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Специфіка формування естетичних цінностей студентів коледжу на заняттях з навчальних дисциплін засобами музичних інструментів

THE SPECIFICITY OF FORMING AESTHETIC VALUES OF COLLEGE STUDENTS IN ACADEMIC DISCIPLINES WITH THE HELP OF MUSICAL INSTRUMENTS

БОДНАР Оксана – доктор педагогічних наук, професор, професор кафедри педагогіки та менеджменту освіти, Тернопільський національний педагогічний університет імені Володимира Гнатюка, вул. Кривоноса, 2, м. Тернопіль, 46000, Україна

ORCID <https://orcid.org/0000-0003-4207-0624>

СЮН Цюлін – аспірант кафедри педагогіки та менеджменту освіти, Тернопільський національний педагогічний університет імені Володимира Гнатюка, вул. Кривоноса, 2, м. Тернопіль, 46000, Україна

ORCID <https://orcid.org/0009-0001-3413-4280>

BODNAR Oksana – Doctor of Pedagogical Sciences, Professor, Professor of Department of Pedagogy and Education Management, Ternopil Volodymyr Hnatiuk National Pedagogical University, Krivonos str., 2, Ternopil, 46000, Ukraine

XIONG Qiuling – Postgraduate student of the Department of Pedagogy and Management of Education, Ternopil Volodymyr Hnatiuk National Pedagogical University, Krivonos str., 2, Ternopil, 46000, Ukraine

Анотація. У цій статті розглядаються особливості формування естетичних цінностей студентів китайських коледжів з точки зору чотирьох дисциплін: теорії історії музики, музичного сприйняття, музичної естетики та музичної практики, що викладаються в китайських університетах, а також дається детальний опис музичних інструментів, що використовуються студентами коледжів під час вивчення цих дисциплін. У китайських коледжах та університетах студенти формують естетичні цінності через китайське музичне мистецтво, головним чином, вивчаючи деякі дисципліни про китайську музику. Аналіз відповідної літератури, дав можливість авторам з'ясувати, що, з одного боку, музичні дисципліни, які пропонуються університетами Китаю під керівництвом державної політики, мають спільні риси, але через різницю регіонального економічного розвитку, місцеву культуру, когнітивну різницю адміністраторів, таких як президент, та різницю власних умов управління навчальними закладами, коледжі та університети мають відмінні характеристики. Автори стверджують, що, з іншого боку, типи музичних інструментів, які використовують студенти, залежать від ресурсів шкільної програми з музичного мистецтва. Підкреслюється, що багато відомих університетів і ключових провінційних університетів Китаю мають великий потенціал викладання музичного мистецтва, студенти використовують більше інструментів, грають на вищому рівні. А в більшості місцевих коледжів та університетів у районах етнічних меншин студенти коледжів використовують менше музичних інструментів, а більше використовують фортепіано, гітару, Cusurbit Wire, гармоніку, Чжен та інші поширені інструменти з фіксованою висотою тону. Ці інструменти відносно прості в управлінні, вони є музичними інструментами меншин, які є особливими, рідкісними або важкими для вивчення, рідко використовуються навіть в університетах у районах меншин. Дослідження є актуальним для порівняння засобів формування естетичних цінностей студентів у різних країнах. Перспективи подальших досліджень полягатимуть в аналізі методів і форм формування естетичних цінностей студентів в освітньому процесі коледжів Китаю та інших країн у порівняльному аспекті.
Ключові слова: студенти, коледж, естетичні цінності, музичні дисципліни, публічне мистецтво, мистецька освіта, музичні інструменти.

