

KLAIPĖDA UNIVERSITY

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**DEVELOPMENT OF MORAL CULTURE OF
HIGHER GRADE STUDENTS THROUGH
MUSICAL ACTIVITY**

The summary of doctoral dissertation
Social sciences, Education (07 S)

Klaipėda, 2008

The dissertation was written at Klaipėda University in 2003 – 2007.

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The public defence of the dissertation will be held at the open meeting of Research Board of Education at the 12th of June at 12 a.m. Klaipėda University.

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The Dissertation summary has been sent out at the 10th of May, 2008

The dissertation is available in Klaipėda University Library

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**AUKŠTESNIŲJŲ KLASIŲ MOKINIŲ
DOROVINĖS KULTŪROS UGDYMAS
MUZIKINE VEIKLA**

Daktaro disertacijos santrauka

Socialiniai mokslai, edukologija (07 S)

Klaipėda, 2008

Disertacija rengta 2003–2007 metais Klaipėdos universitete

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Disertacija bus ginama viešame Edukologijos mokslo krypties tarybos posėdyje 2008 m. birželio 12 d. 12 val. Klaipėdos universitete
Adresas: Klaipėdos universitetas, Pedagogikos fakultetas, S. Nėries g. 5,
220 auditorija, Klaipėda

Disertacijos santrauka išsiuntinėta 2008 m. gegužės 10 d.

Disertaciją galima peržiūrėti Klaipėdos universiteto bibliotekoje

INTRODUCTION

The relevance of the research. Rapid developments in science and technologies under the conditions of globalization or a rapid growth of socio-economic welfare do not solve the existential problems of a human being and do not satisfy spiritual needs. Thus there has recently been a wide discussion about a spiritual crisis of society. In this context, an exceptional role of morality while spiritualizing human nature is particularly emphasized. In Lithuania (Aramavičiūtė, 1985, 2005; Bitinas 2000, 2004; Dzenuškaitė, 1984; Ivanauskienė, 1990, 2000; Martišauskienė, 1993, 2004; Sprindžiūnas, 2000; Šmitienė, 1999; Tamulaitienė, 1984; Tijūnėlienė, 2006; Vaicekauskienė, 2002) and worldwide (Lickona, 1991; Narvaez, 2005; Nissan, 2000; Phillips, 2000; Tate, 2000; Wilkinson, 2000; et al.) opportunities for the development of moral values and ideals, moral orientations or moral positions are being analyzed. In fact, the Education Law of the Republic of Lithuania even noted the need “to foster value orientations of each young person, allowing him/her to become an honest, seeking for knowledge, independent, responsible, patriotic person” (2003, p. 2).

Morals, as one of the representations of culture, is analyzed through cultural aspects as well: it is inseparable from the context of specific cultural surroundings, values and traditions (Andrijauskas, 2000, 2003; Carroll, 2002; Fradlina, 1980; Jackūnas, 2004; Kuzmickas, 1980; Maceina, 1991; Šalkauskis, 1990; Vydūnas, 1990; Žibaitis, 1980, 1983; et al.). In the national education programs and education standards (2003) is indicated, that “the purpose of moral education is to help pupils create basis of moral culture, revealing general human values, developing ability to decide and behave with responsibility and wisdom while establishing their moral consciousness” (2003, p. 64).

While the term ‘moral¹ culture’ had been used as far back as in the 18th century (Kant, 1803), until the 20th c. morality and culture tended to be analyzed separately. Some studies on moral culture were carried out in the second half of the 20th century (Fradlina, 1980; Glanzer, 2003; Patlakh, 2000; Stankov, 1993; et al.), however, the literature is not abundant. In Lithuanian philosophical writings, it was not until the end of the last century that moral culture was more widely analyzed (Žemaitis, 1980, 1981; Krakauskas, 1976;

¹ In Lithuanian the concepts of morals and morality are differentiated. Morality is understood as readiness of consciousness and subconsciously to behave according to norms of goodness, and morals – as realized morality, moral behaviour (L. Jovaiša, 1995). This work is based on the concept of *morality*, though in some quotations the term of *morals* used is left out.

Kuzmickas, 1976, 1980; Uzdila, 1993; Žibaitis, 1980, 1981, 1993; Kavolis, 1993; et al.).

Undoubtedly, with the changes in a society's value system, the culture of a person changes as well. The ideas of moral relativism spreading in modern society propagate heterogeneous views on the role of morals in a human being's life, and the place of separate moral values in their hierarchic structure. Modern literature on morality testifies that morality based on obligation is in process being changed to morality based on aspiration, which is mainly dependent on utilitarian values and identity (Leicester, C. Modgil, S. Modgil, 2000; Aspin, 2000; Nissan, 2000; Narvaez, 2002; et al.). Psychological and pedagogical research (Aramavičiūtė, 2005; Martišauskienė, 2004; Bitinas, 2000, 2004; Jovaiša, 2001; Paškus, 1998; Pikūnas, 2001; et al.) shows that the relationship students have with spiritual culture is also facing problems. This is especially true with the students of senior school age (9–12 classes). Therefore it is essential to analyze the moral culture of higher grade students and possibilities of its development.

Among external and internal factors influencing the development of moral culture, art is particularly important. According to scholars of analytical art philosophy (Jackūnas, 2004; Carroll, 2001; Danto, 1986; Deverreaux, 1998; Eaton, 2001; Levinson, 1998; et al.), there is a relationship between art and the real world, which in turn means that art can influence a person's morality. A possible influence of art on a person's culture can be perceived in the person's cultural structure, consisting of cognitive schemes and models, propagated by cognitive anthropology (D'Andrade, Strauss, 1992; Schwartz, White, Lutz, 1992; De Munck, 2000; et al.). In the opinion of ethicists (Krauskas, 1976; Venskevičius, 1981; Žibaitis, 1980; et al.), works of art are effective means of shaping moral culture, as art distinguishes itself with deep suggestiveness rather than through didactics or bare declaration. "Works of art, when they are perceived and experienced aesthetically, can contribute to the development of the moral culture of a person, as they express the concept of a purposeful and meaningful life" (Žibaitis, 1980, p. 162). The possibilities of the influence of art on the development of morality are also recognized by educationalists (Aramavičiūtė, 1998; Bitinas, 2004; Jovaiša, 2003; Martišauskienė, 2004; et al.). In the national education programs it is emphasized that "the main *goal* of artistic education – to develop creative, spiritual and physical abilities of pupils, to provide them with the basis of artistic and aesthetic competence, as well as with moral, socio-cultural and civil maturity" (2003, p. 436).

Ever since the Antiquity, the influence of music as of a specific kind of art on human morality is recognized (Plato, 1991; Aristotle, 1990; St. Augustine, 1933; Schiller, 1999; et al.). As it is pointed out by A. Gaižutis

(2004), the belief in the educative power of music was particularly strong during the classical and romantic period. However, modern art philosophy also recognizes that music performs not only aesthetic, hedonistic, and communicative roles, but also cognitive, moral and social functions (Budd, 1995; Elliot, 1995; Levinson, 1998; Meynel, 1986; Johnson, 2007; Matonis, 1991; Jackūnas, 2004; et al.). It is also specified that the moral function of music is particularly distinctively revealed in musical activity (Danto, 1986; Elliot, 1995; et al.).

Lithuanian music pedagogy has also inquired into the educative possibilities of musical activity. Musical activity and its influence on education of a person have been discussed from a theoretical-methodological point of view, in the scientific works of E. Balčytis (1968, 1994), A. Katinienė (1998), Z. Rinkevičius (2002, 2006), J. Kievišas (1997, 2000, 2008), and Z. Marcinkevičius (1974). From a more empirical perspective, the influence of musical activity has also been investigated: on the musical culture of pre-school children (Katinienė, 1998) and their musical abilities (Šečkovienė, 2004); on the creativity of primary school age children (Girdzijauskienė, 2002) and on the development of their attitudes towards values (Rauduvaitė, 2007); on the musical-aesthetic education of higher form students (Jareckaitė, 1987); on different age students' artistic culture and its stimulation in educational processes (J. Kievišas, A. Kievišas, 2008). Finally, the interrelations between musical activity and the morality of students have been analyzed in the works of A. Piličiauskas (1998) and L. Navickienė (2001), where the moral importance of emotions, experienced while listening to music, is particularly emphasized.

