

Management of the Play Activity of Primary Schoolchildren. A Critical Look at Ukrainian Trends from the Point of View of International Experience

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Abstract: The article discusses the opposite views of the role of the teacher in the management of the play activity of primary schoolchildren in the Ukrainian context. A review of modern international educational trends for the development of a framework model of play and musical and play training of schoolchildren is carried out, taking into account modern educational and social conditions, destructive and accumulated relevant views of domestic methodologists are highlighted. It has been proven that the modern style of group management is characterized not so much by the leader's leadership and team qualities as by his involvement in the general dynamics of the group. In the case of managing the musical and play activities of lower schools, this requires a fundamental reorientation of the teacher. Moreover, separate management will not be effective within the classroom, including if it falls out of the general weigh with the pupil outside of school. We recognize that within the framework of the theoretical model for the effectiveness of the management of musical and play activities, the future teacher must adhere to the appropriate stages, develop an organizational and methodological matrix of the game, take into account the pedagogical conditions for the use of musical games in educational work with younger students. The international significance of the article lies in the possibility of using international experience, which is adapted to the changing conditions of post-totalitarian countries, which requires testing authoritarian approaches to the management of education in primary schools.

Keywords: *musical material, future primary school teacher, management of play activities, psychological and pedagogical conditions, psychophysiological development of children, voluntary nature.*

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1. Introduction

The basic aspects of the management of play and musical and play activities in the Ukrainian educational discourse are practically postulated. It is believed that awareness of future primary school teachers of the need to provide management the play activities will help them understand the position of outstanding teachers of the past, who gave a great role to the teacher in the process of its organization and confirming the voluntary nature of the game. In addition, researchers have repeatedly noted that the game, due to its emotionality, becomes an important factor of children's knowledge about the world around them, the development of role functions in the group and the general development of mental processes. Psychological features of the organization of play activity of junior schoolchildren on musical material are a necessary condition for adequate psychophysiological development of primary schoolchildren.

Scientists determine: it is important to take into account the results of modern research in the process of professional training of future primary school teachers for musical and play activities, where the emphasis is placed on the role of the teacher in the process of organizing play activities and the need for its educational direction. Moreover, many non-core (in terms of play pedagogy) scientists often use certain aspects of pedagogical management of play activity in related research (Artemova (2002); Gavrysh, (2013); Sitovsky, (2019); Halaidyuk, (2018); Melnyk, (2019); Nerubasska, (2020); Melnyk, (2019); Sheremet, (2019); Maksymchuk, (2020); Maksymchuk, (2018) and others. At the same time, the above publications speak for the conservatism of the concept of game management, and the modern understanding of the principles of primary school management is not taken into account.

Instead, we came to the previous conclusion: a propaedeutic study of the Eastern European and Western European traditions of the play principles of children education speak for an expressive divergence: maximum freedom - maximum organization. For example, K. Rogers defended the idea of the need to ensure free choice, i.e. opportunities for independent decision-making by children, Rogers (1994). In addition to direct dialogue in the process of managing the activities, K. Rogers attached importance to role-playing games as a way of interacting with children and an effective method of education. At the same time, authoritative Ukrainian teachers of the twentieth century argued the importance of managing play activities, which should be considered through the lens of "pedagogical selection and pedagogically expedient organization of free natural activities

for a child". Blonsky (1979) noted the need to create conditions for the creative development of the child in the process of playing (Sthansky, 1980). The scientist attached great importance to children's creativity, which is impossible without the creativity of the teacher (Blonsky, 1979; Rodjers, 1994; Rubinshtein, 2000). L. Vygotsky also noted the need for the child's activity in general and the game in particular, rationally organized by the teacher, Vygotsky (1966). The scientist emphasized that "the art of the educator should be reduced only to directing and regulating this activity" Vygotsky (1966, p. 63).

Similar discrepancies can be observed among other methodologists, child psychologists and practitioners of educational work in Ukraine and Western Europe.

