

CONCEPTUAL-TECHNOLOGICAL MODEL FOR MUSICAL-PEDAGOGICAL PORTRAYING OF A CHILD IN THE CONTEXT OF MODERN EDUCATION

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Abstract: This paper discusses a problem of modern music and aesthetic education. The system of modern music and aesthetic education is a component of a holistic environment conducive to learning. This research explores key features of the child's personality and helps to reveal the child's creative potential. The fundamental scientific knowledge in the field of pedagogy, music pedagogy, and psychology has been reviewed in this paper. A conceptual-technological model has been developed for musical-pedagogical portraying of a child in the context of modern education. Also the research presents the generalized analysis of the technology for examining the child's personality, which helps to create a musical-pedagogical portrait that is highly useful in managing the process of music and aesthetic education.

Keywords: musical activity, portraying, musical-pedagogical diagnostics, musical abilities, conceptual-technological model.

1 Introduction

The system of modern music and aesthetic education is an important component of a holistic environment conducive to learning. It is apparent that it is in the childhood that all the key features of a child's personality get shape and the creative potential starts to unfold which is vitally important for psychological well-being in the future life.

This research is relevant as in the modern world great importance is attached to studying computer technologies and enhancing information culture, but music education has not lost its value and nowadays much stress is laid upon bringing up a personality capable of perceiving fine examples of musical culture (Medvedeva et al., 2019). For this purpose, it is important to reveal the initial capabilities of a child for learning the world of sounds and harmony, or in other words to explore the creative musical potential and abilities of a student. Modern education has humanistic foundations, and provides the opportunities to unleash the personal talents of students, and follow an individual learning path for the cognition of music. This situation is giving more distinct shape to the requirements for the modern educational system, and therefore our society needs new guidelines in pedagogical and psychological prediction of personal development of a child, because each teacher should be able to create proper conditions for the development of spirituality, the formation of aesthetic orientations in the art of music, the assimilation of socio-cultural norms and national traditions (Nemova et al., 2019).

The ability to achieve the desired outcomes through the educational process in a humane fashion requires good theoretical and practical knowledge, which is even more so in the matters of upbringing. Thus, in order to keep up with the new times, each teacher must develop a readiness for self-knowledge, professional and personal improvement. The problems of exploring a child's personality are among the most important problems of applying psychological knowledge in pedagogical practice. In the present times of social reforms and changes, these problems are becoming especially urgent.

The analysis of individual features of the child's psyche, including musical abilities, is based on the potential of pedagogical diagnostics emanating from the basic knowledge of psychological and pedagogical science about the essence and regularities of mental development in making various

psychological predictions of development and correction. Such reflection on the practices in the design of educational and upbringing work is associated with modeling a student's musical-pedagogical portrait.

In science there are many different approaches to studying the creative abilities of a child. Each of the researchers highlights the importance of diagnostics, pointing to orientation of the music teaching process towards development of the child's personality. Besides, it is common for research practice to model the creative potential of a student, and depict the structural components of their abilities.

In order to develop recommendations for the effective musical-pedagogical portraying of a child, it is necessary to provide an overview of the existing theoretical concepts of personality.

2 Literature Review

Issues related to the study of factors involved in shaping the child's personality are examined in many psychological studies. Russian researchers B.G. Ananiev (1935), L.I. Bozhovich (1966), L.S. Vygotsky (1965), A.G. Kovalev (1963), V.N. Myasishev (1998), N.I. Nepomnyaschaya (2001), K.K. Platonov (1997), S.L. Rubinstein (2012), and D.B. Elkonin (1989) dealing with the problems of personal development emphasize the complexity and multifacetedness of the process of personal development. When exploring the problem of personality, the researchers focused on definition of the leading basis in the structure of personality.

If a personality is viewed as a system of relations, then relations are assumed to be the components of its structure. This concept was substantiated in the workings of V.N. Myasishev (1998), B.T. Malyshev (1951) and other scientists. It is worthwhile to consider the stance of S. L. Rubinstein (2012), who suggested that a personality is a system of internal conditions through the prism of which external influences get refracted. The definition of personality, proposed by K.K. Platonov, says that it is a person as a carrier of consciousness. We should also mention the works that define personality not as an integral person, but rather as a person's social quality (Ananyev, 1935; Platonov, 1997; Merlin, 1986; and others), and therefore do not view personality as a subject of activity. Psychological organization of personality through activity taken in such universal units as integral acts of activity was studied by L.F. Burlachuk (2007).

