

A MODEL FOR DEVELOPING ETHICAL-MORAL COMPETENCIES IN GENERAL SECONDARY EDUCATION STUDENTS THROUGH THE MEANS OF NATIONAL MUSIC

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Abstract: This study addresses the urgent pedagogical challenge of fostering ethical-moral competencies in students within the modern educational landscape. Recognizing the profound spiritual and axiological potential embedded within cultural heritage, the research proposes a systematic model for utilizing national music as a primary tool for moral development in general secondary education. The theoretical foundation integrates a systemic, person-centered, and activity-based approach. The constructed model is conceptualized as a complex pedagogical system comprising five interconnected structural blocks: target, theoretical-methodological, content-organizational, procedural-technological, and effective-resultative. The target block aligns with national educational strategies and social mandates, defining core tasks such as fostering knowledge of national music, developing spiritual-ethical values, and cultivating creative self-expression. The methodological core rests on the principles of systemicity, emotionality, complexity, coherence, subjectivity, and axiological orientation. The model emphasizes the transition from subject-object to subject-subject relations in the pedagogical process, positioning the student as an active agent in their own moral formation. This theoretical elaboration provides a structured framework for subsequent empirical testing and practical implementation, aiming to enrich the moral education of students through the authentic and resonant medium of their national musical tradition.

Keywords: ethical-moral education, national music, pedagogical model, competency development, person-centered approach, activity-based learning

Introduction

The formation of a harmoniously developed generation, grounded in national and universal values, represents a paramount objective for contemporary educational systems worldwide. In the context of rapid globalization and socio-cultural transformation, the task of cultivating strong ethical-moral competencies in students has acquired exceptional urgency. General secondary education institutions bear a critical responsibility in this endeavor, requiring the constant search for effective, deeply resonant pedagogical tools and methodologies. One such underutilized yet potent resource lies within the sphere of national cultural heritage, specifically, national music. National music is not merely an art form; it is a concentrated expression of a people's historical experience, worldview, value system, and ethical ideals. Its melodies, rhythms, and poetic texts encapsulate concepts of honor, kindness, compassion, courage, love for the homeland, and respect for elders. Consequently, its intentional and systematic integration into the educational process presents a significant opportunity to address moral education not as an abstract set of rules, but as a lived, emotional, and culturally authentic experience. However, the potential of national music as a systematic tool for developing ethical-moral competencies remains insufficiently theorized and modeled within pedagogical science. The aim of this research is to

develop and theoretically substantiate a model for developing ethical-moral competencies in general secondary education students through the means of national music. The research objectives are to analyze modeling as a key methodological research principle in pedagogy, to define the core structural components and functional relationships within the proposed model, to establish the social mandate and target framework based on national educational documents, to elaborate the theoretical-methodological foundations underpinning the model, and to describe the integral structure of the model as a coherent pedagogical system. This study employs theoretical research methods, including analysis of pedagogical, psychological, and philosophical literature; systematization; theoretical modeling; and conceptual analysis of national legislative and strategic documents in the field of education and culture.

Theoretical Foundations: Modeling as a Research Methodology

The development of any pedagogical innovation necessitates a robust methodological foundation. In this research, the principle of modeling is adopted not merely as a descriptive technique, but as a fundamental cognitive method for structuring the investigated process. Modeling, as a scientific method, gained widespread prominence across various disciplines - including philosophy, psychology, and pedagogy - beginning in the mid-20th century. Its essence lies in the study not of the original object or process itself, but of an auxiliary, intermediary system that reproduces the key characteristics, structures, and relationships of the original in a simplified, schematized, and more accessible form. A model serves as a link between the researcher and the complex reality under investigation, allowing for its visualization, analysis, and deeper understanding. As noted by scholars, modeling helps systematize knowledge about a phenomenon, reveals holistic ways of representing it, defines interconnections between components more fully, and creates opportunities for unified classifications. For pedagogical research, a model is a schematic, idealized representation of a pedagogical phenomenon or process as a system, revealing its most essential characteristics. It is a tool for reflecting the form, structure, composition, function, or development of a pedagogical object by uncovering structural and functional relationships between its components and analyzing the dynamics of its change. The model we construct is understood as an artificially created object in the form of a scheme, conceptual framework, or description that, while resembling the object of study, reflects and reproduces its structure, properties, interrelations, and the relationships between its elements in a simpler and generalized form. Importantly, the degree of a model's similarity to the original is determined by the specific goals of the research. A model reflects the researcher's specific perspective, the chosen angle of inquiry relevant to the stated objectives. Therefore, the proposed model does not claim to be an exhaustive solution but presents one possible, theoretically grounded variant for organizing the process of ethical-moral development. A functional view of modeling is crucial. A model is necessary for understanding the structure and key properties of an object, for studying the management of an object and determining optimal methods of management based on given conditions and goals, and for predicting the direct and indirect consequences of implementing specific methods of influencing the object. This functional perspective guides our work, as the ultimate purpose of the model is to inform and improve practical pedagogical activity.