Based on the foregoing, the purpose of the study is threefold: a) to study the modern world experience in the management of musical and play activities; b) evaluate the domestic experience in terms of progressiveness/destructiveness; c) based on the progressive ideas of Ukrainian methodologists, to model the general methodology for conducting musical games. This will help to find a compromise between traditional Ukrainian pedagogy and progressive trends in the musical and playing development of children in the discourse of Western scholars.

The hypothesis of our research is the following thesis: the Ukrainian traditional approach to the management of the musical and play activity of schoolchildren does not still correspond neither current neuropsychological nor pedagogical tendencies (the teacher acts as a leader, mentor and example to follow), but among modern Ukrainian pedagogical theories it is possible to find identical theories for current educational model. At the same time, we assume that the management component should be maximally framework and minimally prescriptive.

The main research methods are theoretical: comparative, comparative and typological, inductive (generalization of multimodal approaches to key principles). We also used a statistical method in the selection of Ukrainian concepts for managing the play activity of primary schoolchildren, in particular - the frequency of citation primary sources in the scientific and medical literature, its primary authority respectively. In the last chapter, we used the method of modeling educational conditions and searching for an analogy between modern world trends and progressive ideas of Ukrainian methodologists.

2. Modern understanding of children's artistic and play activities and the limitations of teacher management

Several years ago, Taylor et al. (2017) proved that facilitation (especially when working with children) is based on the stimulation of emotions. They believe that it is important to take into account contact and distance interaction, including extracurricular, intrafamily, and recreational (Taylor et al., 2017). At the same time, the emotional resource forms a spontaneous change in the environment and a reaction to it. It turns out that not only rivalry and cooperation, but also parting, uncertainty and novelty contribute to the development of a creative representation of the world. This is of particular importance in the development of musical, artwork or sports talents.

The latest research has shown that during the musical, artwork and play activity of children, creative and non-standard solutions in solving the assigned tasks arise only as an expectation of a positive stimulus. This has been proven with WAIS-IV neurophysiological oriented interpretation tests (Duggan et al., 2019). These data are not humanitarian reflection, but a biological and experimentally confirmed study of the frontal lobe of the brain, and therefore cannot be the subject of metaphysical discourse. An important methodological conclusion can be drawn from them: the artistic and play activity of younger children is "the primary and primitive manifestation of the cultural development of the world and the first attempts of cultural dialogue with the world through their own artifact", even if it is primitive and virtual (Duggan et al., 2019, p. 657). We must admit that the teacher's pedagogical influence cannot compete with natural functions, it must be as framework, observational and modifying as possible. The concept of "managing children of primary grades" is largely an unscientific concept, since children have unconscious, but very resourceful mechanisms of creative and play activity.

It has been proved that it is impossible to imagine the play, creative and artistic activity of primary schoolchildren without their physical activity. On the basis of neuroscientific research Gearin & Fien state: "The creative mental activity of schoolchildren is inseparable from their physical activity. One activity stimulates another, just as lack of physical activity inhibits cognitive and creative activity"(Gearin & Fien, 2016, p. 12). Today, the direct connection between motivation and creative activity has not been experimentally proven, however, the experience of teachers shows that creative abilities and non-standard solutions to didactic problems depend on physical activity and freedom.

In European schools conduct a soft and smooth adaptation of first-graders to educational activities, based on the facts of the neuropsychological characteristics of the play, educational and creative activity of younger students. This is evidenced by the significant liberalization of the forms of control and standardization: the absence of assessments (in some countries - up to grade 3), the absence of a standard form and strict ethical restrictions; maximum integration of subjects, significant dominance of incentive forms over compulsory ones (Porsch & Wilden, 2017). In Germany, a characteristic respect and trust in the child's play intention is that the child's further educational route begins to be built already in elementary school. At the same time, teachers use tests and observational forms of diagnostics even in the absence of grades and the dominance of game forms of education. It is clear that it is possible to be guided by such principles up to a certain age, therefore in Germany, after the fourth grade, a special commission decides the further academic fate of the child. It determines the further level of the educational route: gymnasium or basic school with only basic education (Hauptschule).

