

ARTIGO<https://doi.org/10.22481/praxisedu.v15i34.5801>**THE MODELING OF AESTHETIC EMOTIONS BY JUNIOR PUPILS IN MUSIC CLASS****EL MODELADO DE LAS EMOCIONES ESTÉTICAS POR ALUMNOS MENORES EN CLASE DE MÚSICA****MODELAGEM DE EMOÇÕES ESTÉTICAS POR ALUNOS JÚNIOR NA AULA DE MÚSICA****S.A. Vorobyeva**

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Resumo: O artigo explora o problema de compreender a essência das emoções estéticas e sua conexão com os meios artísticos e expressivos na arte musical pelos alunos juniores. Os principais objetivos do processo de modelar emoções estéticas por alunos juniores na aula de música são determinados. O artigo cita partes das aulas de música nas escolas primárias, nas quais os alunos se familiarizam com uma matriz que permite identificar os humores e sentimentos expressos por diferentes tipos de música, analisa os meios de expressividade musical e cria um modelo das emoções estéticas do sublime e os quadrinhos. A justificativa para o uso dos métodos de modelagem plástica e de cores da música no processo de compreensão do conteúdo é explicada.

Palavras-chave: Modelagem, emoções estéticas; Capacidade de resposta emocional; Característica emocional-figurativa; Experiências artísticas.

Abstract: The article explores the problem of understanding the essence of aesthetic emotions and their connection with artistic and expressive means in musical art by junior pupils. The main objectives of the process of modeling aesthetic emotions by junior pupils in music class are determined. The paper cites parts of junior school music classes in which the pupils got acquainted with a matrix that allows identifying the moods and feelings expressed by different kinds of music, analyzes the means of musical expressiveness, and creates a model of the aesthetic emotions of the sublime and the comic. The rationale for using the methods of plastic and color modeling of music in the process of comprehending the content is explained.

Keywords: Modeling, aesthetic emotions; Emotional responsiveness; Emotional-figurative characteristic; Artistic experiences.

Resumen: El artículo explora el problema de comprender la esencia de las emociones estéticas y su conexión con los medios artísticos y expresivos en el arte musical de los alumnos menores. Se determinan los objetivos principales del proceso de modelado de emociones estéticas por parte de los alumnos menores en la clase de música. El documento cita partes de las clases de música de la escuela secundaria en las que los alumnos se familiarizaron con una matriz que permite identificar los estados de ánimo y los sentimientos expresados por diferentes tipos de música, analiza los medios de expresividad musical y crea un modelo de las emociones estéticas de lo sublime. y el cómic Se explica la justificación del uso de los métodos de modelado plástico y de color de la música en el proceso de comprensión del contenido.

Palabras clave: Modelado, emociones estéticas; Capacidad de respuesta emocional; Característica emocional-figurativa; Experiencias artísticas.

Introduction

One of the results of scientific and technological progress is a growing understanding of the importance of music in the education of the younger generation, and in the development of people's emotional world. It has long been recognized that the exact sciences promote cognitive abilities and develop children's thinking, while art (primarily music) forms feelings and emotions. The sound of music evokes the most humane feelings – sympathizing with a grieving person, experiencing sadness, the triumph of victory, or overwhelming joy, and thereby emotionally educates a person, preparing them for real life experiences.

Music is particularly important in childhood, when a child's personality is being shaped. If in general pedagogy education and upbringing are clearly distinguished, in the realms of the aesthetic and the artistic this distinction is unthinkable. Aesthetic upbringing and artistic education are indivisible; their isolation eliminates the essence of the aesthetic, impoverishes the personality, and makes learning less productive. Music lessons are necessary for emotional and moral upbringing, without which school education and upbringing will be one-sided and incomplete, which can negatively affect a person's subsequent life.

Literature Review

The process of forming emotional responsiveness to music in junior pupils is based on the principles of modeling emotions worked out by V.V. Medushevsky, V.I. Petrushin and V.G.

Razhnikov and the provisions for the artistic experiences of the personality by P.V. Alekseev, R.Kh. Rappoport, B.M. Teplov, and others.

