

CHILDREN'S MOTIVATION DIAGNOSTICS IN MUSIC EDUCATION

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Abstract: The paper presents an analysis of musical abilities of students, and assesses the role of motivational components in the musical development of personality. Relevance of the research is emanating from the need to foster the readiness of personality for innovativeness. The research was conducted with reliance on the methods of theoretical and comparative analysis of scientific publications relating to the theory, pedagogics and psychology of music education. The authors found that diagnostics of musical abilities of a child will not be complete without exploration of dominant motives in music studies, individual musical background, musical needs and interests. The paper proceedings have a practical value for music teachers.

Keywords: musical abilities, development, motivation, diagnostics in music education, student, teacher.

1 Introduction

Harmonious development of the child's personality, ready to show creativity in solving problems both in learning and in interpersonal interactions, may only be achieved through engagement in creative activities within a dedicated educational process. The relevance of this research is attributable to the great weight given today to the creative self-fulfillment and individual self-expression of each student. This is due to the modern changes that have occurred not only in social and economic environment in the country, but also in the requirements imposed on a modern man in the present conditions (Andreeva, 2019, p. 13). The major role in developing creative initiative and creative thinking belongs to the art of music. According to C. Orff (1978) the development of creative potential is prompted by playing music, which fosters self-reliance, initiative, discipline, unconstrained thinking in solving the emerging problems. A.A. Anistratova (2008) believes that it is during the childhood when the psychological core of creativity in child emerges, it is the childhood when curiosity, flexibility and originality of thinking are most vividly displayed. The musical abilities and certain musical skills should be developed in students gradually in a staged approach. Each new stage should begin after completion of the previous one. How effectively the musical abilities are developed depends on the tasks given by a teacher. The main thing for a teacher to keep in mind is that musical abilities manifest differently in each student. Effectiveness of aesthetic education of the younger generation hinges on the teacher's knowledge of the basic components of musical abilities, such as active imagination, readiness for aesthetic experiences (Teplov, 2003, p. 67) manifested in the music activities, as well as music diagnostic tools and guidelines for exploring personality of student through the music activities. Every teacher should be able to create adequate conditions for encouraging development of spirituality, absorption of socio-cultural norms and national traditions and for providing aesthetic guidelines in the musical art (Nemova et al., 2019). The features characterizing spiritual life of modern society are pursuance of universal values, bent for integration of cultural traditions, and their internal reunification (Medvedeva et al., 2019).

2 Literature Review

The research was based on works in the field of musical psychology and pedagogy, as well as the psychology of musical abilities: E. B. Abdullin (Abdulin & Nikolaeva, 2004), V. P. Anisimov (2004), D. K. Kirnarskaya (2020), V. I.

Petrushin (2008), B. M. Teplov (2003), G. M. Tsy-pin (1994) and others.

B. M. Teplov (2003) defines the concept of musicality as "a particular set of individual psychological characteristics a person should have to engage in music activities, which is a part of musical giftedness" (pp. 24-25).

The structure of this concept B. M. Teplov (2003) describes as follows:

1. a sense of tonality - an ability to discern the tonality of a melody;
2. a sense of rhythm - an ability to feel the rhythm and precisely reproduce it.

Musical auditory perceptions or pitch hearing - an ability to discern sounds by pitch (pp. 24-25).

B. M. Teplov (2003) classified the musical abilities into two groups:

1. general musical abilities are the properties of personality, which provide experiences of aesthetic nature, namely, the richness of imagination, the ability to mentally immerse in music and live it through. General abilities are the abilities that listeners need;
2. special musical abilities are the abilities needed to engage in musical activities. Special or exceptional abilities are the abilities needed by professional musicians (Teplov, 2003, p. 25).

Among the studies of creative musical abilities, it is worth mentioning the works of N. A. Vetlugina (1968) who identified two types of musical abilities:

- a sense of tonality - an ability to discern pitches and tones in a melody.
- a sense of rhythm - an ability to feel the rhythm and precisely reproduce it (p. 109).

"I am convinced," Anton Rubinstein (2005) wrote, "that every composer writes music not only in a particular tonality, in a particular meter and with a particular rhythmic pattern, but charges music with certain emotions, a certain program with the confidence that a performer and a listener will be able to grasp it" (Sedunova, 2012, p. 17). This is undoubtedly true, because in order to get not only the general spirit of music, its emotional coloring, to say which emotions it evokes, but also to understand the composer's intent, one needs to know a lot and learn a lot. Thus, musicality is a particular set of musical abilities with the emotional responsiveness to music at its core, which calls to the feelings and emotions that a person has acquired throughout the lifetime.

Emotional responsiveness of a person is expressed in the way this person feels and reacts to the structural characteristics of musical means of expression, such as dynamics, timbre, pitch. In his drafts, N. A. Rimsky-Korsakov (1980) wrote the following: "Let emotions remain dominant in musical impressions, but such impression are also full of thoughts and images" (p. 230). The development of musical abilities becomes most efficient under the guidance from a teacher, in particular in the system of supplementary general musical education.

