

UDC 78:37.017.4]:373.3(510)

DOI: <https://doi.org/10.33216/2220-6310/2024-108-1-18-27>

MUSICAL ART AS A MEANS OF PATRIOTIC EDUCATION OF YOUNGER SCHOOL STUDENTS IN A SECONDARY SCHOOL OF THE PEOPLE'S REPUBLIC OF CHINA

O. A. Bukhnieva

ORCID 0000-0001-9997-5796

The article examines the patriotic upbringing of younger schoolchildren in a comprehensive school of the People's Republic of China with the help of musical (singing) art, which should be carried out on song material of appropriate content, which is an example of true humanism, spirituality and morality, and aimed at preserving singing culture and spiritual traditions. In general, Chinese scholars agree that the art of music helps to carry out patriotic education with the help of collective singing, during which a special favorable environment is created, where students join the national musical traditions, learn to be responsible and attentive to each other, love their country and small homeland, to appreciate life and human communication, to listen to one's feelings and the feelings of other people, to feel national pride, which as a result creates a fertile ground for the formation of patriotic qualities. The article proves that in the patriotic upbringing of students of junior grades of comprehensive schools in China in the 20th century. in music-pedagogical education there was a combination of the traditional national approach, in particular the preservation of unison, which is usual for Chinese song culture, saturation of the content of education with traditional musical and singing repertoire, learning to play national musical instruments, and music-pedagogical innovations, including the direction of music education to solve an important task - individual creative and patriotic development of students; inclusion in the educational process of choral singing; enrichment of the musical repertoire with national song works, as well as world children's and classical musical works; development of new extracurricular and extracurricular forms of musical education of schoolchildren aimed at patriotic education; conducting large-scale cultural and musical events; creating a system of patriotic education in musical and pedagogical education.

Key words: *patriotic education, song repertoire, musical art, national traditions, folk music, song creativity, emotional perception of musical works.*

Statement of the problem in a general way and its connection with important scientific and practical tasks. Patriotic education of the younger generation is one of the priority directions of modern educational and educational work of schools in the People's Republic of China, therefore the question of competent organization of the process of patriotic education of youth of different ages, identification of the pedagogical potential of tools and creation of conditions for this work arouse natural professional interest of researchers and practicing teachers.

Despite the fact that patriotism appears as one of the main values in any state, it was in China after 1949 that patriotism began to perform a special function in the development of “socialism with Chinese characteristics”. Since 1994, the issue of patriotic education in the country has been managed by the Central Committee of the Communist Party of China (CPC Central Committee), and after Xi Jinping became the head of state, this issue was put under special state control. In 2012, Xi Jinping, in his address to the nation, pointed to the priority of educating patriotism in the younger generation as a necessary condition for realizing the “Chinese dream of reviving a great nation” by 2049.

Confucianism had a significant influence on the culture of ancient China. It was one of the most influential philosophical currents in China history that formed important foundations of Chinese culture. One of the most important aspects of culture that influenced Confucianism was moral system. Confucius believed that a person should pay respect seniors, follow the rules and laws and observe integrity and moral standards (Сепреев, 2023, с. 182).

According to the Constitution of the People’s Republic of China (Article 24), among the civil virtues that are meant to defend the state, patriotism ranks first. Higher Education Law of the People’s Republic of China (1998, Article 6) calls patriotism the leading personality quality that the state should instill in pupils. In October 2017, a new law on patriotic education entered into force in the PRC, which requires schoolchildren to know the text of the national anthem, the rules for its performance, and the history of its creation. Thus, today in China at the state level, patriotism acts as an organic unity of personal and social in each person, a close union of society and citizen, an important guarantee of stability and prosperity of the country and nation. In this regard, the ideology of state policy is aimed at educating patriotic citizens, and the family and school are among the main social institutions that should ensure the implementation of this process.

