

11. THE PREMISES OF EXTRACURRICULAR MUSICAL ENVIRONMENT DEVELOPMENT AS A FORM OF PUPILS' MUSICAL CULTURE

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Abstract: *The content of education in the postmodern society is a strategic resource for sustainable human development in space and time determined from/by historical, cultural and socio-economic point of view, etc. The educational reform, based on curricular approach, involves radical changes including arts education field, constituting/ representing "an essential precondition for/of the cult personality formation with high moral and spiritual aspirations" [Music Education Concept]. The conceptual valorisation of the extracurricular musical environment will favour the concern of musical education field, when the last will ensure a productive continuity by pursuing the development and succession from the teleological independent perspective of the affirmation process in its own correlation with the musical environment, available everywhere.*

Key words: *continuous musical education, extracurricular musical environment, musical context, independent musical knowledge*

The educational reforms from many countries are focused on creating conditions for education continuity in time and space, especially on transforming the aims of education in opening conditions to lifelong learning and self-education. In pedagogy, this configuration of the present factors in the deployment of an educational act is the educational environment (Educational, Teaching). This concept was defined by the Romanian researcher D. Todoran as a "structural and functional complex of forces ("subjective" and "objective" ones) that determines the growing and the spiritual development of the man" [8, p.112]. Curricular and extracurricular components of lifelong education are closely linked, enabling the pupils' development and adaptation to new conditions and the effective use of free time which is one of the basic conditions of the creative personality formation. Schooling is aimed at teaching pupils how to learn and to integrate themselves in social and cultural way. The emphasis is on the implementation of active and participatory methods during the educational process, on efficient learning techniques and self-evaluation capacity development.

School enhances and develops pupils' capacity of adaptability and understanding in terms of knowledge and culture. The goal decoded by C. Cucuș is the following – *To know how to use what you know in order to behave intelligently and give to existence an orientation that will never be regretted.* The conditions of modern life are those that each human being learns and need to learn every day; school is the place where learning starts, but the skills the child receives here must give him what is necessary to make him able in the future to work alone to improve himself: education and teaching are an

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introduction, an opening" [1, p 175]. Education is always a relationship between two poles: the agent is aimed to initiate and trigger the action, and the receiver, through whose subjectivity filter passes all performed messages. If two agents with distinct attributions appear in education, within the self-education, their attributions are taken over by the same person. Education is done through *others*, while self-education through *himself*

(Figure 1):

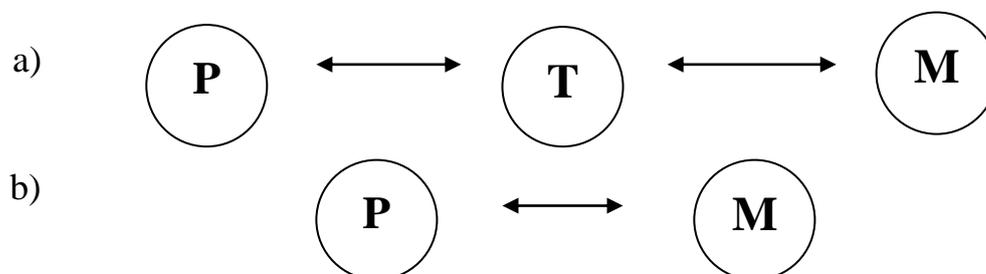


Fig. 1 Pupil relationship in the context of education and self-education

In the context of musical education, the route established between M (music) and P (pupil) is intersected by the intermediate figure - T (teacher), which aims to organize and conduct the pupil's meeting with the musical phenomenon (variant a). In the case of self-education (variant b), P (pupil) involved in one or more musical activities (M) aims certain goals, organizes and evaluates their achievement by himself, self-regulates the manifestation of certain attitudes/musical passions.

Self-education becomes possible through education, when the pupil reflects on what he studied and has individual skills of musical and cultural values appreciation, internalizes them, participating, thus, in its own formation/development. However, self-education fosters the receptivity to influences of musical education, but it also integrates the educated person into the permanent musical education. Therefore, the school should transmit to the pupils the bases and the methods of musical self-formation (through music), preparing them for the permanent musical education.

The achievement of musical self-education (through music) is influenced by a group of internal and external *factors*.

a) *Internal factors* are represented by abilities, character features, general and special musical behaviours and skills (talent), as:

- self-cognition, due to which the pupil becomes aware of his own knowledge/capacities/ musical attitudes;
- the ability to achieve self-critical reflection, observing also the failures in the musical culture field;
- aspiration to a high musical culture;
- responsibility towards the formation-development of a high aesthetic taste;
- its own way of appreciating moral, religious, cultural and artistic values
- desire for continuous self- improvement through music.

b) *External factors* are:

- general and musical values of culture;
- family, school, society.