However, it is evident that the influence of musical activity on students' moral culture has not been sufficiently investigated empirically. Such research would contribute to the substantiation of moral culture research, allowing for the formulation of scientific **research problems**: how and what influence musical activity can have on moral culture of higher grade students, and how much this influence can be optimized.

The research object – the moral culture of higher form students and its development with the help of musical activity.

The research goal – to reveal the tendencies of representation of higher grade students' moral culture and the opportunities of optimization of musical activity influence while developing it.

Hypothesis – more optimal influence of musical activity on moral culture of higher grade students is dependent on:

- stimulation of independent involvement of students into musical activity;
- harmonious use of different types of musical activities;

- stimulation of deeper experiences of aesthetic emotions in musical activity;
- development of abilities to interpret music in a cultural context.

The research tasks:

- to present the concept of moral culture;
- to prepare a theoretical and empirical model of representation of moral culture;
- to determine the peculiarities of the level of higher grade students' moral culture;
- to evaluate the dependency of moral culture on school type and sex of students;
- to reveal the state of musical activity and its influence on students' moral culture;
- to present optimization strategies of the influence of musical activity on students' moral culture;
- to prepare methodological recommendations to music pedagogues.

The defensive thesis' propositions:

1. Taking into consideration the unity of moral consciousness and behavior in the concept of moral culture, the following are ascribed as the main components of its representation: notional-evaluative, emotional and practical-creative. The content of the *notional-evaluative* component manifests itself through perception and substantiation of moral values' significance, alongside with an evaluation of behavior; the content of the *emotional* component – through moral experiences; the content of *practical-creative* component – through moral decisions, moral acts and their motives.

2. The moral culture of higher grade students is not mature enough. The level of maturity of moral culture depends on the type of school, providing musical education, on sex of pupils, and on significance, purposefulness, expediency, dynamism and humanity of the musical activity being organized.

3. Musical activity can have a greater influence on notional-evaluative and practical-creative components of moral culture. *Personally significant* musical activity – on recognition of values of respect, sensitiveness, altruism, love for a human being, on harmonious communication in cultural surroundings, on protection of traditions and cultural originality; *socially significant* musical activity – on recognition of values of respect, responsibility, honesty, on contextuality of moral evaluations and on harmonious communication in cultural surroundings; *purposeful musical activity* – on recognition of moral values, on harmonious communication in cultural surroundings, on protection of traditions and other created values; *expedient musical activity* – on evalua-

tion of moral behavior; *dynamic activity* – on aesthetic emotions felt while performing and perceiving music; and *humane activity* – on respective, sensitive, altruistic behavior.

4. Personal significance and purposefulness in musical activity matter more to higher grade student than social significance and purposefulness. Socially significant musical activity is not chosen often enough, and employment of musical creation is poor. The studied students choose classical and popular music more often than sacral or ethnic music. More than a half of the investigated students decide to join a musical activity and evaluate its results independently. Less than a half of students dare to show their feelings, and sense that a teacher really cares about them (as personality).

5. Optimization strategies for the influence of musical activity on the moral culture of higher grade students relate to: 1) *stimulation of independent involvement of students into musical activity*; 2) *harmonization of the use of different types of musical activities*; 3) *stimulation of more profound experiences of aesthetic emotions in musical activity*; 4) *development of abilities to interpret music in cultural context*.

Novelty and theoretic significance of the research results

The novelty of this research lies in the presented theoretical-empiric model of representation of moral culture, encompassing the *notional-evaluative* component (manifesting itself through perception and substantiation of moral values' significance, alongside with an evaluation of behavior); the *emotional* component (through moral experiences); and the *practical-creative* component (through moral acts and their motives).

For the first time in Lithuanian educational research, the peculiarities of the level of moral culture of higher grade students is presented alongside with their dependence upon school type providing different musical education (comprehensive schools, secondary schools with a music profile, art gymnasiums and choral singing music schools) and upon the sex of the students.

On the basis of the interrelations between musical activity and moral culture of higher grade students, it was determined that the influence of musical activity on students' moral culture is dependent on the significance, purposefulness, expediency, and dynamism of the musical activity and the humanity of relationships in it.

Optimization strategies for the influence of musical activity on the moral culture of higher grade students were presented and examined with the help of educational project: 1) the stimulation of independent involvement of students into musical activity; 2) the harmonization of the use of different types of musical activities; 3) the stimulation of more profound experiences of aesthetic emotions in musical activity; 4) the development of abilities to interpret music in cultural context.

Practical significance of the thesis

The presented theoretical-empirical model of moral culture can help music pedagogues to identify empiric manifestations of the content of separate moral culture components.

Diagnostic research of higher grade students' moral culture will allow pedagogues to easier perceive what the moral culture of these students can be like.

The presented educational project will give an incentive to pedagogues to view musical activity as related to the students' moral culture and enable them to discover in it not only aesthetic and cognitive, but also moral functions.

The presented recommendations could encourage teachers to apply practically verified optimization strategies of musical activity influence on moral culture in pedagogic practice.

This thesis could also encourage researchers to inquire deeper into students' moral culture and its development with the help of musical activity in the future.

The research structure and size

The research consists of an introduction, four parts, conclusions, recommendations, the list of cited works and appendixes. 48 visual aids are given – 44 tables and 4 figures. There are 267 cited works used in this paper. Research size – 162 pages (not including the list of cited works and appendixes).

A REVIEW OF THE DISSERTATION'S CONTENT

The 1st part of the dissertation, “The Theoretical Basis of Moral Culture as seen in Various Theories”, consists of four chapters.

The 1st chapter, “*Culture as a Multidimensional Phenomenon*”, analyzes the concept of culture and its development on the basis of philosophical, psychological and educational literature. The historically formed opposition between the evolutionary concept of culture, which was based on the views of rationalism and positivism, ideas of continuous evolution and progress, and a humanistic concept of culture, formed in the works of representatives of philosophy of culture and philosophy of life, where the centre of the concept is a human being with one's inner world, is presented. Culture is discussed at the levels of an individual, a group and society, and in the inter-relationship between these levels. The concept of *personality culture*, describing a person's spiritual world and manifesting itself as an individual cognitive system consisting of cognitive models and schemes, is presented.

The 2nd chapter, “*The Search for Moral Culture Concept*”, tries to describe moral culture and analyse the conformity of the concept’s development. The early concept of moral culture, which referred to the control of human nature according to the requirements of perceived moral maxima, is presented. The point of view that moral culture consists of societal behavioral norms and values, to which an individual has to adjust, and the point of view corresponding to the modern democratic processes and value pluralism, stating that moral culture is a result of interaction of societal value models and choices of an individual, are analyzed. While constructing the concept of moral culture, the interaction between an individual and society, the importance of cognitive processes, choice, evaluation, self-understanding and respect, are referred to. On the basis of these insights the essence of moral culture is defined as “*a unity of moral consciousness and character of behavior determined by it, where a particular behavior, based on an internalization of moral norms functioning in a particular culture, guarantees an acceptable expression of an individual in the cultural surroundings*”. In the sphere of *consciousness* of moral culture the *notional-evaluative* and the *emotional* components, and in the sphere of *behavior* – the *practical-creative* component have been marked out.

