



## Motivation Opportunities Using Integrated Approaches in Music Lessons

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**Annotation.** The article is devoted to the study of ways to integrate the arts in music lessons in the context of improving the quality of education. The relationship between integration and meta-subject approaches to the process of teaching disciplines included in the educational field of "Art" is revealed, taking into account artistic expressive means that form the basis for their inherent reconstruction of the surrounding reality, and the characteristics of figurative perception. Sources for constructing pedagogical situations have been identified, which, through the integration of the arts, make it possible to implement modern requirements for the level of music school education.

**Key words:** Integration of arts, music lessons, state educational standard.

## Musiqa Darslarida Integratsion Yondashuvlardan Foydalash Motivatsion Imkoniyatlari

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**Annotatsiya:** Maqola ta'lim sifatini oshirish sharoitida musiqa darslarida san'atni integratsiyalash yo'llarini o'rganishga bag'ishlangan. "San'at" ta'lim sohasiga kiritilgan fanlarni o'qitish jarayoniga integratsiya va meta-predmetli yondashuvlar o'rtasidagi bog'liqlik, atrofda voqelikni o'ziga xos tarzda qayta



*qurish uchun asos bo'lgan badiiy ekspressiv vositalarni va ularning xususiyatlarini hisobga olgan holda ochib beriladi. obrazli idrok. Pedagogik vaziyatlarni qurish manbalari aniqlandi, bu esa san'atning integratsiyasi orqali musiqa maktabining ta'lim darajasiga qo'yiladigan zamonaviy talablarni amalga oshirish imkonini beradi.*

**Kalit so'zlar:** *san'at integratsiyasi, musiqa darslari, davlat ta'lim standarti.*

*Аннотация. Статья посвящена изучению путей интеграции искусств на уроках музыки в условиях повышения качества образования. Раскрываются взаимосвязи интеграционного и мета-предметного подходов к процессу обучения дисциплинам, входящим в образовательную область «Искусство», с учетом художественно выразительных средств, составляющих основу свойственного им воссоздания окружающей действительности, и особенностей образного восприятия. Выявлены источники конструирования педагогических ситуаций, которые с помощью интеграции искусств позволяют реализовывать современные требования к уровню музыкального школьного образования.*

*Ключевые слова: интеграция искусств, уроки музыки, государственный образовательный стандарт.*

## **Introduction**

The pedagogical community in the 21st century is faced with complex problems, the solution of which is only possible through the unity of interscientific integration and interdisciplinary interaction. The variety of such problems, their complex structure and open nature will largely determine the world in which today's schoolchildren will live and act. Therefore, the implementation of the tasks formulated in the updated Federal State Educational Standard for primary and basic general education requires further search for ways of integration in music lessons in general education institutions.



Presentation of the main material of the article. The proposed exemplary work programs focus the attention of teachers of all specialties on the implementation of modern approaches to the formation of personal, meta-subject and subject learning outcomes. It is meta-subjectivity that implies teaching children methods, techniques, schemes, and patterns of cognitive activity that are developed with an integrative approach to learning. The program for the subject "Music" is compiled on the basis of the modular principle of constructing educational material and allows for a variable approach to the order of studying modules, the principles of arranging educational topics, forms and methods of mastering content, which makes it possible for a more free expression of integration in the teacher's activities.

The most important condition for the formation of a student's creative personality in music lessons is the use of the phenomenon of artistic integration. A. Schweitzer wrote that any creator of a work of art "is not only a painter, or only a poet, or only a musician, but all of them together... His creativity is based on their interaction." Pointing to the complex nature of creativity, the scientist emphasized that "the art of perception is no less complex. Every genuine artistic perception involves all the feelings and ideas of which a person is capable." In this regard, the meta-subject approach seems to be a natural stage in the evolutionary development of education.

Meta-subject matter, which implies the integration of educational content, is aimed at eliminating the fragmentation of the student's knowledge, scattered across individual subjects, and creating a holistic picture of the world in his mind. The source of pedagogical searches in this direction is the unification of individual types of artistic creativity based on an integrative feature, namely: symbol, social task, function, generalization of knowledge. The main feature of integrated learning is the development of multifaceted imagination through the interconnection of various types of artistic creativity and various types of artistic thinking. Studying the development of personality, L. Vygotsky said that the unity of the formation of the intellectual and emotional spheres of the child's psyche is the key to the successful work of a teacher striving to achieve



significant results [2]. That is why integration processes in pedagogy and artistic and creative education of students are important; they create conditions for the formation of a harmonious personality. “Domestic pedagogy of music education has the opportunity to rely on significant historical experience in the integration of subjects of musical educational activities, interaction between school and extracurricular activities.”