Permanent musical activity (in the context of musical education), representing a mean of formation of self-education, forms to the pupil the ability of permanent spontaneous self-trigger of musical communication. Between musical education as a subsystem of general education and self-education through music there is a complementary relation. Both perform, in the spiritual plan, transformations of human personality: musical education - by external factors, self-education - by achieving similar objectives as a response to the requests of the intimate universe. Thus, musical education features are formed and developed of musical and artistic pursuits with self-education character, which are become favourable and stimulating internal conditions for the efficient permanent musical education.

According to the disciplinary curriculum, artistic musical education is a continuous individual process of spiritual self-realization of pupil's personality through various forms of contraction with arts – ways of the universe reflection in which the human being finds himself as a component [7, p.5].

No matter how important the musical education would be in school context, it does not permit the exhaustion of extracurricular influences sphere on musical self-education of the child. A person's musical education occurs regardless the age and circumstances. It is known that the lesson constitutes a fundamental form of activity in school. But at the same time a thorough assimilation of the musical elements can take place only following a personal approach of educational goals by each pupil.

D. Kabalevski consigns: "... the more numerous music links to life will be, which we discover during the lesson, the deeper music will permeate into the pupils' consciousness as an integral part of life, as life itself ..." [8, p. 20]. M. Stephen asserts that the integration refers particularly to that musical progress through which the musical extracurricular activity, as a mean, becomes subsequently finality: "The finality of education lies to expectations, the goals or claims of person on its future performance in a given task ..." [5, p. 202]. The musical education reference to the environment where it takes place constitutes its basic condition. The musical education limitation at activities achieved only *classroom* generates the real musical ignorance of context. Therefore the musical education goal provides a musical *training of the moment* and *of future subjects*. When integrating actively into the musical complex environment under different aspects, the pupil brings his activity in school, conceiving and realizing the musical culture as part of spiritual culture.

The musical activity and musical context are two essential sides. The environment/musical context facilitates the formation/development of musical culture, and vice versa, the musical culture, as part of spiritual culture, would exceed the school limits, confirming the need/necessity of grounding of musical and cultural situation.

Thus, the **extracurricular musical context** highlights three dimensions of musical independent activities of pupils:

- decontextualization and adaptation of musical experience to the extracurricular conditions;
- complexity improvement of independent musical activities in order to apply variously the musical skills;
- assessment of one's own streams and / or difficulties in independent musical knowing.

The overall and musical aesthetics assert that any contact with music is a creative one, for the creative factor is always present in compositions, performances, auditions. It is an obligatory condition in order to know the music in any form. The creative activity is closely related to *the individual experience of each pupil apart*.

The amplification of pupil's autonomy in the sonorous environment outside lesson is expressed by its independence assessment when perceiving the music. To teach pupils to decode the sonorous message of the universe means, therefore, to build knowledge, abilities, skills and techniques of musical perception and creativity (= capacities) associated with intrinsic necessary reasons and existence through music. In this context, we highlight the idea that the most important thing is that when moral values are internalized, they obtain the character of certain inner necessities. In the life variety surroundings, which are manifested in the educational field, they represent an authoritarian call of our consciousness, becoming stable reasons of behaviour.

On this line, F. Turcu mentions that "the needs cause various human emotional states and only as a result of those activities (as the educational process) they can be perceived as necessities" [9, p 126] and V. S. Merlin notes that "the need gets a motivational character only if it is conceived as a provoker to action" [6, p 82]. E. Stan reflects personal subjective perception of objective reality surrounding generating a sense of personal image. It follows that "meaning, attitude, position arise not from direct content/appearance, but the relationship between motivation and action direct result of them ... The aim motivations, needs, awareness, specific qualities of mankind are formed throughout life" says author [9, p 35].

Pupil's musical extracurricular activity is one of the assimilation of musical and cultural values which the school considers effective in human formation with a high aesthetic culture. The aim of these efforts is related to the functional balance insurance of these two periods. Pupil's musical experience, making motivational structures as units of personality, subordinates the selection and integration of musical values process. Pupil's balancing and adaptation process to external cultural and musical influences will gradually become a function/a necessity of these motivational states.

The musical education consists in focusing it on pupils' creative personality development. From the pedagogical point of view, it does not mean to force the child to become a "little genius", but it means to form the creative personality in the context of his integration in social life. The musical activities

accomplished independently should focus on the principles of art, being in direct accordance with the envisaged theme by the curriculum for the lesson in question. Thus, the themes' content will expand gradually, depending on pupils' musical development and on the material taught in the classroom, contributing to pupils' "immunity" against non-musical values. The general musical culture's building of each pupil supposes first of all, the personality full self-realization in a personal and individual way.

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