PSYCHOLOGICAL PREREQUISITES FOR DEVELOPMENT OF SCHOOL STUDENTS’ VALUE-BASED ATTITUDES THROUGH INTEGRATION OF POPULAR MUSIC

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Abstract
The article discusses psychological prerequisites for development of value-based attitudes of junior school students striving for development of music and value-based education through integration of popular music into this process: topicality in the context of several theories of psychological development is substantiated, on the basis of the results of the educational project, the links between formation of musical activities and value-based attitudes as well as possibilities for improvement of this process are discussed.
KEYWORDS: value-based education, value-based attitudes, popular music.

Introduction

Importance of values in the process of education is obvious to strategists of education policy and practitioners. Value-based attitudes are referred to as priority objectives in strategic documents and address new challenges to education—fast change in social and economic life of the country and expanding possibilities for implementation of education innovations. Therefore, establishing goals of education, it is important to consider all the factors that may have influence on their implementation, simultaneously maintaining the relation of a school student with the familiar reality. In such context, primary music education by employing attractive activity forms, such as integration of popular music, may contribute to nurturance of development of value-based attitudes, abilities, knowledge and understanding in the integral process of education (Bendrosios programos, 2009).

It is widely accepted that individual’s self-dependence, his or her moral maturity and versatile contemporary competences play a particular role in the context of constantly changing post-modern world. Specific personal and professional qualities are characteristic of teachers of music and the majority of them are formed as early as school. Pedagogical activities of a teacher of music acquire specific features both due to peculiarities of music activities and their links with educational activities. Differently from the majority of other spheres, where information-technical personal abilities are of stronger topicality, an emotional-sensitive component emerges in music education. Therefore, music education possesses specific methods for cognition of artistic music world (from esthetical-spiritual perspective) and their implementation in the pedagogical process (Rinkevičius, 2006). Therefore, the topicality of the selected problem is predetermined by interest of junior school students in popular music and its effect, which receives controversial evaluation. The problems of influence of this music have been under-researched in Lithuania. More educational aspects are revealed by foreign researchers (Boal-Palheiros, Hargreaves, 2001; Green, 2006; Vakeva, 2006; Davis, Blair, 2011; Swanwick, 2012; Mantie, 2013; and others). A considerable attention in Lithuania has been allotted to development of general value-based attitudes (Bitinas, 2004; Barkauskaitė, 2006; Aramavičiūtė, Martišauskienė, 2009; etc.), the construct of value-based attitudes of pre-school and primary students have been designed (Bakutytė, 2001; Jonilienė, 2008 and others), research conducted by researchers in music education has reflected spacious situation of music education (Velička, 1995; Piličiauskas, 1998; Balėtis, 2012; Girdzijauskas, 2012; Sakadolskienė, 2012; Vitkauskas, Abramauskienė, Barisas, Kirliauskienė, Palubinskienė, 2012; and others). Reviewing the current personal and professional objectives and perceiving attractiveness of values of popular music, which satisfies school students’ needs, one of the most topical problems in contemporary music pedagogy is highlighted: development of value-based attitudes of junior school students through integration of popular music and, thus, improvement of music and value-based education.

The object of the research – music education of junior school students through integration of popular music.

The goal of the research – to reveal psychological prerequisites for music and value-based education of junior school students integrating popular music into this process.
The objectives of the research: 1) on the basis of scientific literature, to reveal aspects of psychological prerequisites for value-based education of junior school students through integration of popular music in the context of several theories of psychological development; 2) to present pedagogical prerequisites for value-based attitudes of junior school students employing popular music.

The method of the research: analysis of scientific literature and documents, project of teaching/learning.

