

A pedagogical model for ethical-moral development in adolescents through national music: structural components, age-specific considerations, and implementation criteria

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Abstract: This article presents a comprehensive pedagogical model for developing ethical-moral competencies in adolescents (grades 5-8) within general secondary education, utilizing national music as the primary developmental tool. Building upon a previously established theoretical framework, this study details the model's structural and procedural components, grounded in a systemic, person-centered, and activity-based methodology. The research specifically addresses the critical age-specific psychological characteristics of early adolescence, a sensitive period marked by identity formation, self-reflection, and the search for personal meaning. The model's organizational-content block is elaborated through three interdependent components: cognitive, value-motivational, and activity-based. Furthermore, the study defines specific pedagogical methods, such as musical generalization, emotional dramaturgy, and comparative analysis, tailored for this developmental stage. Essential pedagogical conditions for effective implementation are outlined, emphasizing the teacher's role as a facilitator. Finally, the resultative block proposes diagnostic criteria and benchmarks for assessing levels of ethical-moral education, drawing upon axiological principles related to self, others, labor, homeland, and the universe. The model is characterized by its holistic integrity, practical applicability, and openness for integration into the broader educational system.

Keywords: adolescent moral development, national music pedagogy, value-motivational component, pedagogical conditions, ethical assessment criteria, activity-based learning

Introduction

The effective implementation of any theoretical pedagogical model necessitates a meticulous translation into practice, accounting for the specific characteristics of its subjects and the concrete conditions of the educational environment. Our proposed model for developing ethical-moral competencies through national music identifies two primary active subjects: the students themselves (grades 5-8) and the music teachers who orchestrate the process. For the model's objectives to be realized, all subjects must comprehend the goals, means, methods, and forms of this process. While students engage as participants, music teachers bear the responsibility of executing the process itself and its diagnostic support. Consequently, a minimum requirement for school music teachers is their readiness to manage this complex developmental journey; without this preparedness, achieving the goals outlined in the model becomes improbable.

A pivotal factor shaping the specificities of the ethical-moral development process is the age of the student. The period of early adolescence (approximately 10-15 years old) represents a crucial and sensitive phase of personal formation, characterized by profound psychological transformations that directly influence the receptivity to moral and aesthetic education. Therefore, a successful model must be intricately aligned with these developmental realities. This article aims to elaborate on the structural, procedural, and evaluative dimensions of the previously introduced theoretical model, with a specific focus on its application to adolescents in grades 5-8. The objectives are to analyze the key age-specific characteristics of this target group, to detail the three core components of the organizational-content block (cognitive, value-motivational, activity-based), to define the necessary

pedagogical conditions and concrete methods for implementation, and to establish criteria for assessing the model's effectiveness based on defined levels of ethical-moral education.

Age-Specific Characteristics of the Target Group: Early Adolescence

The success of a pedagogical intervention is contingent upon its alignment with the psychological and social development of the learner. For students in grades 5-8, the sense of growing up becomes a central renewal, culminating around age 15 with a significant step in personal development. Following a phase of personal instability, a "self-concept" begins to form - an internal, coherent system of self-representations and images of the "I." The "I" is understood as an organized system of views, orientations, and motives that constitute the core of personality and determine its uniqueness and self-sameness. Like any sphere of the psyche, it evolves, and as values, goals, ideals, and professional and personal plans take shape during adolescence, it acquires decisive importance for all subsequent life.

Adolescence is considered a sensitive period from the standpoint of personality development. The concept of "sensitive periods" refers to phases of high susceptibility to external influences. New possibilities for comprehending the world dramatically expand the adolescent's inner life boundaries: their world becomes filled with ideal constructions, hypotheses about themselves, those around them, and humanity in general. It is during this period that an interest in one's inner world emerges, gradually complicating and deepening into self-awareness. The adolescent discovers their own inner world. Complex experiences related to new relationships, personal traits, and behaviors are meticulously analyzed. The adolescent desires to understand what they truly are and imagines what they want to become. Self-understanding is aided by friends, to whom they look as into a mirror for similarity, and partly by close adults. Adolescent reflection, the need for self-understanding, leads to intimacy with peers and the initiation of diaries, poems, and daydreams. Precisely during this period, it is essential to guide the development of the adolescent's traits and virtues, shaping their moral education.

Scholars note that the adolescent crisis is linked to the emergence of a new level of self-awareness, characterized by the ability and need to perceive oneself as a personality distinct from others, possessing qualities unique to them. Another perspective views adolescence as a process of "the individual blending into culture, into the spirit of the era." This process can be conditionally divided into three types: the formation of a new "I"; the gradual, smooth entry into adult life; and the adolescent's active, conscious self-formation and self-education.