Summary. This article expounds the particularity of the discipline setting of Chinese college students' aesthetic values from the perspective of the four disciplines of music history theory, music appreciation, music

aesthetics and music practice offered in Chinese universities, the article also gives a detailed description of the musical instruments used by college students in the course of studying these disciplines. In Chinese colleges and universities, students form aesthetic values through Chinese musical art, mainly by studying some disciplines about Chinese music. After analyzing and reading the relevant literature, the authors find that, on the one hand, the music disciplines offered by the universities in China under the guidance of the state policy have common features, but because of the difference of the regional economic development, the local culture, the cognitive difference of the administrators, such as the president, and the difference of their own school-running conditions, the colleges and universities have different characteristics. After analysing the literature connected to the research, the authors find that, on the other hand, the types of musical instruments used by students are subject to the school's music public art curriculum resources. It is emphasised that many well-known universities and provincial key universities in China are rich in music public art teaching resources, students use more instruments, playing professionally. And in most local colleges and universities in ethnic minority areas, college students use fewer musical instruments, and more use of piano, guitar, Cucurbit Wire, harmonica, Zheng and other common fixed pitch, relatively easy to operate the instrument, the minority musical instruments which are special, rare or difficult to learn are seldom used even in universities in minority areas. The study is relevant for comparing the means of forming aesthetic values in different countries. Prospects for further research will be to analyse the methods and forms of forming students' aesthetic values in the educational process of colleges in China and other countries in a comparative aspect.

Key words: college, students, aesthetic values, music disciplines, public art, art education, musical instruments.

Introduction. In the era of globalization, the economic, political, cultural and social development of all countries will bear the imprint of globalization. The advent of the era of globalization has brought new opportunities for the development of most countries and regions, facilitating international exchanges and cooperation. Multi-cultural infiltration, active people's thinking, innovative processes come one after another, broaden the horizons of people's lives which become rich and colorful. The competition in the economic market has resulted in a consumption pattern that is more close to the needs of the market, more acceptable to the people and more convenient to circulate and publicize, pay more attention to the leisure type, popularity, to quickly attract attention, novelty as the most direct goal, even to achieve this goal and more blind extreme, full of books, audio-visual, newspapers and periodicals, advertising, the Internet, television and other aspects of people's lives. Under such circumstances, it brings the freedom of choice and the freedom of enjoyment to the college students, dispels the distance between art and life, but in fact, it gradually kills the ability of the college students to identify the high culture, to the road of kitsch, we are very sad to see that the one-sided pursuit of sensory enjoyment, perceptual plane, taste of vulgar and fast-food, consumption-oriented life model has gradually filled with college students learning life, it erodes to the college students' aesthetic values and forms the tendency of the decline of college students' aesthetic values. Young College students are the builders of the future society and the new force of the country. This work discusses how to turn challenges into opportunities under the background of globalization, keep up with the pace of the times, and perfectly combine the Chinese Dream with the development of the world, it is of great significance to form aesthetic values, shape oneself and pursue perfect personality.

With the introduction of a series of policies to strengthen aesthetic education by the relevant government departments in China, the Ministry of Education has successively promulgated the Work Rules for School Art Education and the National Development Plan for School Art Education (2001–2010) and other relevant regulatory documents since 2002. Among them, the «Guiding Plan for Public Art Courses in National Colleges and Universities» issued by the Ministry of Education in 2006 clearly pointed out: «Public art courses, like other public courses in colleges and universities, are also an important part of China's higher education curriculum system and the main way for colleges and universities to implement aesthetic education» [9, p. 26]. Colleges and universities in China actively responded to the call the state to offer public art disciplines for college students.