Alekseev and Panin stress the above mentioned idea saying that “modeling is a research method in which the object of research is replaced with another object that is similar to the first one. The former object is called the original, whereas the latter is called the model. Further on, the knowledge gained in the course of studying the model is applied to the original on the basis of analogy and similarity theory” (Alekseev & Panin, 2001). The modeling method is widely used in science and is epistemologically based on inference by analogy, or the transfer of information about some objects onto others in an extremely broad sense. There exist many works devoted to the study of this method, as well as to the problem of the correlation between the model and the original. In philosophy, the epistemological aspect of the modeling method, its logical structure, dialectical-materialistic characteristics and origins have received detailed treatment (V.P. Mizintsev, M.B. Novik, Yu.O. Ovakimyan, V.A. Shtoff etc.).

If the cognition process on the whole can be considered as modeling certain “slices” of reality, then in the educational process these “slices” of cognition are presented considering the children’s age peculiarities, i.e. psychologically and didactically adapted.

The necessity to master the modeling method by junior schoolchildren is dictated not only by its value as a method of scientific knowledge, but also by psychological and pedagogical considerations. According to the theory of the phased formation of mental actions (P. Ya. Galperin), a pupil’s acquaintance with any action that he has to master, begins with the performance of this action by means of the corresponding material objects. Yet, objects are characterized by various properties, many of which are not related to the given action. In order to ignore such properties it is suggested that the pupil should work with models of these objects as the models possess only the necessary properties. It could be a diagram, a figurative or iconic model and the like (Davydov, 1993).

The modeling of aesthetic emotions by junior schoolchildren is based on the percepts defined in science as sensuous visual images of objects and phenomena of reality, stored in one’s consciousness without any direct impact of these objects and phenomena on the senses. Artistic percept is of primary significance in this process. R.Kh. Rappoport argues that these mental constructs are the very special non-conceptual form “in which artistic thinking is effected “internally” – in the mind of the artist and consumers of his works” (Rappoport, 1972).

The emergence and development of ideas is closely related to the child's memory, i.e. with mental activity that manifests itself in the consolidation, retention, and subsequent reproduction of what was in the child's consciousness.

The principle of modeling aesthetic emotions implies the presence of a certain correlation between the semantic structure of a work of art and the structure of a junior pupil's intuitive idea of emotions. A prerequisite for this method of expressing emotions is strong associative connections of various semantic means with the components and aspects of emotions. These connections, partly based on the life experience of a junior pupil, partly shaped by the artistic tradition, ensure the functioning of the artistic "language of emotions", which acts as a means of knowing our own inner world and as a means of communication.

The modeling of aesthetic emotions by junior schoolchildren in music class is determined by the interpretation of the original and the model, and is based on the conception of P.P. Baranov and B.T. Likhachev. According to this conception, a work of art is an artistic model of the world, in the center of which there is a hero immersed in a stream of life events, living his life "from the inside". As for the author and the recipient, they experience the hero's life aesthetically, turning it into an artistic image. The process of creating an artistic image by the author and its re-creation by the listener is a specific dialogue between the author and the recipient that is mediated by literary text and effected "through" the text and on its basis. This method allows the transition from the physical, objective layer of the artistic object to its figurative meaning, which takes place in the individual's consciousness on the basis of his or her emotional-sensuous state. It is the "affective meaning that provides a synthesis of various properties of objects, ... gives them life and some content" (Sartre, 1972).

In the context of a work of art, the original should be interpreted as the artist's subjective experiences caused by certain life circumstances and events. A work of art in this case is the material embodiment of his or her experiences, i.e. it acts as a model. The real life nature of a work of art is its objective-aesthetic basis (Likhachev, 1985).

A model of aesthetic emotions is understood as a subjective image created by a child based on his or her typological features, aesthetic and life experience, aesthetic taste and ideals. There are two types of aesthetic models: material and ideal.

Material models include pictorial models – illustrations (paintings, tables), diagrams. Their creation is associated with the non-verbal expression of emotions. The non-verbal modeling of emotions is typically understood as expressions of experiences not associated with verbal explanations, or expressions accompanying verbal explanations with the use of such

expressive elements of non-verbal impact as gestures, color, facial expressions, intonation, and others.