Spiritual-ethical maturation in adolescence can be conditionally divided into two phases. The first phase is based on developed conscience and an enhanced sense of value. Its renewal is marked by the formation of a need for self-improvement (self-awareness, self-expression, self-affirmation), which becomes the internal driving force for spiritual-ethical development. However, the striving for self-improvement still possesses a fragmented character. Therefore, this phase can be termed the period of fragmentary spiritual-ethical self-improvement. The second phase is characterized by maximalism in views and desires, instability in judgments and self-assessment, an inability to often correctly resolve life situations, coupled with an exaggeration of one's capabilities and life experience. Consequently, susceptibility and a propensity for skepticism regarding one's own actions increase. All this creates favorable conditions for forming spiritual immunity against erroneous views and actions. Thus, this phase of personal spiritual-ethical maturation can be called the period of "spiritual-ethical self-awareness."

Therefore, the period of personal spiritual-ethical maturation divides into two stages: the first being the fragmentary period of spiritual-ethical self-improvement, and the second being the period of personal spiritual-ethical self-awareness. At this stage, the individual's physical and spiritual-

ethical maturation is finalized. Our model is designed to sensitively interact with these developmental dynamics, providing structured guidance through the medium of national music.

The Organizational-Content Block: Core Components

The organizational-content block of the model provides a clear conceptualization of the procedural aspect of developing ethical-moral competencies through national music. In organizing this pedagogical process, we have identified three interrelated and mutually supportive components: cognitive, value-motivational, and activity-based.

The cognitive component represents the body of factual knowledge. This component is considered fundamental, as purposeful activity cannot be carried out without knowledge. Knowledge is the reflection of the properties of things, objects, and phenomena in existence, recorded in a specific or natural form. The content of education consists of various types of knowledge. Within our research, the cognitive component encompasses students' knowledge of the essential characteristics and spiritual-ethical uniqueness of Uzbek national music: the foundations of national music and knowledge about elements of musical speech, musical literacy, styles, performers, and more. We proceed from the idea that knowledge, deeply assimilated by students and felt as the "spirit of the era," "the command of the heart," "the voice of conscience," or "the demand of duty," should transform not into a pragmatically useful form of behavior, but into the student's virtue, their internal spiritual need. Assimilated knowledge acquires objective significance, becoming an inseparable characteristic of their spirituality and morality. In our view, as the student assimilates knowledge, they understand themselves through the Other and the Other through themselves; thus, they find methods and ways of self-development leading to spiritual elevation. However, knowledge is only one component of ethics, so moral education cannot be limited solely to the assimilation and application of knowledge.

The specific nature of the value-motivational component lies in creating motivation for cultivating ethics as a personal virtue, implementing a positive attitude towards it, and becoming emotionally engaged with it. Its main purpose is to form motivation for developing one's inner spiritual world, a value-based attitude towards the spiritual sphere, and interest in a complex of activities oriented towards moral education, which directs the student to profound self-expression, self-development, and the accumulation of spiritual experience in self-awareness. This is manifested in the student's internal inclination towards national music, a high level of acceptance of national music samples and understanding of their spiritual-ethical value, in empathy, compassion, and the ability to accept and feel beauty. The value orientation system determines the content side of a person's orientation and forms the basis of their relationship to the world, other people, and themselves, the foundation of their worldview, the core of their life activity motivation, and the cornerstone of their life concept. Spiritual-ethical values are accepted, felt, and revealed through spiritual experiences, comprehended and expressed through joy or sorrow, love, and national music, possessing great potential to reveal this. In identifying this component, we relied on a structure of values proposed by scholars, which includes socio-political, ethical, aesthetic, artistic, religious, and existential values. Existential values are system-forming for personal development, integrate all other values, and answer the fundamental question about the meaning of life.

The activity-based component reflects the relationship with the environment and manifests itself in cognition, labor, and social activity. It includes the experience of implementing activity methods, students' actions corresponding to aesthetic feelings and experiences gained from the perception of national music, musical skills, and participation in preparing and conducting concerts and celebrations. In the process of assimilating experience, skills and abilities specific to individual sciences and common to all are formed. In the process of active creative and practical interaction with



national music, worldview, value orientations, and needs are formed, the individual's spiritual-ethical maturation occurs, and their positive virtues develop. In general, this leads to and develops an aspiration for musical-aesthetic activity and creative self-expression. As a foreign scholar emphasized, "man's true being... is his action." This allows us to understand that ethics manifests itself primarily in action, in the means and methods of achieving goals: in actions, speech, attitude towards others and oneself, in evaluating information received by a person, in friendship or enmity, indifference, and so on. In this case, precisely practical activity is the basis for the formation and development of both consciousness and ethics. In the process of his free objective activity, man creates himself, his inner world, and this activity serves as the connecting foundation between man's "I" and the world.