Organisation and methodology of research. The project of teaching/learning was conducted in the 2nd-4th forms of primary school. While organising the project of education, the idea of personal meaning suggested by A. Piličiauskas (1998) was considered the most important and the principle that emotional experience (emotional sense) is an important element of music learning was observed. During the educational project an attempt was made to ensure that music experiences acquired through popular music encourage admiration for humanistic values; in other words, communication with music should create a dialogue between feelings and mind to enable a student to consciously define own ideals, to remember them as frequently as possible and to think about them. During lessons the themes that meet topical issues of school students were naturally analysed applying criteria of the good, the beautiful and the true, i.e., a child as if entered a musical picture, acted in the imaginary situation, experienced own feelings through content of music, striving for identification of the meanings encoded in the piece of music and their development. Moreover, school students accumulate certain musical intonations previously, therefore, the participants in the project were encouraged to share the possessed knowledge of music experience (favourite, performers, music genres and others), to discuss, systemise and supplement it. Taking into account students’ musical interests, characteristic works of music were selected in order to strengthen suggestibility of experiences by the mood of favourable works of music. Establishing specific goals of education, an attempt was made to link knowledge with students’ practical activities as if it is naturally ‘discovered’ and realised. Ability to approach music of different kind as to different people or phenomena, from various positions, in a tolerant and unbiased way was also developed. The principle that verbalisation or identification of experiences is an important pedagogical means of establishing effect of music was employed. It shows ability of students to react to intonation of music, makes the process of perception itself controllable and its content - material (Piličiauskas, 1998).

Prerequisites for value-based education. According to B. Bitinas (2000), the common reason for choosing the value system is the emotional significance of the value to an individual, i.e., a role is ascribed to emotions in the process of value internalisation, which in analogous with the role of thinking in the process of learning. On the other hand, motivation is an internal driving power of behaviour, i.e. an aggregate of individual’s attitudes, beliefs, needs, which define the psychological structure of personality’s position. The pedagogical idea of personal meaning was considered as the most essential one, which is revealed through giving sense to it in various contexts of theories of psychological development.

According to Z. Freud, a pioneer of psychoanalytical theory, self-development of a child is determined by identification with other individuals, whose qualities and behaviour are assumed to a certain extent (Bitinas, 2004). Education, especially in the latent period, may be used for stimulation of a positive expression of inborn powers, for pursuance of integration of positive needs into the sphere of student’s intellect and emotions. From this point of view, the personality of a teacher becomes an important factor, which predetermines success of effect, whereas established goals of upbringing, i.e., value-based attitudes, turn into an important guideline while organising the process of teaching. Adopting teacher’s features as factors of external environment, a student forms criteria of expression of internal powers that comply with motives of his/her behaviour. On the other hand, the personality is formed in the context of social ties, i.e. social factors have influence on expression of internal powers. Therefore, E. Erikson (E. Erikson, 2000) emphasises the biosocial nature of the personality, an inborn ability to adapt to changing conditions. He states that growth of child’s personality is conditioned by his/her ability to solve conflict situations, cognition of the “the self”, communication with others in various situations.

In the context of teaching/learning project, school students, willing to understand spiritual life of individuals expressed by measures of popular music, became very special participants in music activities: emotionally and intellectually active as well as understanding that music as if speaks about internal human life and life experience whereof participants they are. Music activity was intensified by a set of informative and laconic questions, which embraced all the spheres of students’ life as well as problems topical to them. Verbalizing the experienced musical impressions, students ascribed meanings of associations to them, which were topical, relevant or desirable, reflected their emotional status, life
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assumed that a learner chooses the environment, which is acceptable to him/her and changes it by his/her
behaviour. The following stages in internalisation of values are distinguished: learning through
observation and learning to regulate own behaviour. Reinforcement is of utmost importance for such
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teacher may help a child to create foundations of worldview, i.e. to acquire understanding of human life
at present and in the past. Therefore, including popular music into the holistic process of education, it is
purposeful to take into consideration the improvement of structure of music curriculum. Students' interest
penetrate into the intonation pattern of the work of music; 2) a student faces the situations, where s/he
makes every attempt to autonomously identify and solve them in a constructive way – the process of
perception of music is based on principles of music activities; 3) the obtained musical experiences are
discussed during conversation-discussion, virtual situations are modelled, primary accents are pointed
out, which help learners to link new material with the possessed information and to devise a new model
of relations. The interaction of these activities was very important for the research in the chosen problem.

The theory of behaviourism emphasises that learning is the key factor in attitude formation. It is
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is not only a condition for retaining attention but also a measure, which facilitates attainment of the
intended learning outcomes. The results of the education project revealed that use of popular music in a
lesson evokes school students’ interest in the process of teaching/learning of music.