The 3rd chapter, “*The Role of Art in the Development of Moral Culture*”, seeks to present the evolution of connections between art and real life in an historical context. The concepts of mimesis, catharsis and kalokagatia, developed already in the Antiquity, are discussed. The ideas that the effect of art on a human being is related to inner concord, harmony, purposefulness of life, conformity of internal and external beauty, are presented. While the concept of aesthetic experience, denying connections between art and other spheres of life, presented in the 18th century by I. Kant dominated the study of art for a long time, other philosophers (Schiller, 1999; Heidegger, 2003; et al.) discovered much deeper and broader meanings of aesthetic experience. Modern art theories, recognizing connections between art and non-artistic reality and emphasizing various aspects of these connections (Adorno, 1984; Carroll, 2001; Dewey, 1996; Eaton, 2001; Gardner, 1992; Godman, 1976; Gadamer, 1999; Hospers, 1982; Jackūnas, 2004; Katalynas, 2003; Lamarque, Olsen, 2003; Marcuse, 1977; Smith, 1992; et al.) are presented. The theory of *suggested art propositions*, thoroughly explaining the cognitive function of art, is analyzed in detail. This theory is presenting the interpretation process of art, revealing the primary, direct meaning, which does not perform a cognitive function, and which is implicated by means of expression of a work of art and deep meaning, which performs a cognitive function, and which is related to the experience of a perceiver. Based on an analysis of philosophical literature it is stated that the moral function of art is disclosed through a deep

meaning of a work of art, related to the experience of the viewer and understood in the form of artistic narratives. Narratives express the connections of a work of art with reality in the common context of a creator and a viewer with the help of a sequence of percepts (events, propositions, concepts, states, emotions and other), linked to each other by causative relations.

In the 4th chapter, “*Musical Activity – the Agent of Moral Culture*”, the specific character of musical activity and its aesthetic, cognitive and moral functions are analyzed. These functions are revealed in musical activity, while relating musical form, elements of music language (melody, harmony, rhythm, texture) and means of its expression with primary and deep meaning of music. While musical works are rarely related to a specific plot or situation and do not provide new moral knowledge, propositions suggested by music, and narratives, generated on that basis, encourages one to rethink existing values, attitudes and relations, while the emotional effect of music helps to internalize discovered meanings and insights, and reveal possibilities of their use in new situations.

The activity types or modes forming musical activity are presented: 1) performing music (singing, playing); 2) creation (improvisation, arrangement, composing); 3) practice of music language; 4) analysis and evaluation of listened to and/or performed music; 5) appliance of musical knowledge and abilities in socio-cultural life. These types of activity have the systemic character. It is stated that while joining these different modes into a system, the aesthetic experience and its interpretation in the cultural context become a support point. The indications of effectiveness of musical activity are distinguished: purposefulness, significance, expediency, dynamism and humanness of the activity.

Attempts to practically relate moral and musical education in Lithuania and worldwide are discussed as well: a program called “Higher Order Thinking, HOT Schools“ applied in Connecticut in the US, a program called “Psalmus Humanus” in Hungary – a program of Artistic Education developed by the Russian educationalist A. N. Maliukov (1999), the methods of emotional imitation (Navickienė, 2001), realization of personal and intonational meaning (Piličiauskas, 1998) carried out in Lithuania; and the experience at Klaipėda Vydūnas secondary school and some other schools are presented.

The 2nd part of the dissertation, “The Research Methodology of Higher Grade student’ Moral Culture and Musical Activity”, consists of four chapters.

In the 1st chapter, “*The Characteristics, Logical Sequence and Methodological Regulations of the Research*”, firstly, the *systemic logics* is described, consisting of: 1. *Analysis of the philosophical, psychological and educological literature*, of the Internet data, on the basis of which the concept

of moral culture is presented, and the theoretical-empiric model of moral culture is developed. 2. *Preparation of complex methodology* of the diagnostic research of higher grade student' moral culture. 3. The *diagnostic research of higher grade students' moral culture* including 390 9th to 12th grade students of different type schools (comprehensive schools, specialized secondary schools with intensive musical training, art gymnasiums and choir singing music schools). 4. The *diagnostic research of higher grade students' musical activity*, which helps to present the state of this activity and its connections with moral culture. 5. Quantitative (statistical) and qualitative *analysis of the research data*. 6. *The project of higher grade students' moral culture development*, which provides an opportunity to identify and evaluate optimization strategies of musical activity influence on moral culture: 1) stimulation of independent involvement of students into musical activity; 2) harmonization of the use of different types of musical activities; 3) stimulation of more profound aesthetic emotions; 4) development of abilities to interpret music in cultural context. 7. The performance of the *second section of the research*, which enables the identification of changes in the moral culture of the pilot group of students. 8. *Formulation of work conclusions*, preparation of recommendations to music pedagogues.

In this chapter *the methodological basis of the research* is presented. It is based on the ideas of *philosophy of culture* (Šalkauskis, 1990; Maceina, 1991; et al.), the view of *cognitive anthropology* on the culture of a personality (Schwartz, 1978; D'Andrade, Strauss, 1992; Quin, 1997; et al.); the *phenomenological* position (Husserl, 2005; et al.), insights of *existential philosophy* (Heidegger, 1992; Sartre, 1974; Jaspers, 1989; et al.); and *hermeneutical philosophy* (Heidegger, 2003; Gadamer, 1999; et al.); *aesthetics of analytic tradition* (Lamarque, Olsen, 2006; Levinson, 1998; Eaton, 2001; Jackūnas, 2004; et al.); and *humanistic pedagogy and psychology* (Maslow, 1997, 2003; Rogers, 1995; Bakutyte, 2001; et al.).

The 2nd chapter, "*The Diagnostic Research on Moral Culture*", introduces a model of representation of moral culture, which is created on the basis of an analysis of scientific literature and is tested by an expert method. The model consists of *notional-evaluative, emotional and practical-creative* components. The content of the *notional-evaluative* component manifests itself through perception and substantiation of the significance of moral values, and an evaluation of behavior; the content of the *emotional* component – through moral experiences; and the content of *practical-creative* component – through moral decisions, moral acts and their motives (table 1).

Table 1. The Empirical-Theoretical Model of Representation of a Personality's Moral Culture

Culture components	Elements of their content	Criteria of evaluation	Empirical indications
Notional-evaluative component	Perception of significance of moral values	<i>The level of recognition of values' significance</i>	<ul style="list-style-type: none"> - Shows very high recognition of value. - Shows high recognition of value.
	Substantiation of significance of moral values	<i>The depth of substantiation of values' significance</i>	<ul style="list-style-type: none"> - Substantiates personal significance of moral values. - Substantiates social significance of moral values.
	Evaluations of behavior	<i>Moral validity of evaluation</i>	<ul style="list-style-type: none"> - Evaluation of behavior is based on moral values. - Evaluations of behavior relate to the norms of microsurroundings and macrosurroundings.
		<i>Contextuality of evaluation</i>	<ul style="list-style-type: none"> - While evaluating behavior, internal and external circumstances of the situation are taken into consideration. - While evaluating behavior, the interrelations of internal and external circumstances of the situation are taken into consideration.
Emotional component	Moral emotions	<i>Purposefulness of emotions</i>	<ul style="list-style-type: none"> - Satisfaction with emotions that form the kernel of moral experiences. - Satisfaction with emotions related to moral experiences.
Practical-creative component	Moral decisions	<i>Independence of decisions</i>	<ul style="list-style-type: none"> - Free decision to limit one's wishes in accordance with the requirements of moral values. - Decision to behave properly under the influence of others.
		<i>Consciousness of decisions</i>	<ul style="list-style-type: none"> - Foreseen personal consequences of one's behavior. - Foreseen social consequences of one's behavior.

	Moral acts	<i>Stability of behavior</i>	<ul style="list-style-type: none"> - Often successful realization of moral values through concrete actions. - Often successful in behaving in accordance with the requirements of moral values.
		<i>Creativity of behavior</i>	<ul style="list-style-type: none"> - Inventive behavior while practically realizing moral values. - Proposing new ideas for realization of moral values.
	Motives of behavior	<i>Hierarchy of behavior motives</i>	<ul style="list-style-type: none"> - Behavior is controlled by motives, directly related to moral values. - Behavior is controlled by significant motives, which are not directly related to moral values.

