

learning process fragments production, to focus on processes of decision-making. Group work of students, creation of professional and creative context, the enrichment of subjective experience, the development of consciousness and self-awareness contribute to personal and professional growth, provide self-actualization of personality of a specialist in the professional activity.

Key words: personality oriented education, teacher of music art, aesthetic education.

Стаття надійшла до редакції 08.02.2017 р.

Прийнято до друку 30.02.2017 р.

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УДК 376.36:78

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MUSIC EDUCATION OF CHILDREN WITH DYSLEXIA

In the current education praxis, the number of children with diagnosed learning disorders increases, being dyslexia the most frequent learning disorder. The research on learning disorders has produced several publications of scientific materials. However, only few of them focus on the education of dyslexic children in the field of music.

The research in Slovakia has no thorough studies about musical education of children with learning disabilities (including dyslexia). In the world context, only few scientists publish materials on this topic (mostly in England, Canada and the United States). The majority of these materials are articles, case studies or papers in various scientific journals or collections of papers, and only few complete publications are available. Among them we have to mention *Music & Dyslexia, Opening New Doors* edited by T. R. Miles and John Westcombe (2001), *Instrumental music for dyslexics, a teaching handbook* by Sheila Ogelthorpe (2002), and *Music & Dyslexia, a positive approach* edited by T. R. Miles, John Westcombe and Diana Ditchfield (2008), or *Music, other Performing Arts and Dyslexia* edited by Sally Daunt (2012).

Since dyslexia affects mostly the child's ability to read, it has (in some cases) also negative effects in sight-reading and orientation in music texts. Considering that dyslexia might also have a negative impact on other visual or auditory functions, motor skills, laterality etc., it is necessary to take this into account when teaching music. The aim of the article is to provide some findings about music and dyslexia and on teaching music to dyslexic children.

In the category of learning disorders, dyslexia (labeled as F 81.0 in ICD-10-CM) is classified as *"a disorder characterized by an inability to learn*

to read and interpret written words" [1, p. 76] despite intact vision, average mental abilities, and adequate impulses from the environment. This disorder is generally addressed in connection to an impairment processing written or printed texts. Most often, it manifests itself with reading difficulties, such as omissions and/or substitutions of letters, problems with spelling, reading, recognizing letters, understanding words or phrases. The primary symptoms of various subtypes of dyslexia might also include: laterality dysfunction (problems with recognizing left and right), impaired space recognition (up and down) and distance estimations, aural deficits (in identification of syllables, rhymes, prosody), and many others. Most important, dyslexia might affect visual processing of the written material (including music text). The child might have difficulties with eye movement control, such as focusing on one point, following one direction, far/close vision adjustment etc. or problems with recognizing similar objects (such as notes). Other occurring kind of difficulties is tied to the motor abilities, which manifests itself by impairment in movement automation, creating dynamic stereotypes (the prerequisite of gaining skills in playing an instrument), slowness and clumsiness. All of these symptoms impact the ability of a child to learn to read music, sight-read, or to play the instrument. Unfortunately, many teachers are not aware of these difficulties that are connected to dyslexia, and therefore, they cannot find optimal strategies to facilitate the child's learning. The child's struggles then result in frustration, loss of interest and in the worst cases, in leaving the music school (in spite of above average music disposition).

In our praxis, we had the opportunity to educate children with diagnosed dyslexia. Based on own experience and on a short survey among teacher-colleagues, we bring partial results of the investigation. We suggest several activities that could help in the challenging process of teaching music to dyslexic child:

- Enlarge the staff.
- Highlight the middle line in the staff.
- Use various colors to indicate changes in pitch or rhythmic values.
- Use adhesives and post-it labels.
- Cut the page in smaller pieces (only 2 or 3 staves per page).
- Cover the notes that follow the ones child is playing, and uncover them just before he has to identify them.
- Practice differentiation skills on non-musical pictures – first have the child look for similarities and differences in two objects, and then add more.
- Place the objects first in blank background, later in more and more complicated ones.
- Make up stories to help a child identify the music symbols (notes and rests).
- Use the strategies to improve eye-movement control.

- Follow the object (first horizontally, then vertically, then in various directions).
- Use technologies (computer games which require following the object).
- Take advantage of aural and motor memory while playing.
- Apply synchronized playing (play together with the child to give him feedback on his own playing).
- Have a child clap the rhythm before playing the instrument.
- Give a child extended time and support to complete tasks.

Special attention should be paid to sight-reading. Music notation, when compared to written words, has its specifics that might make it even more difficult to read. Not only music has its own coding system, that uses more symbols than the Latin alphabet offers, but it also has to be read vertically (while playing instruments such as piano or organ). Moreover, musicians encounter besides additional symbols, also letters that indicate the dynamics, or complete words for the tempo or mood of the piece. On top of this, the words are often in Italian, which makes them even harder to identify and understand.

Other confusion might occur when a child plays more than one instrument. The fingering uses numbers that change their meaning depending on the instrument played (for example number 2 in piano sheet indicates the index finger, but in violin score shows the middle one).