Approaches of humanistic education, which analyse a personality as a holistic phenomenon in the
process of self-development, have been topical at all times. According to A. Maslow (A. Maslow, 1997)
and C. Rogers (C. Rogers, 1969), the most important feature of a personality is his/her zeal for future,
striving for free implementation of own powers. Applying education based on this idea, an attempt is
made to facilitate students’ understanding of own needs, interests and, thus, to promote the becoming and
spread of his/her personality. Partnership, democratic style and norms of human relations make up the
main peculiarities of pedagogical activities. C. Rogers states that a successful growth of child’s
personality and pursuit of self-expression are encouraged by a positive emotional background – a
principle of respect. Therefore, according to the aforesaid conception, the following elements should
prevail in the lesson of music: 1) sincerity – to be yourself; 2) unquestioned tolerance – benevolence of a
teacher considering students’ needs, their chosen values, ability to evaluate and accept an individual just as s/he is; 3) empathy – capacity, attempts to recognize subjective reality of another individual forming a prior opinion about adequacy of his/her experience – on the basis of empathy, safe atmosphere is created during a lesson revealing own and accepting those of others; 4) verbalisation of musical emotional experiences building up understanding of general human values. These features, based on relations between a teacher and students, were relevant to research on the chosen problem. Moreover, emphasising the importance of emotional background and (self-)development of value-based attitudes, it is important to ensure integration of content of teaching and its orientation towards the process, which facilitates learning, rather than to learning outcomes. It is recommended to create such environment, where there is no fear of asking, where a teacher acts as a supporter and a helper, who is sensitive to child’s interests.

On the basis of principles of meaningful learning, music education should aim at the following: 1) a human being has natural capacities to learn, whereas appropriate conditions support the inborn quest for discovering and learning. This shows that a child is curious and interested in the surrounding world. After satisfaction of his/her physiological and spiritual needs, there emerges a need for self-expression – a child seeks to show what s/he feels, is able to do or knows how to do. Integration of popular music into the process of education may contribute to satisfaction of needs of students’ self-expression and self-development. However, it is important to teach students to differentiate between real needs and spontaneous desires; 2) a student adopts learning material, when s/he perceives that it is related to his/her personal goals. In turn, popular music may serve as a means for attainment of higher goals, i.e., to concretise general values taking into account personal aims; 3) real activities result in the biggest volume of meaningful learning. Being able to act independently, to search for information and to complete assignments, a student feels a personal benefit. Knowledge of popular music accumulated in the aforesaid way, would enable a student to perceive oneself, others and the surrounding environment. All this is linked with the statement of C. Rogers that learning of a student, who directly encounters practical, social and ethic problems, becomes particularly faster; 4) a learner assimilates the knowledge that s/he targets at himself/herself best as well as that, which has influence not only on the intelligence of a learner but also involves his/her whole personality. Such knowledge is integrated and related to the possessed information as well as to student’s needs, interests and values. The process of music education, which is organised employing various methods, directly conditions accumulation of students’ music experience and formation of his/her need of music.

K. Izard emphasises the importance of emotional experiences to value-based relation with environment (K. Izard, 1999). According to the Differential Emotions Theory, each emotion is a self-dependently experienced and motivated process, which stimulates human cognitive sphere and motives of behaviour and possesses motivational content and adaptive function. Moreover, daily experience is not enough and it is necessary to evaluate the purport of life and spiritual values, to perceive implementation of the meaning of self-actualisation (Франкл, 1990). В. Додонов (Б. И. Додонов, 1978, p. 104–126) presents an original classification of emotions emphasising altruistic, esthetical and communicative emotions, which form the core of moral experiences. It is necessary to focus on learning which is close and accessible to a child, to find appropriate methods for development of structure of cognition.

The interest in listening to certain music depends on school students’ desired experiences that provide satisfaction to them, whereas attraction to favourite emotions, as demand for specific emotional experiences, stimulates learners’ activities as well as determines the choice of music (including popular music in this context) or performing of it. Thus, music has effect on upbringing through basic emotions that are relevant to this process (e.g., pleasure, fear, aggression) (Bitinas, 2004). According to B. Teplov (Б. М. Теплов, 1961, p. 231), the main feature of musicality is emotional experience of the content of the work of music, i.e., ability to emotionally react to music. He distinguished a set of main components of musicality development: abilities (sense of harmony, musical images, sense of rhythm), whereof development embraces the whole psyche (mental activities, emotions, imagination, etc.) and which make up and influence the quality of life. Л. Вygotsky (Л. С. Выготский, 2001) emphasised that music has a specific effect on child’s psyche, whereas every fantasy or image is ‘as if an unreachable or implementable dream of reality’ which may be corrected by a teacher or a student may be assisted by him or her in its understanding. Moreover, development of musicality is influenced not only by teachers or parents but also by other social factors (Davidson, Scripp, 2000).