Seeking to base the appropriacy of the moral culture model and the research methodology created on its basis, factor analysis was carried out using the method of main components. Seeking to verify the validity of the research data, Cronbach's alpha coefficient was calculated, which equals 0.769, thus, confirming that the research data is reliable. The reliability of this data was confirmed by KMO index and Bartlett's test of sphericity. The latter allows the proposition that the empiric components of moral culture are significant enough.

In this chapter the purpose of the diagnostic research of moral culture is described – *to reveal and compare the peculiarities of representation of higher grade students' moral culture, studying in different type schools, in notional-evaluative, emotional and practical-creative levels*. This research also tries to determine the dependence of representation of moral culture of the investigated pupils on their sex and on the quality of studies.

This chapter also presents the research methodology of higher grade students' moral culture which to a smaller or greater extent has involved the following models, theories or tools: *inventories of moral values and behavior of an educated person*, which tried to elucidate the degree of recognition of values and significance of their manifestation; *method of situations* – investigating contextuality and substantiation of behavior evaluations; *a test of a personality emotional purposefulness* adapted by/from B. Dodonov – inquiring into the degree of the benevolence of the investigated pupils towards emotions; *the inventory of negative moral emotions* by J. Haidt – analyzing the efficiency of these emotions on the behavior of respondents; *the inventory of the ways of decision making* – investigating consciousness and independence of decisions, *inventories of behavior and motives* – examining the stability, creativity and hierarchy of motives of the respondents' moral values'

manifestation in concrete actions; *statistical research methods*: descriptive statistics, correlative analysis (Spearman's correlation coefficient), Chi square criterion, factor analysis, KMO index, Bartlett's test of sphericity, and Cronbach's alpha coefficient. The research data was processed using the 13th version of the SPSS (Statistic Pachege for Social Sciences) software.

In the 3rd chapter, "*The Diagnostic Research on Musical Activity*", the model of music activity efficiency, which is based on the criteria of significance, purposefulness, expediency, dynamism and humanity, and which became the basis for this research, is presented. The organization of the research was based on the presumption that higher grade students' moral culture can be influenced with the help of musical activity. Thus, the aim of the research was: 1) to elucidate the state of musical activity of higher grade students; 2) to reveal the possible influence of musical activity on higher grade students' moral culture; 3) to compare the peculiarities of musical activity of different school type students. During the research *a questionnaire* was presented, which consisted of questions that helped to describe the significance, purposefulness, expediency, dynamism and humanity of higher grade students' musical activity. The statistical analysis of the research data was carried out using the 13th version of the SPSS (Statistic Package for Social Sciences) software.

In the 4th chapter, "*The Project of Moral Culture Development*", the essence and the purpose of the educational project are described, which was aimed on practical tests of some optimization strategies of musical activity influence on moral culture of higher grade students. Since the research revealed rather low level of notional-evaluative component of moral culture, it was – in view of its statistically important relations to the practical-creative component – believed that reaching a higher level of this component could positively affect the level of the practical-creative component, and through that, reach a higher level of moral culture of the investigated students. On this basis, the goal of the educational project was set – *to assist higher grade students in reaching higher level of the notional-evaluative component of moral culture, by more optimally using opportunities provided by musical activity in a secondary school*. The project tasks thus included: 1) stimulation of independent involvement of students into musical activity; 2) harmonization of the use of different types of musical activities while developing moral culture; 3) stimulation of more profound aesthetic experiences; 4) development of abilities to interpret music in cultural context. These tasks enabled the formulation of optimization strategies for the influence of musical activity on moral culture of higher grade students. The mentioned strategies were implemented in: *music lessons, providing an opportunity* to listen to, analyze and interpret musical works, study music language; *choir activity* – to per-

ceive social significance of choral singing and to play significant social roles; the *musical project* “Folk Music in Modern Colors” – providing favorable conditions for manifestation of music creation mode, experience and perception of aesthetic emotions; and *activities* organized by class teachers – allowing to integrate musical activity with the everyday school life of the students.

While carrying out this educational project the following *principles* were observed: the significance of musical activity; paying attention to the peculiarities of moral culture components and to the cultural context of musical works; integrity of musical modes; independence of choice; aesthetics of musical activity; mastery of music performance; communication skills; enhancement of the experience of positive emotions; and humaneness of pedagogic relationship. A number of *methods* were applied: analysis, music interpretation, assessment, heuristic conversation, creative workshop, problem-based teaching, narration, illustration, emotional prepossession, application of various perspectives, discussion networks, purposeful imagination, thinking map and reflection.

The educational project “The Development of Moral Culture with the Help of Musical Activity” was carried out in Klaipėda Vydūnas secondary school from February till May 2007 on the author’s initiative. 29 tenth graders and 22 twelfth graders from musical classes took part in the project, hence all together 51 students. The project was carried by the author himself (as a music teacher and a project coordinator), leaders of the youth choir, class teachers of the above mentioned students, as well as, teachers of music, ethics and theatre.

The 3rd part of the dissertation, “The Results of the Research on Higher Grade students’ Moral Culture and Musical Activity”, consists of seven chapters.

In the 1st chapter, “*The Level of Notional Evaluative Component*”, the data on perception and substantiation of moral values’ significance, and behavior evaluation is presented. While investigating the level of recognition of moral values – *respect, sensitiveness, altruism, responsibility, loyalty, love for a human being, tolerance, honesty, justice, self-control* – students were asked to rank the values (vertical section). The following data was received (table 2).

Table 2. The Recognition of Moral Values' Significance of Higher Grade students (no., per cent)

The level of their importance Values	Very important	Important	More important than not very important	Not very important	Less important than not very important	Little important	Not important
Respect	173 44,4	99 25,4	55 14,1	38 9,7	14 3,6	8 2,3	2 0,5
Sensitiveness	31 7,9	70 17,9	68 17,4	100 25,6	58 14,9	35 9,0	28 7,2
Altruism	15 3,8	19 4,9	26 6,7	66 16,9	53 13,6	91 23,3	120 30,8
Responsibility	60 15,4	77 19,7	50 12,8	92 23,6	49 12,6	38 9,7	24 6,2
Loyalty	55 14,1	63 16,2	84 21,5	71 18,2	41 10,5	44 11,3	32 8,2
Love for a human being	159 40,8	65 16,7	32 8,2	57 14,6	32 8,2	29 7,4	16 4,1
Tolerance	13 3,3	25 6,4	40 10,3	98 25,1	79 20,3	78 20,0	57 14,6
Honesty	64 16,4	85 21,8	78 20	80 20,5	32 8,2	35 9	16 4,1
Justice	37 9,5	63 16,2	69 17,7	94 24,1	45 11,5	46 11,8	36 9,2
Self-control	22 5,6	30,3 7,7	63 16,2	92 23,6	60 15,4	56 14,4	67 17,2

The research results revealed that the investigated students consider *respect* as a particularly important value. The value of *love for a human being* is considered to be very important, and the values of *responsibility*, *loyalty* and *honesty* are also considered important. These values are recognized as important by other investigators (Lickona, 1991; Bitinas, 2004; Kuzmickas, 2001; Aramavičiūtė, 1998, 2005) as well.

The manifestations expressing the content of the values mentioned above were presented for evaluation (horizontal section). While creating a portrait of an attractive cultural person with the help of these manifestations, the investigated students marked out *respect*, *honesty*, *responsibility*, and *love for a human being* as very significant moral values, and *justice*, *sensitiveness*, *altruism*, *loyalty* as significant moral values. However, less than a half of the

investigated students could explain the significance of these values. Problematic situations presented to the investigated students revealed that the level of behavioral evaluations does not correspond to the level of recognition of moral values: the largest group of the investigated students explained their behavioral evaluations in terms of their own welfare, not paying much attention to the harmony of internal and external circumstances. This leads to a conclusion that the level of the notional-evaluative component of moral culture is not high.

