

# EDUCATION OF STUDENTS' SPIRITUAL AND MORAL VALUES BY MEANS OF MUSICAL ART

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## Abstract

In this study, the pedagogical potential of musical art which contributes to the education of students' spiritual and moral values as well as students' inner world and provides the formation of students' active social position, was examined. The authors made an attempt to prove that the specificity of the perception of the world and the variability of activities, which the art academic subjects can offer, facilitate the education of students' tolerance, humanity, readiness for mutual cooperation and a sense of human dignity, that is, moral values of students that are considered to be the essential elements of whole-person education. The ultimate goal of musical art is to convey positive spiritual experiences of generations concentrated in musical works. Therefore, while contacting with the contents of music pieces in class, students, through activities, perceive and actualize moral principles, form concepts, and build a paradigm of spiritual and moral values. The Music teacher's mission is to guide classroom activities so that the spiritual and moral contents of musical works could reach the soul of students. In this paper, a copyright curriculum and teaching methods of musical education in modern school are presented. Music teachers' professional competency is determined. The principles of personal and activity approaches became the methodological basis of the research. The leading research methods implemented in this study were: psychological and pedagogical sources' analysis, data compilation, questionnaires, pedagogical experiment. The results, obtained during the experiment, were evaluated by M. Rokeach methodology aiming at the identification of a personality's moral culture. The test measuring the level of moral education was exploited to evaluate students' moral and aesthetic appreciation of music pieces. The authors' research, due to the theoretical and experimental studies, resulted in revealing the pedagogical potential and the effectiveness of means of musical art for educating students' spiritual and moral values.

Keywords: musical art potential, musical education, music teacher, paradigm of spiritual and moral values, personality's moral culture identification.

## 1. INTRODUCTION

Nowadays the question of spiritual and moral upbringing of schoolchildren is one of the key problems, which faces the school and the state on the whole. The relevance of this problem is related with the fact that the modern socio-cultural situation presents a contradictory picture, which is dominated by negative phenomena and processes. The general state of anomie, predominance of pseudo art and pseudo culture over the real culture, the shifting of students' interests from socially and morally important areas to the field of leisure and entertainment, the imposition of the cult of consumption and the penetration of product-market relations in all spheres of life form a generation without ideas about higher spiritual values. The deformation of such notions as "good", "beauty", "love", "truth", "justice" takes place today. All these facts demonstrate the need of strengthening the role of the education of students' spiritual and moral values.

Being the main principle of the state policy, the humanistic character of education in Russia stipulates the priority of the development and formation of a spiritually moral personality of a student. In this process, the major role can be played by music education since spirituality and personal values are formed through the absorption of the musical national and foreign heritage. In this regard, there is a need to improve and update the practice of spiritually moral education of students by searching for new approaches in the educational work of modern schools.

## 2. OBJECTIVE AND METODOLOGY

The objective of this research is to study the conditions of educating students' spiritual and moral values with the help of musical art.

The principles of personal, pragmatic and humanistic approaches constitute the methodological basis of the research.

## 3. MATERIALS AND METHODS

The main research methods used in this study are as follow: a theoretical analysis of psychological and pedagogical sources, a pedagogical experiment, a comparative analysis, a synthesis.

Spirituality is a multifaceted phenomenon. In a secular understanding, spirituality is characterized by the following concepts: conscientiousness, honesty, responsibility, compassion, respect, sympathy, intelligence. Being a fundamental property of the person, spirituality integrates needs and abilities of the person to self-realization in work, in the pursuit of goodness, freedom and justice. Scientists consider spirituality as the dominant of moral maturity [1]. The concept "morality" involves internal qualities, which guide a person, such as ethical norms and rules of conduct defined by these qualities [2]. By combining the two concepts "spirituality" and "morality" another one is formed - the concept of "moral qualities of a personality" which interrelates and reinforces the two former ones. Spiritually moral education is a purposeful process of the personality formation with the help of the pedagogical influence in accordance with certain social and educational ideals [3]. Spiritual education in the younger generation requires pedagogical stimulation and cultivation of the individual student's sense of justice, independence and inner freedom. Special psychological and pedagogical conditions should be created for spiritual and moral education to ensure its balanced development, creative reflection, systematic, technological support, and a focus on human values.

