

РОЗДІЛ 1. АКТУАЛЬНІ ПРОБЛЕМИ МИСТЕЦЬКОЇ ПЕДАГОГІКИ

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Musical beauty and aesthetic values in early education: the teacher – student relationship in action research

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The aims of this article are to present music as a space for meaningful encounter, where nurturing teacher-student relationships in early childhood education facilitates the experience of aesthetic values. In a world defined by widespread computerization and the rapid tempo of life, aesthetic education – through exposure to valuable music – represents an ongoing challenge for modern education. The paper presents a scholar and methodological perspective on the problem of introducing a child to the world of beauty. The reflections contained in the paper revolve around the perception of music in the context of various connections of music to many fields of art. The work shows a current of thinking about music as an organic integration of reason and feeling. The presented considerations promote the project method, in which the strategy of active listening to music is seen as appropriate in creating inspiring associations shaping the sense of beauty in the youth audience. This action research project sought to explore effective and authentic methods for nurturing aesthetic sensitivity through the cultivation of teacher-student relationships, shaped by shaped experiences of the beauty of music. The findings of the study may be divided into three key categories. The first, practical category, involves the strengthening of teacher-student bonds, the enhancement of participants' communication and emotional skills, increased sensitivity, and the reinforcement of positive musical practices. The second, exploratory category, highlights a rise in learners' active and participation and expressiveness, as well as identification of musical forms and practices that support relational development. The third, developmental category, points to greater teacher reflexivity, enrichment of educational curriculum, and the emergence of an "aesthetic culture" within the group. Future research should continue in this direction, with the "Music as a Space for Encounter" model being further implemented in early childhood education settings.

Keywords: teacher, student, value of beauty, music, aesthetic education, fostering relationships.

Introduction. Art is the embodiment of harmony in human life. What the individual feels and experiences on the one hand, stimulate them emotionally, and surprise on the other. It also causes a kind of soothing and balanced feeling as an experience of beauty (Olbrycht, 2019). Throughout the ages, the imaginative human soul has created true masterpieces that have contributed to the development of an image of beauty characteristic of each era. From lullabies sung by a parent to sophisticated art forms created by masters, music has effectively influenced generations to follow. However, only the basis of the aesthetic influence of music, initiated in childhood, by way of perception and understanding, will inevitably be reflected in adult life.

The methodological perspective for solving the problem of introducing children to the world of beauty is based on interdisciplinary and integrative approaches, active listening strategies, and association methods. The dynamic proactivity of the listener in the process of listening to music resulting from it will be conducive to shaping the sense of beauty in the youth audience. It will also help to strengthen the position of art in education. The applied action research approach revealed that strengthening teacher-student relationships can be effectively achieved by systematically integrating

musical experiences focused on beauty, aesthetic engagement, dialogue and co-creation within the teaching and learning process.

Literature review. A multifaceted and colorful world is conceivable and is close to every child. However, in many situations the child fails to see the beauty in it. The child is unable to fully enjoy inspiring experiences, to appreciate and multiply sensations, to enrich their sensibilities, to retain pleasant impressions and leave them untouched (Namysłowska-Żeleźnik, 2002). Therefore, it is worth initiating a project whose aim would be to arouse enthusiasm and admiration of beauty in the young so that each of them could feel and experience it. To do this, a state of surprise is to be used that will delight children and open the door to the enticing world of art. The traditional approach of a teacher working with the youngest children, who, in order to evoke a sense of awe in their pupils, invites them to the window and directs their attention to a tree or a shrub in the immediate vicinity to describe its appearance, is not enough in this respect. Contrary to expectations, most children will not show the expected delight, and will not be able to enjoy looking at the object through the pane. Children are programmed for much stronger stimuli that come to them from the virtual environment of advertisements, computer,

tablet or smartphone. Thus, teachers are expected to help the young explorer awaken the ability to look and see beauty in nature, find surprise in obvious images, and enjoy the beauty of space. The outline of the issue presented here was inspired by earlier comparative studies, which explored the challenge of introducing children to the world of beauty through the aesthetic values of musical art (Kisiel, Dubrovina, 2018).

