



Zhytomyr Ivan Franko State University Journal.
Pedagogical Sciences. Vol. 2 (105)

Вісник Житомирського державного
університету імені Івана Франка.
Педагогічні науки. Вип. 2 (105)

ISSN (Print): 2663-6387
ISSN (Online): 2664-0155

COMPARATIVE PEDAGOGY

ПОРІВНЯЛЬНА ПЕДАГОГІКА

UDC 373.2:[37.091.33-027.22:[7+8]](438)
DOI 10.35433/pedagogy.2(105).2021.46-60

MUSIC, VISUAL ARTS, LITERATURE AS EDUCATIONAL MEANS OF HOLISTIC INFLUENCE ON A PRESCHOOL CHILD: STIMULATING CHILDREN'S DEVELOPMENT THROUGH ART (POLISH EXPERIENCE)

I. Borawska*

The preschool period is perhaps the most critical period in the life of a young child. It is here that major changes occur in physical, mental, social, and emotional development, which have a huge impact on the personality and appearance of a person in later periods of development and in adult life. The child becomes a conscious member of society, learns its rules and norms, and defines its position among its people. It is at this time that basic habits and ways of behavior, basic needs are formed. It is a period of acquiring social experience. It is therefore of key importance in the development of the character and personality of a young person. Acquired skills and knowledge have a significant impact on the functioning of the child in later periods - on its performance in school, relationships with the environment, and perception of itself. The child also adopts moral principles from the immediate family environment, and the social environment can only develop and reinforce what has been prepared by the family. Suppose. Therefore, parents and educators provide conditions conducive to forming a sense of security in the child during this period of life. If they do not make the child excessively dependent on themselves, they will certainly contribute to the development of a wonderful personality of the child and provide him/her with a good start in school.

The article discusses ways of stimulating the development of preschool children through music, art, and literature, noting that these are educational means of holistic child development. They can be used both in work with a sick child or a child with disabilities and in work with healthy children, in whom teachers want to develop and improve their skills in all spheres of functioning, that is emotional, intellectual, and social.

* PhD in Pedagogy, Assistant Professor
(Higher School of Agribusiness in Lomza, Poland)
iwonalomza@poczta.onet.pl
ORCID: 0000-0002-8571-6301

Key words: pre-school children, development through art, spheres of functioning, social experience, family environment.

МУЗИКА, ОБРАЗОТВОРЧЕ МИСТЕЦТВО, ЛІТЕРАТУРА ЯК НАВЧАЛЬНИЙ ЗАСІБ ЦІЛІСНОГО ВПЛИВУ НА ДИТИНУ ДОШКІЛЬНОГО ВІКУ: СТИМУЛЮВАННЯ РОЗВИТКУ ДІТЕЙ ЧЕРЕЗ МИСТЕЦТВО (ДОСВІД ПОЛЬЩІ)

I. Боравська

Дошкільний період, мабуть, найважливіший період у житті маленької дитини. Саме тут відбуваються серйозні зміни у фізичному, психічному та соціально-емоційному розвитку, які мають величезний вплив на особистість та зовнішній вигляд людини на пізніх стадіях розвитку, а також у дорослому житті.

Дитина стає свідомим членом суспільства, вивчає обов'язкові для нього правила і норми і визначає своє місце серед оточуючих людей. Саме в цей час формуються основні звички та способи поведінки, основні потреби. Це період набуття суспільного досвіду. Тому це має ключове значення у розвитку характеру та особистості маленької людини. Отримані навички та знання мають значний вплив на функціонування дитини у пізніші період – на результати її навчання, стосунки з навколишнім середовищем та сприйняття себе.

Дитина також приймає моральні принципи з найближчого сімейного оточення, а соціальне середовище може лише розвивати та зміцнювати те, що було підготовлено сім'єю. Тож, якщо батьки та вихователі протягом цього періоду життя створюють умови, що сприяють розвитку почуття безпеки дитини, якщо вони не роблять її надмірно залежною від себе, вони, безумовно, сприятимуть розвитку чудової особистості дитини та дати їй хорошиий старт у школі.

У статті розглядаються шляхи стимулювання розвитку дітей дошкільного віку за допомогою музики, мистецтва та літератури, звертаючи увагу на те, що це освітні засоби загального розвитку дитини. Їх можна використовувати як у роботі з хворою дитиною чи дитиною -інвалідом, так і у роботі зі здоровими дітьми, де вчителі хочуть розвивати та вдосконалювати свої навички у всіх сферах функціонування, тобто емоційній, інтелектуальній та соціальній.

Ключові слова: діти дошкільного віку, розвиток через мистецтво, сфери функціонування, соціальний досвід, сімейне середовище.

Introduction of the issue.

Pedagogical conception of art. Two terms are considered in pedagogical literature: "aesthetic education" and "education through art." The term "aesthetic upbringing" already had its history in the scientific language, but it appeared only at the end of the 18th century. It was introduced, as Irena Wojnar writes, probably by Friedrich Schiller in his treatise "Letters on the aesthetic education of man." The term "education through art" was first used in 1943 by Herbert Read in his book "Education through Art." Regardless of the reading's proposal, the formula

"education through art" also appeared in Polish pedagogy [15: 5].