In the process of reorientation of the secondary school for the education of the humane personality of a student and his spiritual and moral values, it is necessary to shape experience and actions from childhood. In educational institutions the spiritual and moral education should permeate the whole educational process. By the definition of Bondarevskaya [4], moral education is a socially and educationally determined process of the development of the student as a subject of moral relations that can resolve the conflict between public morality and personal interests by a moral choice based on the understanding and voluntary acceptance of universal norms of morality. Moral education cannot be imposed from outside but must be developed by the person. Moral norms are dictated by the society, and the level of the development of the moral-and-spiritual sphere manifests itself in the existence of internal moral attitudes. These units are the core of the spiritual world. Therefore, we need to use spirit or the inner world of the student to disclose his moral capacity.

At present, there are some school subjects that develop morality concepts of students, and one of the most effective among them is musical art. Art is a living tool for introducing students to the universal spiritual values through their own inner experience, through personal sense-meaning "experience" while perceiving the content of the work, which express and shape the relationship of man to all the phenomena of life and himself [5].

Drawing on literature and personal teaching experience the authors claim that attempts of a direct educational influence on the personality, as a rule, provokes opposition, while art affects the consciousness of students indirectly. Moral concepts become the guide to actions only when they are not just memorized, but emotionally experienced, felt, deeply absorbed and, finally, transformed into moral beliefs. Arts, particularly music, first influence on the emotional sphere of a person, and only then his consciousness, in other words the content of a musical work is perceived by the person stage by stage, from experiencing to understanding. This indicates the necessity of using the educational potential of music for the development of the spiritually moral sphere of students. Music class in school is different from other classes: in Music class the educational process should be focused not so much on the study of the outside world but mostly on the knowledge of students' inner world and its enrichment at the expense of introducing students to the spiritual values of music. As noted by Medushevsky [5], the listener, recognizing emotions within the structure of the artistic content of music, at the same time imbues them, perceives them not just from the outside, but as his own experiences. When these trials are connected with the moral content of a musical work, the adoption of morally valuable ideas through communication with art takes place.

The development of the spiritual sphere of the personality includes cognitive, moral and aesthetic components. All three of these components should be present and coexist in equal proportions in Music class. It is necessary not only to develop cognitive abilities, give appropriate knowledge, develop the aesthetic taste and awaken the love to art, but also cause students' self-improvement and moral development through the deliberate communication with music.

The main goal of school music education is the education of musical culture (musical mannerliness) of a person. The authors of the program "Music" E. D. Kritskaya, G. P. Sergeeva, and T. S. Shmagina [6] noted that the formation of the musical culture as a part of spiritual culture of students as the purpose of mass musical education, most fully reflects the interests of the modern society in the development of the spiritual potential of the younger generation. Criteria and characteristics of music students' educatedness can be considered as: musicality, emotional responsiveness to music, participation in the field of artistic creativity, worldview, values and norms' system. Y. B. Aliyev [7] sees the highest goal of teaching music in transmitting spiritual experiences of generations, concentrated in the art of music as its most comprehensive form, and in developing, on this basis, positive features and properties of each child. According to N. A. Terentyeva [8], the most important task of the nurturing the spiritual culture of students is the development and the implementation of a creative system of musical-and-aesthetic education. The program "Musical Folklore for 1-4 Grades" created by L. L. Kupriyanova and L. V. Shamina [9] aimed at the spiritual development of the individual student through the ethnomusicology of the educational component. The authors of the program "Music" O. V. Usacheva, L. V. Shkolyar, V. A. Shkolyar [10] argue that the contents of the musical education of younger students should include captivating spiritual experience of humanity with aesthetic and moral positions that will contribute to the spiritual development of students. Thus, the authors of the existing concepts and programs set the main goal - the development of music education and spiritually moral culture of students. Culture is a transforming force that covers all the means and mechanisms of human activities and serves as a factor in the regulation and coordination of students' activities, knowledge, abilities and skills. Culture is the prerequisite and the result of the formation of man, and education is the process of transferring knowledge and cultural values accumulated by generations, which enables man to be fully included in social and cultural life of the society and to perform certain professional functions. However, education is necessary for man not only for fulfilling his practical life-sustaining functions. It is necessary for his spiritual life and self-actualization. Education is necessary for not having something, but for becoming a person, developing as a personality and living in dignity [4].