An adult should not care for a child for a lifetime, or continually fill their soul with his own experiences, no matter how beautiful they may be. He may only support and help understand a give phenomenon and make the child feel it. That is why it is of utmost important to take carefully considered action, during which the educator will be willing and able to help the pupil see and discover the beauty of the surrounding world, and not only catch the fleeting moment of fascination and delight (Krasoń, 2021). An important part of this activity is the help that the teacher will provide by inspiring the pupils to express their feelings in the form of verbalization, artwork, modes of expression melorecitation, so that the pupils will be able to express what they have seen and felt using various symbols (Frołowicz, 2008). The emphasis placed on aesthetic experiences in this project will undoubtedly enrich the personality of the pupil. During teacher-initiated activities, for example, the child will be able to imagine a small leaf or flower, or play with the wind or sun, and then verbalize their feelings. Musical exercises will aid in a deeper understanding of the nature of the musical work, the instructions of which could be for instance: "Find the landscape the music tells about", "Recognize the mood of the music", "Dance with colors to the music", etc. In creative "listening-imagining-thinking" exercises, children will be able to express their sensory experiences through color or tone thereof, form, line visual art activities. The most important thing in the proposed activities will be not to impose ready-made patterns for children's perception of the image, but to let the child create them. Children should analyze the resulting art product and evaluate the creative atmosphere in a creative and independent manner. All this will contribute to the deepening of their sensory experience, allow them to feel the joy of what they have accomplished and understood, sharing their admiration of beauty with their peers (Kisiel, Dubrovina, 2018). During joint activities, teeming the lively discussion, an unusual aesthetic dialogue will emerge between the adult and the child, which in the future may become an emotional reference point both of them.

The multi-sensory approach presented here offers an intriguing perspective on aesthetic education as "playing with art" versus "art being playful". Music, drama, visual arts, dance, and theatre provide such appealing and engaging stimuli that their use in educational support processes becomes both natural and effective (Kisiel, Zrałek-Wolny, 2020).

Early music education is an important tool for a child to shape their personality and all-round development. It has the power to affect the emotional sphere of a young person by stimulating cognitive activity, provoking creative abilities and allowing them to create good fun. As Zoltan Kodaly (1990, p. 75) points out, music is a powerful source of spiritual enrichment, and the teacher's job is to open it to all people. Enriching the young listener's aesthetic experience, broadening their artistic experience and shaping their taste contributes to the reception of music. Dmitry Kabalevsky on many occasions stressed that music will become a profession of few, but the love of music, the ability to listen and understand it can be taught to all (Nikolai, Kisiel, 2004). Carl Orff, Emile Jaques-Dalcroze and Edwin E. Gordon noted similar conclusions in their publications (Kataryńczuk-Mania et al., 2018).

Children show intuitive responses to music from the very beginning of lives; they sense rhythm, respond to the sound of music, its tempo, and dynamics. Nature has given the individual many opportunities to develop his/her sensitivity to music, yet when undeveloped those creative faculties may wither away. For the most part, children's emotions are situation-dependent, impulse-driven, and unstable. Children, however, gradually change and mature, becoming more predictable to themselves and those around them. During this transformation, an important role is played by education realized through various activities: listening to music, performing it, creative interpretation and improvisation. Every music lesson is an encounter between a child and their art guide, or teacher. Little music lovers learn from the best models of classical, folk, national, and world music heritage, try to complete their impressions through direct contact with art, learn to listen to music performed by the teacher and renowned performers, want to enjoy music and develop positive emotions in contact with it. The ability to hear and listen to music is not an innate human trait – it is shaped from an early age. While learning about different pieces of music, the child develops their creativity, which has its beginning in interaction with melody, rhythm, timbre, tempo, or dynamics in the process of purposefully analyzing a piece of music. Moreover, it becomes the gateway to pleasant feelings, which through further consistent work can be directed to the development of artistic taste. The experienced art consumer knows that perception is the primary form of contact with a musical work. It is impossible to speak of any influence of music on the spiritual world of man if the child has not been taught how to feel music. This is why teaching children the perception of music is the teacher's main pedagogical activity. It precedes all other forms of activity because before learning to sing, dance or play an instrument, learners must absorb a certain amount of music and learn the language of music in order to later be able to act on it (Burowska, 1980).