The need to distinguish the pedagogical conception of art as a separate way of seeing its value is today both a scientific need connected with pedagogy development and a social need. This conception singles out the problems without scientific elaboration, which cannot be educated and brought up in the sphere of art today. It also makes it possible to formulate a social programme of multilateral human development [9: 277-278].

Current state of the issue. The pedagogical conception of art is a kind of pedagogical sub – discipline, the

specificity of which lies in the fact that starting from general pedagogical assumptions, it concretises itself in musical, plastic, literary, and theatrical practice to achieve the common pedagogical effect of education in the sphere of art-the multifaceted development of every pupil and to prepare him for the production of values in himself and society.

Pedagogical values will be given to such content in the field of art that meets the following three conditions:

- of intrinsic value – they are essential because of the very content of the object of cognition, e.g., music;

- value serving other values – they are essential in the development of the pupil's personality, e.g., shaping attitudes towards others;

- of general importance – they are necessary because they enable better progress in other areas, e.g., sensitising hearing makes it easier to train a child's speech.

Of course, the pedagogical value of such contents of art that meet only one or two of the conditions mentioned above is not excluded. However, this assumption signifies both the main goals of education and training in art and integrates their realisation.

Art, a concept superior to the visual arts, is a phenomenon that is particularly difficult to define, mainly because it contains unquantifiable factors of an emotional nature. It incorporates psychological content, which becomes objective in the visual arts and is thus perceptible. This notion includes the process of creation and reception (through the structure of the work) and the value superadded to it, that is, what makes up the so-called aesthetic situation, and the sequence of causal artistic phenomena occurring in space and time [6: 95-96].

Aesthetic education is one of the components of upbringing, and multilateral education is understood as the totality of conscious influences on the pupil and his own actions, in which

aesthetic and artistic values are used to deepen emotional life, to develop creative activity and self-expression of the pupil and to enable him to come into contact with various fields of art; some theoreticians identify aesthetic education with education through art [16: 464].

Art is an integral part of the social good as a whole. It transmits values that are indispensable for the spiritual balance and proper functioning of society. Such a position of the art results from both social needs and properly understood aims of education. Art stimulates the community to create values, and society should make the necessary conditions for artistic work and guarantee incentives for maintaining its high level.

The use of the value of art should constantly increase and intensify. Art should educate primarily aesthetically, thus enriching human life and development.

The last century was characterised by the growth of art and aesthetic education in people's lives and was also the child's age, as Ellen Key called it. Aesthetic education forms aesthetic sensitivity and culture in man's relationship to art and the aesthetic. General aesthetic education should satisfy man's cognitive and emotional-imaginative needs and ensure that the spheres of his personality are correctly formed. Artistic education is a set of educational activities that stimulate the independent creativity of children and young people, and education through art is a more general, integral educational concept, the idea of which was defined by H. Read [7: 390].

A characteristic feature of education through art is that it refers mainly to the formation and development of the emotional sphere of the individual personality. This fact determines the complexity of the process of upbringing through art, which must be organised in such a way that the emotional experiences of the pupils are evoked

and then preserved. It should be added that what is at stake here is, above all, the shaping of aesthetic feelings, i.e. stimulating the pupil to experience beauty.

The capacity for aesthetic sensations is by no means innate, and even less so is the ability for aesthetic sensitivity. It means that both the strength of aesthetic feelings and the type of stimuli capable of triggering the experience of beauty in an individual depends on their individual life experiences. The education process through art should be organised to provide each pupil with adequate experiences in this respect. These must be experiences involving both direct contact with art and appropriate experiences.

Results and discussion. The process of education through art is nothing else than an organised, systematic contact of the pupils with art. This contact may be creative (artistic creation of the pupils) and receptive (reception of works of art), but it must always trigger the activity of the pupils. It should be emphasised that the reception of works of art can and should be active. It is, of course, mainly an internal activity, i.e. consisting of intellectual activities and emotional experiences of the pupils [5: 257].

2. *The influence of art on the development of preschool children.*

"Engaging with art at a young age allows you to develop the right skills and the kind of view of the world to bring out the beautiful and share it with others."

Wojciech Terechowicz

Preschool age is a critical period in human development. Its course is of decisive importance for the following years of life. At this stage, the child is particularly susceptible to stimuli and influences from the environment. It develops most intensively in physical, mental, social and emotional terms [18: 139].

Communing with art teaches how to perceive and experience beauty, facilitates establishing contact with the environment and contributes to a fuller awareness of one's own inner world of shapes and colours, words and sounds, as well as the individuality of one's own sphere of emotional and intellectual experiences. Contact with art (visual arts, literature) means learning about the world and stimulating action and artistic expression to achieve inner harmony [1: 28].