The problem of development of musical abilities is also discussed in the works of D. K. Kirnarskaya (2020), who distinguished two components in the structure of musical giftedness, the analytical and the intonation hearing, and also showed the role of activating factors in exerting the energizing influences. The energizing influences characterize the motivational aspect of musical activity by the student. According to the American psychologist R. Sternberg (2002), the success of a person in different activities to a greater extent depends on motivation rather than mental abilities.

3 Methodology

Diagnostics in education is the educational resource helpful in revealing prerequisites, conditions and results of a pedagogical process with an objective of its optimization (Ingenkamp, 1991). By drawing from the knowledge amassed in the pedagogical field, the diagnostics offers a wide range of tools to a teacher for discovering the capabilities of students and ensuring adequate conditions for their learning and upbringing.

The purpose of our research was to provide a theoretical justification for the use of diagnostics in music education to reveal the individual motives of students who pursue music studies.

The research objectives were as follows:

- reveal the meaning of the concept “musical abilities” and describe the components of musical abilities;
- study the functions of pedagogical diagnostics in building a trajectory for musical development of students, theoretically justify the usefulness of pedagogical diagnostic methods for exploring the motivational aspects of the musical abilities of students;
- determine the technology for implementing diagnostic procedures to discover the individual motives of students for the music studies within the music education.

The research was conducted with reliance on the methods of theoretical and comparative analysis of scientific publications relating to the theory, pedagogics and psychology of music education. Also for exploring the pedagogical experience, we used a method of O. P. Radynova (Radynova & Komissarova, 2011) and Yu. B. Alieva (Bezborodova & Aliev, 2002) (Slastenin et al., 2002, p. 112).

4 Results

The development of creative musical abilities of the younger generation in the times when musical information is available from various sources is a task of utmost importance. In view of importance of this problem and for creating adequate pedagogical conditions for musical development, the structural components of musical abilities were identified in the works of B. M. Teplov (2003), N. A. Vetlugina (1968).

B. M. Teplov (2003) wrote: "Musical abilities are the individual characteristics of a person which are essential for engaging in musical activity" (p. 36). After analyzing the music pedagogy and psychological literature, it is fair to say that the scientists dealing with the issue of musical abilities, and examining their essence and structure, have not reached a consensus. Researcher B. M. Teplov (2003) did not regard the abilities as the innate qualities, because the individual distinctions and psychological properties get shaped over the lifetime, and only the inclinations, which contribute to this process, may be innate. Researcher O. P. Radynova (Radynova & Komissarova, 2011) argues that musicality is a particular set of abilities developed on the basis of the innate inclination for musical activities being crucial for the success in such activities. The basic element of musicality is the person's capacity for emotional response to music. At the heart of musicality lie three musical abilities: a sense of tonality, musical ear and a sense of rhythm (Radynova & Komissarova, 2011, p. 41).

N. A. Vetlugina (1968) offered her approach to the study of a preschooler undertaking musical activity, within which she presented the structure of musicality and proposed the game method to study.

In modern pedagogy, the pedagogical diagnostics has the following functions: the function of feedback, the function of evaluation of the effectiveness of teaching efforts, the educational and encouraging function, the communicative function, the constructive function, the function of distributing information among the participants in the pedagogical process, the prognostic function. Thus, the functional value of diagnostic

assessment performed by a teacher within a music teaching process is associated with accommodation of individual differences in students. When building such conditions for facilitating creative self-fulfillment of each learner the teacher should draw upon the above functions.

The efficiency of diagnostics depends on a good understanding of the diagnostic objectives, the selection of appropriate research methods (interview, questionnaire survey, observation, experiment, testing) and correct interpretation of the obtained results. It is advisable to choose the musical diagnostic methods appropriate to the child's age and musical background.

From the point of view of pedagogical psychology, the diagnostics of the child's musical abilities will be incomplete if no regard is given to the child's musical background, musical taste and, what is even more important, the child's musical needs and leading motives in their music studies. The motivational aspect in creative activity comes to the forefront for a child and gives impetus to the development of musical abilities and musical thinking in the child.

Taking into account the results of the studies by A. N. Zimina (2000), O. P. Radynova (Radynova & Komissarova, 2011), Yu. B. Aliev (Bezborodova & Aliev, 2002), N. A. Vetlugina (1968), we believe that a solid motive carrying meaning for student is crucial in learning. Thus, an activity meaningful for a child will be undertaken with a higher engagement, initiative, and diligence and will spark a self-guided search. In addition, the authors note the important role of motivation in the implementation of music activities by students.

Based on many years of research in the field of musical pedagogy, we believe that the study of the children's motivation for music studies helps to build a clear vision of the future creative development of a child and to predict the child's success in a particular music activity. Music activity is directly related to the emotional dimension of personality, and therefore, it is crucial to ensure accommodation of individual motives and needs in teaching music lessons. Motives for this type of activity may be versatile: extrinsic (success, recognition, prestige, beauty, aesthetics) and intrinsic (self-expression, expression of emotions, the feeling of pleasure).

In the musical and pedagogical practice there has been accumulated a considerable experience of studying the creative musical abilities of children of different ages. The methodical toolkit should be adjusted to the specific features of the child's musicality.

