деятельности, с другой, – возрастные психолого-педагогические характеристики школьников.

Поскольку проектная и исследовательская виды деятельности школьников имеют определенную специфику, то в общеобразовательной школе могут разрабатываться критерии, показатели и уровни сформированности УУД, которые будут служить для оценки результатов выполнения учащимися конкретных проектов или учебных исследований.

Результаты проектной деятельности обучающихся на каждом этапе могут оцениваться по различным критериям и показателям, отражающим задачи и содержание этого этапа. Так, на организационном этапе в качестве критериев выступают: определение и анализ проблемы; формулирование цели и замысла проекта. На этапе планирования деятельность обучающихся оценивается по критериям: действия по структурированию деятельности; формулирование задач деятельности и планирование работы; понимание критериев оценивания деятельности; выбор методов и необходимого оборудования. На этапе сбора и анализа информации критериями оценки являются: определение источников информации; сбор и уточнение информации; обсуждение информации; работа с информацией; синтез и анализ идей. На этапе обработки и оформления результатов проектирования в качестве критериев оценки выступают: разработка продукта проектной деятельности, промежуточный контроль и пр.

Разработанная рамка критериев и показателей оценки МОРО в настоящее время проходит апробацию в общеобразовательных школах, входящих в сетевую экспериментальной площадки ФИРО «Обеспечение преемственности начального и основного общего образования в условиях введения ФГОС ОО».

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The role of Chinese folk music in the patriotic education of students in China

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Abstract

The author considers features of patriotic education of students by means of national music in China. The author defines and characterizes pedagogical conditions of the students' mastering of musical art of China such as the formation of the students' system of musical and historical knowledge, studying of the features of the Chinese traditional national music-making by students, the formation of the students' positive emotional and valuable attitude to national musical culture of China.

Key words: patriotic education, musical art, Chinese folk music, pedagogical conditions, artistic picture of the world, pedagogical tolerance.

Patriotic education is one of the most important ideas of Chinese pedagogy, it provides education of the Chinese spirit, respect and observance of Chinese traditions. Chinese people from early childhood are brought up as patriots not only of their country, but also of their hometown, or other place where they were born.

Well-organized work of a music teacher carries great potential in the process of education of active citizenship of students, because the art of music has strong emotional, aesthetic and moral influence on any person. Musical art is inseparable from the spiritual and moral development of a person, as it affects the spiritual world of a person, causes internal feelings and promotes the education of moral and patriotic qualities through understanding of the content of a musical work. The main direction of the formation of patriotism among Chinese students in the process of musical training is acquaintance with the samples of national musical art. Chinese teachers believe that it is impossible to educate the patriots of the country without the use of the rich potential of the ancient folk music of China, since Chinese folk music has national character, it is part of the treasury of Chinese culture.

The aim of the study is to identify the pedagogical potential of folk music in patriotic education of students in China. Research methods are historical and logical analysis, retrospective analysis of music and patriotic education in China and Russia.

Folk music is an integral part of the musical culture of the Chinese tradition, the basis and source of the culture of Chinese classical music; it has several thousand years of its development. The researcher Shang Junbin draws attention in his works to the fact that a large place in Chinese folk music is occupied by pictures of nature. This is due to the vision of nature as a living organism, the spiritualization of nature. According to Chinese philosophy, a man should be closer to nature, so music has cosmological meanings [7].

As emphasized by Wang Suijan and Dan Weijuan in their research, the cosmological conception of music has a leading position in the Chinese aesthetics [2]. The ancient Chinese characterized music as something comprehensive, permeating everything in the world. In this case, music is inextricably linked with the cosmological definition of the theory of norms of behavior.

The researcher Zhang Jun believes that the effectiveness of solving educational problems in music lessons is largely determined by the pedagogical conditions of the mastering of the musical art of China. The leading conditions, according to the scientist, are the following: the formation of the students' system of musical and historical knowledge; studying the features of Chinese traditional national music by students; the formation of the students' positive emotional and value attitude to the folk music culture of China [4].

In the formation of the students' musical and historical knowledge Zhang Jun recommends to rely on the ideas of the Russian scientist L. A. Rapacki, according to which, it is important to structure the sections of the music history course based on the theory of art culture development [3]. This approach allows us to analyze music in a general artistic context, that is, to study the phenomena of musical history in the light of national cultural traditions. This concept makes it possible to consider folk music in the context of the past and present.

In his research Zhang Jun uses the category of "the artistic picture of the world", which means "integrative holistic view of the artistic culture of a certain historical era, based on the identification of its spiritual and meaningful sense» [5]. In other words, the artistic

picture of the world reflects the historical relationship of music with science, religion, ethics, aesthetics, etc. This concept allows to allocate the general spiritual and substantial bases of historical development of musical cultures of different national traditions and thus to deduce musical and historical knowledge to the level of valuable and semantic generalizations.