There are two interrelated processes: music reception and music perception, which are significantly different from each other (Sacher, 2004). The reception of music is something audible and affecting the organ of hearing. Music perception, on the other hand, is a perceptual process that seeks to understand music not just in the form of sensations. Also important in this process is the use of knowledge about music as a particular form of reflection of reality in art, seen as an aesthetic phenomenon. Impromptu perception of music actually takes place in the child's involuntary contact with music. It occurs while watching music programs, and while listening to quite random presentations. The child notices the preferences of the parents, who often prefer to listen to currently popular songs promoted by the mass media. Sometimes it is the classical repertoire, and listening to it is often associated with the tradition of family music-making at home. In this context, the educational institution plays an important role in the development of musical perception. Consciously, systematically and skillfully implemented at school, the process of developing musicality builds the foundations of musical culture, develops the ability to accumulate knowledge about composers and genres in music. The perception of music is a complex process that reflects the combined work of composer, performer and listener (Kisiel, 2012). When the audience receives the presented work, they have the opportunity to feel the emotions contained in the work by the creator and performer. It is important to distinguish shape, structure, rhythmic features, character from emerging emotional empathy to represent the content of a musical piece. The listener must understand the feelings that arise in their perception in order to contemplate the images and thoughts that arise in the mind of the creator and feel the resonance that arises in their soul. It is the composer's creative idea, enhanced by the listener's imagination, and encapsulated in the work presented by the performer. Thus, the work of composer and performer is united in a specific creative act, perceived by the listener.

A multi-layered perception of music should be consciously and systematically developed as a pursuit of a predefined goal. It is the act of perceiving music as a personal area of interest that later directs the child to learn about cultural heritage, which can become an exciting experience. The model, strategy, and methodology for building music education for young children is best reflected in a Chinese saying attributed to Confucius: "I hear and forget, I see and remember, I do and understand" (Glenskowie, 2000, p. 191). This means that the understanding of music comes after an individual has listened to a piece of music repeatedly and with variety. When we listen, we not only feel a certain state, but we also make logical choices and evaluations (Sloboda, Juslin, 2001). In the perception and analysis of music, the child develops thinking, imagination,

cognitive activity, because music is the language of feelings. Introducing a young audience to works tinged with bright, emotional color instils them with positive emotions and encourages to think about the piece they are hearing. When intending to develop in the youngest children the ability to listen and hear music, it is important to experience the pleasure of contact with valuable works. Therefore, it is worthwhile to use various forms of active perception in the message such as: conversations about music, amplifying the expression of music by attributing reproductions of works of fine art to it, modelling hand movements through music, using dance and music-movement improvisation, didactic music games, accompanying to artistic classical music being played, and reading the character of music through: painting, theatre, pantomime, opera or ballet (Radynova, Komissarova, 2011).

The development of children's musical perception presents a difficult task for the teacher. When undertaking work in this area, he should: verbally interpret works of art, engage in conversation about the different aesthetic visions that have emerged over the centuries, know the historical order of stylistic eras recorded in the history of music. Very often the introductory word, providing an element of encouragement and motivation, combines elements of story and conversation. In the introduction, the teacher gives children the necessary information about the work, activates their imagination and emotional thinking. He helps to immerse themselves in the music, and contributes to the creation of the proper aesthetic artistic environment necessary to learn the content of the piece one has chosen to listen to. For a piece of music, like any other work of art, does not exist outside of time and space (Dymara, 2000). The emergence of curiosity and signs of willingness to listen to music is fostered not only by what the teacher says, but also by how he says it. If the introductory comments are emotionally exciting to the listener, rather than inert, dry and formal, then the music will warm the response in the hearts of the children. Therefore, every teacher should carefully monitor their speech for instructive rhetoric, standard phrases, and general words for which there is no specific content. One or two succinct phrases of narrative can inspire children and ignite noble motives in their thoughts and feelings far deeper than making a long speech. Words cannot always accurately explain the depth of music, but neither can any word get us close to the heart of the field of knowledge (Sacks, 2008). The explanation of the music should therefore include something poetic, something that brings the word closer to the music, because the commentary that accompanies the music enters the pupil's memory and remains there for a very long time.

