

УДК: 378.036

**THE STRUCTURE OF ARTISTIC ABILITIES OF YOUNGER
STUDENTS: MOTIVATIONAL COMPONENT**
**СТРУКТУРА АРТИСТИЧНИХ ЗДІБНОСТЕЙ МОЛОДШИХ ШКОЛЯРІВ:
МОТИВАЦІЙНИЙ КОМПОНЕНТ**

Ren Wei / Жень Вей*graduate student / аспірант*

ORCID: 0009-0005-6675-4950

*Sumy State Pedagogical University named after A. S. Makarenko,**Sumy, St. 87, Romenska, 40002**Сумський державний педагогічний університет імені А.С.Макаренка,**Суми, вул. Роменська, 87, 40002*

Abstract. *The article examines the problem of the formation of artistic abilities of junior high school students in the process of musical education in extracurricular education institutions, namely the motivational component of the studied education. It has been proved that the motivational component has the main meaning-forming function, since the main properties and qualities of the personality of an instrumentalist musician are structured around it in accordance with such essential indicators of artistry as imagination, empathy, psychological attitude, orientation.*

Key words: *artistry, artistic abilities, structure of artistic abilities, motivational component of artistic abilities, children's music school students, extracurricular musical education.*

Introduction.

The modernization of the education system that began in our country, associated with the processes of humanization, democratization of public life, has led to the need for additional education for children.

Children's music schools, art studios, cultural and leisure centers today need to improve the existing traditional and create new forms and active teaching methods that would make it possible to master the knowledge, skills and abilities of musical art.

Education in childhood has a number of features in comparison with education in the vocational training system. One of the problems of institutions of additional education for children is the formation of artistry in students in the process of teaching vocals, which is understood as a complex motivational and semantic education.

Main text.

A retrospective analysis of the literature on the problem under study made it possible to conclude that the artistic abilities of younger students have the following structure: motivational, emotionally meaningful, and artistically creative components. So, the motivational component carries the main meaning-forming function, since the main properties and qualities of the personality of an instrumentalist are structured around it in accordance with such essential indicators of artistry as imagination, empathy, psychological attitude, orientation, etc. In this regard, we note that the latter, being a derivative of the concept of «orientation», which is a non-random set of preferences for certain material and spiritual values that can satisfy the needs of the individual, is one of the key characteristics of the motivational sphere of the

individual. We emphasize that the very semantic content of the term «orientation» is given in the «Ukrainian Pedagogical Dictionary» in the following interpretation: «Definition of the entire position in space; a set of actions of the subject aimed at assessing the problem situation; examination and planning of behavior; ability to understand the environment; knowledge of something» [1].

Let us refer to the opinion of O. Sipakova, who testifies that «orientation is a process of personal development, in which the formation, change, integration of its components leads to a higher integrity in stages» [3]. In a broad sense, «orientation» in a professional environment is nothing else, as the most important condition for the functioning of a self-regulating system, acting as a link with a certain set of means and forms of behavior of the subject. In this context, the point of view of O. Kokhanova, according to which personal orientations appear as an integrating backbone component of the personality structure, having a purposeful impact not only on the development of its motivational aspirations and determining their specific focus, but also becoming one of the essential incentives for self-regulation [2].

In particular, revealing the motivational-need component in the structure of the formation of the artistry of an instrumental musician by means of Algerian traditional music, we considered it appropriate to emphasize the role of motivation as a deterministic substance in understanding other components. Summarizing from different angles the need-based expressions of a specialist's personality, his professional interest, various aspirations, etc., motivational attitudes contain powerful incentives for mobilizing such mental properties of an individual as individually directed inclinations, character traits, and abilities for self-expression. Suffice it to refer to the assertion that needs develop in the process of adequately tuned and clearly organized activity, projecting the development of appropriate abilities focused on the manifestation of certain artistic inclinations of a performing musician and, following this, determining their further improvement in his professional career. If an individual, in the process of activity, does not see prospects, or a socially significant prospect for him as a person is of no interest, there will be no process of development of orientation, since there are no needs, a system of goals, attitudes and intentions in vigorous activity.

Consequently, motivation in the structure of the artistry formation of a musician-instrumentalist becomes an integral attribute of the psychological states of the subject, arising from constant contact with the work of bright performers who have an extraordinary share of artistry. Moreover, whatever the motivational-oriented formations, they not only participate in motives, evaluative actions, regulation and, more broadly, planning the behavior and activities of the individual, but also really subject the reflected world, humanize and enliven it, give the mental image a concrete individual, subjective-biased parameters.

Thus, having a general stimulating effect on the non-need sphere of a musician, achievement motivation, as an independent reality, directs creative thoughts to the search and solution of certain performance tasks, thereby contributing to the emergence of a personality-oriented attitude to artistry as a priority personality trait. The musician-instrumentalist, as it were, rushes into the zone of individually expressed artistic searches, falling into the given conditions of creative self-

regulation in the process of communicating with the work. As a result, the initial situation is often transformed into a desired one, where much depends on the ability of the individual himself to manage his needs, which lead to an analysis of the goal, the direction of artistic actions. In other words, the motivational component, which is part of the structure of the formation of artistry, induces and lays the foundation for the activity of an instrumental musician in such a specific area as musical performance, representing a system of regulations in the successive transitions of external manifestations into internal ones; creates an appropriate basis for the formation of a specialist's own experience of artistry of actions. It is not enough to understand and unravel the author's intonation of the image, one must find one's own articulation in it.

Conclusions.

It has been proved that the motivational component included in the model of formation of artistic abilities of younger schoolchildren in the process of musical education in institutions of additional education, in our understanding, is determined by increased interest, a stable need, a clear desire for creative results in the disclosure of artistic manifestations in this direction.

Literature:

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Науковий керівник: к.п.н., доц. Петренко М.Б.

Стаття відправлена: 11.05.2023 р.

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