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**BARD SONG AS A METHOD OF DEVELOPING MORAL VALUES
IN JUNIOR SCHOOLCHILDREN**

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Abstract

The article deals with the formation of moral values of younger school students by the authors songs. The paper notes that several generations in Russia were brought up on the author's songs culture there. Today, having risen from the counterculture to the subculture, bard songs performed an essential social function: the moral-aesthetic education of the youth. The article says that the author's songs are an excellent tool for the realization of educational objectives and the best way to the humanization of modern Russian education. Many bard songs have both the adult and children's audience. During the performance of a song, its text content forms the joint moral and ethical work of a teacher and a student.

The questions of the formation of moral values of the younger generation were studied in the works of Soviet and Russian scientists. Talking about the educational impact of the author's songs, we usually mean teenagers and students. However, the introduction of younger schoolboys to this genre is still an occasional phenomenon.

The article mentions school textbooks that included the works of bards. With the help of specific texts, it shows how to use the moral educational values of the author's songs at different grades of elementary school.

Key words: V. Vysotsky; author's song; moral values; schoolchildren

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**АВТОРСКАЯ ПЕСНЯ КАК СРЕДСТВО ФОРМИРОВАНИЯ
НРАВСТВЕННЫХ ОРИЕНТИРОВ МЛАДШИХ ШКОЛЬНИКОВ**

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Аннотация

В статье рассматриваются вопросы формирования нравственных ценностей младших школьников на материале авторской песни. Автор отмечает, что на культуре авторской песни было воспитано не одно российское поколение. На сегодняшний день, пройдя путь от контркультуры к субкультуре, бардовская песня стала выполнять одну из важных социальных функций: нравственно-эстетического воспитания молодёжи. Автор говорит о том, что авторская песня является прекрасным средством для реализации воспитательных задач и как нельзя лучше отвечает гуманизации современного российского образования. Многих бардов привлекает наравне со взрослой и детская аудитория. При работе над исполнением песни ее содержание становится материалом для совместной нравственно-этической рефлексии педагога и ученика. Вопросы формирования нравственных ценностей подрастающего поколения неоднократно поднимались в трудах советских и российских учёных. Говоря о воспитательном воздействии авторской песни на учащихся, в первую очередь упоминают подростков и студентов. Однако приобщение младших школьников к данному жанру является фрагментарным явлением.

В статье отмечены школьные учебники, в которые были включены произведения бардов. На примере конкретных текстов показывается, как можно реализовать нравственно-воспитательный потенциал авторских песен на разных уроках в начальной школе.

Ключевые слова: В.Высоцкий; авторская песня; нравственные ценности; школьники.

Being a bright and distinctive phenomenon of Russian culture of the twentieth century, the bard song has recently attracted the attention of not only

linguists and culture experts, but also teachers (Yu. N. Gorin, P. A. Kachalkin, N. V. Pastukhova, N. P. Petrochenkova, A. V. Prokofieva,

S. P. Rasputin, S. I. Tsyvkina, etc.). "The phenomenon of author's song is closely interrelated in people's minds with the generation of "the sixties" and the processes of glasnost and freedom. Based on the culture of the author's song, the whole generation of urban intellectuals was brought up in our country" [8]. At the head of a bard song experts traditionally call three names: B. Okudzhava, A. Galich and V. Vysotsky. However, the list of talented Soviet and Russian bards can be continued. M. Ancharov, A. Gorodnitsky, Yu. Vizbor, N. Matveeva, Yu. Kim, O. Mityaev, L. Sergeye – works of these authors (and not only) are loved by many Russians.

Now in Russia the author's song has ceased to belong to the counterculture, its function of a protest in many respects have sputtered out. In Russian cities there are clubs of an amateur song (CAS) which members are not only adults, but also school students. There are such clubs in Magnitogorsk, for example, V. Neretin's "Children of a wind", N. Guzynina's "Labyrinth", Ya. Morozova's "Phoenix", etc. [8]. Today mass festivals of the author's song have become the habitual phenomenon in Russia, information about them can be easily found in the Internet. Having passed "a way from a counterculture to subculture" [10], the bard song has begun to carry out one of the important social functions: moral and esthetic education of youth.

Moral, civil potential of bard songs, their diversity, personal orientation, melody, combination of seriousness and humor, and a genuine interaction between the author and the listener (communication as equals!) feature of an individual manner of the performer, – all this makes the bard song an excellent tool for the implementation of educational objectives, as well as responds to the ideas of humanization of modern education. No wonder many bard songs attract an adult audience as well as the children's (V. Berestov, T. Drygina, V. Lantsberg, V. Luferov, N. Sosnovskaya, S. Nikitin, Yu. Kim, V. Schukin, Yu. Ustinov, etc.).