The technology for revealing the motivation for learning is provided in the works of V. V. Meletichev (2017), S. A. Rusinova (2008). With reliance on the research data, below we present the technology for studying the learner's motivation in music studies as a sequence of below actions:

- goal-setting (definition (clear articulation) of the diagnostic goals);
- defining the aspects of motivation essential for revealing and defining the key features and indicators of the phenomena under study;
- designing (structuring) the diagnostic procedure and selecting pedagogical tools to explore the phenomena under study;
- implementing diagnostic procedure, analysis and interpretation of the obtained results;
- designing adequate conditions for training and developing the student through music activities.

Pedagogical diagnostics in music education is aimed at studying the child's musicality and building an individual trajectory of musical development corresponding to the child's needs, motives and capabilities.

It is obvious that the major purpose of diagnostics consists in improving the student's cognitive activity. The teacher's goal is not only to gather information about the learner's individual

features and behaviors, the teacher should find appropriate teaching formats, techniques and methods to foster the child's development through the musical and aesthetic activities.

5 Discussion

The researchers emphasize the need to study the individual characteristics of students related to music activity, when building the educational space facilitating the development of musical abilities of students. For accomplishing this goal, such researchers as A. N. Zimina (2000), O. P. Radynova (Radynova & Komissarova, 2011), Yu. B. Aliev (Bezborodova & Aliev, 2002), N. A. Vetlugina (1968) identified the components of musical abilities and the role of diagnostic monitoring in the work of a music teacher.

The pedagogical diagnostics originated due to the emergence in the 19th century of an experimental branch in pedagogy, which development was spurred in the 20th century. The main idea of this branch is that a teacher may take actions only based on certain conclusions, which, in turn, must be derived from the method of empirical observation, or a special experiment.

K. Ingenkamp (1991) was the first scientist who attempted to lay down the theoretical foundations for the pedagogical diagnostics in the 20th century. According to this researcher, pedagogical diagnostics is a tool useful in identifying the best conditions for development and assessing the development outcomes for its further improvement. The works of this author reflect the experience of studying the creative musical abilities of children, internal and external determining factors in the development of musicality. In the modern world, the methodical toolkit should be adjusted to the specific features of the child's musicality.

The observation techniques in music education were discussed by A. N. Zimina (2000), O. P. Radynova (Radynova & Komissarova, 2011), Y. B. Aliev (Bezborodova & Aliev, 2002), N. A. Vetlugina (1968), who offered their own diagnostic models to obtain information about the musical development of children.

It is worth noting the method developed by V. P. Anisimov (2004), who proposed a diagnostic complex aimed at examining the sensory, cognitive, activity and motivational aspects of the music activity of children. The author placed the particular emphasis on the prognostic function of diagnostics, which means that a teacher may project the learning outcomes based on the diagnostic results, including diagnostics of motivation.

No universal diagnostic procedure exists which would provide complete information about all musical abilities of a child, since each diagnostic model focuses on different abilities or even different facets of a certain ability, different levels of child preparedness and different ages.

Problems of diagnostics in the music education in the context of new environment for esthetic education are dealt with by S. I. Doroshenko (2017, p. 164). In the works of this author, diagnostics in the music education is interpreted from the psychological perspective and is intended to measure the abilities of a child as being integral to the structure of the child's personality in contrast to the pedagogical evaluation of the child's achievements. Music in this case may be used to discover the interests and aptitudes of the student, representing the motivational side of personality in activity.

Problems of building motivation at music lessons are reflected in the works of O. B. Askarova (2017, p. 42), who discusses intrinsic and extrinsic motives for music activities, while noting that the primary role belongs to the intrinsic motives, such as an urge for self-expression, self-fulfillment and success.

In their overview of findings of the research on the ways to foster motivation for creative activity, E. V. Dekina and K. S. Shalaginova (2020, p. 10) regard self-expression, self-cognition and self-empowerment as the main aspects of motivation and the major force behind determining factors.

For making decisions and drawing conclusions, the teacher should first resort to the adequate diagnostic procedures. Before setting out to explore the child's musicality, the teacher should carefully consider the recommendations and instructions for such diagnostics. Negligence with regard to instructions may result in inaccurate results. A special role in the diagnostics belongs to the child's age, and all diagnostic techniques should suit the targeted age group. The methods, which the teacher uses to obtain information about the abilities of children, should be suitable and adequate for the task at hand. The years of studentship have a huge impact on the teacher's personality: it is when the lesson perception is shaped, the criteria distinguishing between good and bad teachers are established, and a certain impression of communication between all participants in the educational process is left (Ilaltdinova & Oladyshkina, 2020, p. 3).

5 Conclusion

The content of education should be constantly improved to keep pace with the progress in science and society in general. To be efficient, diagnostic procedures in music education should be based on certain pedagogical principles. Their efficacy largely depends on a teacher who is supposed to take certain actions, assess own teaching effectiveness, have a good understanding of differences, musical abilities and capacities of each child. Discovering the motives and needs of a learner will help to predict each child's progression in music studies and individual development milestones. Therefore, the diagnostic monitoring will help a teacher to design a holistic process of music education for a child facilitating the child's development.

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