The importance of creative activities for primary school students in the context of integrated music classes should be underlined. The process of

fostering creative and imaginative dispositions unfolds through children's active participation in musical experiences. Within this framework, the educational value of engaging students in creative forms of music-making becomes evident. The results obtained prompt reflection on the practical integration of creative musical creativities within teaching and learning practices (Slyk, Kisiel, 2022). The literature review presented provided the foundation for the research project outlined below.

Purpose of the article. The aim of the considerations in the work is to present selected trends of thinking about music as an organic integration of reason and feelings, and to promote the project method, especially those in which there is a strategy of active listening to music.

Research methodology. The research focused on music as a space for encounter, where development of teacher-student relationships in early childhood education fosters the experience of aesthetic values.

The chosen cognitive approach was based on an action research strategy – a specific form of action analysis (learning and teaching) combined with exploration (Góral et al., 2019, s. 51). Action research involved the systematic collection of data on phenomena that stimulate change. In this approach, the researcher acted as both the initiator and an active participant in process (Bauman, Pilch, 2001).

The research questions were: What forms of musical activity foster closer relationships? How does children's language evolve when describing aesthetic experiences? What changes in the teacher's practice become evident in subsequent interactions?

The study was conducted in a primary school in Katowice, a city in the Silesian Voivodeship in Poland. It involved 18 to 25 third-grade students and a teacher who also acted as the researcher. The research spanned 12 to 18 weeks, comprising three cycles of 4 to 6 weeks each.

The research employed observation (focusing on eye contact, initiating conversations, and engaging in mutual listening and empathy), a teacher's reflective journal (documenting events, challenges encountered, and any modifications made to the activities), mini-focus interviews with students (consisting of short narratives), and an aesthetic portfolio (comprising drawings, notes, and recordings).

The musical educational activities were designed as sources of inspiration. In the pursuit of aesthetic experiences, particular attention was given to the context of the teacher-student encounter within the relationships-building process.

Results and discussion

Inspirations in search of sources of aesthetic experience against backdrop of music. Educators and music education animators are looking for effective solutions in terms of stimulating children the interest in music. They also take steps to prepare

effective strategies for developing a sensitivity to beauty in the arts based on musical experiences.

The comparative method plays an important role in the development of musical perception, and its use will be justified when working with children for whom the ability to analyse musical pieces is limited, mainly due to their limited experience. For comparative activities, you can use contrasting works of the same genre (two dances), works with the synonymous name ("Downpour" and "Rain"), or contrasting works of one genre ("Ballet of the Chickens in their Shells" and "Carriage"). The use of juxtaposition, contrast and analogy allows the child to see something in the music that they would normally not pay attention to. It will also enable it to see a brighter shade of originality in music by juxtaposing different genres.

In order to enhance children's understanding of the role of specific expressive devices in music, it is useful to use the task of "tearing down the original image" by deliberately changing any element within the musical language. We then show young listeners how music becomes dramatically different, with a changed element making the same melody either loud or quiet, slow or fast. For this purpose, the teacher's adroitness while playing particular piece of music will be important. During the activities undertaken in the area of music perception, the teacher should refer to the standard way of thinking about music. This is not about a meaningful and formal analysis of music, but an organic combination of reason and feeling. The following question arises: *How do you talk to children about music? Why is the musical experience of young listeners significant?* Traditional methods most often answer this question objectively, suggesting that children pay attention only to partial phenomena, without resorting to generalizations. Another solution was found by Dmitry Kabalevsky, who managed to find the main link between children's musical experience and music. This refers to the three realms of music – song, dance, and march (Nikolai, Kisiel, 2004). These concepts derive from their main sources: human movement referring to dancing and marching, and the tone of the word, from which the song is derived. The emphasis on song, dance and march lends quality to musical activities, allows them to relate to the child's experience, and become a phenomenon of community music outreach. Certain musical genres, form composition and relationships between elements in music are reflected in many phenomena of surrounding reality. Therefore, clarifying the genre nature of the work becomes important to reveal the content of the music. Analyzing movement prompted by appropriate music and viewing music as a gambol should originate from the innate nature where musical intonations are combined with words, dance, mimicry and body movement. Expressing musical signs through movement helps develop the natural musicality of the youngest and their potential for conscious perception

of music. For this purpose, two ways of combining movement and music can be used: free (disorderly, spontaneous with the use of gesture, small and large motor skills) and guided (subjected to musical discipline and teacher's suggestions). As a result, the music instructor sees children experiencing music in general. According to the movement, the little recipient can determine the depth of the perceived motivic work and the use of specific means of expression. Expressive movement not only transmits already existing experiences but encourages reflection and thus enriches children's practice. Children's motor activity with and to music contributes to perceiving the depth of a piece and developing a culture of listening. The pupils then develop creative imagination, striving for self-expression in plastic images (Juslin, Laukka, 2004). Referring to other dimensions of art in the experiential process enhances the experience and contributes to a deeper perception of art.