Art releases positive emotions and helps to overcome shyness. It also supports the treatment of dyslexia and dysgraphia. It has a therapeutic effect on children. Few things have such a strong effect on a person as favourite music or a theatre performance that makes us feel a thrill of excitement, and we can't forget it for a long time. Arousing emotions and using them for therapeutic purposes using art is called art – therapy [20: 60].

The aesthetic education of preschool children is an essential part of general education. Maurice Debesse emphasises three elements in preschool education: the teaching of the senses, imagination and character, and he believes that these can be realised precisely through aesthetic education.

The role of this education is understood very broadly because of the need to educate aesthetic sensitivity, the ability to respond to beauty, to perceive and experience it, the variety of individual artistic expression and the function of art in deepening cognitive processes and in organising moral experiences [11: 3].

A kindergarten is a place of cultural education. It must enable each child to be exposed to different feelings and different works of art to develop their critical sense, imagination, dexterity, and adaptability. The kindergarten should encourage creation and exploration.

Artistic activities make the child aware of their creative and expressive

abilities, lead to the development of thinking and sensitivity, acquire specific movements, form their own opinion, and overall development.

Many psychologists, psychiatrists, educators and artists believe that the process of creation is more important than the product because the purpose of creation is not only to leave physical traces of this activity. In the existential and subjective dimension, the value of creation guarantees self-realisation, self-actualisation and self – creation, that is, in general, being happy. Hence creativity becomes an attitude to the world constituting a style of life, ways of acting, feeling and other forms of communication [24: 129].

You probably don't need many words to convince you how important and difficult bringing up a child is at the same time. In the wide range of educational methods, one can now choose from endlessly, looking for ways to influence and shape a young person's sensitivity effectively. Although often unused in practice, one of the tried and tested methods influencing a child's character formation and intellectual development is contact with art. The belief that high art is only for those who understand it well, study it and consciously receive it should be put between fairy tales. Research in recent years has proven that early contact with art can help a child develop harmoniously, but it can also shape the child's personality, awaken a special sensitivity, and thus change their adult life for the better. The aim of education through art is to make everything move and develop and replace the attitude of conformism and thoughtless submission with the creative activity of imagination. The unfettered imagination allows not only the abilities but also the personality of the child to develop freely. Thanks to a stimulated imagination, a child can perceive the surrounding people and their needs and learn to co-exist in a group. It is

safe to say that 'aesthetic education is education for the future.

In his art, the child tells how he understands and perceives his surroundings. His work documents his turbulent development, a picture of his emotional life, a direct expression of what he experiences here and now. The act of drawing implies an emotional attitude, different from the expression caused by reflex mechanisms such as screaming or crying. It is a constructive, creative expression that is of great importance for development, for the formation of the child's personality and for harmonisation with the world in which the child lives [22: 6].

Aesthetic education differs from ordinary didactic and educational methods and procedures in that it teaches how to perceive, experience and feel reality, as well as to understand the essence and purpose of human life through the "prism of art". Learning about reality through the "prism of art" leads to seeking, perceiving and experiencing beauty, which does not instruct, but rejoices and satiates our consciousness, our senses, imagination and feelings – just as water and bread feed and satiate our body [11: 74].

Art has become a modern medium that provides a simple way of communicating with children. Close contact with a work of art can enrich the human psyche, releasing a wide range of positive and negative emotions and experiences. Experiences gained through contact with art become more lasting, deeper and remain in the consciousness of everyone for longer, regardless of the age of the recipient. Learning through contact with art becomes more effective as it is multifaceted and involves the intellectual and the emotional sphere.

A work of art, while influencing the human imagination, at the same time interacts with it, expanding its possibilities of functioning. Thanks to stimulated imagination, man feels the need to transform his environment and

create new values. He understands other people and their way of seeing the world and learns the culture of co – existence. By deepening their relationship with reality, a person becomes sensitive to beauty and goodness, can make the right choice and assessment, and improves themselves [2: 358].

The educational functions of art

1. Art makes man sensitive to beauty, making the world seem more attractive, beautiful and richer to him.

2. Through art, a significant process of human growth into the culture and active participation takes place. Contact with art gives the individual a sense of spiritual connection with the past and the past with the present.

The arts play an important role in satisfying individual human needs, of which the need for attractive leisure time activities, the need for creativity and the need to express feelings are at the forefront.

4. Art is an important factor for communication between people on an emotional level, therefore bringing people together.

5. Art is also the bearer of certain contents, which reach people through it and with it, are absorbed, experienced and passed on to one another.

Particular attention is now being paid to the educational value of art and its significant role in shaping the human personality. Communing with art teaches to perceive and experience beauty, facilitates establishing contact with the environment and contributes to a fuller awareness of one's own inner world of shapes and colours, words and sounds, as well as the individuality of one's own sphere of emotional and intellectual experiences. Communing with art is a means of learning about the world and a stimulus for satisfying the need, particularly important for children, for action and artistic expression to achieve inner harmony [2: 358].

3. Using art in work with preschool children.

Contemporary life, with its suddenness and depth of transformations, challenges educational institutions. Reality demands that schools and kindergartens not only keep up with changes but also stay ahead of them and "teach to implement changes".