In the 2nd chapter, “*The Peculiarities of the Level of the Emotional Component*”, the purposefulness of experiences of higher grade students according to the level of benevolence towards separate emotions is described. It was determined that *communicative, altruistic, praxical* emotions related to moral values are more significant to the investigated students. On the other hand, the emotions, which have weaker links with moral values or even do not have any links with them at all (*gnostic, glorious, romantic, hedonistic, pugnacious*), are also recognized partially. It was inquired into the significance of negative moral emotions to higher grade students and it was revealed that the behavior of students can be influenced by *guilt for committed harm, unfulfilled promise, undone work, anger because of injustice, disgust with hypocrisy, and toadyism*.

In the 3rd chapter, “*The Level of Practical-Creative Component*”, the behavior of the investigated students as a practical manifestation of moral culture is analyzed. Since an individual tends to consider how to behave better before behaving, the data on decision making, as a condition of concrete behavior, is presented. The analysis of the data showed that before making decisions on how to behave, the majority of students tend to limit wishes and impulses voluntarily in accordance with the requirements of moral values. However, the importance of conscious decision is recognized only by just more than a half of the investigated pupils. Thus, the level of decision-making is evaluated as not very high.

The stability of behavior expressing moral values, was studied. It was found, that moral values are expressed differently (Fig. 1).

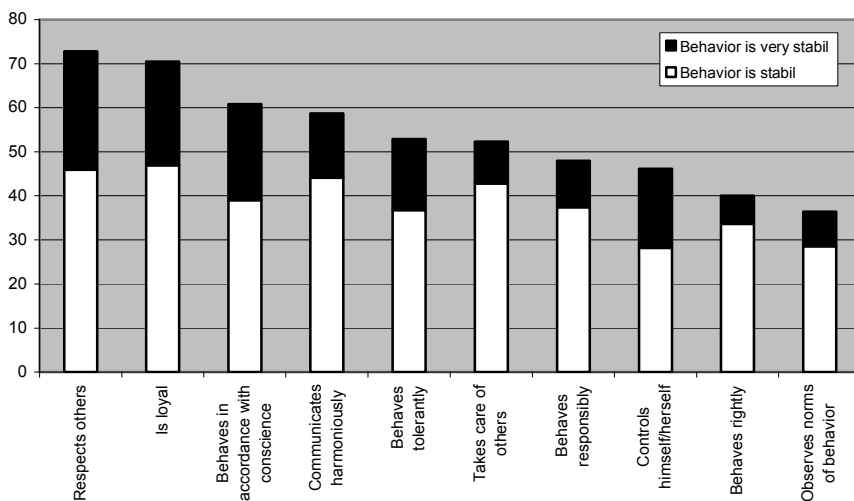


Fig. 1. The stability of moral behavior of higher grade students

Higher grade students often succeed in expressing the most important moral values by stable behavior – to behave with respect and honesty, to be loyal, to get along with cultural surroundings harmoniously, to take care of others. At the same time, the stability of behavior embodying *justice* was ascertained as low, and the stability of behavior embodying *responsibility and altruism* – as not very high.

It was revealed that creativity of moral behavior usually manifests itself by its *flexibility*, more rarely – by *harmony and lightness*. The research on behavior motives' hierarchy showed that the investigated students consider *the motives dependent on needs* as the most significant. The motives of the cognitive group, which are more closely related to moral values, are considered less significant. Since the practical manifestations of some values lack stability and behavior motives are not enough orientated towards moral behavior, the level of practical-creative component of moral culture is also not very high.

In the 4th chapter, “*The Interrelations of Moral Culture Components*”, it is stated that the majority of moral culture components are meaningfully related to each other. The biggest number of interrelations was identified among *hierarchy of motives, consciousness, independence of moral decisions*, and

stability of behavior. The interrelations discovered between *substantiation and contextuality of moral evaluations* and *significance of behavior motives* creates an impression that moral evaluations can influence the practical-creative component of moral culture. *Aesthetic emotions* experienced during the perception and performance of musical works, are closely related to *moral behavior*. *Decisions to limit one's wishes and impulses, consciously foresee the consequences of one's actions* are also closely related to *moral actions*, therefore, can influence the representation of moral culture.

The 5th chapter, "*Moral Culture depending on School Type and Sex*", reveals that stable behavior is mostly characteristic of students of choral music schools: they more often succeed in behaving respectfully, harmoniously communicating with people, preserving traditions and cultural originality. While comparing this result with behavior of other schools' students it is established that the stability of behavior of art gymnasiums' students in preserving traditions is very close to it, while the stability of respectful behavior in specialized secondary schools with a music profile and regular secondary schools is almost similar. The level of respectful behavior of the students of art gymnasiums and the preservation of traditions and cultural originality of secondary school students differ the most from the research data from choral singing schools.

It has also been discovered that more girls than boys recognize the significance of moral values and substantiate it deeper. Emotions related to moral values are more likable to girls. These facts guarantee more favorable opportunities for a maturity of the moral culture of girls.

In the 6th chapter, "*The Characteristics of the Musical Activity of Higher Grade students*", the information about the state and peculiarities of the musical activity of higher grade students in various types of schools is presented. Since musical activity was evaluated in accordance with the criteria of *significance, purposefulness, expediency, dynamism and humanity*, this chapter seeks to describe the point of view of the investigated students towards musical activity. While investigating the significance of musical activity, the aim was to elucidate the point of view of the students towards what meaning participation in musical activity gives to them, and what opportunities provided by musical activity they usually take (Fig. 2).

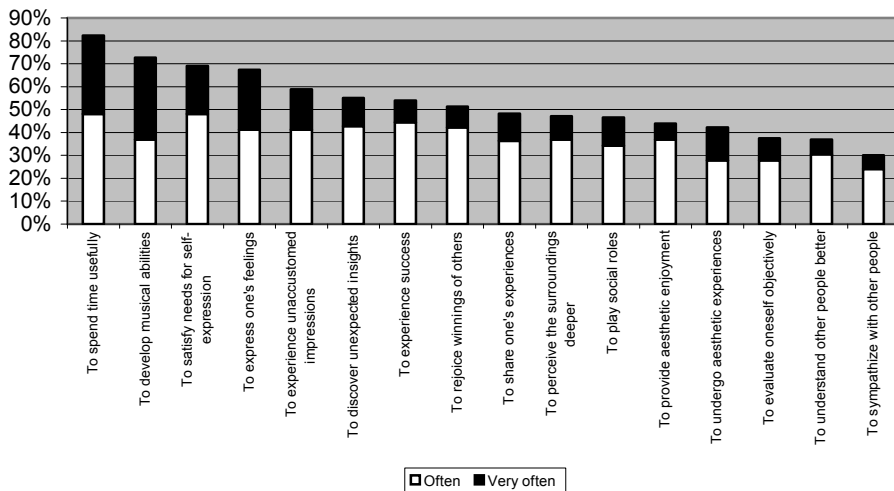


Fig. 2. The frequencies of personal and social significance of musical activity

It has been proved that the personal significance of musical activity is more often recognized by students than social significance. It has also been discovered that students more often pursue personally significant activity goals. An insufficient choice of socially significant musical activities and a weak use of musical creation in musical activity have also been revealed. The investigated students more often choose classical and popular music in their musical activity than sacral or ethnic music. Just more than a half of them decided to join a musical activity and to evaluate its results independently. Less than half of the students dared to show their feelings and feel that a teacher cares for them as individuals. The musical activity of higher grade students therefore lacks social significance, and the level of dynamism and humaneness of this activity is thus not very high either.