At the same time, in the process of teaching music lessons, as T. Reisenkind rightly noted, the mechanisms of arts integration have not been worked out, its forms, levels, and combination of activities are not specified [7]. Only attitudes have been formed about what types of arts exist independently, how they unite and interact. But the development of a creative personality based on the integration of the arts should be based on a synthesis of methods and techniques of extrapolation, free variation of knowledge parameters, and the use of analogy, which involves the implementation of artistic models in order to put forward hypotheses and create new original creative products. At the same time, at the theoretical level, differentiated characteristics of each type of art are determined, methods of comparative analysis are insisted on the need to consider most issues on the basis of providing “fantastic analogies that ignore the fundamental laws of nature and contribute to the destruction of traditional stereotypes.” “As a result of using the principle of integration, the impact of the arts on people increases,” noted S. Shelest.

Based on the fact that art is a means of conscious accumulation of cultural values, a laboratory of cognition and a specific form of transmission of emotional experience, we believe that one of the ways to ensure the integration of arts in music lessons is to perform creative tasks, when in the process of perceiving and creating artistic images, students experience own thoughts and feelings, that is, conditions are provided for the realization of one’s own artistic creativity.

In this case, a situation is created for the introduction of techniques for varying combinations with the help of observations, listening to emotionally diverse works on the same plot. At the same time, the following principles can be sources of a variable pedagogical situation by means of arts integration:



- the principle of the formation of spiritual culture, which involves the search for the meaning of life, attitude towards oneself, homeland, nature, and other people on the basis of complicity and responsibility;
- the principle of knowledge of national culture;
- the principle of understanding the language of each type of art through the integrity and variability of perception of a particular type of art;
- the principle of establishing connections with the realities of life, taking into account the individual experience of the individual;
- unity of principles and methods based on variable ways of their implementation;
- the principle of consistency and integrity of immersion in the problem. Based on the above, we propose block-thematic structures for disclosing integrative themes, which gradually deepen and complicate the awareness of the emotional and figurative content of the work being studied. This methodology, aimed at finding means of integrating the arts, involves, firstly, taking into account the age characteristics of students; secondly, concreteness of thinking; thirdly, the connection in the minds of children between types of activities - artistic perception and directly in creativity; fourthly, the ability to reasonably interpret the emotional and figurative content of a work of art.

In our opinion, it is most productive to use methods that maximize the integration of the arts:

- a comparison method in the form of pedagogical influence, focused on developing students' attitudes towards the perception of different types of art ("The Sea" by I. Aivazovsky, "The Sea" by K. Debussy, "To the Sea" by A. Pushkin);
- a method of demonstrating one work in different lessons;
- a synthetic method that combines the components of an art lesson, the artistic and creative activity of the teacher and the student.

It seems interesting to use music as an art form and a feature film to ensure integration. Feature cinema is capable of forming a full range of aesthetic and spiritual needs, as well as serving as a kind of aesthetic school that prepares for encounters with other types of art.



In this case, the structure of the form can be analyzed as integrative mechanisms; exposition, development, reprise: determine the components of individual frames of the film, phrases of musical and poetic texts. At the same time, it is advisable to focus attention at the stages of preparation for the perception of a film and a piece of music on the skills of editing thinking, the development of figurative ideas with the help of special training. We are talking about building an integrated perception algorithm, which consists of observations and auditory perception of the realities of a work of art; identifying emotional, figurative, semantic relationships between parts of the composition; synthesis in figurative generalization, in the name of a specific topic; determining the spatial and temporal depths of artistic reality and the associations caused by it, establishing one's own attitude to artistic reality. For example, students are asked to listen to an excerpt from the second movement of P. Tchaikovsky's Fifth Symphony, and then a comment is given in verbal form, describing his perception, with the following content: "The orchestra began quietly and soothingly, as if sighing... Then there was a timid, trembling sound, similar to human voice."