Researchers dealing with issues of patriotic education of young people in the People’s Republic of China (Li Jiadao, Jiang Yu Hong, Qing He, etc.) mainly affect the educational process in preschools, secondary schools, and higher schools, paying insufficient attention to pedagogical potential of music in the education of patriotic citizens of their country. In this regard, musical art has great

educational potential. Patriotism, being one of the essential qualities of a human personality, expresses value orientations, moral conviction, worldview maturity, and life position of a person. Since musical art can have a comprehensive effect on a person, it is important to ensure the harmony of emotions and feelings generated by music with the emotions of cognition. Music itself, including vocal art, has the ability to vividly and authentically express the idea of patriotism laid down by the creators of the work and revealed through artistic images that affect the emotional and sensual world of the performer and the listener with the help of melody and text (Бухнієва, 2019). Therefore, issues related to the identification of the theoretical foundations of patriotic education of students by means of musical art in the PRC, as well as the characteristics of the process of organizing the relevant educational work in modern China, require research attention.

Analysis of the latest research and publications in which it was initiated solution to this problem, which the authors relies on. Various aspects of patriotic education of the youth of the People's Republic of China were considered by scientists (Bai Qulin, Li Suju, Li Junru, Pu Weizhong, Feng Wanzhen, Zhang Jintao, etc.); aesthetic education (Lan Xia, Yu Huiqing, etc.); - the role of music and singing in the education of young people (Wang Meiwei, Li Fubao, Li Qinshu, etc.); theory and methods of music education in China (Wang Haining, Wei Rong, etc.) (Фань Чженьсюань, 2017).

We also relied on the research of Ukrainian scientists in matters of patriotic education of youth. In this aspect, the works of Yu. Hryshchenko, O. Kovtun, O. Mykhailychenko, O. Miroschnychenko, M. Nazarenko, O. Oleksyuk, T. Tanko, V. Cherkasov and other scientists devoted to the formation and development of music education in Ukraine, the training of domestic specialists for musical educational and educational activities of students. In addition, Ukrainian researchers (M. Padalka, V. Protsyuk, O. Rostovskyi, O. Rudnytska, O. Churikova-Kushnir, etc.) thoroughly investigated the issue of formation musical culture of the individual (Черкасов, 2016).

Contradictions determined the problem and **the purpose** of the article: to define and characterize the theoretical principles and features of the process of organizing the patriotic education of students by means of musical art in a modern comprehensive school of the People's Republic of China. The problem determined the topic of this study.

Just as modern Chinese music was shaped by incorporating elements of Western creativity, Western music is influenced by the unique Chinese musical tradition and through modern musical innovations. Traditional Chinese music with her signature instruments such as guzheng, pipa and erhu, inspires musicians to include these elements to their works (Ульянова, 2024).

Presentation of the main material of the study with full justification of the obtained results. In China, music has always had a special status in the state management system, which is confirmed by the results of special studies of Chinese musical culture. The difference in the concept of this study is that we consider the issue of patriotic education in China in relation to musical art, namely in identifying the pedagogical potential of musical art tools for the organization and implementation of the process of patriotic education in a comprehensive school of the People's Republic of China. It is necessary to show the evolution of the idea of patriotic education of students by means of musical art in China, to highlight the principles of organization and methods of patriotic education of students by means of musical art, to trace the main directions of the development of patriotic education of students by means of musical art in China.

Analysis of the state of the problem showed that its relevance is due to the contradictions between: -the social significance of patriotic education of youth as one of the priority directions of the educational policy of the PRC and the insufficient study of the pedagogical experience of the PRC related to the specifics of the education of patriotic citizens in the form of musical art; - the possibilities of musical art in the patriotic education of young people and the lack of research on the identification of the pedagogical potential of musical art for the implementation of this educational work; - the need to substantiate effective methods of organizing the process of patriotic education with the help of musical art in the comprehensive school of the People's Republic of China and the lack of scientific provisions characterizing the principles of organization and methods of this educational work; - the presence in pedagogical science of research on issues of patriotic education and musical art in the People's Republic of China and the lack of their systematic theoretical justification, which allows us to reveal the most valuable ideas of Chinese scientists that determine the relationship between patriotic education and musical art.