With regard to the formation of the students' system of musical and historical knowledge, the proposed approach allows to identify the uniqueness of the musical picture of the world of the people of China, as well as to search for ways of interaction of musical cultural traditions of East and West, China and Russia. Through special methods and techniques, students are invited to determine the specific features of the development of the melody of Chinese folk songs, their rhythmic design, compositional organization, the originality of the content of Chinese folk songs in comparison with the works of other nations.

The compulsory knowledge of the features of Chinese traditional national music-making by students is emphasized in the study by Zhao Feilong, as young citizens should have an idea of the rich contribution of Chinese folk music to the treasury of national and world culture. True patriots, according to the scientist, should know, respect, love and be proud of the spiritual heritage of their country [6].

The most important element of the formation of musical and imaginative performances is the direct performance of the samples of Chinese folk music by students. At this stage, as the researcher points out, individual work with each student is very important [6]. First, students acquire basic singing skills, master folk performing techniques. Exercises to strengthen breathing contribute to the consolidation of the singing attitude and the development of the proper singing skills. In the process of individual work the students produce smooth sound, clear articulation and purity of intonation, meaningful pronunciation of words coordinated with the expressiveness of the musical text. Taking into account the individual characteristics of the student, vocal exercises gradually become more complicated: from the average pace - to fast and slow, from "convenient" phonetics - to uncomfortable and more difficult.

In the classroom, the researchers (Zhang Jun, Zhao Feilong) recommend the use of authentic Chinese folk songs, as well as works by composers stylistically close to the traditions of Chinese folk music. A special place should be given to the acquaintance with various dialects, sound science and the principles of polyphony of songs of various folk traditions of China. At the same time, according to the scientists, a teacher should provide students with freedom in the choice of works and their artistic interpretation.

A significant role in the education of patriots of the country by means of folk music, according to Shen Fanfan, is played by a teacher who is not only obliged to combine different methodological techniques in the classroom, but also to captivate each student with music so that it evokes emotions and encourages reflection [8]. This is possible only if students have a need to communicate with folk music. That is why it is so important, according to the researchers (Shen Fanfan, Zhang Jun) to form a positive emotional and value attitude of students to the folk music culture of China.

The comprehension of Chinese folk music contributes to the education of students' "pedagogical tolerance", the rationale for which is given by the Russian scientist E. B. Abdullin. The scientist considers two types of properties in the tolerance of the music teacher: general and specific [1]. The general properties refer to "love for the child", expressed in the ability of a teacher to see in his pupil positive traits. This ability is impossible to develop without understanding the nature and cultural traditions of different ethnic groups living in Russia. The second important property of pedagogical tolerance, according to E. B. Abdullin,

is the manifestation of the teacher's will in self-education, self-government in communication with children. It is very important for a music teacher to cultivate tolerant attitude in communication with any person. The teacher should be ready for constructive communication with people of any culture, any traditions.

Knowledge of the Chinese folk music will not only broaden the horizons of students, but also teach them positive attitude to other cultural traditions; help to cultivate the will in the development of the elements of the language of unfamiliar cultures and make them able to communicate with representatives of these cultures.

Summarizing the above mentioned information, it should be noted that the pedagogical potential of Chinese folk music in the patriotic education of students is recognized by all Chinese scientists, the results of which served as the material for this article. We highlight the main points that are emphasized by researchers in educational work:

- it is necessary to use the rich potential of the ancient folk music of China to instill a love of national musical traditions and spiritual heritage of the Chinese people;
- the effectiveness of the studying by students of Chinese folk music as a holistic and distinctive phenomenon of culture of the East is determined by the following pedagogical conditions:
 - 1) formation of the students' system of musical and historical knowledge, which reveals the uniqueness of folk and professional traditions in the musical culture of China, and is based on the historical interaction of musical cultures of Russia and China;
 - 2) studying the features of the Chinese traditional national music, which allow students to get in touch with the culture of musical performance of China;
 - 3) formation of positive emotional and value attitude to the folk music culture of China as a reflection of the characteristics of the musical cultures of the peoples of the East, which contributes to the formation of students' communicative competencies, skills of intercultural understanding and interaction.

In general, Chinese scientists agree that the art of music helps to carry out patriotic education by introducing students to the musical heritage of China, which creates a special enabling environment where students are attached to the national musical traditions, learn to be responsible and attentive to each other, to love their country and small homeland, to appreciate life and human communication, to listen to their feelings and the feelings of others, to experience national pride, that in the end creates fertile ground for the formation of patriotic qualities.

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