In elementary school, play and physical activity are the basis for creative, educational and one that creates a personality (Zych et al., 2016). The management of play and cognitive activities should be focused on organizing a physical and didactic educational environment based on naturalness, which is the key to harmonious development (Maksymchuk et al., 2020; Melnyk et al., 2019; Nerubasska & Maksymchuk, 2020; Sheremet et al., 2019; Sitovsky et al., 2019), which "should not be hindered" (Ernst & Burcak, 2019). Some studies prove the advisability of the widest possible freedom of play and movement (risky behavior is prohibited). The latter should be limited by teacher supervision and a safe physical environment, but prohibiting such behavior is impractical for socially adaptive reasons (Obee et al., 2020).

Such an open and safe educational space should contain a subject and aesthetic component, which will ensure the formation of aesthetic awareness, creativity and general critical thinking when using mainly positive factors (curiosity, emotionality, play approach, spontaneity) and resistant factors (resistance to the daily routine, time regulations, etc. etc.) (Cutcher & Boyd, 2018).

Therefore, in Western Europe, the primacy of the child's natural activity is being introduced in a syncretic sense: play, self-expression, art (mainly associated with movements - music and dance) and cognitive activity. These aspects are primary in management and administration. At the same time, over the past decades, we do not find in scientific sources a

general thesis about the direct management of play activities, since this is of the most framework and socially organizing nature.

3. Categorical approaches to play activity in Ukrainian pedagogy

In the previous section, we analyzed the main patterns of the creative activity of primary schoolchildren and identified the leading trends in the possibility of managing their artistic, cognitive and play activities. This discourse only confirmed the predicted cognitive dissonance between Western innovation and Ukrainian traditional directions. Therefore, in the future, we consider it expedient to critically examine the divergent views of Ukrainian scientists and draw the appropriate conclusions. We do not pretend to object to the scientific achievements of the following domestic authors, but, using academic ethics, we extrapolate them to new global social and educational conditions.

An authoritative methodologist Rubinstein believed that play has a psychological basis: the game manifests and forms all aspects of the mental life of the individual, formed the qualities necessary for learning in school, which determine the readiness to learn, Rubinstein (2000). A. Leontiev expressed similar views: from the point of view of social and pedagogical psychology, the main social and pedagogical load of play activity - to become process of socialization of the child, means of its preparation for the future adult life, entering into social roles, etc., Leontiev (1975). However, the methodological explication of these classics of pedagogy has largely received a one-sided interpretation and an exaggeration of the administrative role of the teacher.

Many scientists are aware of the importance of play, but they believe that it needs constant support, correction and direction. For example, T. Ageykina-Starchenko (2015) emphasizes that the organization of play activities of primary schoolchildren is a painstaking and serious process, and therefore requires the teacher to have an appropriate system of artistic and professional and psychological and pedagogical knowledge, professional skills, personal qualities. It is through a game that the teacher has the opportunity to tolerantly, unobtrusively, technologically competently introduce children into specially created educational situations, which is the basis of personality-oriented education of students (Ageykina-Starchenko, 2015). Given this, it is important to emphasize the development of the ability to organize play activities of primary schoolchildren, to guide its progress at different stages (Yershova & Bukatov, 1990) in the process of professional training of future primary school teachers (Usinsky, 1998; Vashchenko, 2000).

According to Lishin (2003), if children's games arise spontaneously, they can become antisocial, therefore the teacher must be able to pedagogically influence its course: to organize the beginning of the game; use indirect methods of pedagogical guidance; provide favorable conditions for the transition of the game to a higher level of development; join the game; offer new roles, game situations, game actions; to regulate relationships in the game, to resolve conflicts, to give bright game roles to children with low sociometric status; teach children to discuss and evaluate their game (Lishin, 2003, p. 62). This approach is ineffective due to the low level of awareness of junior schoolchildren, therefore, we consider it inappropriate for children to discuss their play activities or to single out someone from the "sociometric status".