The time spent as a student has a great impact on teacher's personality: it is then that the perception of a lesson is shaped, the criteria of good and bad teachers are established, and a certain impression of communication between all participants of the educational process is created (Ilaltdinova & Oladyshkina, 2020).

Thus, different theories distinguish different components in the personality structure and different bases for structuring this phenomenon.

3 Research Methodological Framework

The purpose of this research was to develop a model of musical-pedagogical portrait of personality of a modern child from the point of view of a music teacher for developing individual recommendations for musical and aesthetic development of a child based on all manifestations of their individuality in musical activity.

The research objectives were as follows:

- Examine the existing theoretical concepts of personality;
- Determine the major components of a model for musical-pedagogical portraying of personality of a modern child from the point of view of a music teacher;
- Carry out diagnostics of individual characteristics of a child;

- Define the key parameters and basic indicators recognized as manifestations of individual characteristics of a child in musical activity essential for the success of activity.

The following methods were employed in this research:

- Analysis of scientific literature in the field of pedagogics and psychology.
- Method of pedagogical modelling in the process of development a conceptual-technological model for musical-pedagogical portraying of child's personality.

4 Results and Discussion

The theories that explore personality in musical activity are of high interest to us in terms of revealing the structure of creative potential of personality, musical talents and abilities.

Thus, B.M. Teplov (2007) in his studies among the main musical abilities distinguishes the emotional response to musical modes (the ability to perceive sounds as an expression of different phenomena), the auditory perception of music (the ability to depict music in imagination, and create visual images of music), the sense of musical rhythm (the ability to reproduce rhythmic combinations). In addition, B.M. Teplov (2007) viewed musical memory and psychomotor abilities as general musical abilities.

In the researches of N.A. Vetlugina (1968) tone and pitch discrimination and sense of rhythm were defined as the major components of musical abilities. According to some Russian researchers the structure of musicality also includes intellectual components such as musical memory and musical thinking: reproductive and productive.

The analysis of the above views on the structural components of personality of a student learning through musical activity allowed us to identify the following areas of musical-pedagogical diagnostics necessary for proper portraying:

- Defining the individual features of child's personality development through musical activity;
- Exploring the dynamics of child's personality development through musical activity;
- Collecting and analyzing information from various sources (observation, interviews of children, parents, etc.) about the development of child's personality achieved through musical activity, as needed by teachers and parents to make the most adequate choice of appropriate methods of education and upbringing in the field of music. The whole range of tasks in the field of education and youth policy related to work with talented youth and children requires practical solutions to optimize interaction between teacher and gifted children, to carry out the timely diagnostics of giftedness with due regard for the age, social and gender specifics (Ilatdinova & Kisova, 2018).

Diagnostics with a focus on the activity approach draws upon the analysis of activity and for this reason should start with analysis of its objective structures, then proceeding to revealing the structure of activity and mechanisms of its regulation. This is mainly diagnostics of the process of musical activity, which requires such measuring methods that would measure not only the results of changes, but also the process of changing itself. An important conclusion regarding the choice of diagnostic strategy is the requirement to ensure that tasks are as close as possible to real life of a child in the situations of music perception or performance.

The procedure of musical-pedagogical portraying has several stages. In our study, the activities aiming to develop a model for musical-pedagogical portraying of a modern child were as follows:

1. Defining the examination objectives (identifying individual differences of children, determining the key parameters and basic indicators recognized as their manifestations in musical activity, essential for the success of activity).

2. Selecting or developing the adequate research methods (looking for or creating musical-diagnostic tools, which will help a teacher to gain the fullest possible understanding of all characteristics of a child's personality in the field of music).
3. Organizing the examination (creating necessary conditions, identifying the groups of examination participants, preparing the necessary equipment, etc.).
4. Collecting the examination results and assessing the level and degree of manifestation of child's individual differences (creating a musical-pedagogical portrait based on the obtained results).
5. Analysis and interpretation of the results of musical and pedagogical examination (the analysis of facts based on their usefulness and subsequent comments (recommendations) concerning the revealed problems).