Music is inextricably linked to patriotic education in Chinese society, because musical works, affecting the feelings and moods of a person, contribute to the transformation of his spiritual world, awaken patriotic feelings towards his country, small homeland, party and government, thereby strengthening state power in the country. that is why Chinese teachers and preschool teachers try to work closely with their colleagues who directly carry out music education and upbringing. According to modern Chinese researchers (Shi Weizheng, Guan Jianhua), in schools and kindergartens, musical works that are considered educationally valuable are used whenever possible both in class and during breaks. As a rule, teachers use folk music works well known and loved by Chinese people since childhood and works belonging to the genres of xuetan yue-ge (school song) and yue-ge (mass song).

The idea of educating patriots with the help of musical (mainly vocal) art developed in the People's Republic of China in two musical directions. On the one hand, there was an active renewal of national Chinese music (go-yue) based on Western achievements in the field of music theory, but with the preservation of the national musical flavor, on the other hand, a new musical trend in Chinese music was born - xin yin-yue. Proponents of the new trend emphasized the mass nature of Chinese song, its accessibility to the general public, and its reflection of the urgent needs of ordinary citizens of all ages. That is why various vocal genres arose in the direction of xin yin-yue: xuetan yue-ge (school song), yue-ge (mass song) with a number of subgenres. Patriotic mass songs (yue-ge) were markedly different from other song genres by their march-like character and rhythm, which was associated with a hammered step. At the same time, the mass song had a national spirit, i.e. it contained the intonations of folk music and preserved the traditional Chinese verse form of qi in the writing of the song text, the origins of which originate in folk song creativity (qi is distinguished by a clear system of alternating equal and modulating tones, lines of different lengths depending on from the melody to which this poem is written) (Фань ЧЖЕНЬСЮАНЬ, 2017).

Since the beginning of the XX century, development of musical education of schoolchildren in China moves to a new stage, which is characterized by involvement in of the educational process of the works of Western European composers, by providing advantages of vocal and choral training; and even received singing lessons common name "school song" ("Xuetan Yuege"). "School lesson songs" first appeared in Shanghai, and then spread throughout the world the country "Xuetan Yuege" - lessons where children learned songs, were held once a week and were included in the class schedule at general school as compulsory. Predominance vocal and choral classes in mass Chinese music education is explained by the fact that children's music of the 20th century. By the form and meaning of images in general continued the musical instructions of previous eras, imitating leading musical trends, including researchers of Chinese music cultures the dominance of the vocal music genre is noted as the most natural and corresponding to the national mentality (Фань ЧЖЕНЬСЮАНЬ, 2017).

According to official directives, patriotic educational work must be carried out at all levels of education. Patriotic education based on national unity should permeate the content of textbooks in all disciplines, and not be reduced to a separate course. At the same time, it is indicated that the methods of education should be modern and innovative, with messengers and social networks.

The main direction of formation of patriotism among Chinese schoolchildren in the process of vocal training is familiarity with examples of national musical art. Chinese teachers are sure that it is impossible to educate the country's patriots without using the rich potential of China's ancient folk music, because Chinese

folk music has a pronounced national character, it is part of the treasury of Chinese culture.

The Laws of the People's Republic of China on Education emphasize that the state should instill in pupils such qualities as patriotism, collectivism, loyalty to the cause of socialism; clarify the content of concepts about the ideas of the legal system of the state, about the national defense of the country, about the principles of the unity of the nation, that students of higher educational institutions must comply with laws and rules, the student code of conduct, respect teachers, study hard, strengthen their health, maintain ideas of patriotism, collectivism and socialism, to study Marxism-Leninism, the ideas of Mao Zedong and the theories of Deng Xiaoping, to be moral and strive to have a high level of scientific and cultural knowledge and specialized skills.

Patriotic education is one of the most important ideas of Chinese pedagogy and involves the education of the Chinese spirit, respect and observance of Chinese traditions. From early childhood, Chinese people are raised to be patriots not only of their country, but also of their hometown or other place where they were born. Every Chinese is obliged to have information about the size of the territory of his country and his native province, the number of people living there; to know the basic principles of the Constitution, the history of the CCP, new laws adopted by the government. In the materials of the modern Chinese press, it is emphasized that today in the PRC, the main slogan is not the construction of a communist society, but the idea of the “great revival of the Chinese nation”, which should be deeply rooted in the consciousness of the younger generation. Socialism is no longer perceived as a goal, but as a means of ensuring the greatness of the nation, and patriotism is called “the best tradition and the highest moral quality of the Chinese nation” (Черкасов, 2016).