Despite the critical remarks of educators that cultural and artistic education is seriously neglected, I would like to prove that at the stage of preschool education of children, much effort is made to organise contacts with art on a daily, systematic and multidirectional basis.

Works of art are an irreplaceable material for shaping a child's full and versatile personality, making it sensitive to the beauty of the natural and social environment. In kindergarten, children's artistic sensitivity should be developed by influencing them with different kinds of art and developing their own creativity. Children of preschool age are particularly susceptible to receiving a creative story, a colourful painting, a sculpture, listening to a musical work combined with dancing, singing, etc. The task of education through art is to gradually and systematically introduce children to the world of aesthetic values, develop the need for contact with art, and awaken their confidence in their own creative abilities [3: 18].

Multifunctional spaces and specialised kindergartens are used, and new ones are created to realise the stated aims of education through and for art. Art galleries appear in the halls. Art and music corners are made in classrooms. Group libraries are stocked with books for the youngest children. In the classrooms and halls, regional art is exhibited in specially arranged corners.

To develop the children's interests, the pupils are inspired to have contact with various fields of art. The educational process is not confined to

the kindergarten building. The child's contact with works of art and their perception is an attempt to find out what problems bother other people, what makes them happy or sad, what has occupied their attention in the past and today, it is a platform for communication and interpersonal information transfer. Inspirations are favourable:

- nature excursions, where children are taught to see the beauty of nature, the natural world, the landscape, the colour of the seasons, the beauty of monuments, memorials or modern buildings;

- visiting museums, open – air museums;

- artwork to beautify the nursery school – reproductions, utility ornaments, creations made by nursery school teachers;

- plays and shows organised by professional actors, senior colleagues;

- musical concerts organised on the premises of the kindergarten and at the Philharmonic Hall;

- meeting with professionals in the field of art – painter, singer, instrumentalist, illusionist, poet;

- organising exhibitions of professional artists, parents, talented pupils – individually, older colleagues or individual kindergarten groups.

Children express themselves, their experiences, ideas, perceptions in many forms by acting:

- in children's theatres, productions, spoken word and musical shows;

- in the creation of artistic works, exhibited in and outside the kindergarten;

- in musical activities, including rhythm, dance and playing instruments;

- participate in art and music competitions in and outside the kindergarten.

To conclude these remarks on education through art, let us formulate the basic principles that should guide its implementers:

- The pupils should be brought into active contact with art, i.e. into art-related activities;

- All the activity evoked in the course of dealing with art is about triggering the experiences of the pupils;

- Pupils' contact with art should be all-encompassing, both in terms of the fields of art with which they are exposed to and in terms of the types of activity that are triggered during their contact with art;

- The educational situations which make up the process of education through art must have a close connection with social life and gradually introduce the more distant problems of this life;

- The educator should take care that art provides valuable content for the pupils;

- When triggering the aesthetic experience of our pupils, we should refer to those feelings which are close to them and which they are already capable of experiencing, and on their basis, we should trigger higher feelings;

- In education through art, it is necessary to move from activity organised by the educator to activity only inspired by the educator and organised by the pupil, i.e. coming from his will;

- All contact with art should provide the pupils with positive experiences, i.e. arouse feelings of satisfaction.

3.1. Education through art: various art forms.

Artistic activities are a universal way to support the child's all – around development, including their creative personality. The basis of artistic activities is the child's joy from creating, touching, manipulating, watching, and acting. The child's artistic expression is spontaneous and results directly from their experiences, observations, triggering imagination and fantasy. Through the variety and attractiveness of art techniques used, we can influence children's development of such interests [8: 9].

Art education in kindergarten enables the child to have active contact with different types of visual art and develops their own expression in accordance with the needs and interests of preschool children.

In the earliest years of life, the child learns about the visual arts mainly through their own drawing activities and looking at pictures. The content of art education in kindergarten broadens to include developing the child's perception in contact with his/her environment, contact with different fields of art, and the child's creativity using various techniques [9: 310].

There is a type of therapy called "art therapy", which uses art to help children work out their negative emotions in a natural and non – confrontational way. Artistic activities also have such a function because they are therapeutic.

A properly organised and guided art activity of the child contributes to the elimination of fears and inhibitions, develops self – confidence, courage and faith in one's own creative abilities, independent thinking and acting and the child's interests, which is a necessary condition for creativity to occur.

By art education, we mean the pedagogical activity undertaken by the pupils to:

- sensitising children to the beauty of nature and works of art;
- enrich the aesthetic experience through contact with nature and human creations, especially works of art;
- developing imagination and creative activity in the visual arts;
- shaping skills in the use of visual arts;
- providing children with information about art [14: 6].

Showing interest in selected monuments and works of art as well as in folk traditions and rituals from their region

The kindergarten popularises folk art by gathering a small collection of ceramic artefacts (a bowl, a jug) and wooden toys, Easter eggs, paper cut – outs, etc. Some kindergartens have so-called regional corners, which strengthen the children's bond with the art of their environment. Older children may be shown a museum with authentic folk costumes, embroideries, furniture and tools.