In order to involve students' moral sphere and to awaken their desire to self-actualization, the teacher must "create an event" which might cause various experiences in students [11]. Each Music class should be an event, where students meet with the personality of the teacher. In Music class the value of the "eventual meeting" is increased because it is a meeting not only with the personality of the teacher, but also with the personality of the composer, with the events associated with the process of creating a specific work of art, a meeting with the musical image of the masterpiece.

The most important role is that of the Music teacher, who not only helps students feel and understand the content of a musical work, but also gives the opportunity to reveal their spiritual potential through the piece of work. The Music teacher must be a guide transferring the moral content of the studied compositions into the soul of the student. The interactivity is based on joint discussion, activity and interest of all participants. When the content of the work resonates in the soul of the student, there take place the updating of his moral qualities and the formation of the system of his beliefs and values. In this process, the first thing that matters is not the consumption of art and/ or mere communion with it, but the desire and efforts of students to improve their personality and their own artistic creativity. Only in the process of their own active practice (singing, music-making, playing musical instruments, etc.) students can comprehend the true meaning of works of art. As a result, the teaching and learning process turns into a student-centered one when the student from the object of cultural processes turns into the subject. In his pedagogical activity the teacher of music performs the following functions:

- the informational function (transmission of musical information to students);
- the developing function (development of musical and creative abilities of students);
- the mobilizing function (formation of a stable system of values of a personality);
- the communicative function (education of ethical standards of behavior in society, development of friendly relations in the team).

The highest goal of art is to transmit positive spiritual experiences of generations accumulated in music. The diverse thematic content of Music classes creates favorable educational environments for the patriotic education of students, which is based on the formation of civic consciousness, love for Homeland, a sense of pride for the nation and its culture. K. D. Ushinsky [12] believed that a citizen is a patriot with a sense of national identity. The educator considered the spiritual development of the individual, which can be attained by relying on knowledge of cultural and historical traditions and specific features of the national character to be the goal of the national education. True patriotism has a humanistic orientation, and includes respect to other nations, to their national customs and traditions, their autonomy and independence. The use of multicultural music in Music class educates students in the spirit of peace, patriotism; promotes the formation of the humanistic outlook of students; gives the opportunity to further explore and understand the national musical art variety of other nations, and to see the diversity in shared values that are rooted in the traditions of people.

I. E. Yarmakeev, T. S. Pimenova, A. R. Abdrafikova and A. S. Syunina believe that it is not surprising that in ancient times educators gave priority to teaching students to sing, for songs, dedicated to the exploits of heroes, raise ethical qualities, develop rhythm and harmony, and instill orderliness in thoughts, emotions and activities [13].

One of the main components of the spiritual and moral education is the formation of tolerant culture of students. The aim of a Music teacher is to nurture love and respect both to their national culture and to other cultures. This is one of the steps in the development of tolerance and culture of the student [14]. Psychologist D. K. Kirnarskaya [15] notes that people who are involved in music live in rich and different worlds of sounds and can perceive the diversity as a norm; that is why the ratio of "friend-or-foe" for them is less dramatic and conflicting than for others. This is because a musician perceives "foe" not speculatively, but sensually, and sometimes he begins to believe it to be "friend" because "foe" convinces, captures and captivates. The path to understanding is not only through ideas but also through emotional and spiritual attitudes of the individual, through a desire to see the beauty in other nationalities.

Tolerance is a part of the human culture of the XXI century, the most important component of the teamwork and professionalism of a modern teacher. It is impossible to educate tolerance in students without this element of culture [16].

Thus, the educational potential of musical art contributes to the formation of spiritual and moral values of a student's personality as the basis of his inner world, preparing him for an active participation in the life of the country. Inherent in the art, the variability and diversity of worldview, various and diverse forms of activity fosters openness, tolerance, readiness to mutual cooperation and peaceful coexistence of social groups of different races, religions, ethnic groups as well as human dignity and high moral qualities.