According to some scientists, the process of training future primary school teachers for the organization of musical and play activities requires students to master and observe its structural components. Taking this into account, the psychological mechanisms of play activity management may seem important, which is shown by L. Vygotsky, A. Leontiev and others (Leontiev, 1975; Vygotsky, 1966). According to A. Leontiev (1975), such components as motive, purpose, substantive content, action, result make the structure of the game. The multilevel structure of the game is substantiated by L. Retyunskikh (2009): empirical being (play activity), existential being (play consciousness), communicative being (play relations), Retyunskikh (2009). However, we understand that such metatheoretical remarks do not correspond to the modern linear and actual flow of educational and social processes, where there is resistance to any directive hierarchy (especially a structural, jealous or hierarchical approach).

An ambiguous assessment is caused by a systemic study by Kudykina (2003) who proves that the effectiveness of play activities on the formation of children's personality depends on skillful and correct pedagogical management. According to the researcher, the management of play activities is "... a way to achieve the goal of the educational process through the purposeful use of a system of pedagogical techniques that are adequate to the characteristics of a particular game and aimed at harmonizing interaction in the teacher-student system through satisfying the child's active needs and realizing his personal potential" (Kudykina, 2003). Kudykina (2003) also interprets the pedagogical management of the game as "methodological support", which is binary in nature: it helps to develop the active and independent activity of students; provides a selection of pedagogical methods and techniques with the help of which dynamic mobilization of all structural components of game activity (Lesgaft, 1988; Makarenko, 1954) is

carried out to achieve a positive result. It follows from the scientist's ideas that the binary nature of meeting the needs of the child is framed by a specific educational goal (Komensky, 1982; Korchak, 1990). At the same time, foreign scientists insist on the uncertainty of the educational goal in primary grades, at the level of developmental, creative and play components, at least (Halaidiuk et al., 2018).

In the context of training future teachers for the organization of leisure play activities of primary schoolchildren, Yaremenko (2006) studies the features of pedagogical management by this type of activity, which can be direct and indirect. The essence of the concept of "pedagogically controlled play activities of primary schoolchildren" is defined by the researcher as "a way to help them learn and master moral and spiritual values that meet the strategic goal of society, ensure harmony with the social and natural environment, taking into account anatomical and physiological, psychological and individual characteristics of the individual by organizing a system of games under the direct supervise of teachers and parents as educators and without it, provided that adolescents have a game culture" (Yaremenko, 2006, p. 19). Comparison of this concept with the latest research suggests that such guidance can only be directed.

Other scientists formulate their positions in the same way. They believe: Psychological knowledge should become a basis of mastering of pedagogical mechanisms of use of game in educational process of elementary school for the future teacher as the organizer of play activity. Using the game, you should fill it clarity, order, ensure its effectiveness. To this end, it is necessary to observe the pedagogically sounded structure, "composition", "procedural operational basis", which provides for "the presence of structural game units necessary for a specific game, their mutual arrangement" (Shmakov, 1994; Yaremenko, 2006). As we can see, this technique is based on an attempt to structure, direct to a specific result.

There are a number of more flexible approaches that focus on the overall effectiveness of invisible interference in the play activity of schoolchildren. Thus, Ponimanska (2006) argues that the effectiveness of play activity management directly depends on the formation of teacher special skills, the most important of which are: analytical, design, organizational and communicative. According to the researcher, the success of children's play activity management depends on: taking into account the age and individual characteristics of their development, knowledge of the internal laws of the game as an activity at each age; systematic pedagogically active organization of the child's practical experience; organization of the game environment, etc. (Ponimanska, 2006).

Voronova upholds the need to prepare games and the teacher's participation in it, emphasizing that their success and effectiveness depend on the teacher's personal qualities. According to the researcher, the role of the educator in the game is different: from direct participation in indirect help or support. Pedagogical management of games should be combined with support for the initiative, ideas, and independence of children. Since the experience of 6-7-year-old children is still limited, the teacher can influence the content of the game, create conditions for its deployment, for the development of children's creativity. In addition, he coordinates communication, helps to establish friendly relations between children (Voronova, 1981).

Thus, the vast majority of researchers do not object to the fact that an adult is present in a game, but the question of pedagogically optimal control of play activity remains debatable and not fully developed. In particular, O. Gazman (1988), defining the voluntary nature of play, unequivocally proves the need for an adult to participate in games. In his opinion, the nature of pedagogical management is influenced by the nature of interaction between children and adults in a game. The author categorically opposes the authoritarian form of communication, advocating joint collegial activity, collaboration, co-creation. In turn, the peculiarity of such interaction depends on the involvement of the teacher in the game (Gazman, 1988).