Expressing themselves in a variety of artistic techniques and using elementary means of expression (such as shape and colour) in the form of simple compositions and constructional forms

Artistic – constructive activity is reduced to expressing in flat, semi – spatial and spatial forms both in free and in specific themes, experiences and knowledge about the world, observations about people, animals and plants. In the kindergarten, such techniques are used in art and construction activities as

- drawing with candle crayons, chalk, stick on the ground;
- painting with poster paints and watercolours;
- Arranging forms from geometric elements and natural materials;
- building with blocks, sand and snow;
- clay moulding;
- drawing with a stick on a plane covered with glue paint;
- cutting and tearing out of paper;
- stamping on paper and canvas;
- stitching and embroidery with simple stitches and attempts at weaving on a small weaving frame.

All these techniques serve to build up artistic and constructional experience, develop aesthetic sensitivity and implement order while working.

Showing an interest in painting, sculpture and architecture (including landscaping and interior design)

Children usually learn about paintings from reproductions. When showing a child a painting, a poster or a reproduction, it should be displayed

so that the child can focus on it. These should be technically very good and relatively large reproductions, chosen for example from a portfolio of paintings: *Śpiący Staś* S. Wyspiański, *Pies-róż* H. Rodakowski, *Martwa natura* T. Kwiatkowski, *Stoneczniki* V. Van Goch, etc. The display of reproductions should be changed, but not too often, so children can return to them until their interest is exhausted. The same applies to illustrations, photographs on display. They will be of interest to the children if they are related to the current topic of the pedagogical work .

Architecture is a creative art because it involves a constant search for and implementation of new forms, new shapes and new applications of materials. Contact with works of architectural art is recommended for older children in kindergarten because they can take in the whole object with their eyes, they can see the differences between an ordinary utilitarian building, such as houses in a housing estate, and one that contains elements of architectural beauty, is a high-class work of art, such as a historic town hall, former palace or manor house. In such works, children's attention should be drawn to the ornamental elements. Such comparative observations enrich children's imagination and become a source of inspiration in creating constructions from available materials [3: 23].

3.2. *Education through the arts: music and singing, dancing and choreography.*

"Through music, the child gains insight into themselves and others and into life itself, and perhaps most importantly, music enables them to develop and perpetuate their imagination."

Bożena Neugebauer

Musical education, the department of aesthetic education, consists of the realisation of various forms of musical activity of pupils, particularly in listening to musical works, their performance and own musical creativity

to the extent appropriate for the full development of personality and participation in Polish and foreign musical culture.

The realisation of musical content requires such forms of music education as listening to songs sung by the teacher, perceiving and identifying various acoustic phenomena, recognising a song from its melody. Gradually children distinguish tempo and dynamics in music, sounds in extreme registers (low-high), voice scale of a musical instrument. Singing songs together and individually, organising rhythmic games with singing, games with dance elements and games in the form of movement stories based on songs are important for musical development. In kindergarten, the children make their first attempts at playing music, mainly on percussion instruments – bells, knockers, rattles, tambourines, drums, triangles and cymbals. Initially, learning to play instruments consists of accompaniment while listening to and singing songs, performing song rhythms and simple rhythmic themes, performing simple melodies of known songs and finally composing melodies to short texts. Musical education in kindergarten also means listening to short vocal and instrumental pieces of classical music, paying special attention to the character and mood of the piece, recognising the sound of musical instruments and human voices - female and male. Children also learn about selected composers and the achievements of Polish music culture.

Singing songs from children's repertoire and easy folk songs; willing participation in group singing, dancing and music-making

Singing is one of the basic forms of expression of a child, and a song is the simplest musical piece that a child can experience, understand, remember and reproduce. The role of song in the general and musical development of the child places singing in a leading

position among other forms of music education in kindergarten.

The variety of characters and mood of the sung songs enriches the child's emotional world and shapes their aesthetic attitude. The joyful mood accompanying singing leads to increased activity, which is often transferred to other areas of the child's activity [13: 29-30].

Perceiving changes in dynamics, tempo and pitch of a piece of music, expressing through dance and choreography.

Movement is one of the child's natural needs, conditioning its proper physical and mental development. It is also the basic form of responding to the surrounding world of sounds: their rhythm, tempo, dynamics, timbre and mood. Due to its multiple functions, movement is the dominant form of music education in kindergarten.

Work on the child's motoric expression begins from the first days of their stay at the kindergarten. In the teacher's activity at this stage, two basic directions are marked:

- developing the child's entirely free movement expression inspired by a song, fairy tale, story, atmospheric accompaniment, etc.,

- systematic, deliberate action leading to the subordination of movements to the rhythm of the music.

Dancing is a form that brings much joy to children. Already the contact with music creates a mood of contentment, and dancing to music, resulting from the child's natural need to move, intensifies this joy.