## **4. RESULTS**

To confirm theoretical propositions, we conducted a pedagogical experiment, which was held in School № 2 named after Sh. Mardzhani in Kazan, Republic of Tatarstan. 24 students were involved into this experiment.

The aim of the study was to identify the conditions of educating spiritual and moral values of school students by means of musical art. The technique that was used in the experiment is "Value orientation" by Milton Rokeach [17]. It is a test that detects and captures value aspects.

Values are certain man's views on life and the world. They largely determine man as a person in society and set the direction for his activities in any sphere.

M. Rokeach [17] distinguishes two sets of values:

- 1) terminal - the conviction that the ultimate goal of the individual existence is worth to strive for it;
- 2) instrumental - the belief that some course of actions or a personality's trait is preferable in any situation.

This division corresponds to the traditional division between values-goals and values-means.

### **4.1 The ascertaining experiment**

#### *4.1.1 The experimental procedure*

Two lists of values (18 on each) are presented to respondents, either on sheets of paper, or on cards in the alphabetical order. Students assign each value a rank number, or lay out the cards in order of importance. First there is presented a set of terminal values, and then - a set of instrumental values. To overcome any social desirability and to deeper penetrate into the system of value orientations, it is possible to change the instructions, which give additional diagnostic information and allow us to make more valid conclusions. So, after completing the main stages of the experiment students can be asked to rank the cards by answering the following questions:

- "In what manner and to what extent (in percent) are these values implemented in your life?"
- "How would you arrange these values, if you became the one that you wanted?"
- How, in your opinion, would it make an ideal man?

It is better to do a research individually, but it is possible to do group testing.

#### *4.1.2 Instructions*

"Now you will be presented with a set of 18 cards with the designation of values. Your task is to arrange them in order of importance for you as the principles that guide you in life. Each value is written on a separate card. Study the cards carefully and select the one that is the most important for you and place it first. Then select the second important value and put it after the first. Then do the same with all the remaining cards. The least important, will be the last and will take the 18-th place. Work thoughtfully. If in the process you change your mind, you can correct your answers by rearranging the cards. The final result should reflect your true position."

#### *4.1.3 The stimulus material for the method "Value orientations"*

List A - Terminal values: active life (completeness and emotional richness of life); life wisdom (maturity of judgment and common sense achieved in life experience); health (physical and mental); interesting work; the beauty of nature and art (experiences on the beauty of nature and art); love; materially provided life (lack of financial difficulties); good and true friends; public recognition (respect of others, community, fellow students); cognition (possibility to expand education, outlook and general culture, intellectual development); development (work, permanent physical and spiritual perfection); freedom (independence, independence in judgments); happy family life; self-confidence (internal harmony, freedom from internal inconsistencies and doubts).

List B - Instrumental values: neatness (cleanliness), ability to keep things in order; politeness (good manners); high demands (high requirements to life and high claims); cheerfulness (sense of humor); diligence (discipline); independence (ability to act independently, strongly); intransigence of disadvantages in yourself and others; education (breadth of knowledge, high general culture); responsibility (sense of duty, ability to keep his word); rationalism (ability to sensibly and logically think, make sound and rational decisions); self-control (restraint, self-discipline); courage in defending views; strong will (ability to insist on, not to retreat before difficulties); tolerance (views and opinions of others, ability to forgive others' mistakes and errors); mindedness (ability to understand someone else's point of view, respect other tastes, customs and habits); honesty (truthfulness, sincerity); sensitivity (caring) [17].

#### *4.1.4 The interpretation of the methodology by Gordon Allport's questionnaire "A Study of Values" [18]*

It is necessary to separately take 5 dominant and 5 last values from the list of terminal and instrumental values and then to determine which systems of values can be attributed to them. Gordon Allport [18] defines them as social, theoretical, economic, aesthetic, political and religious.

Theoretical. A person, giving special importance to this value, is primarily interested in discovering the truth. Such kind of person is characterized by rational, critical and empirical approaches to life. A theoretical type, highly intellectual, and often chooses the activity in the sphere of fundamental sciences or philosophy.