In the 7th chapter, “*The Interrelations between Musical Activity and Moral Culture*”, it is demonstrated that musical activity can have a greater influence on the notional-evaluative and practical-creative components of moral culture. *Personally significant* musical activity can influence the recognition of values of respect, sensitiveness, altruism, love for a human being, harmonious communication in cultural surroundings, preservation of traditions and cultural originality; *socially significant* musical activity – the recognition of values of respect, responsibility, honesty, contextuality of

moral evaluations and harmonious communication in cultural surroundings, *purposeful musical activity* – recognition of moral values, harmonious communication in cultural surroundings, preservation of traditions and other created values; *expedient musical activity* – evaluation of moral behavior; *dynamic activity* – aesthetic emotions experienced while performing and perceiving music; and *humane activity* – respectful, sensitive, altruistic behavior.

The 4th part of the dissertation, “Optimization Strategies for the Influence of Musical Activity on Moral Culture of Higher Grade students”, consists of 5 chapters.

The 1st chapter, “*Stimulation of Independent Involvement of Students into Musical Activity*”, specifies that while stimulating independent involvement of students into musical activity it is useful to present various alternative activity forms in music lessons, choral activity, and musical projects. It is revealed how appealing elements are involved and applied, seeking to make this activity more attractive: traditions are created, festivals, untraditional events, projects are organized, and interesting people are invited. It is also stated that it is useful to provide pupils with the feeling of partial independence, creating the possibilities of choice, which do not change the content of the activity, educational programs, and essential questions of activity organization. A fully independent choice of activity is not possible at a secondary school, as many of its elements are compulsory to students. However, the motivation of activity choice should be stimulated while advancing the mastery of playing music, by paying attention to the attractiveness of musical activity goals to the investigated students: they should aim to relax, experience aesthetical satisfaction, and acquire knowledge.

In the 2nd chapter, “*Harmonization of Employment of the Use of Different Types of Musical Activities*”, it is specified how an attempt to harmonize modes during the educational project was supported by aesthetic experience (*directedness towards musical work, felt freedom, detached affect, active discovery and personal integration, sensation of wholeness*). This means that there was an effort to strengthen pedagogic effectiveness of separate modes (listening to music, creation of music, playing music, development of music language, socially significant musical activity), which are used insufficiently or ineffectively, on the basis of aesthetic experience. It was believed that musical modes would form a harmonious system when they would have common contact points on the ground of aesthetic experience, their possibilities to influence moral culture of pupils would be used effectively and proportionally a sufficient number of students would take part in various activities. Music performance and listening to it, providing aesthetic experience and stimulating aesthetic emotions can become the axis of musical education in-

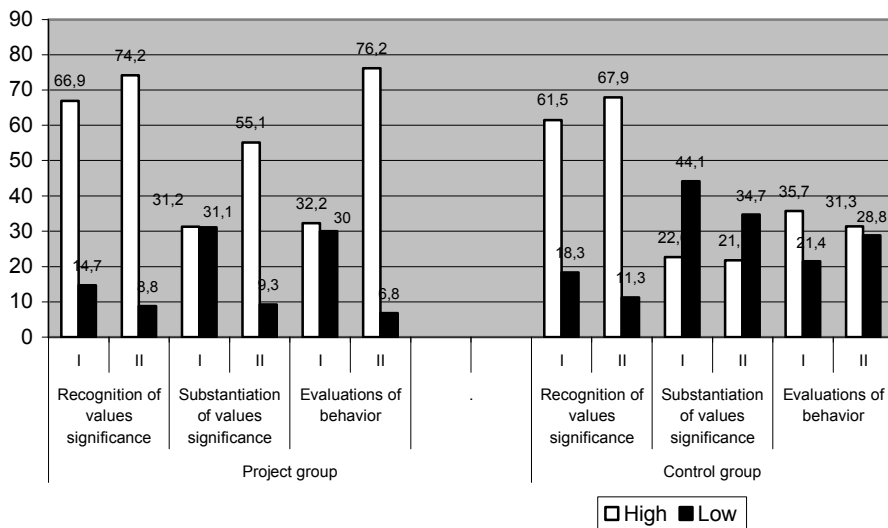
tegrating all other modes. Making socially significant musical activities more active (for example by organizing more concerts and projects), create more possibilities for pupils to express themselves and provide others with aesthetic enjoyment, to play social roles, and to experience aesthetic emotions. This activity thus becomes more effective, more attractive, and more students want to take part in it. While listening to and evaluating musical works, it is advisable to present students with various tasks that help them to get acquainted with the music language of these works, with the circumstances of their creation, stimulate students to relate these works to the real world by choosing suggestive musical works, and by teaching the students to interpret them. It is useful to create more favorable conditions for music creation by stimulating the creative initiative of students, by creating informal surroundings for communication.

In the 3rd chapter, “*Stimulation of More Profound Experiences of Aesthetic Emotions in Musical Activity*”, it is presented that during the project there was an attempt to enhance the experience of aesthetic emotions using the methods of *heuristic conversation, narration, purposeful imagination, emotional disposition and other*. One of the underlying assumptions is that *humane education, revelation of cultural and historic context* of music being performed and listened to, provided a possibility to *purposefully imagine and emotionally experience* the circumstances of music creation, the surroundings and the concrete situation of a lyric hero. It has been shown that aesthetic experiences stimulated by the form of a musical work and by music language assist in deeper sensation, internalization of meanings and insights discovered in the interpretation process, enrich and fortify the emotions stimulated by cultural information. It is advisable to prepare and prepossess students adequately for listening to music and performances of music by presenting questions and tasks diverting their thinking. New musical intonations should be introduced gradually, comparing them with already known ones, so that students can get used to them and render them with corresponding emotional meaning. It is purposeful to create humane and safe, surroundings based on respect, trust and cooperation, which create conditions for aesthetic experiences.

In the 4th chapter, “*The Development of Abilities to Interpret Music in Cultural Context*”, it is shown how students were taught to interpret musical works, aiming to reveal their meaning. The students were trained to discover perfunctory, direct meaning conveyed by music language and means of expression of a musical work, and profound, implied meaning, which is directly related to personal experience of a perceiver or the circumstances of the creation of a musical work. While interpreting musical works, it is important to psychologically prepare and prepossess students, diverting their thinking in

an appropriate direction by purposeful tasks and questions, so that discovered associations and insights will have moral meaning. Musical works characteristic of figurative intonations, rich images and associations, should be chosen for interpretation, as they are easily related to real-life phenomena.

In the 5th chapter, “*The Assessment of Changes in Representation of Moral Culture*”, changes in the moral culture of higher grade students are presented, which were established after the analysis of the data of the second session of research, carried out after the educational project. During the educational project, after the strategies mentioned above had been applied, some statistically significant changes in notional-evaluative component of moral culture, testifying higher substantiation and contextuality of moral evaluations were identified. At the same time the recognition of moral values (responsibility, loyalty and justice) increased (Fig. 3).



I – research before the project , II – research after the project

Fig. 3. Changes in the level of the notional-evaluative component of the moral culture of students from the project and control groups

The comparative analysis of the data reveals that during the project the share of the students in the project group who could explain the significance of values increased from 31.2 per cent to 55.1 per cent, i.e. by 23.9 per cent,

meanwhile, in the control group this share decreased by 0.9 per cent. Also, after the project the share of the students in the project group characteristic of high level of moral evaluations increased significantly (from 32.2 per cent to 76.2 per cent, i.e. by 44.0 per cent), while in the control group the level of moral evaluations after the project even decreased a little. These data tell about the efficiency of strategies applied in the project. These changes helped to confirm the research hypothesis that moral culture of higher grade students can be influenced by application of planned educational strategies in musical activity.

CONCLUSIONS

1. Referring to the insights of representatives of cultural studies, cognitive anthropology, and educational sciences, moral culture in this work is defined as *a unity of moral consciousness and character of behavior determined by it, where a particular behavior, based on an internalization of morality norms functioning in a particular culture, guarantees an acceptable expression of an individual in cultural surroundings*. Taking into consideration the concepts of moral consciousness and behavior, the following components are ascribed as the most significant components of moral culture: notional-evaluative, emotional, and practical-creative.

2. The level of *notional-evaluative* component manifests itself through perception and substantiation of moral values, alongside with an evaluation of behavior; the *emotional* component – through emotional experiences; *practical-creative* component – through moral decisions, moral behavior and its motives.