In dance, there is a connection between music and movement. At preschool age, children react strongly to the rhythm and dynamics of a piece of music and can grasp the contrasts and timbres of sounds. These elements of music are characteristic of dance pieces. In dance, the child reacts spontaneously to these musical elements with movement in various steps, turns, stumbles and figures. To

teach a dance is to teach certain steps that make up a dance and to teach certain characteristic figures of a dance [17: 175].

Making music, using percussion instruments, improvising with movement

Playing instruments is one of the relatively least frequently used forms in kindergarten, which does not mean that this form is less important than others. Thanks to instruments, the child's sensitivity to timbre are formed, and the sense of rhythm develops. The instruments give the possibility to observe the difference in pitch and the direction of the melody in a practical way. They develop the child's musical imagination and creativity. Playing the instruments influences concentration, discipline and is an excellent means of developing the child's manual skills. The most important value of this form is its attractiveness. Each contact of the children with the instruments evokes enthusiasm, joy and increased activity in the group [13: 56].

Listening to music in concentration, including classical music

Listening is on the agenda of every year group. To make a child musical, you must first teach them to listen carefully. Therefore, it is about actively developing the child's ability to perceive, distinguish, and understand auditory phenomena. Humans do not always perceive sound. You can listen and not hear. Only active listening develops listening skills.

Musical education in kindergarten also means listening to short vocal and instrumental pieces of classical music, paying particular attention to the character and mood of the piece. Children also learn about selected composers and the achievements of Polish music culture.

3.3. Education through art – the child as spectator and actor.

The culture of living speech concerns providing children with models of beautiful Polish speech. In the kindergarten, tape recordings, CDs and

theatre performances are used for this purpose. Organised theatre games, stagings of well – known literary texts and independent composing by children of scenarios, fairy tales and stories are great value.

Theatre, which is a synthesis of all the discussed types of art, is one of the important forms of learning about the world for children. By bringing out the beauty of the social and the natural environment in a way that is accessible to the mind and emotions, theatre teaches to understand interpersonal relationships, develops the imagination and aesthetic sense. Therefore, the task of each theatre is to teach how to experience the beauty contained in the surrounding world, in nature, in work, to delight in the beauty of words, colours, music, to stimulate creativity of one's own.

Behaviour during celebrations, e.g. at concerts, festivals, plays, in the theatre, at the cinema.

Preparing for a celebration provides many opportunities to trigger a variety of children's activities, and the process is always a great pleasure and joy. In this way, many curricular contents are assimilated by the children in a way that is best suited to their psyche as it is linked to creative activities and joyful experiences. In such activities, it is easier than in other situations to influence the children's social commitment, releasing kindness to others, a desire to give pleasure, the joy of acting together and love for the home country.

A few – year – old viewer perceives the play with his whole body, thanks to which he has an excellent chance for a cathartic experience in contact with the phenomenon of theatre. He eagerly joins the action, trying to communicate with the characters, warning them of lurking danger or hidden intrigue. His reactions are spontaneous and lively.

Many factors influence the originality of a child theatre – goer and creator. The basic ones are: the psychological

conditions resulting from the developmental stage reached and the amount of experience and knowledge accumulated; these determine the condition of the little theatre-goer. Thinking is at the stage of concrete and pictorial operations. Hence the function of the image, stage design, props and costumes in theatre for the youngest is extremely important, indeed indispensable. The visual setting of the play is the priority for the satisfaction, or lack thereof, achieved by the preschool audience [25: 72].

They are role-playing in paratheatrical games, using speech, mime, gesture and movement, developing skills in using props.

Children's themed play (also known as creative play, illusionary play, role play) shares, as can be seen, a certain similarity with drama in the stage production. Children take on different roles, and events unfold as if on stage. Hence, the name 'children's drama' and 'dramatic play' is also given to this type of play. It can be said that the initial stage of theatre education in kindergarten consists of developing children's spontaneous play, which opens up to them the world of fiction and conventionality, which is the essence of theatre.

Drama is a pedagogical method based on improvisation and role-playing. It is often wrongly identified with theatre. The difference between theatre and drama is important. Theatre is primarily focused on communication between the actor and the audience. Drama – relies on communication between the participants, so it focuses on the participants' experience and their individual development. The drama involves gesture, movement, thought, emotion and imagination. Through group drama games all these spheres of a child's personality are activated, which accelerates their psychological maturation [12: 48].

4. Correlation of the fields of art in preschool education.

The necessity to integrate elements of the educational process in kindergarten is indicated by one of the norms of proper management of children's development, namely the principle of integration. Integration, or fusion, is creating a whole from parts or incorporating an element into the whole. The psychophysical wholeness of the child, the whole of psychophysical processes and properties, is the subject of preschool pedagogy. Integration in the kindergarten determines the outcome of the entire educational process and appears in the individual stages leading to this outcome in the course of the developmental process.

Works of children's literature are a rich source of inspiration for children's artistic creation. They should be of high literary value because only such texts can evoke a variety of visions and images in the child's imagination, transporting it into a world of fiction. When choosing a suitable work, the teacher should be guided by the fact that a text with a particular mood, e.g. cheerful and happy, should stimulate the child's imagination and fantasy and engage them emotionally.

