainian fantasy»
O. Kopylenko «The most cheerful month»	H. Kyrychenko «A spring day»	V. Kosenko «Rain»
O. Kopylenko «Winter comes»	V. Hanzhuha «The first snow»	A. Vivaldi «Winter» from the cycle «Seasons»
Grade 3 «Literary reading»: O. Savchenko		
O. Oles «Among beauty»	M. Hordeieva «A lake»	S. Bakh «Sonata № 1»
Lesia Ukrainka «Mother, winter is coming»	V. Movchan «Winter»	Yo. Haidin «Seasons»
V. Tkachenko «April»	A. Zherar «The sun rose»	P. Chaikovskiy «April. Snowdrop»
T. Kolomiets «March»	A. Solodovnikov «Ice drift»	P. Chaikovskiy «March. A laik's song»
Grade 4 «Literary reading»: O. Savchenko		
L. Kostenko «Everything is mine, everything is called Ukraine»	P. Levchenko «A grove»	V. Kosenko «Nocturne cis-moll»
O. Oles «A steppe»	D. Horodnychi «A morning in the steppe»	M. Skoryk «A sheet to an album»
M. Vovchok «A summer morning» M. Kotsiubynskiy «A summer day»	I. Ropiak «Morning Carpathian mountains» V. Kryzhytskiy «Fields»	P. Chaikovskiy «June. Barcarole»
T. Shevchenko «The wide Dnieper roars and moans»	M. Burachek «The wide Dnieper roars and moans» Stupnikov O. «The wide Dnieper roars and moans»	M. Lysenko «The wide Dnieper roars and moans»
I. Franko «Winter was surprised» I. Franko «Villages are slumbering»	V. Hanzhuha «Winter» Yu. Zolotar «Autumn clouds»	A. Vivaldi «Winter. January» M. Skoryk. Cantata «Spring» – part 1. «Winter was surprised»
L. Ukrainka «Old spring» P. Tychyna «A chorus of forest bells»	O. Horoshaieva «Spring flowers fall off» I. Hinets «Forest bells»	I. Levytskyi «Conte (a fairy-tale)» F. Shopen «A spring waltz»
P. Tychyna «The sun and smoke»	Yu. Patsan «Father's house»	F. Shopen «A winter fairy-tale»
S. Zhupanyn «Let's draw wind»	O. Shupyak «Kobzar»	M. Skoryk «A wind melody»

Creative imagination of a every school student is known to be of individual nature. It is more developed among some students and less among others. In the perception process of lyric works, some school students have brighter imagination,

enriched with emotions, others see only events, vague images and pale pictures appear in their imagination. Man accepts artistic literary works not right away, similar to an artist's work. Scenes, described by an author with help of words and sentences, take place in a certain succession. A reader has to rely on memory to save and connect a previous material with the following one. Which is why, lessons are of great significance, at the lessons the material connected with nature is analyzed so that an artistic word, a painting and a music work make one piece. We suggest a tentative analysis scheme of works. Questions are classified into three groups in accordance with "language" specificity of each type of art.

We wanted our children to understand, to estimate, to express in their thoughts a common thing which connects different works in one piece, and to appreciate a direct live connection between a literary image and nature itself. For this purpose, the analysis of literary works of art was made on a high emotional level constantly relying on sensible experience of school children. We kept drawing a parallel between what school children saw in nature, and what a writer, an artist, a composer saw there. This perception of an artistic image of nature by school children strengthened their aesthetic feelings, enriched the range of esthetic estimates. The analysis of expressing and depicting means was made under our supervision. We had an intention to arrange the analysis of works in such a way that children would know and understand how and by what means masters of art managed to describe nature expressively enough in their works, to show their attitude to the events, depicted by them.

This well-organized acquaintance of school children with artistic works about nature enhanced, enriched and strengthened emotional-sensible perception of nature by them, formed a valuable attitude to it. Besides, at these lessons school children realized the variety of a descriptive potential of art, and gradually they began to understand that it did not only describe nature, but first of all it expressed the mood, a sensitive attitude to it.