Therefore, it is possible to form a corpus of theories that are widespread in Ukraine, which absolutize or overestimate the role of the teacher in the management of play activities. However, there are more liberal and even controversial theories that can be the basis of a methodological compromise. We discuss these trends in the next section.

4. In search of a compromise for the transitional stage of education in Ukraine

We understand that the neoliberal positions of education do not in any way provide for spontaneous or completely formal management of the behavior of primary schoolchildren. To our opinion, the domestic training of pedagogical staff for the actual organization of creative and play activities in the classroom provides for the latent nature of pedagogical attitudes, structure management without pressure on the personality, the formation of the teacher's skills to embody consistency, which comes from an understanding of developmental psychology and neuropsychology. Accordingly, we have selected and critically assessed the views of Ukrainian

scientists who realize that: a) the apparent entropy and chaos of children's behavior can be understood only from the point of view of deep mechanisms; b) the teacher cannot instructively interfere with the natural process of acquiring creative, cognitive and developing competencies of the student; c) a teacher can be a partner, a facilitator and an equivalent subject while maintaining formal and general leadership (mainly in the formation and observation of regulatory, disciplinary and substantive aspects).

For example, scientist S. Shmakov (1994) warns that the game loses its specific identity when the teacher interferes in the game too much, "regulates children at every stage", violates the partnership. To his opinion, first of all, game management is "management of children's attitude to the surrounding reality" (Shmakov, 1994). Analyzing the different positions of the adult in the game, S. Shmakov (1994) considers pedagogically sounded the status of an educator as a partner who organizes cooperation, partnership, "subject-subjectivity" interaction. The researcher defines the methodical management of the game as "activity that regulates the methods of practical pedagogical activity in order to provide players with leading ideas and achievements of theory, methodology and practice". According to S. Shmakov (1994), "the essence of pedagogical influence on children's games is not so much in the direct intervention of the educator in the game, but in creating conditions that determine the correct attitude of children to the game".

Taking into account the results of modern studies of the educational potential of play activity made it possible to determine the management of *the musical and play activity of younger schoolchildren* as the organization of parity and creative subject-subjective interaction between the teacher and students in the process of the stage-by-stage deployment of a musical game with the aim of creating an art-play environment adequate to the age specifics for activation children's musical and creative activities (Artemova, 2002; Gavrysh 2013).

Future teachers should realize that musical play activity, like any other type of activity, should be organized on the basis of adhering to a system of principles as starting points in the process of professional training. In the process of professional training, future teachers should realize that music and play activities, like any other activity, should be organized on the basis of adherence to a system of principles as starting points. Researchers substantiate the principles of organization of play activities, which also apply to music and play activities: voluntary inclusion of children in play activities (absence of coercion of any form); development of game dynamics; support of the game atmosphere; the relationship between play and non-play

activities of the transition from simple to complex game forms (Shmakov, 1994; Yaremenko, 2006).

In studies of the pedagogical management of schoolchildren's play activities, hidden mechanisms are revealed, due to which there is an impact on the development of the student's personality. O. Gazman emphasizes that, using games as a mechanism of pedagogical influence and self-education, it is important to take into account the three-stage emotional motivation, which is associated with three types of goals for children's participation in the game I want (the desire to enjoy the game), I need (the actual game task associated with fulfilling the rules, playing out the plot, role) and I can (the process of achieving a game task, which must be creative) (Gazman, 1988). Gazman connected the three-level motivation of the game with the directions of pedagogical management of play activities: children's interest in the game, using special techniques that stimulate the desire to play ("I want to play"); helping children follow the rules and solve game tasks ("as needed"); development of the child's creative potential in the process of play, promoting the formation of adequate self-esteem and feelings ("I can") (1988, pp. 14-15).