The associative method allows to look for connections between music and visual art. To reflect the musical experience in the children's drawings, the tools used may include some simple art techniques (Bissinger-Ćwierz, 2019). Most often it was line combinations, color blurring, placement of symbols or outline. Imagining music to interpret a picture entitled "Cloud" became an interesting task. As auxiliary means, then, the following questions can be asked: What musical story can you prepare for this illustration? How can music express people be enjoying the springtime beauty? What should the melody or rhythm be to become an illustration for this image and the emotions you are experiencing?

The development of associative thinking in little aesthetes will facilitate the use of problem-solving situations – situations of finding solutions in teaching activities. The question and task system will allow to create music, find a hero to inspire music listening and help understand it. The music teacher, without revealing the title of the piece he will perform during the activity, allows the children to talk about what is happening in the music they hear. Active participants coin names for the musical piece they are listening to. The following methods can then be used: perform the piece before the talk so that each participant can propose their name and match a picture depicting the composer. In some cases, you can instruct children before the discussion to imagine a situation, an event that will inspire the sounds presented. Before hearing an excerpt from Peter Tchaikovsky's "The Sic Doll", the teacher may invite children to tell a story with a similar title. Before they listen to the music and begin to analyze the piece, they will recall an event from an earlier story or relate it to a phenomenon from their lives. Before listening to the song "Rain" you can encourage participants to play "Strolling in the rain", where children will imitate jumping through puddles, shaking their jackets from raindrops. Afterwards, they

can watch an excerpt from the video and then move on to analyze the piece that was presented to them. Such conversations are aimed at independent understanding of music that will help children realize aesthetic expression. The teacher should skillfully guide the pupils in their statements, try to choose indications that are complementary to the others. There will then be a shared word picture of the musical piece being experienced.

The process of listening to music usually proceeds in the following way: introduction (short story, conversation, recalling some events and images from the children's lives); listening to the song for the first time (younger children lie on the carpet, older may sit by the audio set); discussion about the piece heard piece (*Did you like the piece? What activities does it invite you to do? What do you imagine while listening to this song? What activities does the music encourage children to do – artistic, literary, dance, theatrical?*); analysis of children's creative work (pantomime, dance, drawing, playing with a prop); listening to the piece of music again (comparison with a chosen work of art, watching a film impression); the result, summary of undertaken activities (casual talk about the presented music, noticing the symbols of the language of music, creating an atmosphere of an unusual adventure). A similar procedure can also be found in the methodology of Batii Strauss (Burczyk, 2019). It was developed in the framework of experiencing music with the intention of matching the child's spontaneous movement, dance and instrumental activity to the perceived valuable music. The repertoire includes shows of compositions from selected époques (baroque, classicism, romanticism and contemporary music), there are also regional works from different countries. In her message, Strauss emphasized the importance of the principle of purposeful activation of the listening process by providing ready-made sets of exercises and encouraging educators to create their own proposals. All this with a child in mind, who, curious and inspired by music, could happily take an active part in creating and "being in music" according to their creations.