According to the theoretical frameworks of the developmental psychology in our country, the leading activity in childhood is play. At preschool age play is a key to development; in primary school, playing ignites the child's motivation for cognition. It is through this activity that such cognitive processes as imagination, figurative thinking, emotional perception, etc., which are crucial for creative development of a child, are boosted. The processes of shaping arbitrary behavior of a person, subordination of motives and purposefulness of actions acquire special importance in the educational institution. The analysis of child's personality as a subject of musical activity has the following directions: distinctions in the perception of music, high awareness in the field of music, musical preferences, experience of musical activity (sense of rhythm, emotional response to musical modes, musical memory). The obtained data, including the results of observation, the yields of musical-pedagogical procedures, as well as information received from teachers and parents, help to reveal the generalized characteristics, child's profile in musical activity, and is used to create a musical-pedagogical portrait of a student.

The activity approach is underlying for upbringing, since personality only develops through activity, and organization is always its integral component. However, it should be noted that new psychological structures in personality emerge in the process of productive activity (play, communication, etc.). Distinctions exhibited by children in activities of different types should be studied in order to optimize the pedagogical process. The process of upbringing built on different activities pursues a primary goal of shaping the arbitrary behavior of personality, achieving subordination of motives and purposefulness of actions.

The method of modelling as a research procedure is widely used in pedagogy. It should be highlighted that in the practice of researching teaching models, the primary focus was on the processes and conditions necessary for the emergence of new cognitive structures, i.e. the processes of personality development. Such approaches found reflection in the work of Yu.K. Babansky (1989), V.V. Kraevsky (Kraevsky & Polonsky, 2001), I.Ya. Lerner (1977), A.I. Uman (Uman & Morozova, 2016) and some other authors.

Thus, A.N. Dakhin (2003) defines the educational model as "a coherent system of relevant elements, including objectives of education, content of education, design of pedagogical technology and education management technology, curricula and educational programs".

The basis of the modeling method is a model as an artificially created object in the form of a scheme, physical structures, sign forms or formulas, which is similar to the object (or phenomenon) under study, but is a simpler and more rough representation and reproduction of the structure, properties, interconnections and relationships between elements of this object (Beshenkov, 2002). In pedagogy, modeling is used as a research technique and as a tool which helps to exert influence on the learning process.

It should be noted that in the works devoted to pedagogical modeling, much less attention was paid to the problems of diagnostics of personality phenomena at the initial stage of learning in order to design a model for exploring students and to build an adequate educational trajectory.

Having analyzed the studies in the field of application of the methods of pedagogical diagnostics in musical activity, we would like to offer the following conceptual-technological model for musical-pedagogical portraying of child's personality.

The developed model consists of five major components. In the model each component is based on the content of the previous one and all of them are interrelated and mutually complementary. The model reveals the content of each component (Table 1).

Table 1 Conceptual-Technological Model for Musical-Pedagogical Portraying of Child's Personality

Model Components	Content of Model Components
Purpose	Defining the examination objectives (identifying individual differences of children, determining the key parameters and basic indicators recognized as their manifestations in musical activity, essential for the success of activity).
Content	Selecting or developing the adequate research methods (looking for or creating musical-diagnostic tools for revealing the following: distinctions in the perception of music, high awareness in the field of music, musical preferences, experience of musical activity (sense of rhythm, emotional response to musical modes, musical memory), which will help a teacher to gain the fullest possible understanding of all characteristics of a child's personality in the field of music).
Technology	Organizing the examination (creating necessary conditions, identifying the groups of examination participants, preparing the necessary equipment, etc.).
Assessment	Collecting the examination results and assessing the level and degree of manifestation of child's individual differences (creating a musical-pedagogical portrait based on the obtained results)
Interpretation	Analysis and interpretation of the results of musical and pedagogical examination (the analysis of facts based on their usefulness and subsequent comments (recommendations) concerning the revealed problems).

Source: authors.

5 Conclusion

Due to the ongoing transformation of the learning process towards individualization and humanization, which implies a free choice of individual learning path by a student, the model for exploring child's personality in musical activity and constructing on this basis a musical-pedagogical portrait of a student holds potential for optimization of the pedagogical process.

The research efforts seeking to develop the model for musical-pedagogical portraying of children were undertaken with a view to applying the research results in practice and integrating them into educational process at educational institutions, and to developing practical recommendations for designing adequate educational trajectories for students. In addition, this research presented the generalized analysis of the technology for examining child's personality, which helps to create a musical-pedagogical portrait that may be highly useful in managing the process of music and aesthetic education.

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