We agree with the opinion of N. Kudykina that pedagogical management of play activity and its methodical support provides, on the one hand, development of independent activity of children, on the other - selection of system of pedagogical methods with the help of which the dynamic mobilization of all structural components of play activity is carried out: motivational and purposeful, semantic, procedural and operational, control and evaluation, effective (2003, c 250). Therefore the components of the structure of the game as an activity includes: purposefulness (the ability to achieve the goal, certain pedagogical tasks), planning, goal realization, as well as analysis of results in which the individual realizes himself as a subject (Yaremenko, 2006).

Generalization of the positions of scientists in relation to the stages of management of play activities, the need to follow sequential steps in the process of its organization will enrich the training of students in the content and operational aspects. V. Shulgina defends the creative potential of artistic play: "its process is subordinate to the laws of creative activity and has a certain sequence, it turns out to be in closely interconnected stages": preparatory, conception of an idea, development of an idea, design of a plan, a critical assessment of the ways of implementing an idea" (Shulgina, 2005, p. 164).

In the Ukrainian discourse, there are quite productive ideas for the organization of methodological support and the actual educational process of adequate management of the play and musical-play activities of younger schoolchildren. In this regard, in the next section, we will try to model a

framework methodology for such management based on the selected valid regulations of domestic methodologists.

5. Framework step-by-step methodology for conducting musical games among primary schoolchildren

We are impressed by the fact that E. Pecherska notes the importance of musical games in the formation of the personality of the child as a whole, as well as the fostering of friendly relations among younger schoolchildren (2001, 25-27). She pays attention to the implementation of the various functions of each game (learning, developmental, educational) through the following stages: introductory, emotional and activating, collective.

According to T. Tyutyunnikova, play permeates all stages of the lesson, determines the very nature of the educational process and turns the lesson into "creative playing music" (2001). According to the researcher, during such a lesson the game is manifested at different levels and creates a special "polyphonic" structure: "improvisational-game nature of the lesson itself; play behavior of each participant of the lesson; improvisational and play actions of children; improvisational and game nature of educational material; the teacher's play way of acting, his ability and readiness to be spontaneous in his reactions at any moment".

Thus, the study and generalization of the views of modern researchers on the sequence of organization of the game as an activity and the process as a whole is the basis for mastering by future primary school teachers the skill of managing music and play activities. However, the specifics of a particular type of play activities and age characteristics of primary schoolchildren necessitate the development of a sequence of musical games in the educational process of the school of the first degree.

In the process of training future primary school teachers for the organization of music and play activities it is important to master of the method of conducting music games based on the mastering and observance of the relevant stages, developing these stages we summarized scientific and methodological findings of modern scientists (Shmakov, 1994; Shut, 2007):

➤ *The choice of a musical game, its correlation with the purpose, tasks of education and training of primary schoolchildren.* The choice of a specific type of musical game occurs at the stage of development of "drama" (project) of the lesson or form of extracurricular educational work, when the type of lesson (type of education form) is already known. It is important that the purpose and objectives of the chosen form should be clearly defined, as the musical game should be completely subordinated to their achievement and realization.

The game begins long before its actual beginning. According to M. Shut "in order to be born one day, the game must go through generative and incubation periods, that is, start, endure, mature ..." (2007). According to researchers, the choice of the game is determined by the goals of three levels: satisfaction with the game process, functional goal, creative goals (Yaremenko, 2006).

At this stage, it is important for the teacher to think about the combination of which methods will ensure the greatest effectiveness of the musical game. Therefore, the methodological view of the game should not be narrow, but should be carried out through the prism of the integrity of the lesson (forms of education). The final choice of the game takes place in the phase of "verification". The chosen musical game should satisfy the teacher in terms of its content, artistic and educational potential, predicted results, the reality of the preparation of musical and game props, etc.

➤ *Development of organizational and methodical matrix of musical game*, which is a methodical template (framework) for its successful organization. The expediency of distinguishing this stage is convinced by the position of scientists who argue the need for special design of the game: the origin, development, design of the artistic game (Shulgina, 2005, p. 164); drawing up a plan for the game, which includes: didactic orientation; developmental and educational goals; game props (visualization, handouts, musical instruments, etc.) (Nesterovych, 2010, p. 66). There is a creative design work at the "pre-game" stage, which involves the generation of ideas about possible ways to achieve the goal; search for architectural construction of game processes and the most effective algorithm for achieving the goal; forecasting of results (primary and secondary); analysis of available resources, etc., (Shulgina, 2005, p. 14).