Schoolchildren are given the task of comparing the commentary with their own emotions caused by the passage they listened to as planned:

1. Do you agree with this comment?
2. Do the suggested associations help you imagine what you heard?
3. Is there a difference in the representation of thoughts in cinema and music?

The students' responses indicated that associations as a mechanism for perceiving music and cinema turned out to be common; they contributed to the emergence of new thoughts.

The perception of music and cinema is associated with common features regarding montage as a method of detailed reflection of thought. The language of music and cinema allows you to hear and understand the meaning of melody, rhythm, and harmony.

The functions of the integrated mechanism are performed by polyphony, the space of which provides for the repetition of one melody - a theme in different



voices. You can invite students to get acquainted with the polyphony of the world in figurative form with the help of the cartoon by Yu. Norshtein "In the Tale of Tales." The animation genre can greatly sharpen and speed up the process of perception and knowledge of reality. Animation operates with reality depicted on film, modeled according to the laws of fiction. The limited degree of conventionality of this genre requires special activity of the viewer, a high degree of co-creation and associative thinking. The cartoon embodies not only a certain plot, but also creates an image of the hero's attitude to the facts that are included in his plot. In this case, students are able to integrate in their consciousness the elements of musical composition, development, and reprise in combination with poetic images of the film associated with childhood (the image of a little wolf, the graphic world of childhood, a poet-artist), with a feeling of ruined childhood (the main theme of development). The soul of a film is often defined by music, as it can bring out and enhance emotional nuances that may not be apparent in the footage, as it shares the same qualities that video has - changes in time and rhythm. It becomes possible to determine various forms of integration, based on the unification of elements of the lyrical, sonata form from the position of music as an art form and the movement of visual images, this once again confirms that the search for integrative connections between the arts in music lessons has unlimited possibilities.

"A necessary condition for such an integrative approach is a system of preparatory exercises, among which several groups can be distinguished: exercises aimed at meaningful perception of musical and literary works; tasks related to enriching emotional and musical vocabulary; exercises involving the creation of phrases and sentences related to the perception of music; producing one's own speech utterances."

In this regard, writing essays on the role of music in the lives of children has become widespread in practice. Here is an example of such a creative task completed by an eighth grade student:

"Music... How many emotions this word evokes! She has accompanied me since the first days of my life: the sounds of my mother's lullaby calmed and caressed



me, as did her warm and soft touches. Children's holidays: New Year, Birthday, Eighth of March - cheerful and joyful festive songs that awaken vigor and optimism, the desire to act and not stop for a moment. And later – school time with its loud bell and cheerful melodies, encouraging you to climb up the steps of knowledge.”

A living response in a child’s heart appears only when he encounters a living word, with living sounds, colors, and rhythms. movements, especially if he himself becomes a witness and participant in a live artistic action. The integration of different types of artistic activities and creativity of students in any creative classes should be carefully thought through both in individual lessons and throughout the academic year. And the combined efforts in this direction of the entire staff of a separate educational institution can create a model of an integrated educational space.

The content of the subject “Music” in basic school is structured into 9 modules (thematic lines), ensuring continuity with the educational program of primary education and continuity of study of the subject and educational field “Art” throughout the entire course of schooling. Module No. 1. “Music of my region” provides an opportunity to attract rich local history material related to the cultural heritage of the region of residence. As an example, let us give the use of Crimean Tatar folk melodies of children's games: “There is a river between us,” “Navrez,” “Dance, baby, dance.” “Tinned cauldron.” “The Gray-Headed Camel” and the Tatar folk tale “The Nightingale”. Mastering folklore works is carried out in music lessons and in native literature lessons; combining the efforts of teachers of two subjects enriches students' perception of different types of arts, but having a common spiritual source. Therefore, integrated lessons on these topics could not be more appropriate and expedient, because the so-called meta-subject tasks used in them involve the study of one issue or knowledge of one object using two or more educational disciplines. In the process of performing meta-subject tasks, the child develops universal learning actions





### **Conclusions.**

Thus, we see how closely integrative and meta-subject approaches are intertwined in practice, ensuring the formation of a wide range of life competencies that are adequate to sociocultural realities. Their joint influence on the education of schoolchildren makes it possible to achieve the most effective result, therefore, the ways of integrating the arts in music lessons in the conditions of the Federal State Educational Standard should be based on the own nature of artistic images, which provides for a variety of interpretations, personal understanding of the entire semantic field of the artistic and information space.

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