As modern researchers (Guan Jianhua, Han et al.) emphasize, it should not be assumed that only military-revolutionary songs could contribute to the cultivation of patriotic feelings and qualities of Chinese youth, true patriots must also have impeccable aesthetic taste. That is why the idea of educating patriots with the help of song art can be traced in another sub-genre of yue-ge – chamber works, which include lyrical songs and romances, without which it is difficult to teach the pupils to be beautiful.

As an independent genre, romance appeared in China in the 1920s. It is necessary to note its main differences from mass song: the performance of romances required professional training, since romance represents an academic musical direction and requires the performer to have a high level of mastery of the musical language; the novel mostly conveyed a person's personal experiences and feelings. however, at the same time, the feelings of the heroes of the romance were related to the life of the people and their daily problems, therefore, just like

patriotic songs, the romances had a topical meaning. From the point of view of Xiao Yumei, the author of famous romances of the 1920s and 1930s, the song should help the people to express their new spiritual and aesthetic state (the author was referring to the turning points in political events in the history of China). The authors of the first Chinese romances turned to the classics of Chinese poetry, such as Li Bo (701–762), Du Fu (712–770), Zhang Tzu (768–830), and Sushi (1037–1101), emphasizing that the themes of these authors' poems did not lose their relevance even in the 20th century (Фань Чженьсюань, 2017).

The idea of raising patriots can also be traced in such a subgenre of yue-ge as popular music. This includes songs for movies, theater plays and pop compositions. One of the first to work in this direction was Li Jinhui (1891–1967), a Chinese musician of the 20th century, vocal teacher, composer, one of the founders of Chinese popular music. Under the influence of his elder brother, a linguist, Li Jinhui worked for a while as an editor of native language textbooks for primary schools. It was this work, according to him, that awakened his interest in creating children's musical works for educational purposes. In the 1920s. he started a children's periodical (“Druzok” (亲爱的)), a theater troupe called “Orchestra Meysiat”, which performed plays for children, a professional theater school, and also wrote many musical works for children in the form of song and dance performances and plays. Song and dance performances differed in short duration, simplicity of plot and music, conversational dialogues and monologues. Children's performances were longer, had a plot, characters, combined musical numbers (songs and dances) and recitatives.

Historians call Li Jinhui an excellent teacher and child psychologist, as evidenced by the texts and music of his works, addressed to a children's audience, in particular to students of junior high schools. Judging by the content, literary processing and features of the musical language, Li Jinhui was well acquainted with the interests of children, the peculiarities of children's psyche of different ages. When choosing a theme and plot, he conveyed the content in an accessible and at the same time rich language of art. When creating his works, the author took into account children's ability to fantasize and imagine, therefore he filled their content with ancient folk legends and myths, spiritualizing nature and animals. His works were always distinguished by their educational and patriotic character, as they introduced children to folk heroes, awakened interest in the study of ancient traditions, and fostered a caring attitude towards native nature (Фань Чженьсюань, 2017).

Li Jinhui is the author of more than 300 song and dance performances and performances for children. His most famous works include “Sparrow and Little Children”.

We consider emphasizing the importance of applying new approaches to education and improvement of the already existing methods of teaching schoolchildren of general educational institutions of China in conditions of digitalization development. However, the importance of studying national music is noted and artistic heritage in general for the enrichment of patriotic national and world experience in improving the quality of education for professional training young generation Thus, it can be concluded that China's educational institutions are wide cooperate with the world's leading technologies, actively involve prominent musicians, organize and conduct contests and festivals, where applicants can demonstrate their talents and skills, get invaluable experience and new opportunities in the way of educating youth patriotism, mastering the future profession and achievements your dreams (Ульянова, 2021).