The stage of modeling indicates the formation of the technological culture of the future primary school teacher, the development of his projective and constructive abilities. The organizational and methodological matrix of the musical game contains a clear description of it according to the algorithm, which determines the name of the game, its developmental and educational potential, the sequence of conduct, and so on. Such a matrix can be supplemented by a scheme, which in a concise graphic form reveals the sequence of a particular musical game.

Generalization of scientific and methodological literature and authors practical experience made it possible to develop the structure of the organizational and methodological matrix of the musical game: the name of the musical game; pedagogical potential; artistic and educational tasks; musical and game design and situations; artistic means and musical material;

musical and game props; game rules; possible roles; the teacher's participation in the game and the likely actions of the children; improvisation is possible; predicted difficulties and options for overcoming them; expected results.

➤ *Preparation of a musical game according to the developed organizational and methodical matrix.* The developed organizational and methodical matrix of the musical game is only a project, a pedagogical plan, the implementation of which requires detailed preparation. The basic preparation of a musical game is carried out by the teacher, as its organizer, according to algorithm, according to the set tasks semantically and methodically filling each stage. A pervasive part of a musical game is a musical-play idea, which based of several game situations are determined (Brylin, 1996, p. 74).

The optimal choice and combination of artistic means is also important at this stage. You should be especially careful with the choice of musical material (music, song, dance, musical rhythmic movements, etc.), which can be combined with other artistic means, but is the basis of the musical game. To do this, the future primary school teachers must be well acquainted with children's music repertoire, have the skills to select and use it. This stage involves the preparation of game props to create a "game material field": the design of the premises, the manufacture of attributes, props, costumes, decorations etc. Based on the requirements of a personality-oriented approach, we share the position of scientists (Artemova 2002; Shmakov 1994) that partnerships, subject-subject interaction should be the basis of the management of play activities; at this stage, children should be gradually included in the preparation of the game.

➤ *Creation of an art and game educational field for realization of the developed and prepared musical game (game development).*

According to researchers the game begins with a proposal to its children, the purpose of which is to arouse interest in it, children's interest in musical material, the formation of emotionally positive attitude to the game. It is important to remember that one of the hallmarks of the game is its voluntary nature, so it is important to ensure that the goals of the teacher and the child coincide. L. Tyshevskaya (1998) identifies three types of goals for children's participation in play activities: enjoyment of the game; the need to complete the game task, coordinating their actions with the plot and rules of the game; the emergence of interest in the confidence that to perform the game task must make every effort. The actions of the teacher as the organizer of the game are important: his attitude to the game, emotionality and interest, the ability to provoke positive motivation in children, the desire to participate in the game (Tyshevskaya, 1998).

In the process of the game it is important to create the architecture of the playground, which provides a "play space" that should correspond to the plot and content of the game, the number of participants, is safe and so on. The creation of an emotionally rich artistic and educational playing field takes place during musical games. An important step in the process of deploying the game is to communicate the conditions of the game, regardless of its type. According to T. Ponimanska, each game is subordinate to certain rules, "because without rules any joint activity is impossible" (Ponimanska, 2006).

If necessary, at this stage, there is a division of children into teams, groups, selection of captains, distribution of roles. In the process of conducting a musical game, special attention should be paid to providing conditions for the development of the game situation, complicating the rules, emotional saturation of game actions, and so on. The game situation during a musical game is determined by the type of student activity that will be used in the lesson: listening or performing, choral singing, listening to music, musical-rhythmic movements, playing musical instruments, musical creativity. The formation of the game situation is also influenced by the tasks associated with the acquisition of musical literacy by children, the theoretical study of music. At the heart of the game situation is intrigue, a problem for the construction of which you need to create certain conditions, start psychological mechanisms, create a musical installation (Bern, 1992).