We will also note that "during the performance of the song, its contents become the material for a joint moral and ethical reflection of the teacher and the student" [3].

The concept of axiology as a science of values was introduced in 1902 by the French philosopher P. Lapi. The modern axiological basis of education has been formed by the methodological positions of G. Lota, B. Vindelband, Rikkert, M. Sheler, R. Perry, M. Heidegger, T. Parsons, K. Klakhon, M. Rokich, etc.

Issues of formation of moral values of the younger generation have been raised repeatedly in the works of the Soviet and Russian scientists: A.S. Makarenko, V.A. Sukhomlinsky, N.A. Astashova, N.G. Apresyan,

etc. The works of N.A. Amonashvili, S.O. Bogdanova, E.V. Bondarevskaya, L.G. Guseva [5], etc.) are devoted to various aspects of moral education of younger school students.

Speaking about the educational impact of an author's song on pupils, first of all we should mention teenagers and students. Unfortunately, familiarizing of younger school students with this genre is the fragmentary phenomenon. Certainly, at younger school age there are some specifics of perception of an author's song: very few children have their own guitar and composes lyrics and music. However, children are good listeners who also extremely sensitive to harmonious melodies and sincere to printed word. A.P. Kachalkin, analyzing the author's song from the positions of moral and esthetic education of future primary school teachers, notes that during summer teaching experience at concerts, camping, at a fire, in a forest glade the performance of songs by teachers and leaders (mostly College students) under their own guitar accompaniment caused much greater response in children. Moreover, a positive moral-psychological climate, emotional balance of present people was accompanied with the style of cooperation and friendliness [6].

It should be noted that unlike teenagers, values of younger pupils are not fully developed and depend on adults greatly. At this age socialization of a child takes place, the circle of his communication extends, there are situations that require the demonstration of an active life position [4]. Therefore, in the selection of lyrics strict attention should be paid to their contents. Rough, cruel, trite and vulgar songs with doubtful humor shouldn't get to a circle of children's songs.

As valuable orientations of younger school students, teachers and psychologists consider the most important love for the people, the "small" and "big" Homeland; tolerance, sympathy and empathy to another, kindness; respect for seniors; positive and creative attitude to work and learning; love for the native language, native culture, cultural values of the state [9].

It is noteworthy that the works of some bards are included in the school curriculum. So, the textbooks in literary reading by R.N. Buneev, E.V. Buneeva based on the educational program "School 2100" acquaint children with Yu. Kim's songs "A flying carpet", B. Okudzhava's "Spring", "King", "A song about Arbat", A. Bashlachyova's "Christmas", V. Vysotsky's "Star", "He didn't return from the battle", "Carroll's Song". At the lesson, children can not only read and analyze the poem, but also listen to the author's recorded performance.

Familiarity with the author's song can be expanded on the electives, extra-curricular lessons in reading, music, history. For example, while studying the topic "Moscow – the capital of our Motherland," the teacher

can put a "Song about the Arbat" by Bulat Okudzhava, where the theme of love to the small homeland is raised in a simple language to children. Themes of patriotism, true friendship, a feat and glory, honor and conscience are revealed in B. Okudzhava's songs "King", V. Vysotsky's "He did not return from the battle", "Stars". Eternal philosophical concepts – the good and evil are mentioned in Vladimir Vysotsky's "Carroll's Song": "The good and evil in Wonderland – as well as elsewhere meet, / But here they live on different coasts" [12, p. 275].

Analyzing phraseological peculiarity of V. Vysotsky's songs, we've noted his magnificent cycle of 30 songs to the discoplay based on L. Carroll's fairy tale "Alice in Wonderland" [10]. In 1970 having this record at home was honorable among intelligent people.

V. Vysotsky wasn't the children's poet, and his songs to "Alice ..." have a double bottom – one – for the little reader, another – for the adult (as, however, and the fairy tale of Carroll). According to our survey, and also students' monitoring during teaching experience at school (3-4 forms, age 9-10 years), modern children listen to Carroll-Vysotsky with pleasure. We will give one of the short examples of optional lessons based on the songs from the discoplay.

These songs have a lot of linguistic advantages and educational opportunities. One of them is the "March of the antipodes" – a vivid example of how by means of a small song it is possible to cultivate tolerance in children (tolerance to other views). The whole lesson is based on two aphorisms, one of which "Who is not with us is against us!" the refrain sounded in the poem and the other "Guys, let's be friends!" (a quote from a famous Soviet cartoon "The adventures of Leopold the cat") is at the end of the lesson.