The stagings of fairy tales, folk legends and stories, and the recitations of poems, which the teacher organises with the children, are a rich source of inspiration for their artistic work. In these productions, the child plays the actor, director and decorator, often also the creator, improvising the text.

A performance in which words intertwine with movement, the shape and colour of the decorations substantially impact the imagination of both the audience and the actors. Associating the content of the text with visual impressions, i.e. images shaped by the colourful setting and the dynamics of movement, of the children performing, experiencing different moods, and the content of the staged piece enriches the imagination.

Introducing musical or literary inspiration into an art activity is justified psychologically and aesthetically. The child gains cognitive-intellectual and emotional developmental benefits from integrative activities. In such artistic activities, the emotional experience is very complex, i.e. it is overlaid with aesthetic experiences caused by all kinds of interactions, activating emotions that stimulate the mind creatively. Each recipient, creator – here a child – shapes the image of the work. He establishes it according to his possibilities, experience, needs [4: 133].

Contemporary education should therefore advocate the formation of an integral human being, enriched through aesthetic experiences and artistic activities, confirming each individual's creative potential, fulfilled in personal non-professional, expressive activity.

5. The teacher's role in bringing art to children during preschool activities.

"Support your child with love and a kind word, do not bend and do not criticise, it will go its own way anyway the way of creation".

M. Kawecki

Preschool age is an extremely important period in human development. Its course is of decisive importance for the following years of life. At this stage, the child is particularly susceptible to stimuli and influences from the environment. It develops most intensively in physical, mental, social and emotional terms. Teachers – educators, pedagogues, psychologists, and parents play a significant role in the process of the child's education [19: 139].

"An aesthetic educator" is a person who mediates the treasures of art masterpieces to people, making them accessible to them. Artists are people who bestow art on others in a direct and basic way, creating for them – not just for themselves. "Aesthetic educators" are intermediaries, shaping society's aesthetic sensibility and

culture based on artworks already created and made available. They can be: 1 – artists, conveying to non-specialists what they know, think and feel by creating art and admiring masterpieces of art; 2 – private art lovers and experts, influencing their surroundings on an ad hoc basis; 3 – teachers and educators, who are obliged – not only to mental, polytechnic, moral – social and physical education but to a very serious extent also to aesthetic education [23: 117-118].

If she wants to introduce the child to the world of art and if she wants to encourage further creation, development of imagination and creative inventiveness, she should show such interests herself. Art classes will be more interesting and encourage the child to continue exploring if the teacher searches for new ideas and interesting art techniques that she can successfully propose to the preschoolers.

The teacher's appropriate attitude, her acceptance of the children, the cheerful and pleasant atmosphere in the group facilitate the development of creativity in various fields of aesthetic education. Aesthetics aims to make children sensitive to beauty and goodness, to develop their perception and aesthetic taste. In addition, the search for one's own method of activity. Visual art is a creative, dynamic activity for the child. "For the child to unleash its inner world and to use its proper means of expression – gesture, mimicry, spoken word, artistic and musical activity – it is necessary to respect its spontaneity and to avoid everything that could lead to the inhibition of expressive tendencies.

Directing art, music and drama activities is also about getting the children used to effort, perseverance, discipline, self – control and making demands on themselves. At the same time, the educator must respect the right of the individual to achieve the

right results. He cannot impose anything but must play a subtle guide, inspirer and advisor [11: 132].

Carlo Piantoni believed that "without the adult creator, there is no creative child". He argued that creativity in solving problems could be learned because it is common to all people. It can be stimulated, exercised and evoked. An adult can make a child either a creator or a simple imitator of codes, i.e. a reproducer. In preschool education, adult creativity can manifest itself in various ways and can concern different areas, but in all cases, it aims to trigger a process of global development. Therefore, it is about creativity that contributes most effectively to motor, cognitive, emotional and perceptual development. It should be created at the service of the child, adapted to the aims of preschool education.

Properly organised, the daily work of the teacher has a clear pedagogical effect. It also has a positive influence on the child's well – being, on its nervous system, on the processes of stimulation and inhibition.

The most important thing in considering a teacher's creativity is their attitude towards their pupils' creativity. Even an exceptionally high level of creative abilities cannot replace the belief and conviction that every child has creative potential and can discover the world in a new and original way [10: 16].

"A teacher educates more by his spontaneity, his privacy, by who he is as a person than by his officiality, his professionalism [21: 11]". These are the qualities that make up a creative teacher in the form of a recipe:

Two kilos of ideas, three glasses of good humour poured into a pot of fun. Bring to the boil over a hot pan of fantasy. When a homogeneous mass is formed, add five cubes of knowledge, six grains of courage, stir until boiling, cool the enthusiasm, pour into a bowl of patience, and pour over the sauce made

with love for the pupils. Serve to children every day [10: 16].

The ability to give a child time to think is one of the subtlest qualities of a teacher. I advise all teachers to guard the child's flame of inquisitiveness, curiosity, thirst for knowledge. The only source that sustains this flame is the joy of success at work, the pride in one's efforts.