Conclusions and prospects for further research. Summarizing the presented material, we emphasize that the new direction in Chinese music xin yin-yue corresponded to the spirit of its time, because it was intended for the broad masses of the people, awakened collective and patriotic feelings in the people, which contribute to the education of a new person, ready to serve his country, actively taking participation in socio-political transformations. These genres filled the Chinese musical culture of the first half of the 20th century. with a new character, as a new nationwide musical art appeared, which radiated patriotism, national spirit and love for one's people. Moreover, the musical direction of xin yin-yue was divided into different genres (from children's songs, light leisure music to serious patriotic songs), which made it possible to reflect the life needs of different population groups in music and songs. that is why modern Chinese teachers actively use the pedagogical potential of xin yin-yue in educational work with younger schoolchildren, considering this musical direction a special cultural phenomenon that has not lost its relevance in the modern world and can be studied in the future.

Література

1. Бухнієва О. Духовна домінанта як складова професійної діяльності вчителя музичного мистецтва. *Науковий вісник Ізмаїльського державного гуманітарного університету : збірник наукових праць. Серія «Педагогічні науки», 2019. Вип. 42. Ізмаїл : РВВ ІДГУ. С. 50-55.*
2. Сергеев Д. С. Вплив конфуціанства на державну систему та культуру Стародавнього Китаю. *Сходознавство. Актуальність та перспективи: Матеріали доповідей IV Міжнародної науково-методичної конференції, Ч. 2, 24 березня 2023 р.* Харків : ХНПУ ім. Г. Сковороди, 2023. С. 181-183. URL: <https://dspace.hnpu.edu.ua/handle/123456789/11367> (дата звернення: 26.03.2024).

3. Ульянова В. Особливості музичного мистецтва Китаю. *Актуальні питання гуманітарних наук*, 2024. Вип. 71, том 3, Харків. С. 273-277. URL: http://www.aphn-journal.in.ua/archive/71_2024/part_3/46.pdf (дата звернення: 26.03.2024).
4. Ульянова В. Підготовка учителів музичного мистецтва в Китаї, основана на традиційних китайських цінностях. *Педагогіка формування творчої особистості у вищій і загальноосвітній школах*, 2021. № 78. Харків. С. 257-260.
5. Фань Чженьсюань. Основні тенденції розвитку музичної освіти Китаю у XX ст.: поєднання традицій та інновацій. *Засоби навчальної та науково-дослідної роботи*, 2017. Вип. 48. Харків : ХНПУ ім. Г. Сковороди. С. 121-131.
6. Черкасов В. Ф. Теорія та методика музичної освіти : Навч. посібник. Київ : Академія, 2016. 240 с.
7. Higher Education Law of the People's Republic of China. URL: <https://www.china.org.cn/english/education/184667.htm> (дата звернення: 26.03.2024).

References

1. Bukhniieva, O. (2019). Dukhovna dominanta yak skladova profesiinoi diialnosti vchytelia muzychnoho mystetstva [Spiritual dominance as a component of the professional activity of a music teacher]. *Naukovyi visnyk Izmailskoho derzhavnoho humanitarnoho universytetu : zbirnyk naukovykh prats. Seriya «Pedahohichni nauky»*. Vyp. 42. Izmail : RVV IDHU. S. 50-55 (ukr).
2. Serhieiev, D. S. (2023). Vplyv konfutsianstva na derzhavnu systemu ta kulturu Starodavnoho Kytaiu [The influence of Confucianism on the state system and culture of Ancient China]. *Materialy dopovidei IV Mizhnarodnoi naukovy-metodychnoi konferentsii, Ch. 2, 24 bereznia 2023 r.* Kharkiv : KhNPU im. H. Skovorody. S. 181-183. Retrieved from: <https://dspace.hnpu.edu.ua/handle/123456789/11367> (date of appeal: 26.03.2024) (ukr).
3. Ulianova, V. (2024). Osoblyvosti muzychnoho mystetstva Kytaiu [Peculiarities of Chinese musical art.]. *Aktualni pytannia humanitarnykh nauk. Vyp. 71, tom 3.* S. 273-277. Retrieved from: http://www.aphn-journal.in.ua/archive/71/part_3/46.pdf (date of appeal: 26.03.2024).
4. Ulianova, V. (2021). Pidhotovka uchyteliv muzychnoho mystetstva v Kytai, osnovana na tradytsiinykh kytais'kykh tsinnostiakh [Training of music teachers in China based on traditional Chinese values]. *Pedahohika formuvannia tvorchoi osobystosti u vyshchii i zahalnoosvitnii shkolkakh. №78.* Kharkiv. S. 257-260 (ukr).
5. Fan Chzhenshuan (2017). Osnovni tendentsii rozvytku muzychnoi osvity Kytaiu u XX st.: poiednannia tradytsii ta innovatsii [The main trends in the development of music education in China in the 20th century: a combination of traditions and innovations]. *Zasoby navchalnoi ta naukovy-doslidnoi roboty. Vyp. 48.* Kharkiv : KhNPU im. H. Skovorody, S. 121-131 (ukr).
6. Cherkasov, V. (2016). Teoriia ta metodyka muzychnoi osvity [Theory and methods of musical education] : Navch. posibnyk. Kyiv : Akademiia (ukr).