At this stage, the activity of children is also important, because they must be fully involved in music and play activities. In the process of musical game it is necessary to create conditions for the activity of junior schoolchildren: motor, sensory-perceptual, intellectual-volitional activity; motivational and emotionally expressive activity; social range of life motives; ability to include all forms of psychological activity in role-playing social activities, behavior and communication (Galyant, 2006). When conducting a musical game, controlling its course, it is appropriate to adhere to the position of N. Kudykina, who proved the need for postoperative control over the game, ensuring the relationship of educator control over the student's play (often indirect, mediated by the game situation) own activity, i.e. self-control (2003).

➤ *Completion of a musical game, reflection.* The purpose of this stage is to summarize, determine the winners, award them. Using verbal techniques, sound signals, the teacher informs the children about the end of the musical game, the termination of all play activities of its participants (Shut, 2007, p. 47).

Summing up is an important stage of any musical game, the conduct of which involves the use of several methodological techniques. First of all,

this is a short frontal conversation with all participants in the game, during which the reflexive processes of children are activated, there is an exchange of impressions and emotions, recall and discussion of vivid emotional situations, analysis of game actions, assessment and self-assessment of the participation of the team and individual participants in the game. If the game wore elements of competition, then the reasons for the success or defeat of the team or participant are analyzed. It is important that the teacher is able to consolidate the joy of success, to share it among all participants, to soften the negative emotions of defeat, to reorient the emotional background to a positive direction.

At this stage a necessary technique is a motivated conclusion of the teacher about the course of the game, evaluation of the actions of teams or individual participants. An essential condition for an effective method of game management is the control and evaluation of the results of students' actions. The teacher should emphasize the qualities and actions of students that are important for the effectiveness of joint children's activities. Play is the type of activity, where feedback is largely realized as a necessary component of self-control and reflection (Yaremenko, 2006, p. 211). Self-control on the part of children involves the ability to control their emotional state, movements, musical performance, the nature of interaction between other participants, the quality of the musical-game task or role play.

The specificity of the musical game is that it is emotionally intense due to the potential of musical art. "Deactivation" of students should be the end of the musical game, since too excited state of students can negatively affect their behavior in other lessons, transform into negative emotions, cause conflict situations, etc. (Shut, 2007, p.49). To this end, you can use several techniques: singing a song together in slow motion, performing slow musical rhythmic movements, listening to soothing music, etc.

6. Conclusions

We substantiated the validity of the hypothesis theoretically, with the help of which it is possible to model the general methodology of conducting musical games based on the progressive ideas of Ukrainian methodologists, if we carry out a methodological selection taking into account the modern world experience in managing musical and play activities.

Using this experience, the following can be generalized: today, scientists have already refuted the fact that preschoolers and younger students are relatively autonomous subjects of reflecting and creative activity. We can only talk about the unconscious and irrational nature of such activity. It is also proven that the prefrontal cortex of the brain

stimulates the creative process even in the case of coercion and deliberate control. In this case, we can only speak of a lesser intensity and motivation of the creative process, in contrast to spontaneous transformative activity (Dietrich, 2004). These data once again emphasize that the managerial role of the teacher is relative and secondary. First of all, it concerns the formal aspects of the organization (organization of the lesson, setting a common task). With age, students' spontaneous and coercive ways of processing information are somewhat aligned through the development of responsibility and subjectivity, however, the general mechanisms of interaction between rational cognition and creative, play and performative interpretation remain.

From the point of view of progressiveness and destructiveness, domestic experience can be differentiated. Progressive methods are based on the organization of parity and creative subject-subjective interaction between the teacher and students in the process of the gradual development of a musical game. It should be done in order to create an artistic and playful environment for enhancing children's musical and creative activities in relation to age specifics.

Generalization and supplementation of researchers' positions on the organization and management of play activities allowed us to identify psychological and pedagogical conditions for the use of musical games in educational work with primary schoolchildren: the use of musical games at different stages of the educational process of primary school; gradual moving from simple to more complex musical games, which occurs depending on the complexity of educational tasks and age capabilities of students; realization of syncretic character of game for the purpose of comprehensive development of the younger schoolboy; the need for teacher participation in musical games, changing his role; the teacher's ability to pedagogical and musical improvisation during the game.

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