Conclusions and research perspectives. In the available Polish literature, there are many variants and modifications of the methods presented in this article to stimulate preschool children's development through music, art, and literature. What has been proposed in the article can also be used freely, depending on the specificity of the group with which one works. It depends on the needs of children and the specificity of materials what technique we choose from the range of techniques available, especially music therapy, art therapy, fairy tale therapy. It is important to remember that creative activity is, above all, fun for the child. Therefore, one should not impose one's expectations or ideas on the pupils, allowing them to follow their ideas and imagination. The catalog of techniques used to stimulate the development of children through music, art, and literature is still open. There are many publications on the Polish market that discuss this issue extensively.

REFERENCES (TRANSLATED & TRANSLITERATED)

1. Domańska-Jarosz, A., & Drewniak, E., 2005. *Blżej przedszkola, Spotkania ze sztuki* [Closer to Kindergarten]. *Special magazine, no 7-8* [in Polish].
2. Dudzińska, I. (ed.). (1983). *Wychowanie i nauczanie w przedszkolu*. Warszawa: WSIP, 358 [in Polish].
3. Dudzińska, I., Cybulska-Piskorek, J., Lipina, S., Malko, D., & Mystkowska, H. (1976). *Metodyka*
4. *wychowania w przedszkolu*. Warszawa: WSIP, 18 [in Polish].
4. Dymar, B., (ed.). (2000). *Child in the World of Art*. Cracow: Oficyna wydawnicza "Impuls", 133 [in English].
5. Godlewski, M., Krawcewicz, S., & Wujek, T. (ed.). (1977). *Pedagogika*. Warsaw: PWN, 257 [in Polish].
6. Hohensee-Ciszewska, H. (1988). *ABC wiedzy o plastyce*. Warsaw: WSIP, 95-96 [in Polish].
7. Hurło, L., Klus-Stańska, D., & Łojko, M. (ed.). (2009). *Paradymaty współczesnej dydaktyki*. Kraków: Wydawnictwo "Impuls", 390 [in Polish].
8. Jäder, M. (2005). *Techniki plastyczne rozwijające wyobraźnię (Visual arts techniques developing imagination)*. Cracow: Oficyna Wydawnicza Impuls, 9 [in Polish].
9. Kwiatowska, M. (ed.). (1988). *Podstawy pedagogiki przedszkolnej* Warszawa: WSIP, 277-278 [in Polish].
10. Lebuda, I. (2008). *Creative teacher = creative pupils. Blżej przedszkola, Nr. 1.76, January*, 16 [in English].
11. Leżańska, W. (1990). *Przedszkole jako środowisko wychowania estetycznego*. Warszawa: WSIP, 3 [in Polish].
12. Maksymiuk-Jankiewicz, J., & Taracha, A. (2005). *Education in kindergarten. Drama and theatre, No. 2/2005*, 48 [in English].
13. Malko, D. (1988). *Metodyka wychowania muzycznego w przedszkolu*. Warszawa: WSIP, 29-30. [in Polish].
14. Natorff, A., & Wasiluk, K., *Visual education in kindergarten*. 6 [in English].
15. Natorff, A., & Wasiluk, K. (1990). *Wychowanie Plastyczne w przedszkolu*. Warszawa: WSIP, 5 [in Polish].
16. Okoń, W. (2004). *Nowy słownik pedagogiczny*. Warsaw: Wydawnictwo Akademickie "Żak", 464 [in Polish].
17. Przybylska, K. (1977). *Wychowanie muzyczne w przedszkolu*. Warsaw: WSIP, 175 [in Polish].

18. Puślecki, W. (ed.). (2008). Supporting children's development in the process of early education. *Scientific Publishing House of Lower Silesian University of Science and Technology*. Wrocław, 139 [in English].

19. Puślecki, W. (ed.). (2008). *Supporting children's development in early education*. Wrocław: Wydawnictwo Naukowe Dolnośląskiej Szkoły Wyższej, 139 [in English].

20. Rzażewska, O. (2004). Art-therapy therapy through art. *Edukacja twojego dziecka*, Nr 3, April, 60 [in English].

21. Sajdera, J. (2005). Osobowość nauczyciela wychowania

przedszkolnego. *Blżej przedszkola*, Nr 7-8 (46-47), 11 [in Polish].

22. Samoraj, M. (1999). Education in kindergarten. The artist to be...in kindergarten. *RAABE*, June 1999, № 1.3, 6 [in English].

23. Szuman, S. (1969). O sztuce i wychowaniu. *PZWS*. Warszawa, 117-118 [in Polish].

24. Włoch, S. (ed.). (2006). *Pre-school education in theory and practice*. Opole: Wydawnictwo Uniwersytetu Opolskiego, 129 [in English].

25. Wojsa, M. (2009). Child as recipient and participant of art. *Blżej przedszkola*, Nr. 1.88, January 2009, 72 [in English].

Received: June 23, 2021

Accepted: August 03, 2021