Striving for improvement of curriculum and perception of the specifics of popular music, the value and attraction of it as a cultural value (cultural product) as well as its importance to people may be evaluated according to the indicators suggested by D. Throsby (Pruskus, 2005):
• susceptibility of visualisation: how a piece of music is linked with social, physical and geographic context;
• cultural adaptivity: to what extent a piece of music may be inserted understandably into the currently existing system of culture and, thus, may become recognisable among society members. Namely this predetermines the relation between individuals and a piece of music;
• positive recognisability: to what degree the piece of music is important and relevant to separate social groups and the society from social and spiritual perspective.

Identification of value is rather a problematic issue because it is most frequently evaluated on the basis of theories of beauty and harmony or on the conceptions of sublimity or chaotic state. Moreover, popular music gets into the market as a product of culture and services offered by it. That is why, consumability becomes its characteristic feature. The indicators enlisted above are not the only and absolute ones but they facilitate understanding of logic of indentifying multisided value of a piece of music. However, in all the cases, the author remains responsible for the esthetical impact of the created work. V. Pruskus (2005) points out that, to bigger or smaller extent, lately the real value has been linked with internal qualities of work of music, such as estheticism, artistry, or with possession of them. Therefore, the spiritual value of the product of culture is understood and revealed with the help of public education.

On the basis of the acquired pedagogical experience, the studied literature and elements that specify value of culture, the criteria for choosing value repertoire for junior school students were formulated and they were of utmost importance while implementing the project. This embraces:

• Estheticism (artistic expression), which includes such qualities as beauty, harmony and form. These components may be supplemented by other elements, which determine the esthetical value of a piece of music (style, fashion). From this perspective the most important aspects are as follows:
  - harmony between music (instrumentation) and poetic text,
  - compliance of form, content of music and developmental peculiarities of school students (structure of melody, rhythmic frame, limits of vocal range, etc.),
  - building up of intonation vocabulary (on the basis Lithuanian folk music);
  - artistic experiences, as possibilities for content of work of music, which would make it possible to experience spiritual values of the piece of music;

• Historical value (historic links) indicates how a particular work of music reflects living conditions and environment of the period, when it was created, as well as continuality of the past. The following should be taken into consideration:
  - themes of works meet school learners interests, topical problems of their life;
  - content of the piece of music familiarises school students with heritage of musical culture, origins of music creation.

• Authenticity (originality) proves that a particular piece of music is authentic, original and unique, even though every work of music has certain origins, teachers, etc. From this perspective the following is emphasised:
  - performing (specific relation with music and conscious attempts to convey its idea), variety of means of expression;
  - link with other elements of teaching content (consistent and systematic adoption of music knowledge, interdisciplinary integration, etc.).

To illustrate the aforesaid statements, the episode of teaching the song ‘Kaip jie gali’ (music by A. Sabilas, lyrics by D. Kvikliene) applying the idea of personal meaning is presented below.

Before listening to the song, school students were provided with verbal information of the theme ‘Sincerity and tolerance’. Winter is the most beautiful season of the year. The winter without a snowman is worth nothing! Grandchildren of the Snowwoman went for a walk in the forest and saw a white squirrel, not a brown one. Its life was not easy because its fur colour was different from that of other squirrels’ fur. Therefore other squirrels would refuse to accept the white squirrel into their family. The grandchildren are looking at the little animal and are trying to solve the riddle: what is the mood of the squirrel? Let us guess how it feels. I suggest listening to the instrumental phonogram of the song ‘Kaip jie gali’ created by a contemporary Lithuanian composer. While listening to music, imagine the world of own feelings and thoughts and that of the squirrel. Listen to the sounds of music and identify the feelings expressed through music: does it feel lonely; or perhaps it feels off cast because it is different from the rest of the squirrels; however, it is the most beautiful and exceptional: so white, there are very few of such squirrels in the nature. School students are encouraged to imagine a similar event from their life, to
remember the feeling and to compare them with the expressed ones. (After listening to the melody and discussions, students learn the melody.) Later, when the melody is learnt, heuristic elements are employed; school students express adequate characteristics of feelings through changes in techniques of singing expression (voice timbre, dynamic changes, meaningful stresses, voice mime, etc.); opportunities for self-expression are provided.