3. The data of the research of higher grade students' moral culture shows that:

3.1. The level of the *notional-evaluative* component is not high. While the values of *respect, honesty, responsibility, and love for a human being* are recognized as very important, and values of *justice, sensitiveness, altruism, loyalty* as important, the maturity of moral evaluations does not correspond to the level of recognition of moral values. The majority of the investigated students frequently base their evaluations just on their personal welfare, and do not pay enough attention to the harmony of internal and external circumstances of the situation.

3.2. Communicative, altruistic, praxical emotions related to moral values and revealing the moral purposefulness of emotional experiences are more important to the investigated students. On the other hand, emotions, which have weaker links with moral values or even have no relationship to

them (gnostic, glorious, romantic, hedonistic, pugnacious), are recognized partially. Thus, the level of this component is considered to be average.

3.3. The stability of behavior expressing respect, loyalty, honesty and love for a human being is rather high, showing practical representation of these moral values, the stability of behavior expressing justice and altruism is not very high, and the stability of behavior embodying responsibility is low. The creativity of moral behavior usually manifests itself through its flexibility, and a little more rarely through its harmony and lightness. The investigated students tend to reckon motives dependent on needs among the most significant behavior motives. The motives of the cognitive group, which are more closely related to moral values, do not take the highest places by significance. Thus, the level of the practical-creative component of moral culture is not very high.

3.4. The level of decision making as significant condition of behavior choice was evaluated as not very high. While making decisions on how to behave, the majority of the students tended to restrict their wishes and impulses voluntarily according to the requirements of moral values. However, the importance of conscious decision is recognized only by a little more than half the investigated students.

3.5. The moral culture of pupils of *choral singing schools* is a little bit more mature in comparison with the moral culture of other school type pupils. Stable and creative behavior manifesting itself while harmoniously associating with cultural surroundings, expressing oneself in creative activity, skillfully preserving traditions, cultural originality, and experiencing the beauty of art and nature, is more often noticeable among the students of these schools. Internal behavioral motives are more important to them. Moreover, they substantiate the significance of moral values all the more. Pupils of *art gymnasiums* are not far behind the students of choral singing schools: more significant differences among schools were established according to the benevolence for emotions: students of choral singing schools evaluate aesthetic emotions more favorably, meanwhile, students from art gymnasiums choose glorious emotions. Students of regular secondary schools considerably drop behind students of choral singing schools according to the significance of harmonious communication with other people, stability of creative behavior, and the significance of motives of internal motivation.

3.6. Girls more than boys recognize the significance of moral values and can explain it. Moreover, girls consider emotions related to moral values, which warrant more favorable opportunities to maturity of their moral culture, as more satisfying. On the other hand, moral values are more recognized by students with high academic achievements. These students also tend to have a more stable moral behavior as well.

4. The data of the research confirmed the presumption that musical activity can influence the moral culture of higher grade students. Interrelations among separate parameters of musical activity and components of moral culture revealed that:

4.1. *Social significance of musical activity* is meaningfully related to the recognition of values of respect, honesty, responsibility, to contextuality of moral evaluations, to the stability of harmonious communication with cultural surroundings, and the preservation and adaptability to the surroundings of other created values. It has become evident that musical activity, *providing aesthetic admiration* to the others, is vitally important to the stability of moral behavior. *Personally significant activity* is closely related to the recognition of values of honesty, respect, love for a human being, to the benevolence for aesthetic emotions, to the stability of adjustment to the requirements of the surroundings, harmonious communication with the surroundings, and following the norms of behavior.

4.2. Connections among *cognitive goals of musical activity* – a wish to get acquainted with and to evaluate oneself, to discover new insights, to experience new impressions – and recognition of the values of respect, altruism, love for a human being, benevolence for aesthetic emotions, independence and consciousness of decisions, clever preservation of traditions and cultural originality were established. *Socially significant activity goals* – to provide others with aesthetic satisfaction, to share experience – are related to the stability of preservation of traditions and harmonious communication in cultural surroundings.

4.3. *Expediency of musical activity* – use of concerts, cognition of music language modes – is related to the stability of behavior expressing values of love for a human being, sensitiveness and altruism. On the other hand, closer relations are found among the use of *academic music* and the recognition of moral values, benevolence for aesthetic emotions, consciousness of decisions, harmonious communication in cultural surroundings and experience of art and natural beauty. *Sacral music* is related to the recognition of respect, sensitiveness, love for a human being, benevolence for aesthetic emotions, rational and independent behavior. *Folk music* has weaker relations to moral culture, and *popular music* does not have any relation to it.

4.4. *Dynamism of musical activity* is meaningfully related to notional-evaluative and practical-creative components. A particularly significant relationship was ascertained between the *independence of activity* and the aesthetic emotions experienced while performing music. *Humanism of musical activity* – support and compassion in the case of failure – is related to the stability of moral actions – i.e. observing norms of behavior, preserving traditions, altruism, and representation of respect and tolerance.

4.5. Personal significance and purposefulness in musical activity matter more to higher grade student than social significance and purposefulness. Insufficient choice of socially purposeful musical activity and weak use of musical creation in musical activity have been revealed as well. Moreover, the investigated students more often choose classical and popular music than sacral or ethnic music. Just more than half of the investigated students voluntarily decided to join a musical activity and evaluate its results independently. Less than half of the students dared to show their feelings, and the same number of pupils felt that a teacher cares for them as individuals.

5. The condition of musical activity being revealed, and its interrelations with moral culture enabled the establishment of the optimization strategies of musical activity influence on moral culture: 1) *stimulation of independent involvement of students into musical activity*; 2) *harmonization of the use of different types of musical activities*; 3) *stimulation of deeper experiences of aesthetic emotions in musical activity*; 4) *development of abilities to interpret music in cultural context*.

5.1. *While stimulating independent involvement of students into musical activity* it is advisable to provide students with various alternatives to choose between, to consolidate the attractiveness of the suggested activity by organizing events, festivals, and projects, and by inviting interesting people. The motivation of an activity choice could also be enhanced by raising the mastery of music performance, paying attention to the attractiveness of musical activity goals to the investigated students: they should aim to relax, to experience aesthetic satisfaction, to acquire knowledge, and at the same time helping to perceive other, more significant goals of musical activity.

5.2. *While seeking to harmonize the types of musical activities of musical activity* it is useful to provide students with a rich, valuable and all-round aesthetic experience in all the types of musical activity, owing to which the modes would acquire common contact points, joining them into the united system of musical activity. *Music performance mode* providing rich aesthetic experience should be used more actively. Musical activity providing aesthetic satisfaction to others is very much welcomed. Music listening mode should be made more effective by presenting more diverse tasks, selecting more suggestive music works, and teaching students to interpret them. More favorable conditions for musical creation should be created as well, stimulating the creative initiative of students, using informal communication.

5.3. *While seeking for a deeper experience of aesthetic emotions* in musical activity it is useful to describe the cultural and historical context of musical works, which creates a possibility to imagine the circumstances of the creation of a musical work, and the circumstances of a lyric hero's activity. It is advisable to correspondingly prepare and prepossess students for

listening to and performing music, to introduce new music intonations gradually so students can get used to them and experience their emotional meaning. It is necessary to create humane and safe surroundings, stimulating aesthetic experiences.

5.4. While developing *the ability to interpret music in cultural context*, it would be appropriate to stimulate students to look for interrelations between the peculiarities of music language and associations and emotions provoked by it. Also it is useful to develop the ability of students to discover profound meaning in a musical work, to perceive the interrelations between the primary view of created musical work and the personal experience or the cultural historical surroundings of a composer. Musical works selected for interpretation should distinguish themselves through figurative intonations, rich images and associations, easily related to real-life phenomena full of moral meaning.