Economic. An economic man values above all what is useful or profitable. He is extremely practical and firmly adheres to the stereotype of the successful American businessman. The representatives of this type are keenly interested in making money; they consider knowledge which is not finding a particular application useless. Many brilliant achievements in the field of engineering and technology were a result of the implementation of the scientific needs of people of the economic warehouse.

Aesthetic. Such kind of man mostly values form and harmony conceiving any life event from the point of view of its attractiveness, symmetry or appropriateness. This type of people interprets life as the course of events in which every single individual enjoys a life for himself. The aesthetic person does not necessarily become a creator or an artist, but his inclinations can manifest in the increased and active interest in the aesthetic side of life.

Social. The highest value for the social type is love of people. It is likely that such a person will consider the theoretical, economic and aesthetic approaches to life as cold and inhuman regarding love as the only acceptable form of human relationships. His pure social setting is altruistic and is closely connected with religious values.

Political. The dominant interest of the political class is the power. Professional activities of people of this type are not necessarily limited to the sphere of politics, since leaders in any field are usually higher any power and influence. Thus, the political personalities have clear individual differences in the value of power. At the same time possessing not a veiled expression of the motive of the political class and rejecting all the others in the lust for personal power, influence, fame and glory.

Based on this description, we can divide these values into 2 categories: spiritual and material. Political and economic values can be attributed to material values. Social and aesthetic - to the spiritual. The theoretical values are put in the middle, as they include attributes, both spiritual and material.

Theoretical. List A. (terminal values): rationalism (ability to sensibly and logically think, make contemplating and rational decisions); tolerance (views and opinions of others, ability to forgive others for their mistakes and errors); self-confidence (internal harmony, freedom from internal inconsistencies and doubt); List B. (instrumental values): discipline; intransigence of disadvantages in yourself and others; education (breadth of knowledge, high general culture); responsibility (sense of duty, ability to keep his word).

Economic. List A. (terminal values): cheerfulness (sense of humor); materially provided life (lack of financial difficulties); productive life (maximum use of one's capabilities, powers and abilities). List B. (instrumental values): accuracy (cleanliness); ability to keep things in order; high demands (high requirements to life and high claims); independence (ability to act independently, strongly); rationalism (ability to sensibly and logically think, make sound and rational decisions); efficiency in business (diligence, productivity in work).

Aesthetic. List A. (terminal values): active life (completeness and emotional richness of life); the beauty of nature and art (experiences on the beauty of nature and art); entertainment (pleasant and easy pastime, no responsibilities); creativity (ability of creative activity). List B. (instrumental values): cheerfulness (sense of humor).

Social. List A. (terminal values): life wisdom (maturity of judgment and common sense achieved in life experience); health (physical and mental); love; availability of good and true friends; public recognition (respect of others, community, fellow students); development (work, permanent physical and spiritual perfection); happy family life; happiness of others (welfare, development and improvement of other people, all people, humanity in general). List B. (instrumental values): good manners; tolerance (views and opinions of others, ability to forgive others' mistakes and errors); mindedness (ability to understand someone else's point of view, respect other tastes, customs and habits); honesty (truthfulness, sincerity); sensitivity (concern).

Political. List B. (instrumental values): self control (restraint, self-discipline); courage in defending views; strong will (ability to insist on something, not to give up because of difficulties).

On the basis of the experiment it was revealed that the economic value (40%) became the most important for students. The second place was shared between theoretical and aesthetic values, each group had 20%. The third place was shared by social values and political - 10%.

Here is a chart of the final results (Fig. 1). The results of the experiment show that the majority of students at this stage are ruled by material values.