All of these create obstacles, and even an intact child needs time to process all the information seen in the music sheet. As teachers, we have to keep in mind that a dyslexic child will need more time to interiorize meaning of all these symbols, to create all the decoding mechanisms, and to be able to fluently sight-read.

The activities we suggested are only a sample of many possible. It is important to explore strategies that would help children with dyslexia gain the grip on music, and to ease them to learn to play musical instruments or sing. Even though there are obviously no universally working strategies useful for every child, it would be beneficial to create a “bank” of strategies and methods that would be available for all teachers to adopt and implement. For this, it is necessary to conduct further long-term researches, optimally at international level, that would involve a greater sample of diagnosed children with different subtypes of dyslexia, and observe to what extent particular methods and aids are helpful.

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Strenacikova Maria. Music education of children with dyslexia.

Dyslexia, as a most common learning disorder, might have negative consequences on children's abilities not only in general education, but also in music acquisition. Not only it might affect their notation literacy, sight-reading skills and orientation in the music sheet, but also it might impact other functions, such as visual, aural, and motor skills. Moreover, it could manifest itself also as disorder of the dynamic psychical processes in form of hyper- or hypo-activity, or it could create integration difficulties resulting in an inability to synchronize the heard sound with the seen note. Teachers should be aware of the primary and secondary symptoms of this disability in order to be able to implement the most suitable strategy so as to facilitate the children's learning. Some of these strategies include using various colors, enlarging the staff, practicing differentiation skills and eye movement control, focusing first on rhythm, taking advantage of other children's skills (sensory and motor memory, imagination etc.).

Many children with dyslexia are musically gifted, but due to lack of understanding and support from the teacher, they experience frustration which leads them to dropout from music school. On the other hand, many diagnosed musicians claim that dyslexia did not affect any of their music abilities (many times besides the sight-reading). We find it necessary to conduct more research in this area, to be able to scientifically grasp the impact of dyslexia on music education, to exactly diagnose the level of this impact, and to suggest effective strategies to facilitate children's learning.

Key words: Dyslexia, music, education.

Стреначикова Мария. Музыкальное образование детей с дислексией.

Дислексия является наиболее распространенным нарушением при обучении. Мало того что влияет на способность ребенка читать, но в зависимости от различных подвидов может оказать негативное влияние на его другие сенсорные функции, моторику, динамику психических процессов, а также латерализацию и под. Симптомы дислексии могут повлиять на образование ребенка и в музыке, а не только в чтении нот с листа, но и в других музыкальных действиях. Необходимо, чтобы учитель знал об этом факте и имел доступные стратегии обучения, чтобы помочь ребенку справиться с дислексией и трудностями в обучении игре на инструменте или пении. К ним относятся такие стратегии, как использование различных цветов, увеличение нотоносцев, улучшение способности дифференциации или контроль за движением глаз, использование других способностей ребенка (сенсорной и моторной памяти, воображения) и т.д. Необходимо проводить дальнейшие исследования в этой области с тем, чтобы с научной точки зрения

документировать последствия дислексии на музыкальное образование и разработать стратегии, которые облегчат детям с дислексией возможность научиться играть на музыкальном инструменте или петь.

Ключевые слова: дислексия, музыка, образование.

Стреначікова Марія. Музична освіта дітей з дислексією.

Дислексія є найбільш поширеним порушенням при навчанні. Мало того, що впливає на здатність дитини читати, але в залежності від різних підвидів негативно впливає на її інші сенсорні функції, моторику, динаміку психічних процесів, а також латералізацію. Симптоми дислексії можуть вплинути на освіту дитини і в музиці, а не тільки в читанні нот, а й в інших музичних діях. Необхідно, щоб вчитель знав про цей факт і мав доступні стратегії навчання, щоб допомогти дитині впоратися з дислексією і труднощами при навчанні гри на інструменті або співу. До них відносяться такі стратегії, як використання різних кольорів, збільшення нотної основи, покращення здатності диференціації або контролювання руху очей, використання інших здібностей дитини (сенсорної і моторної пам'яті, уяви) і т.д. Необхідно проводити подальші дослідження в цій області з тим, щоб з наукової точки зору документувати вплив дислексії на музичну освіту та розробити стратегії для полегшення дітям з дислексією можливості навчання гри на музичному інструменті або співу.

Ключові слова: дислексія, музыка, освіта.

Стаття надійшла до редакції 10.02.2017 р.

Прийнято до друку 30.02.2017 р.

Рецензент – д. мист., проф. Сташевський А. Я.

УДК 373.5.036

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**ВПЛИВ МУЗИЧНОГО МИСТЕЦТВА НА ФОРМУВАННЯ
ЦІННІСНИХ ОРІЄНТАЦІЙ МОЛОДІ**

Особливо актуальною на сучасному етапі соціального розвитку стає проблема формування ціннісних орієнтацій підрастаючого покоління, вибір форм і напрямків соціокультурної діяльності. Загальновизнаним є той факт, що в життєдіяльності індивіда, становленні його як особистості особливу роль відіграє музика, завдячуючи своїй спроможності здійснювати глибокий вплив на духовний світ людини. Ціннісна орієнтація особистості у галузі музичної культури виступає