Understanding that methodological versions of teaching are various and substantiated, this particular case showed a possibility for application of popular music pursuing stimulation of school students’ moral considerations, paralleling revealing content of emotional expression, which allows to acquire meaning of musical concepts and to embrace development of special musical and psychomotor abilities and skills. During the music lesson music naturally prevails but rational words of teachers open broad possibilities for stimulation of children’s imagination, thinking and creativity, help to establish favourable conditions for perception of music and to indicate direction of value-based attitudes. During the lesson students are able to listen to a piece of music not one time, which enables him or her to experience the joy of recognition. From this perspective, it is important to stimulate child’s thinking and self-expression, to enrich his/her music-related vocabulary and to facilitate development of moral ideals.

According to A. Pilčiauskas (1998), ‘construction material’ of music learning consists of artistic experiences, which gain meaning in sincere environment based on mutual understanding and under respectful, benevolent relations between a teacher and school students. Peers and need of communication make up a relevant part of student’s life in the socium. Therefore, it is necessary to purposefully think of the structure of teaching material as well as its presentation, to create favourable conditions for learning, which stimulate activities and collaboration of learners. Participating in the activities, a school learner forms related attitudes, which condition his/her motivation. Since popular music is familiar to and liked by school students, it is necessary to enrich learning of music by new aspects, such as use of popular music.

Contemporary education system, similar to the society, set a goal to nurture child’s personality and to enable him or her to perceive oneself asking questions such as: what I feel, what is going on inside me, what I want and what I try to avoid; and to provide children with a possibility for assuming responsibility for own decisions, actions and consequences (Butkiienė, Kepalaitė, 1996). At junior school age, a certain system of knowledge of a child himself or herself is formed which manifests itself through child’s ability to carry out self-assessment in a differentiated, well-reasoned manner as well as to observe oneself through the eyes of another individual. This individual may be a teacher, who endeavours to transmit traditional values acknowledging that a child lives in a certain social context, which partially influences his/her behaviour, who believes in child’s abilities to disclose own powers, who thinks that meaningful learning is only possible, when a child involves into learning actively, integrates a separate value into the structure of own values, perceives personal meaning of concepts of morality.

The personal relation of a primary school learner with the world is based on experience. Harmony of human relations depends on what values become reference points for evaluation, acknowledgement and pursuit of one or another phenomenon or object. In other words, functioning values accordingly regulate further maturity of child’s personality and reflect his/her relations with environment. Music evokes experiences and junior school students are excellent dreamers; therefore, creative interpretation of repertoire of popular music may involve students into the life situations that occur in the classroom, school, family or other close environment and which may be linked with the experienced musical activities stronger. Preparing school learners for life and for pursuit of lifelong development, the mission of a teacher is to nurture inborn musicality of a child and a creative personality, to accustom a child to discovery of meaningfulness of music work, to teach him/her to evaluate contemporary and past works of music – to provide children with a common understanding about what is good, correct, right, to enhance their motivation of moral behaviour as well as to encourage their making of appropriate decisions.

Conclusions

- The analysis of scientific literature substantiated the fact that broadly expressing the spectrum of experience of individual’s internal world, popular music may be a means that helps to form the unity of students’ moral beliefs, feelings and behaviour.
- In the context of theories of psychological development, to enhance pedagogical efficiency of music education, one of the methods is presented: introductory words of a teacher, which prepare
school students for perception of piece of music/music activities → recognition of music intonations, experiencing of music → naming of musical experiences defining the perceived personal meaning → modelling of virtual moral content situation → decision making → assessment → adequate perception, etc. undoubtedly strengthen maturity of music and value-based student’s world.

- The conducted research allows to conclude that application of the idea of personal meaningfulness in primary music education stimulate a child to think and perceive links between feelings and thoughts of spiritual world, enable a child to communicate with music in a way, which offers opportunities for better cognition of the self and others. The method of personal meaning reveals not only the individuality of cognition but also the position of perceiver as well as its axiological attitude.

References

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SCHLÜSSELWÖRTER: Wertebildung, Werteeinstellungen, populäre Musik.