Analysis of recent publications. Many scholars have done relevant research on the methods of forming college students' aesthetic values: Yan Yongmin believes that we should pay attention to cultivating students' sentiments of seeking truth, goodness and beauty from the aspects of humanities and art education. On the basis of theoretical teaching, we should also attach importance to aesthetic practice education in classroom teaching. Aesthetic education teachers should start from practice and sort out the starting point of aesthetic education knowledge and practice clearly, so that students can feel the same way and finally achieve mastery. In addition, extracurricular aesthetic education practice activities should be expanded, and colleges and universities should organize more educational social practice activities [20, p. 54–55]. Zhou Yao believes that curriculum construction is the main channel for college students to form aesthetic values. To strengthen the cultivation of college students' aesthetic values, it is necessary to strengthen the construction of aesthetic curriculum in colleges and universities and improve the curriculum system of aesthetic value cultivation. Increase the proportion of aesthetic courses. In the course of aesthetic values education, there should be not only theoretical teaching but also aesthetic practice training, which requires sufficient time to ensure that the teaching practice of aesthetic values education can be fully guaranteed by increasing the credit ratio of aesthetic values education courses, ensuring sufficient class hours and taking into account all links in the curriculum system [18, p. 28–29]. Guan Lixue believes that it is necessary to build a complete system of aesthetic education in schools, improve the curriculum system of aesthetic education according to the characteristics of students' development, improve teaching methods, combine theory with practice, and create a good educational atmosphere inside and outside schools by means of the communication mechanism of new media, and combine online with offline to promote the construction of campus culture, strengthen family education and create a multi-subject educational environment for home-school clubs [7, p. 58–68]. Li Yakun believes that the education of aesthetic values is included in ideological and political education. To integrate correct aesthetic values into education and school life, schools should also offer general courses related to aesthetic values. For example, we can offer courses on body and etiquette, art appreciation and optional courses, such as vocal music, painting and musical instruments [15, p. 39–40]. Tuyan thinks that in terms of teaching, the education of aesthetic values should be integrated with the teaching of related courses to discover the contents of aesthetic values in different teaching courses. For example, discuss with female college students what is social beauty and life beauty in moral education class, teach them how to show artistic beauty and formal beauty in music appreciation class, and elaborate diversified methods of depicting natural beauty and implicit beauty in Chinese language and literature class. In addition, various community activities in colleges and universities are also an important channel for aesthetic education [16, p. 19]. Huang Weixing believes that the construction of students' aesthetic values is a long-term construction process, and it is also a long-term dialogue and communication process between students and multiple objects. In addition to the dialogue and communication between students and texts, students and teachers, students and students, students and themselves, there is also the dialogue and communication between students and open culture and life world. Moving towards effective and infinite dialogue and communication is the mechanism guarantee for aesthetic education to construct aesthetic values. The effective dialogue methods of teachers in aesthetic education class include imparting aesthetic knowledge, training aesthetic skills and improving thinking skills [12, p. 171–175].

To sum up, scholars have not only discussed the methods of forming college students' aesthetic values from the macro-level social environment such as mass media, family education environment and campus culture construction, but also from the micro-level curriculum and specific teaching methods. The author believes that as far as college students are concerned, the formation of their aesthetic values mainly depends on a perfect discipline system. However, the previous related research has not formed a systematic and feasible operation plan on how to construct a specific

aesthetic discipline system, how to implement it, how to imagine the implementation effect and how to evaluate teachers and students in related disciplines.

Given the relevance of the problem, the specifics of the formation of aesthetic values by means of musical art in China have not been sufficiently studied, which will make it possible to improve student training programs.

The purpose of the article: To analyze what academic disciplines Chinese students study and how aesthetic values are formed in students.

Presentation of the main material. Today, more than ten years after the publication of the Guiding Plan, the development of art education in China universities has achieved certain results. By visiting the official websites of universities and China Knowledge Network, the authors found that there are the following categories of disciplines involving China music in the papers on public art education in universities and autonomous regions across the country:

Music history theory disciplines, such as: China music history, the history and culture of Henan local operas, etc.

Music appreciation disciplines, such as: vocal music and opera appreciation, vocal music and music appreciation, Chinese and foreign pop music appreciation, Chinese and foreign symphony music appreciation, musical art appreciation, film music appreciation, opera appreciation;

Music aesthetics disciplines, such as music aesthetics and mental health courses, vocal music and quality education of college students, music and intelligence, etc.

Music practice disciplines, such as: China classical poetry singing, piano improvisation accompaniment, piano works and playing techniques, piano elementary classes, piano improvement classes, college music-reading music, listening to musical forms, chorus basic knowledge and training, vocal elementary classes, vocal improvement classes, Yue Opera singing, Beijing Opera singing, opera performance and body training, etc.

Most of these disciplines are comprehensive in nature, involving not only the music of China, but also the music of other nationalities and countries in the world. Most of China's music works involved are China's works created by drawing lessons from European creative techniques, such as opera music, pop music, ballet music, musical music and movie music. There are also some disciplines that only involve China traditional music, that is, music handed down from various places and ethnic groups in China and related history and culture, such as Yue Opera singing, Peking Opera singing, Suzhou Pingtan, Quyi and folk song singing, opera performance and body training, China music history, and the history and culture of local operas.