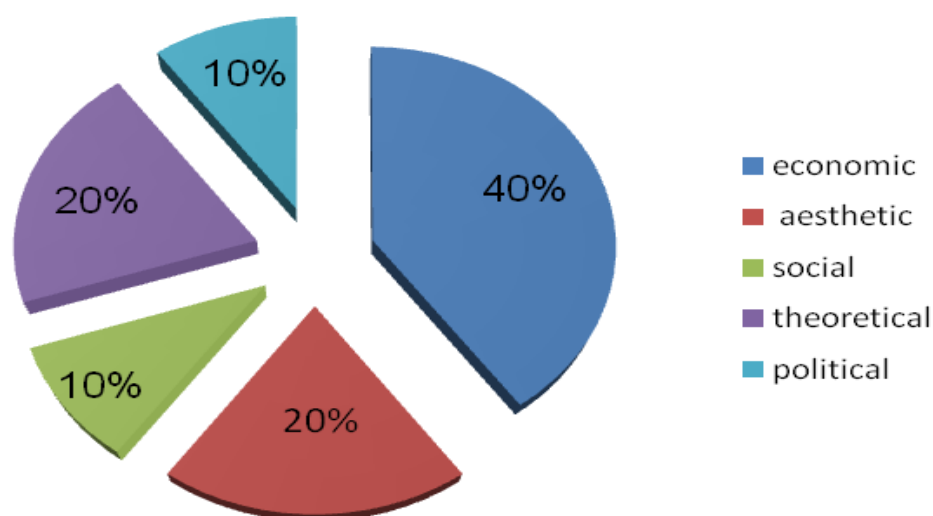


Fig. 1 Results of the ascertaining experiment

#### 4.2 The organization and the course of the formative experiment. The influence of musical art on spiritual and moral qualities of students

After completing the ascertaining experiment we proceeded directly to the choice of the repertoire for the school choir. Works were chosen from contemporary sacred music. Here is a sample list:

1. Robert Prizeman "Agnus Dei";
2. Hearty Hamilton "Ave Maria";
3. John Levitt "Kyrie Eleison";
4. John Rutter "For the Beauty of the Earth".

Before coming down to the point of learning works of this genre by heart, students listened to the video material of the works of Robert Prizeman "Agnus Dei" sung by the choir of boys "Libera" from the Anglican parish in South London (Church of St. Philip). The choirmaster of the singing group is Robert Prizeman. "Libera"'s performances have their own distinctive feature – transparent, beautiful and clear sounds of children's voices. The choir often combines elements of Gregorian chant, classical composers such as Debussy, Beethoven and Pachelbel, and contemporary music of the new century.

The lyrics of Robert Prizeman's work of "Agnus Dei" includes a fragment of the Catholic mass: Agnus Dei (Lamb of God), Dona Nobis Pacem (Give us Peace), Dona eis Requiem (Give them Rest), In Pacem, Aeterna Pacem (In the World, in the Eternal World). The musical material of the works is filled with calm and peaceful character. The accompaniment is light, transparent and harmonically supports the melody of the chorus. It does not have any expressed development and goes approximately in the same dynamic hue to submerge listeners into a state of peace and serenity. The text is with great philosophical depth. The voices of the boys are easy and sublime, that thoughtfully take us from reality to the beautiful world of music, inspiring positive emotions and good mood. All these features help to create the spiritual development of the modern student.

After listening there was a discussion on the topic "Contemporary spiritual music". Students talked about their impressions of the music.

Sample questions:

- What do you think: what is this music about?
- What is the nature of this work?
- What feelings of yours are aroused by this music?

- What moments of life does this music suit?

A number of answers:

- "This music is about a person's sad state of mind";
- "Man is thinking about something and is in a lyrical mood";
- "Calm, sad, brooding character of the music";
- "A sense of calmness, sadness, the desire to do only good";
- "This music is good to listen to in the morning and before going to bed";
- "This music is suitable for those moments when we want to think about something".

At the next stage Hearty Hamilton's work "Ave Maria" is learned. It is a prayer in the Latin language, which glorifies The Virgin Mary. Thanks to her son Jesus, mankind was saved. The Music teacher should draw students' attention to the following issues: this music must be performed in slight clear sounds; the sound shape is legato; a soft attack of the sound is used; good dynamics, flexible phrasing and a smooth approach to the climax of the chorus should be followed.