Initially V. Vysotsky's song contained the ideological connotations associated with the Soviet realities: the antipodes and antipyats are the people living on different sides of the Earth; those who have opposite (Soviet and non-Soviet) views. Today, however, children face other examples: racial and religious intolerance, lack of respect for those who think differently, leads to the conflicts and wars. Aggressive antipodes in V. Vysotsky's song are dangerous, they march without any reason, as on a military parade. A conclusion to which children have to come together with the teacher: the antipodes and antipyats must live peacefully, and those who are not with us, not against us at all, war is the evil. The phrase of Leopold the cat finishes the lesson: people, despite views and beliefs, should live in peace and friendship.

It is necessary to point out that children in the classroom actively participated in the discussion,

"marched" palms on a school desk, sang along with the author, drew pictures. Many of them expressed willingness to listen to the whole discoplay and read L. Carroll's fairy tale. There were those who became interested in V. Vysotsky's work or said that parents liked listening to his songs. Some children declared that they studied (or wanted to learn) to play the guitar, and to compose and perform their own lyrics and music.

Vladimir Vysotsky "Sons go into battle"
(The song is played in the movies "Sons go into battle" and "Mercedes escapes the chase")

Why everything is different? It seems everything is as usual:

The same sky - again blue,
The same wood, the same air, the same water ...
But he did not return from the battlefield.

Now I do not understand who was right
In our disputes with no sleep and rest.
I did not miss him until just now -
When he did not return from the battlefield.

He was irrelevantly silent and sang out of rhythm,

He always talked about something else,
He did not let me to sleep, he was getting up with the sunrise. -

And yesterday he did not return from the battlefield.

It is so empty now, but do not talk about that:
Suddenly I noticed - there were two of us ...
For me - as if the wind blew out the fire,
When he did not return from the battlefield.

Today spring burst out as if from the captivity.
By mistake, I called out to him:
"Friend, leave me a cigarette !, - and in response - silence ...

Yesterday he did not return from the battlefield.

Our dead will not leave us in the lurch,
Our fallen ones are like sentries...
The sky is reflecting in the forest, like in the water -

And the trees are blue.
There was enough room for us in the dugout,
Time was flowing - for both of us...
Now everything is just for myself – but I feel like -
That it is me who did not return from the battlefield.

The analysis of this song is made to account for the age of children (4th grade, 10 years old). The hero of the song loses a friend who died in a battle. The death of the comrade ripped his life apart: the familiar world before the death of a friend and the

world without him: "The same forest, same air, same water, / But he did not return from the battlefield." The hero is amazed by this change of the familiar reality, no wonder the poem starts with the question: "Why everything is different?"

The soldier is beginning to realize how valuable his friend was with whom he had argued "with no sleep and rest", who did not let him sleep, because "he was getting up with the sunrise." All disagreements and misunderstandings become insignificant after the death of the comrade and the man is lost in emptiness and loneliness. The state of emptiness V. Vysotsky compares to the extinction of the fire: "For me, as if the wind blew out the fire, / When he did not return from the battlefield."

The poem is stingy with emotions, with a few emotion words, almost with no adjectives, only one exclamatory sentence (in one version of the text it is not present at all). The internal tension is created by the repeated line, "he did not return from the battlefield," which is the leitmotif of the poem. We understand that it is a grief of a real man, a soldier, a strong person who is constrained with emotions. The repeating adjective "blue" ("blue sky", "trees are blue") expresses the contrast between the awakening of the young serene nature and the awareness of heartless and merciless death.

The emotional outburst is observed in the fifth and sixth stanzas: "Today spring burst out as if from the captivity" – the spring is compared with a prisoner who overcome the imprisonment, it represents the triumph of life. But even when inspiring a hope, spring cannot return the dead soldier to life. "Our dead will not leave us in the lurch, / Our fallen ones are like sentries." The word "dead" is dry and the neutral word "fallen" has a stylistic coloring (literary, high spirit). Now not the lyrical hero but the author himself encourages us to think about the meaning of life, the need to keep the memory of fallen soldiers, those who gave their lives for the country. The fallen ones are caretakers of our conscience and people should remember that the war is always a calamity. Note that these verses of the song V. Vysotsky used to perform with a greater emotional lifting.

The human life is priceless, but the inestimable value of the life we realize sometimes only after seeing the death. And if the deceased person is a close friend who died suddenly, the loss felt doubly. This will not stop until the wars occur. According to the memoirs of soldiers, the most terrible shock for them was the death of comrades.

Analyzing this poem while listening to this song, children are learning to empathize with the hero, going with him through the loss of a friend, discovering the concept of "the front-line brotherhood." Children get an idea of what is real, not com-

puter virtual reality, death, what the real death of a friend means, learn to appreciate life and its precious moments.

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