Many famous schools and provincial key universities in China offer a large number of public art disciplines, including 6-20 disciplines involving China music each semester. For example, in 2005–2006, Peking University offered 11 disciplines, including symphony (beginning), symphony (high), chorus (beginning), national orchestra (beginning), national orchestra (high), film and television music, appreciation of Chinese and foreign vocal music works, evolution of China pop music, basic music theory and orchestral foundation, appreciation of Chinese and foreign famous songs, Tsinghua University offers dance art performances, chorus art performances, piano art performances, drama and folk art performances, Beijing opera art performances, solo and duet art performances, solo and multi-person dance art performances, dance appreciation and practice, college students' music knowledge and appreciation, an overview of China's song history in the 20th century, symphonic music appreciation, keyboard art appreciation, drama and China traditional culture, piano introduction and music foundation, traditional and modern music, national and modern dance appreciation, There are nearly 20 courses in string chamber music ensemble, national orchestral ensemble, orchestral ensemble and wind ensemble [13, p. 22–27]. In the 2015–2018 academic year, Nanjing University offers 6 courses, including appreciation of Chinese and foreign excellent vocal music, symphony

appreciation of poetry and music, chorus training and practice, violin performance improvement class, national orchestral music, chorus and conductor [8, p. 66]. The courses offered by Fudan University in 2005 each semester included Chinese and foreign music aesthetics, symphonic music appreciation, Suzhou pingtan art, an introduction to opera art, Chinese folk music culture, campus song appreciation and creation, Beijing opera art appreciation and singing practice, and basic principles and techniques of vocal music [21, p. 24]. South China University of Technology has offered Chinese music courses including China Folk Music Appreciation, Vocal Music Art, Piano Basic Playing, Popular Singing, Wind Music Performance, Opera Masterpiece Appreciation, Musical Appreciation, Chorus Art, etc. In 2008, Music courses offered by Guangdong University of Technology include Music Appreciation, Vocal Music (including various singing methods), Music Theory, Chorus Art, Instrumental Music (including national and western musical instruments), Wind Music Life, Chinese and foreign folk dances, Drama, Opera, Music History at home and abroad, Feeling Music Life, The basics of musical theatre performance and so on [5, p. 136–137]. It can be seen that the courses related to China music offered by these colleges and universities are not only numerous, but also varied, broad in content and hierarchical.

Comparatively speaking, there are fewer kinds of art disciplines offered by local colleges and universities in various provinces and cities, even fewer disciplines involving China music, and most of them are appreciation courses. For example, in the first semester of 2011 – 2012, Xiamen University of Technology offered four courses, including piano performance foundation, piano music culture, instrumental music art appreciation and vocal music art appreciation. In the first semester of 2011 – 2012, Wuyi University offered two disciplines: Taiwan Province Pop Music for 40 Years and Chorus Art Appreciation and Chorus Practice [19, p. 105–106]. Research on the current situation of public art disciplines in colleges and universities under the multicultural background-taking newly-built undergraduate colleges in Fujian as an example Jin Yinzhen [19, p. 105–106]. Most public art disciplines in colleges and universities in Henan are taught in large classes. «Diversified classroom teaching is essentially music appreciation (or music appreciation), opera appreciation, film music appreciation, traditional music appreciation, etc., and there are almost no instrumental music practice disciplines» [17, p. 52].