A special attention has to be paid to the analysis of painting works. An artist expresses a moment which has stopped in the picture. It has to be perceived in a complex through different sense organs for better understanding (nose, eye, ear, touch).

The perception of the depicted things in the works of art with help of sense organs of hearing and smell allows children to imagine sounds and smells of the objects shown in the picture and the imaginary ones.

They receive information about materials, humidity, temperature, form, number, parts through contiguous senses.

Organs of sight help them imagine a healthy image of an object, to specify spatial placing of an object, size, color.

It is necessary to use such algorithm of mental actions: 1. To embrace pictures through a game method «Visualization of a picture». 2. To choose a magician (a certain sense organ) that helps travel across a picture. 3. To make a speech sketch based on the received feelings.

To better understand what is depicted in the canvas, we encouraged children to imagine that they were in the place shown in the picture. And then they were asked to tell about their feelings using key phrases: «I feel scent» (what can be smelt in the picture?), «I hear» (what sounds can be heard?), «I can tell by the feel» (what can be felt by a touch), «I feel by taste» (what can be felt by taste?) Such technique as «Continue a sentence» helped express own attitude through the whole set of sense analyzers: «I hear how...», «It smells here...», «When I touch with my hands...». We practiced making stories on behalf of both a child (a guest of a picture) and one of the characters of a picture; we also encouraged students to use words and phrases which would show different feelings.

The most difficult task of a teacher is to teach school children to properly perceive musical works, to develop their ability to analyze what they have listened to.

A previously read literary work helps school students know a musical image of a work, to understand its contents,

to remember and later to recollect the music heard earlier. V. Marchenko emphasizes the importance of understanding which components of a poetic work help a composer express an idea of an author with music means [10].

It is a well-known fact that music is the kind of art, similar to literature, which depicts the reality around, and it has an emotional and intellectual impact on man with help of meaningful sound sequences arranged in a specific way. As any other art, music has its own language. As a language of sound intonation, it differs by its outstanding emotional depth among others. It is sound affectivity which is heard by a listener first of all. It expresses a person's character, his / her intellectual and conative properties; it has depictive possibilities and possesses an integral view of the world. It expresses naturally an individual's feelings as a movement, a process with all its changes and shades, a dynamic increase and decline, a change of emotions. A composer aspires to show an individual's feelings, his / her personal attitude to the world around even when he depicts the scenes of nature. This concentration on psychological and aesthetical contents of music has a positive influence on musical perception of school children.

It is advisable for a teacher to use the method of thinking about music. It consists in an organic combination of mind and feelings rather than a prudential and formal analysis of music. Children take a great interest in the task when they have to imagine music in which a picture «sounds». For example, when a teacher and school students are looking at a reproduction of A. Zherar's painting «The sun rose», he / she may ask the following questions: «How is spring depicted in the picture? What music can tell about such spring? With what means can music express man's admiration of spring beauty? What should melody, tempo, dynamics, tone be?».

Hence, active perception of nature and works about nature, experience and comprehension of the experience cause the necessity of self-expression among school students, which is manifested in a feeling of delight, joy, sadness, intransigence, etc., in the forms of estimated judgment or practical actions concerning personal sensible-emotional attitude to nature, in the need to save and multiply what is liked.

CONCLUSIONS

Conclusions. Hence, the results of the research-experimental work have confirmed that an emotive component dominates in the structure of ecological activity of a younger school student, as emotional-sensible perception of the world around creates the possibilities of getting knowledge in a scientific-logical form. A complex of qualities and properties, required for the development of their emotional-sensible sphere, is formed among school students. One of the efficient tools of the effect on the defined phenomenon of an individual is the use of the art synthesis at the lessons of literary reading.

The research done does not cover all the aspects of the problem. In particular, the issue of the creation of integrated textbooks for younger school students based on the synthesis of art requires deeper and system studying and generalization.

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