To ideal aesthetic models refer ideas of the objects or phenomena of the outside world and their interconnections which manifest themselves in the child's judgments. This type of models is related to the verbal level of expressing emotions. Verbal modeling of emotions is understood as a verbal expression of feelings and experiences in the language of rational concepts. It should be noted that to solve developmental problems in music class, it is not really necessary that the children's subjective images created by their imagination should have direct analogues in reality. The modeling process per se has pedagogical value, since a child involved in it simultaneously masters the means that rebuild and structure not a work of art, but the mental function itself.

Methodology

Modeling aesthetic emotions seeks to reveal interconnections between a concrete artistic image and means of its expression, and therefore depends on the child's personal attitude to the analyzed object as well as on the selection of expressive means allowing one to create original images. The stated process implies achieving the following objectives:

1. To define the emotional-figurative characteristic of the major aesthetic emotions (the beautiful, the sublime, the lyrical, the heroic, the tragic, the comic).
2. To be able to realize one's own experiences and translate them into the language of rational concepts.
3. To develop the ability to translate the image of a work of art from one artistic category to another.

Proceeding from the basic level of sensory education through modeling in music class, pupils approach the level of understanding information conveyed by works of art, the possibility of encoding it into sign systems and, conversely, decoding sign systems into information about the artistic images they describe. This process is most clearly observed while modeling the aesthetic emotions of the sublime, heroic, lyrical and comic, according to which works of art are evaluated by junior pupils from the point of view of their understanding of beauty.

The sublime is one of the major categories of aesthetics reflecting the total of natural, social, and artistic phenomena which are exceptional in their quantitative and qualitative

characteristics and, due to this, serve as a source of deep aesthetic experience – the feeling of the sublime.

In the course of the artistic processing of the sublime, a whole set of specific art genres was formed: epic, heroic poem, heroic tragedy, ode, anthem, oratorio, monumental painting genres, graphic art, sculpture, architecture, and others.

The modeling of the sublime by junior schoolchildren is conditioned by the twofold uniqueness of this aesthetic category: a) the uniqueness of the external scale that exceeds the usual norm of sensory perception; b) internal, semantic uniqueness, comprehended intellectually, spiritually, indirectly.

The heroic (from the Greek *hetros* – a hero) is an aesthetic category reflecting the aesthetic value of the acts, actions and activity of an individual, class, people or society which are of great importance for the life of society, a state, or even the whole humanity, meeting the demands of objective historical, progressive development and requiring intellectual, moral and physical exertion, courage, bravery, perseverance, and even self-sacrifice for the sake of the triumph of progressive social ideals.

The heroic does not exist in the natural world, it is a purely social phenomenon, and therefore the range of its manifestation is narrower than that of the beautiful and the sublime. A heroic deed and act, a heroic image evoke deepest feelings in junior schoolchildren, eventually translating into a sense of admiration and surprise by the strength of the human spirit, moral stamina and man's noble nature. The tragedy of the death of a heroic personality is optimistic, because it provides the person with immortality and spawns followers and like-minded people.

The comic (from the Greek *komikos* – 'funny') is one of the basic aesthetic categories reflecting phenomena of life characterized by internal contradictions, a discrepancy between what they are in essence and what they appear to be. The comic highlights social phenomena, lifestyles, activities, people's behavior etc., which are in conflict with the objective course of history and progressive social ideals, so they are evaluated as negative and worthy of ridicule. The comic therefore is a specific form of disclosing and evaluating social contradictions; it is found virtually in all kinds of art. The shades of the comic are extremely diverse: humor, satire, irony, sarcasm.

The lyrical (from the Greek *lyra* – a stringed instrument in Ancient Greece) is a term denoting the assertion in art of the value of the individual's sublime emotional experiences

mostly related to the realm of self-awareness and personal life. The lyrical finds expression in literature, music, painting, sculpture, and other kinds of art.

The source of the lyrical is in the artist's interest in the emotional-personal sphere. This category is often based on romantic, elegiac, sentimental mindsets connected with the life of a soul open to sublime feelings and experiences in its relationships with the loved ones, in communication with nature etc.

It should be noted that in singling out the essential features of aesthetic categories, we rely on a holistic-figurative model (R.Kh. Rappoport, V.A. Shtoff), which is not an adequate final reflection of the empirical given, but a structural similarity with a real prototype, i.e. e. is its analogue. It replaces the object under analysis as its representative and enables one not only to receive, but also to transmit new information about it.