However, some local colleges and universities and universities in minority areas offer disciplines with more local characteristics. For example, Guangzhou University, relying on the traditional cultural characteristics of Lingnan area, integrated the excellent local traditional culture into the teaching content, and Listen to the guying and wash the heart-approach the art of guqin, traditional tea music and physical and mental healing, and other disciplines, advocate students to learn art directly and pay attention to the process of experience and perception, so as to tap the psychological feelings of practitioners and learn to think actively [2, p. 91–93]. Tibet University has offered courses such as Tibetan folk music and Tibetan folk dance [14, p. 26], Lhasa Teachers College offers disciplines such as appreciation of Tibetan song and dance music and appreciation of Tibetan folk art [6, p. 78], Inner Mongolia University, Inner Mongolia Agricultural University and Inner Mongolia University of Technology offer disciplines such as Appreciation of Mongolian Music [11, p. 17]. In recent years, Xinjiang University and Xinjiang Normal University have offered disciplines such as Xinjiang folk dance, Xinjiang folk music appreciation, western folk dance, and Xinjiang minority musical instrument exhibition [10, p. 18–19]. Guangxi Zhongshan Song offered by Liuzhou Teachers College, Hezhou National Folk Dance offered by Hezhou College, etc [4, p. 148], these disciplines have strong regional color and national characteristics.

To sum up, the reason why the public disciplines on China music offered by universities in China are different in different degrees is that, objectively speaking, the cities where Peking University, Tsinghua University, Nanjing University, Fudan University and South China University of Technology

are located are the central cities of China's economic or cultural development, especially Beijing is the political center of China, where the best artists from all over the country gather. However, the cities where the schools in various provinces and cities are located are far behind Beijing, Shanghai, Nanjing, Guangzhou and other cities in economic and cultural aspects. Especially in underdeveloped areas and remote areas with bad natural climate, most people are reluctant to work there if they are not their hometown. Even local talents often go to developed cities such as Beijing and Shanghai or cities with comfortable climate and environment for development. As the development of local music resources and the construction of disciplines, it has always been advocated by the education department, but teachers are a big problem. For example, «Guangxi Normal University for Nationalities has set up ethnic music teaching courses with strong ethnic characteristics, such as Zhuang folk songs singing and Tianqin playing. Later, due to the lack of teachers, it is difficult to carry out such ethnic music courses» [1, p. 140].

In our opinion, the leaders' understanding of art education in colleges and universities will directly affect the implementation of art education in a college. For example, Peking University is a comprehensive university with a high reputation in humanities, while Tsinghua University is famous for its science and engineering at home and abroad. However, many musicians, dramatists and professional artists have emerged in the two universities, and their public art education has always been in the forefront of the times. This is because both universities have a long tradition of public art education, and their leaders attach great importance to the status of art education in students' quality education. From Cai Yuanpei and Mei Yiqi to the leaders in various historical periods, they are actively advocating and promoting the practice of art education. Moreover, the two schools have been scientific and standardized in system and management, thus laying a good foundation for the development of art education.

Cai Yuanpei advocated aesthetic education. As early as 1920s, when Mr. Cai Yuanpei was in charge of Peking University, Peking University established the Peking University Music Research Association and other aesthetic education institutions, and achieved certain results. It was the earliest birthplace of aesthetic education in ordinary universities in China. In 1981, Peking University opened an elective course of music appreciation for all students, which was one of the earliest universities in China. In 1984, Peking University established the Art Teaching and Research Section, Peking University Art Department in 1997 and Peking University Art Institute in 2006 to carry out quality education and professional education.

If Cai Yuanpei contributed to the success of Peking University and Tsinghua University could not succeed without Mei Yiqi, like Cai Yuanpei, Mei Yiqi also attached great importance to aesthetic education in running schools. During his tenure as president of Tsinghua University from 1931 to 1948, he actively promoted aesthetic education. «In the 1930s, there were a lot of string songs in Tsinghua University, and the campus culture atmosphere was strong. On the one hand, there are many aesthetic education contents in the courses of philosophy, Chinese, foreign languages, psychology and physical education. On the other hand, various art groups have been formed, and concerts and drama competitions are often held» [13, p. 10–11]. The Chinese Music Department and the Western Music Department were established in the 1930s, and the Music Room was established in 1946. In such an engineering-oriented school, a number of artists and professional artists have appeared successively. Zhao Yuanren, Huang Zi, Ying Shangneng and Lv Shuan, the earliest alumni studying in the United States, Cao Yu and Li Jianwu in the 1930s, and then Zhang Xiaohu and Mao Yuan. In 1978, Tsinghua University restored its early music institution, the Music Room (destroyed during the Cultural Revolution). In 1993, the Music Room was renamed as the Art Education Center, offering art education to all students.