Analyzing a work of music is meant to consist in reading the content of the work, designing, synthesizing the general characteristics of music, grasping details and specific means of expression. This should awaken the imagination of the children during the musical presentation. A conversation about musical composition involves live sound and image, translating it. Success and quality in the act of following music depends on how understandable the tasks children face. Correctly posed questions improve music listening skills and develop musical thinking. Conscious perception of the mood of musical composition, forms and other means of expression helps children to correctly convey the musical image in movement, song, play, etc. At the same time, it is necessary to distinguish the character of the music and the form of

the work (introduction, part, phrase, ending) and to pick out different means of musical expression (i.e. dynamics, register, tempo changes, metro-rhythmic course). In the final stage of the activities undertaken on the analysis of a musical piece, a multimedia white-board can be used, indispensable during audio-visual activation in the process of children's perception of musical phenomena. It is necessary to give the pupils the opportunity to understand the meaning of each image, to correlate the range of visual language, to make a general analysis in the form of stories or visuals. Using reference images on a large screen allows the entire class to play "magic ball". It helps children learn to sing, play instruments, move gracefully, and of course, listen to music. This type of systematic, in-depth listening to music will certainly help stabilize a child's attention, stimulate enthusiasm, strengthen memory, develop thinking, and intensify the desire to interact with valuable musical compositions.

A vital component of the entire process is the cultivation of a relationship between the teacher and students, achieved through a musical dialogue (Kisiel, 2015). Collaborative music-making, informal discussion, and moments of deep impression encourage students to take pleasure in music, recognize its beauty, experience joy in its presence, and engage with it on a personal level.

The effects of action research on teacher-student relationships in musical aesthetic. Through collaborative musical activities, the teacher and students created an environment that fostered stronger relationships and enriching the language used to articulate their own aesthetic experiences. The findings of the action research were organized into three categories.

The practical outcomes (for both teacher and students) included:

- the strengthening of relationships – achieved through a deeper sense of closeness, active engagement with valuable music, a sense of safety and mutual trust, as well as spontaneous interactions and openness on the part of both teacher and students;
- an increase in aesthetic sensitivity – reflected in the development of a language for describing musical experiences (emotions, timbre, metaphors) and the ability to listen to music consciously and share such experiences;
- the development of communication and emotional skills – where children learn empathy and cooperation through shared musical experiences, while improving their ability to express emotions and listen to others;
- the reinforcement of musical practice in everyday education – through the creation of musical rituals, musical encounters, collaboration, active listening, and the music in fostering a positive group atmosphere.

The research outcomes are presented through documentation of changes in the teacher-student

relationship. The findings revealed an increase in trust and closeness among the musicians, as well as greater activity and expressiveness among the students. The evaluation of the adopted educational strategy highlighted forms of activity that supported relationship-building: active listening to music, and discussions about music, emotions, and associations. A key element of the research was the preparation of a portfolio, which included descriptions of activities, qualitative analyses of responses, and collections of musical recordings and artwork.

The developmental outcomes (prognoses) for the teacher and school included on increased in teacher-researcher reflectivity and a heightened awareness of how music and aesthetic experience influence relationships with students and groups. A new perspective on the role of facilitation skills and aesthetic dialogue was also gained. The value of enriching the educational program through the implementation of proven music lesson plans and the wider dissemination of research findings was acknowledged. A significant observation concerned the need and desire to create an "aesthetic culture" within the group and school environment. The research indicated that children learn to appreciate beauty and the shared experience of art under the guidance of a sensitive, creative, and reflective teacher. Valuable music, presented in an engaging way, became a tool for building a sense of community and an atmosphere of openness.

Conclusions. The result of the conducted research is the promoted belief that developing a new view on the process of growing a small audience into the world of valuable musical art should involve layers of positive energy, motivation, curiosity, activity and various, inspiring forms of activity. The role of the educator in this process will be to support the developing children's sensitivity in building an individual attitude towards valuable musical works. This will allow for a real presence of art in general education.

In pedagogy, the important position of art creates the image of aesthetic education as an important direction for the search of artistic and teaching achievements, in order to develop the aesthetic sensitivity and imagination of the child. Through its aesthetic and recreational function, education in a broad sense allows children to satisfy the need for expression, implements group work and helps to nurture individual activity, teaches humility, diligence and patience. An important component in this process is the attitude of the teacher who is a kind of animator of art and who in a skillful way will bring closer and encourage his pupils to undertake various forms of musical and artistic activity, as well as activities in the field of live word culture and dance – and all this will be done through the prism of integration. Therefore, it is worth spending more time and showing ingenuity

in introducing the child to the world of beauty and aesthetic values of the art of music, initiating a kind of musical dialogue between the adult and the child. In this way, art will mark its presence in a school education.