According to V.V. Medushevsky, music more than any other art has the ability to model the emotional situation invested in a work of art: "... among other kinds of arts, music is distinguished by a special force of direct emotional impact, its ability not only to describe the situation of feelings, but to reproduce it as if "from the inside" (Medushevsky, 1980).

Results

Let us consider a part of a music class in junior school. The topic is "At the musical theatre". The teacher asks the pupils to complete a task. Its purpose is to create a model of the aesthetic emotion of the sublime.

The schoolchildren are to listen to the introduction "Ocean – the Blue Sea" to the opera "Sadko" by N.A. Rimsky-Korsakov and answer the following questions:

1. What feelings does this piece evoke?
2. What can you imagine while listening to it?
3. Can this music be characterized as sublime? Why (not)?

The teacher asks the children to listen carefully to the major theme of the musical picture of the sea (there are only three sounds in it) and sing it. After that it is suggested that the pupils should describe the image of the sea created by the composer using the emotional-figurative characteristic of the aesthetic emotion of the sublime.

Calm	Restless
Dignified	Wrathful
Majestic	Vehement
Imperious	Unruly
Regal	Determined
Powerful	Energetic
Solemn	Awe-inspiring
Austere	Rough
Strict	Unconquerable

After the task is completed, the teacher draws the pupils' attention to the model of categorizing emotions (Fig. 1) worked out by V.I. Petrushin and asks them to pick out from the model means of musical expressiveness employed by the composer to convey the state of the sea (Petrushin, 1997). (Slow tempo, major key – A-flat major, which the composer associated with grey-blue)

Fig. 1

MINOR KEY (negative emotions)

I sadness
Slow tempo

III anger
Fast tempo

II calmness

IV joy

MAJOR KEY (positive emotions)

In the course of the discussion, the teacher leads the pupils to the conclusion that using this matrix it is possible to establish feelings and moods conveyed by different pieces of music:

1. Slow tempo + minor key = pensive mood, sad, sorrowful, tragic feelings.
2. Slow tempo + major key = contemplative, calm, balanced character of a piece of music.
3. Fast tempo + minor key = highly dramatic, agitated, passionate, protesting, rebellious, determined character of a piece of music.
4. Fast tempo + major key = joyful, cheerful, life-asserting, uplifting, triumphant music.

This matrix grasps the essence of an emotion rendered by a piece of music fairly objectively. Moreover, the key (major, minor) and tempo help to distinguish musical emotions better than any other means of musical expression.

Further on the teacher suggests that the pupils should analyze the musical means used by the composer to convey two different states of the sea – calm and rough. He or she plays the major theme (a regular repetition of three sounds), after which the pupils answer the following questions:

1. What does this intonation remind you of? (The sound of the waves.)
2. Why does the composer repeat these three sounds all the time? (To show how steadily the waves are rolling.)
3. Why does the composer employ a clear measured rhythm? (To render the rigorous movement of the waves.)
4. In what tempo is this intonation performed? (The tempo is slow, the music is calm as the waves are rolling unhurriedly.)
5. What will change if this intonation is performed in a fast tempo? (The character of the music will become restive, agitated, violent etc.)
6. Which register did the composer choose for this intonation? Why? (The register is low as the music is to depict an enormous powerful sea, to show the heavy movement of the waves.)
7. What will change if this intonation sounds in the high register? (The character of the music will change. The image of the sea will become less impressive.)
8. Why does the composer use the full orchestra instead of just one instrument? (To show the grandeur and power of a rough sea.)
9. Which dynamics does the composer use in the piece? (In the beginning the music sounds soft, then it becomes louder, and fades away at the end of the piece.)
10. Does the image of the sea in the introduction change or remain the same? (The composer presents the sea as changeable. Sometimes it is calm, other times it is rough.)