The strength of teachers will directly affect the educational level of the school. Peking University and Tsinghua University have been trying to hire one. Floating teachers carry out art education

activities. In 1918, Cai Yuanpei invited Wang Lu, a first-generation pianist, to teach guqin in Peking University Music Troupe, and hired domestic first-class experts such as Xiao Youmei, Yang Zhongzi, Liu Tianhua and Yi Weizhai to teach at Peking University Music Studio. Tsinghua University once invited Pu Dong, a master of classical opera, to teach in our school. Over the years, the teachers of Peking University Art Institute and Tsinghua University Art Education Center have all graduated from famous universities or conservatories in China, and many teachers have won prizes in various competitions in China, especially in various art competitions and activities of ordinary universities.

With the active promotion of previous school leaders and high-level teachers, the two famous schools are comfortable with the art curriculum. In the setting of art courses, the disciplines are complete, the coverage is wide, the levels are many, and both theory and practice are taken into account, to meet the interests of students of different professional needs of students of different degrees.

Musical instruments used by college students. The types of musical instruments used by students are subject to the music public art curriculum resources of the school. In the research, the authors found that many famous schools and provincial key universities in China are rich in music public art teaching resources. For example, Peking University, Tsinghua University, South China University of Technology, Guangdong University of Technology and Nanjing University all offer western orchestral performance and national orchestral courses, so students use more musical instruments, including European instruments such as piano, violin, flute, clarinet and oboe, and China national instruments such as bamboo flute, erhu and oboe. However, most local colleges and universities and universities in ethnic minority areas use piano, guitar, cucurbit, harmonica and guzheng, which are common and relatively easy to operate, while ethnic minority instruments with special features, which are rare or difficult to learn, such as Dongbula of Uygur, Ma Touqin of Mongolian, Tianqin of Zhuang and Erhu of Han, are rarely used even in colleges and universities in ethnic minority areas. For example, Tarim University in Xinjiang Uygur inhabited areas only offers courses of introduction to harmonica playing skills and flute playing skills [3, p. 114] and Xinjiang University offers courses of bamboo flute practice, guitar foundation and training [10, p. 18–19], Guangxi Zhuang Autonomous Region According to the course names, the electronic piano playing, guitar playing, cucurbit flute, shepherd's flute, Tao Di, organ, wind music, cucurbit flute, violin and other artistic practice courses offered by Guangxi Institute of Education are not local instruments, so college students can only use these instruments related to the courses they have studied.

Conclusion. To sum up, through the analysis of scientific literature and practice of music aesthetic education in China's colleges and universities, it shows that many colleges and universities have set up music, opera and other appreciation of the public-selected subjects, this is a subject that must be taught in accordance with the guidelines for the National Curriculum of public art in ordinary institutions of Higher Ministry of Education of the People's Republic of China. For the majority of colleges and universities to open music optional subjects' differences mainly reflected in the following aspects: first, in the more developed areas of the economy and culture of colleges and universities, can attract a large number of outstanding teachers, there are a large number of publicly-selected music-related subjects, with a relatively complete range of types, and there are also more types of musical instruments used by university students. Conversely, in economically and culturally underdeveloped regions or poorer mountainous areas, teachers are often lacking, the number of music elective courses offered in colleges and universities is very limited. Students use less musical instruments and more easy-to-operate musical instruments. Secondly, if the administrators of colleges and universities attach importance to music aesthetic education, they will tilt the relevant policies and funds, and even hire excellent teachers from outside the school, the development level of music aesthetic education in this university is relatively high, and the category and quantity of music aesthetic education subjects

will grow. On the contrary, the management of the University despises the music aesthetic education, so the open music aesthetic education public elective subjects in the university are very limited. In addition, the opening of music optional subjects in colleges and universities because of the impact of local ethnic customs and culture has a local color, with a national character. In a word, it is not isolated for colleges and universities to set up music aesthetic education subjects and even the development of music aesthetic education, but with the local level of economic development, cultural characteristics and development level and the level of university managers are closely related.

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