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Пієкно музики i wartoēci estetyczne w edukacji wczesnoszkolnej: budowanie relacji nauczyciel – uczeē w kontekēcie action research

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Celem artykułu jest próba ukazania muzyki jako przestrzeni spotkania, gdzie rozwijanie relacji nauczyciel-uczeń w edukacji wczesnoszkolnej, sprzyja doświadczaniu wartości estetycznych. W dobie wszechobecnej informatyzacji i przyspieszenia życia wychowanie estetyczne, poprzez kontakt z wartościową muzyką, stanowi wyzwanie dla współczesnej edukacji. W pracy zaprezentowano naukowo-dydaktyczne spojrzenie na problem wprowadzania dziecka w świat piękna. Zawarte w artykule refleksje oscylują wokół percepcji muzyki postrzeganej w kontekście różnorodnych połączeń wielu dziedzin sztuki. Praca ukazuje nurt myślenia o muzyce jako organicznej kombinacji rozumu i uczuć. Ukazane rozważania promują metodę projektów, w której strategia aktywnego słuchania muzyki widziana jest jako właściwa w tworzeniu inspirujących asocjacji kształtujących poczucie piękna u najmłodszych odbiorców. Celem zastosowanej strategii badania w działaniu było poszukiwanie efektywnych i autentycznych metod kształtowania wrażliwości estetycznej w budowaniu relacji nauczyciel-uczeń poprzez wspólne doświadczanie piękna muzyki. Efekty prowadzonych w ramach eksploracji działań można podzielić na trzy kategorie. W pierwszej, praktycznej, odnotowano wzmocnienie relacji nauczyciel-uczeń, rozwój umiejętności komunikacyjnych i emocjonalnych badanych, wzrost wrażliwości oraz utrwalenie dobrych praktyk muzycznych. W drugiej, badawczej, udokumentowano większą aktywność i ekspresję uczących się oraz identyfikację form aktywności muzycznych wspierających budowanie relacji. W trzeciej, rozwojowej, zauważono podniesienie refleksyjności nauczyciela, wzbogacenie programu edukacyjnego oraz tworzenie „kultury estetycznej” w grupie. Eksploracja winna być kontynuowana, a przyjęty model „Muzyka jako przestrzeń spotkania” wdrażany do praktyki wczesnoszkolnej.
Słowa kluczowe: nauczyciel, uczeń, wartość piękna, muzyka, wychowanie estetyczne, budowanie relacji.

Краса музики та естетичні цінності в дошкільній освіті: формування взаємин між учителем та учнем у контексті дослідження дій

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Метою статті є презентація музики як простору зустрічі, де розвиток стосунків між учителем і учнем у дошкільній освіті сприяє переживанню естетичних цінностей. В епоху повсюдної комп'ютеризації та прискорення життя естетичне виховання через знайомство з цінною музикою кидає виклик сучасній освіті. У статті розглядаються наукова та дидактична перспективи щодо проблеми ознайомлення дітей зі світом краси. Роздуми зосереджені на сприйнятті музики в контексті різноманітних комбінацій багатьох мистецьких дисциплін. У статті демонструється тенденція мислення про музику як органічне поєднання розуму та емоцій. Представлені міркування сприяють проектному підходу, в якому стратегія активного слухання музики розглядається як доцільна для створення натхненних асоціацій, що формують відчуття краси у наймолодших слухачів. Метою прикладної стратегії дослідження був пошук ефективних та автентичних методів формування естетичної чутливості у побудові стосунків між учителем і учнем через спільне переживання краси музики. Результати діяльності, проведеної в межах дослідження, можна розділити на три категорії. Перший, практичний етап виявив зміцнення стосунків між учителем і учнем, розвиток комунікативних та емоційних навичок учасників, підвищення чутливості та закріплення належних музичних практик. Другий, дослідницький етап задокументував більшу активність та самовираження учнів, а також визначення форм музичної діяльності, що сприяють побудові стосунків. Третій, розвивальний етап відзначив підвищення рефлексивності вчителів, збагачення освітньої програми та створення «естетичної культури» в групі. Наше дослідження слід продовжувати, а прийняту модель «Музика як простір для зустрічі» впроваджувати в дошкільну освіту.
Ключові слова: учитель, учень, цінність краси, музика, естетичне виховання, формування взаємин.