The Structural Model: Components and Their Interrelations

Based on a systemic approach, the process of developing ethical-moral competencies through national music is conceptualized as a complex, integral pedagogical system. The proposed model consists of five logically interconnected and mutually conditioning blocks: the Target Block, the Theoretical-Methodological Block, the Content-Organizational Block, the Procedural-Technological Block, and the Effective-Resultative Block. The integrity of the system principle dictates that each block is essential for the self-sufficient and effective functioning of the whole. The target block performs a guiding function for all other components of the model. Its formation is derived from the social mandate imposed on the education system and the research problem's relevance. The overarching goal of the model is the formation of ethical-moral competencies in students. This goal is concretized through an analysis of key national documents, including the Law "On Education," the National Program for Personnel Training, the "New Uzbekistan" Development Strategy, and conceptual documents on the revival of national maqom art. This analysis reveals priority tasks for the spiritual and moral education of the younger generation. Within this context, the model's target block incorporates key tasks. The first task is to form students' knowledge about national music as a carrier of spiritual, historical, and ethical values. The second task involves developing the ability to comprehend spiritual and ethical values, and to cultivate high moral virtues in students. The third task aims to foster the need for musical-aesthetic activity and creative self-expression, using national music as a medium. These tasks establish the vector for the content, methods, and expected outcomes of the entire pedagogical process.

The theoretical-methodological block forms the conceptual core of the model, defining the fundamental approaches and principles that organize the educational process. Three complementary approaches are integrated. The systemic approach requires viewing the moral development process as a complete system, identifying its components and the relationships between them. It enables the construction of a holistic model and ensures the complexity and integrity of pedagogical actions. The person-centered approach positions the student's personality at the center of the educational process. It necessitates a shift from subject-object to subject-subject relations, where the student is an active participant in dialogue and co-creation. This approach is realized through principles of self-actualization, individuality, subjectivity, choice, creativity and success, and trust and support. It helps the student in self-understanding, self-determination, and self-development. The activity-based approach asserts that personality is formed and manifested in activity. The assimilation of moral values occurs not through passive reception, but through active, creative engagement. In the context of our model, this means involving students in various activities related to national music: research, performance, analysis, composition, and discussion. Through these activities, students appropriate moral concepts, transforming them into personal beliefs and behavioral guidelines.

The implementation of the above approaches is operationalized through specific pedagogical principles. The principle of systemicity ensures the logical, sequential presentation of musical material and its ethical content, allowing for the structured formation of knowledge and competencies. The principle of emotionality recognizes the affective power of music. National music directly influences the student's inner emotional world, fostering sincerity, empathy, and openness, which are key foundations for moral feeling. The principle of complexity involves the integrated study of national culture, where music is considered in conjunction with

traditions, holidays, history, and folklore, creating a rich context for self-identification and value orientation. The principle of coherence, or progression, ensures continuity and spiraling complexity in the educational process, where knowledge and skills from earlier stages are expanded and deepened in subsequent ones, leading to qualitative personal changes. The principle of axiological, or value, orientation directs the entire process towards the assimilation of values. All objects and phenomena are humanized and considered from a value perspective, where virtues such as nobility, compassion, and patriotism are revealed and internalized. The principle of subjectivity focuses on the student's capacity for communication, establishing personal connections, mutual understanding, and self-awareness. It emphasizes the student's active role in manifesting their self through interaction with music and peers.

While a full elaboration of the final three blocks falls within the scope of the model's applied development and experimental testing, their core functions within the theoretical structure are defined. The content-organizational block will specify the thematic repertoire of national music, the forms of organization, and the integration of this content into the existing curriculum. The procedural-technological block will describe the concrete methods, techniques, and pedagogical technologies for engaging students with the musical material. This includes methods of musical analysis, contextual historical study, performance, improvisation, and reflective discussion aimed at eliciting ethical interpretations. The effective-resultative block will define the criteria and indicators for assessing the development of ethical-moral competencies. These may include cognitive, emotional-value, and activity-behavioral indicators, measuring knowledge, empathetic response, and the manifestation of learned virtues in behavior.

Discussion

The proposed model synthesizes contemporary pedagogical paradigms with the rich potential of cultural heritage. Its strength lies in its systemic integrity, where the target dictates the content, which is realized through specific procedures grounded in clear methodological principles, leading to a defined result. The integration of national music moves moral education from a declarative to an experiential plane. Music's unique ability to convey emotion and meaning directly allows ethical concepts to bypass mere intellectual assent and resonate at a deeper, personal level. The emphasis on subject-subject relations and the activity-based approach aligns with modern educational standards that prioritize student agency and competency formation. The model does not propose a rigid prescription but a flexible framework that can be adapted to different age groups and regional musical traditions. It acknowledges that the development of moral competency is a prolonged, internal process that cannot be rushed or forced, but can be nurtured through culturally meaningful and emotionally engaging experiences. A potential limitation of the theoretical model is its dependency on the teacher's own competence in national music and their skill in facilitating ethical dialogue. Future research must focus on the empirical validation of the model, developing detailed methodological recommendations for each block and assessing its practical effectiveness through pedagogical experiment.

Conclusion

This study has undertaken the theoretical development and substantiation of a model for fostering ethical-moral competencies in general secondary education students through the means of national music. Modeling has been employed as the key methodological principle for structuring this complex pedagogical process. The constructed model represents a coherent

system consisting of five blocks: Target, Theoretical-Methodological, Content-Organizational, Procedural-Technological, and Effective-Resultative. Its target orientation is derived from the contemporary social mandate for spiritual and moral education. The theoretical foundation is built upon a synthesis of systemic, person-centered, and activity-based approaches, realized through the principles of systemicity, emotionality, complexity, coherence, axiological orientation, and subjectivity. The model positions national music not as an illustrative supplement, but as a core, active pedagogical medium capable of translating national ethical ideals into the student's personal value system. It offers a structured alternative to formalistic approaches to moral education, proposing instead a path rooted in cultural identity, emotional engagement, and creative activity. This theoretical elaboration serves as a necessary precursor to applied pedagogical work. The subsequent stage of research involves the development of concrete methodological support based on this model and its experimental testing in the conditions of general secondary education institutions, with the aim of verifying its practical efficacy and making a tangible contribution to improving the moral education of the younger generation.

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