7. Higher Education Law of the People's Republic of China. Retrieved from: <http://www.china.org.cn/english/education/184667.htm> (date of appeal: 26.03.2024).

МУЗИЧНЕ МИСТЕЦТВО ЯК ЗАСІБ ПАТРІОТИЧНОГО ВИХОВАННЯ МОЛОДШИХ ШКОЛЯРІВ В ЗАГАЛЬНООСВІТНІЙ ШКОЛІ КНР

О. А. Бухнісва

У статті розглянуто патріотичне виховання молодших школярів в загальноосвітній школі КНР за допомогою музичного (пісенного) мистецтва, яке має здійснюватися на пісенному матеріалі відповідного змісту, що є взірцем справжнього гуманізму, духовності та моральності, і спрямованого на збереження співочої культури та духовних традицій. Загалом китайські вчені єдині в думці, що музичне мистецтво допомагає здійснювати патріотичне виховання за допомогою колективного співу, в ході якого створюється особливе сприятливе середовище, де учні долучаються до національних музичних традицій, навчаються бути відповідальними та уважними один до одного, любити свою країну та малу батьківщину, цінувати життя та людське спілкування, прислухатися до своїх почуттів та почуттів інших людей, відчувати національну гордість, що у результаті створює благодатний ґрунт для формування патріотичних якостей. У статті доведено, що у патріотичному вихованні учнів молодших класів загальноосвітньої школи Китаю у ХХ ст. в музично-педагогічній освіті стало поєднання традиційного національного підходу, зокрема збереження звичайного для пісенної культури Китаю одностороннього, насичення змісту освіти традиційним музичним та співацьким репертуаром, навчання грі на національних музичних інструментах, та музично-педагогічних інновацій, серед яких спрямування музичної освіти на вирішення важливого завдання – індивідуального творчо-патріотичного розвитку учнів; включення в освітній процес хорового співу; збагачення музичного репертуару національними пісенними творами, а також світовими дитячими та класичними музичними творами; розвиток нових позакласних та позашкільних форм музичної освіти школярів, спрямованих на патріотичне виховання; проведення масштабних культурно-музичних заходів; створення системи патріотичного виховання у музично-педагогічній освіті.

Ключові слова: патріотичне виховання, пісенний репертуар, музичне мистецтво, національні традиції, народна музика, пісенна творчість, емоційне сприйняття музичних творів.

Бухнісва Олена Анатоліївна – кандидат педагогічних наук, доцент кафедри музичного та образотворчого мистецтв Ізмаїльського державного гуманітарного університету (м. Ізмаїл, Україна). E-mail: bukhnievaolena@gmail.com

Bukhnieva Olena Anatoliivna – Candidate of Pedagogical Sciences, Associate Professor of the Department of Music and Visual Arts of Izmail State University of Humanities (Izmail, Ukraine). E-mail: bukhnievaolena@gmail.com