Pedagogical Conditions, Methods, and Implementation

For the effective functioning of the developed model, specific pedagogical conditions must be met. These conditions express the necessary and sufficient set of pedagogical measures, and adherence to them ensures the achievement of a higher level of moral education in students. In identifying the model's pedagogical conditions, we considered the influence of factors including society's social mandate, the education system from the perspective of the problem under study, understanding the essence and content of developing ethics in students, the need to implement the basic principles of systemic, person-centered, and activity-based approaches, and the results of a diagnostic experiment.

The pedagogical conditions we have identified are: first, the activation of the individual's intellectual, value, and behavioral spheres through the systematic and purposeful organization of general secondary education students' activities in studying Uzbek national music; second, the implementation of the spiritual-ethical principle of human existence in the ability to spiritually comprehend existence, in the ability to have a value-based attitude towards the world, and in the ability for social action; third, the continuous enrichment of the content, forms, and methods of lesson and extracurricular activities from a spiritual-ethical standpoint. These pedagogical conditions are incorporated into the model and cannot exist separately from the interrelatedness with the indicated pedagogical conditions. Considering that the identified pedagogical conditions determine the effectiveness of the model under consideration, their theoretical substantiation is paramount.

In the process of developing ethics in students, considering the goal and the content of the cognitive, value-motivational, and activity-based components, we have identified methods, forms, and means of moral education. The "National Music" authoring program serves as a key means. The program's goal is to form ethics in students based on the study of Uzbek national music. The program envisages the study of Uzbek folk music and incorporates the methods of ethical development and forms of work with students we have considered above.

Specific pedagogical methods are central to implementation. The method of musical generalization is aimed at developing students' conscious attitude towards the spiritual-ethical potential of national music art, understanding their own feelings, and forming a system of images. It encompasses a set of techniques for organizing students' meaning-making activity aimed at understanding the spiritual-ethical essence of national music and mastering basic knowledge about its spiritual wealth. This method involves activating students' musical and life experience, introducing them to new knowledge and spiritual-ethical images of national music, and consolidating knowledge in various types of students' meaning-making activities.

The method of emotional dramaturgy is aimed at utilizing the emotional expressiveness of national music as a means of ethical education. Understanding music is the empathy and internal emotional re-creation by students of the spiritual-ethical image of a heard musical work. This method

was used by us in planning monograph-lessons and portrait-lessons. The method of comparative analysis is aimed at deeper penetration into the spiritual-ethical essence of national music and a more comprehensive understanding of its spiritual-ethical content. Methods of consciousness formation are aimed at the worldview side of the student's personality, oriented towards understanding the meaning of human life and revealing the features of the human spirit embodied in national music. The method of control, self-control, and self-assessment is aimed at analyzing and assessing the levels of spiritual-ethical development, spiritual self-improvement, and self-education.

The Resultative Block: Criteria and Benchmarks

In accordance with the goals and objectives of our research, we have projected the expected result of implementing the developed model. In our case, this is the transition of students to a higher level of moral education. We have identified levels of moral education for general secondary education students and designed criteria-based assessment tools enabling the evaluation of each level.

In determining the criteria for developing ethics through national music in general secondary education students, we relied on the work of scholars. One scholar, examining the process of moral education in high school students in a modern gymnasium, proposed that the basis for identifying criteria should be the student's recognition of the intrinsic value of the highest values of existence - goodness, beauty, truth - in relation to themselves, others, the Homeland (state), studies, labor, and the universe. The criteria identified include attitude towards oneself; attitude towards surrounding people; attitude towards studies; attitude towards labor; attitude towards the Homeland; and attitude towards the universe. Each component of morality, in turn, possesses degrees of formation.

Another scholar, based on a cognitive worldview and an active position in relations with the surrounding world, identified criteria of spirituality and morality. These include the search for answers to eternal questions about the meaning of life by the growing individual, carried out through understanding oneself, other people, and the world; cordiality based on empathy as a meaningful component of personal spirituality; and a person's actions and deeds based on active, compassionate love for others, manifested in the willingness to sacrifice personal interests for the benefit of loved ones and others. A further scholar proposed the following criteria: the degree of emotional experience; the degree of consciousness; and the degree of behavioral activity.

Thus, our developed model for developing ethical-moral competencies in general secondary education students through national music encompasses interconnected target, organizational-procedural, and resultative blocks. The developed model is characterized by holistic integrity, as all indicated blocks are interconnected, possess specific content, and serve the final result - the transition of general secondary education students to a qualitatively new, higher level of ethical education. It is characterized by pragmatism, as the model manifests itself as a means of organizing practical actions aimed at developing ethics in students. It is characterized by openness, as the model is integrated into the context of the educational system. This comprehensive structure provides a viable pathway for harnessing national heritage in the vital task of adolescent character formation.

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