Having analyzed the means of musical expression in the introduction to the opera “Sadko”, the teacher leads the pupils to the idea that its musical form consists of several melodic lines depicting different states of the sea and asks the pupils to listen to the given excerpt once again, this time thinking of movements that would correspond to it. Using the method of plastic intonation, the pupils transfer the musical image to a different artistic category and become aware of the change in the character of the music through their own emotional-motor reaction. They pay attention to the fact that the movements accompanying the piece were at one time smooth and slow, growing larger, more abrupt, and dynamic later on.

The next stage of grasping the essence of the aesthetic emotion of the sublime is connected with the method of color modeling. The teacher asks the schoolchildren to convey the image of the sea using color and line. Analyzing the results of their work, the pupils come to the conclusion that the calm state of the sea corresponds to smooth lines and lighter tones, whereas a rough sea corresponds to the prevalence of dark tones and distinctly curved lines.

Recapitulating on the process of modeling the aesthetic emotion of the sublime, the teacher leads students to the idea that this kind of emotion causes a person to have an object or phenomenon that has exceptional power and extraordinary might. The sublime is associated with the manifestation of delight, pleasure, and joy in a person. Such experiences can be provoked by natural elements to which refer the sea, fire etc. With the help of specific means of artistic expressiveness music is able to convey these objects and phenomena and cause in us the corresponding aesthetic experiences. The “picturesque” description of the ocean at the beginning of “Sadko” embodies the emotion of hymnic delight and at the same time the state of the epic tranquility of contemplating the water element, consonant with its greatness (Akishina, 2014). This is most clearly seen when children determine their own feelings, feelings inherent in music, its ideas, artistic image, the author’s position – all that actually makes up the content of music.

During another class pupils model the aesthetic emotion of the comic. The topic is “The comic in painting and music”.

The pupils are to consider two works of art: J.-S. Bach’s “Scherzo” and P. Bruegel the Elder’s “The Land of Cockaigne”.

The teacher asks the pupils to listen to J.-S. Bach’s “Scherzo” and answer the following questions:

- 1) What is the mood of the piece? (Playful)
- 2) What does “comic” mean? (Funny, humorous)
- 3) What can make us laugh? (Faces, animals, situations etc.)
- 4) What expressive means does the composer employ to render the playful character of the piece? (High register, the timbre of the flute, fast tempo, short note lengths etc.)
- 5) What do you feel while listening to this piece? (Cheerful, upbeat mood)
- 6) What event in the composer’s life might have caused him to create it? (Observing people’s or animal’s behavior, a funny situation)
- 7) Do you think J.-S. Bach had a sense of humor? (Yes)

- 8) What tones can convey the comic in painting? (The predominance of warm tones)
- 9) What colors are predominant in the painting? (Warm)
- 10) How would you entitle the painting? («Sleep», «Rest» etc.)

The teacher tells the schoolchildren the title of the painting and asks:

- 11) How does the artist treat his characters? (He laughs at them.)
- 12) What makes you think so? (He called them lazybones, and laziness is a bad characteristic.)

Next the teacher suggests that the pupils think of movements corresponding to this piece of music. While completing the task the teacher helps the pupils to come to the conclusion that fast and abrupt movements correspond to a cheerful mood.

Conclusions

Thus, the process of modeling aesthetic emotions helps a child understand the meaning of his activity, look into himself, see another person (an artist, a character of a work of art, etc.) from his own positions, convey his own experiences, both verbally and non-verbally. The method of modeling aesthetic emotions extends the method of problem-based learning, guiding pupils towards identifying the origins of the analyzed phenomenon. . Using this method, children expand their emotional-figurative vocabulary, learn to realize their own experiences and transfer them to a verbal level. Completing a series of tasks aimed at creating musical-plastic images, children are able to muscularly feel the image of movement embedded in the piece of music, which contributes to a more sensible and meaningful perception of music by junior pupils. In the course of completing the tasks, aesthetic emotions are differentiated as the children associate expressive movements with a certain complex of expressive musical means. The method of color modeling used in music class promotes children's awareness of color as the major expressive means that can convey a particular mood. Completing tasks on the basis of this method is aimed at developing synesthesia, the child's ability to find figurative similarities between works of various kinds of art, and to identify their emotional-figurative meaning.

It is the setting up of a problem whose solution requires one's mental experimentation with the material, an independent search for so far unknown relationships within phenomena, and delving into its nature that makes up the true essence of an educational or creative task.

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