In learning John Levitt's "KyrieEleison," the following tasks are fulfilled: sounding is light, bright and clear; the sound shape is legato and cantabile; a soft attack of the sound, flexible phrasing and chain breathing are used. It is a prayer in the Latin language, which contains the request to the Lord for mercy.

The work of John Rutter "For the Beauty of the Earth" is a philosophical reflection. In contrast to the previous two choral works, "For the Beauty of the Earth" is written for solo and chorus. It is a non-canonical text in the English language. Students should fulfill tasks: to correctly pronounce the English text; to work on the ensemble of the soloist, the choir and the accompaniment; to follow the legato sound shape, and to use a theatrical component. In this song the children ask the Lord to hear their prayers. They also ask for peace in the world and joy for everyone.

During the experiment the increase of the emotional involvement of students was observed. At the beginning of the experiment, the majority of children reacted indifferently to this musical genre – the spiritual song. By the end of the experiment, it enchanted them with its beautiful music and lyrics. They eagerly began to listen and to sing spiritual music.

At the end of the formative experiment the results were re-tested by the method of M. Rokeach "Value orientation" [17]. At this stage the results changed for the better. Economic and aesthetic values were compared, each had 30%. Social values rose to 20%. The theoretical values decreased by 10%. Political values remained the same – 10%.

Here is a diagram of the forming results (Fig. 2).

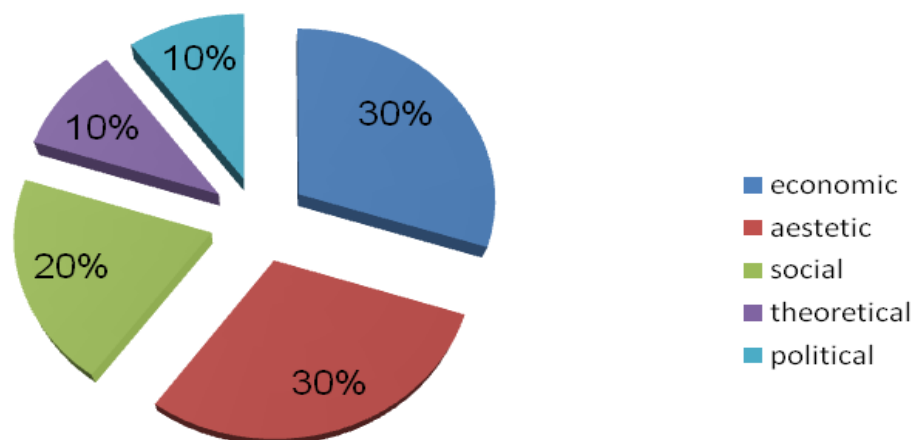


Fig. 2 The experiment results of the influence of musical art on spiritual and moral qualities of students



On the basis of the experimental results it is possible to state a significant increase in the spiritual development of students. Spiritual values began to dominate with a larger number of students. The percentage of material values declined, and aesthetic values rose by 10%.

## CONCLUSIONS

Thus, the theoretical study and the results of the experimental work on the problem carried out by the authors allow asserting that the art of music can be an effective means of educating spiritual and moral values of students if the following pedagogical conditions are observed:

- 1) high professionalism of the music teacher; awareness of the strategic objectives of his activities; his ability to see the ultimate and intermediate educational outcomes of students, and to summarize their position on philosophical and methodological levels;
- 2) tasks in Music class should a) productively develop students' ability to aesthetically empathize with reality, b) teach them to perceive art as a means to be engaged in a particular form of the spiritual communication with the aesthetically and ethically transformed world of human feelings and emotions, and c) educate the ability to holistically and harmoniously perceive moral and spiritual values by strengthening the emotional-and-sensual sphere;
- 3) promotion of necessary conditions for the spiritual and moral development of the student's personality through the participation in various forms of musical activities designed to achieve the high level of knowledge and ways of evaluation of music;
- 4) observance of principles of music pedagogy: relation of music to life, unity of emotional and conscious constitutes, unity of interests and passions, study of music as a living art, and others;
- 5) the choice of musical material according to the following criteria: artistry, educational effectiveness, availability in accordance to the age and psychological characteristics of students, educational values for the formation of spiritually moral ideals and aesthetic tastes of students.

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