6. Having applied the strategies mentioned above in the educational project, some statistically important changes of notional-evaluative component of moral culture were identified, testifying to a higher substantiation of values significance, substantiation and contextuality of moral evaluations. At the same time the recognition of moral values (responsibility, loyalty and justice) increased. The latter changes assisted in corroborating the research hypothesis that higher grade students' moral culture can be influenced by the application of planned educational strategies in musical activity.

PUBLICATIONS

A. In recognized Lithuanian and foreign scientific journals and continuous publications:

1. Girdzijauskas, A. (2004). Influence of Artistic Education While Forming Pupils' Moral Position. *Pedagogika*. ISSN 1392-0340. T. 72. Vilnius: Publishing House of VPU, pp. 31–37.

2. Girdzijauskas, A. (2007). Influence of a School Type on Senior Pupils' Moral Culture. *Acta Paedagogica Vilnensia*. ISSN 1392-5016. T. 18. Vilnius: Vilnius University Publishing House, pp. 34–46.

3. Girdzijauskas, A. (2008). Tendencies of Representation of Higher Grade students' Moral Culture. *Acta Paedagogica Vilnensia*. ISSN 1392-5016. T. 20. Vilnius: Vilnius University Publishing House. Handed for printing on 3rd February, 2008.

B. In other publications under review:

4. Girdzijauskas, A. (2004). Influence of Aesthetic Emotions on Personality Culture Formation in Education Process. *Tiltai*. ISSN 1648-3979. Nr. 20. Klaipėda: Klaipėda University Publishing House, pp. 27–33.

5. Girdzijauskas, A. (2004). Development of Moral Culture While Teaching Art Courses. *“Problems of Effective Artistic Education” Electronic publication on the material of the First international scientific conference*. ISBN 9955-516-77-1. Vilnius: Institute of Culture and Art Educology VPU, pp. 33–40.
6. Girdzijauskas, A. (2006) Dependence of Representation of Senior Pupils’ Moral Culture on the Character of Musical Activity. *“Problems of Effective Artistic Education” Electronic publication on the material of the Third international scientific conference*. ISBN 9955-20-128-2. Vilnius: Institute of Culture and Art Educology VPU, pp. 44–55.
7. Girdzijauskas, A. (2007). Development of Moral Culture of Students While Teaching Art Courses. *Problems in Music Pedagogy*. ISSN 16912721. Vol. 1. Daugavpils: University, pp. 20–28.
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SANTRAUKA

Tyrimo aktualumas. Intensyvi mokslo ir technologijų raida globalizacijos sąlygomis, spartus ekonominės socialinės gerovės augimas neišsprendžia esminių žmogaus būties problemų, netenkina dvasinių poreikių. Todėl pastaruoju laikotarpiu išsamiau diskutuojama apie visuomenės dvasinę krizę. Šia prasme ypač akcentuojamas išskirtinis dorovės vaidmuo sudvasinant žmogaus prigimtį. Lietuvoje (Aramavičiūtė, 1985, 2005; Bitinas 2000, 2004; Dzenuškaitė, 1984; Ivanauskienė, 1990, 2000; Martišauskienė, 1993, 2004; Sprindžiūnas, 2000; Šmitienė, 1999; Tamulaitienė, 1984; Tijūnėlienė, 2006; Vaicekauskienė, 2002) ir pasaulyje (Lickona, 1991; Narvaez, 2005; Nissan, 2000; Phillips, 2000; Tate, 2000; Wilkinson, 2000; ir kt.) tyrinėjamos dorovinių vertybių bei idealų, dorovinių orientacijų ar dorovinių pozicijų ugdymo galimybės. Lietuvos Respublikos švietimo įstatymas taip pat įpareigoja „išugdyti kiekvienam jaunuoliui vertybines orientacijas, leidžiančias tapti doru, siekiančiu žinių, savarankišku, atsakingu, patriotiškai nusiteikusiu žmogumi“ (2003, p. 2).

Dora, kaip viena iš kultūros raiškos formų, nagrinėjama ir kultūrologiniu aspektu: neatsiejama nuo konkrečios kultūrinės aplinkos konteksto, vertybių ir tradicijų (Andrijauskas, 2000, 2003; Carroll, 2002; Fradlina, 1980; Jackūnas, 2004; Kuzmickas, 1980; Maceina, 1991; Šalkauskis, 1990; Vydūnas, 1990; Žibaitis, 1980, 1983; ir kt.). Bendrosiose ugdymo programose ir išsilavinimo standartuose nurodoma, kad „dorinio ugdymo paskirtis – padėti moksleiviams susikurti dorinės kultūros pagrindus, atskleidžiant bendrąsias žmogaus vertybes, ugdant gebėjimą atsakingai ir išmintingai apsispręsti bei elgtis, brandinti dorinę sąmonę“ (2003, p. 64).

Nors *dorovinės² kultūros* terminas vartojamas jau XVIII amžiuje (I. Kant, 1803), bet vėliau (iki XX a.) dorovė ir kultūra buvo nagrinėjamos atskirai. XX amžiaus antrojoje pusėje vykdomi dorovinės kultūros tyrimai (Fradlina, 1980; Glanzer, 2003; Patlakh, 2000; Stankov, 1993; ir kt.), kurie nėra gausūs. Lietuvos filosofijoje dorovinė kultūra taip pat plačiau nagrinėjama praėjusio amžiaus pabaigoje (Žemaitis, 1980, 1981; Krakauskas, 1976; Kuzmickas, 1976, 1980; Uzdila, 1993; Žibaitis, 1980, 1981, 1993; Kavolis, 1993; ir kt.).

² Lietuvių kalboje skiriamos *doros* ir *dorovės* sąvokos. Dorovė suprantama kaip sąmonės ir pasąmonės parengtis elgtis pagal gėrio normas, o dora – kaip realizuota dorovė, doras elgesys (Jovaiša, 1995). Šiame darbe remiamasi *dorovės* sąvoka, nors citatose paliekamas jose vartojamas *doros* terminas.

Be abejo, kintant visuomenės vertybinėms nuostatoms, keičiasi ir asmens kultūra. Dabartinėje visuomenėje plintančios dorovinio reliatyvizmo idėjos propaguoja nevienalytį požiūrį į dorovės vaidmenį žmogaus gyvenime, atskirų dorovinių vertybių vietą jų hierarchinėje sąrangoje. Šiuolaikiniai dorovės tyrimai liudija, kad pareigos dorovė keičiasi į aspiracinę dorovę, pagrįstą utilitarinėmis vertybėmis ir identitetu (Leicester, C. Modgil, S. Modgil, 2000; Aspin, 2000; Nissan, 2000; Narvaez, 2002; ir kt.). Psichologinių ir pedagoginių tyrimų duomenys (Aramavičiūtė, 2005; Martišauskienė, 2004; Bitinas, 2000, 2004; Jovaiša, 2001; Paškus, 1998; Pikūnas, 2001; ir kt.) rodo, kad mokinių santykiai su dvasine kultūra taip pat tampa problemiški. Tai ypač pasakytina apie vyresniojo mokyklinio amžiaus mokinius. Todėl dabar ypač aktualu analizuoti aukštesniųjų klasių mokinių dorovinę kultūrą ir jos ugdymo galimybes.

Tarp išorinių ir vidinių veiksnių, turinčių įtakos dorovinės kultūros raidai, išskiriamas ir menas. Analitinės meno filosofijos atstovų (Jackūnas, 2004; Carroll, 2001; Danto, 1986; Deverreaux, 1998; Eaton, 2001; Levinson, 1998; ir kt.) požiūriu, egzistuoja meno ir realaus pasaulio ryšys, kurio pagrindu menas gali daryti įtaką asmens dorovei. Galimą meno poveikį asmens kultūrai leidžia išvelgti ir kognityvinės antropologijos (D'Andrade, Strauss, 1992; Schwartz, White, Lutz, 1992; De Munck, 2000; ir kt.) propaguojama asmens kultūros sąranga, sudaroma iš pažintinių schemų ir modelių. Etikos atstovų (Krakauskas, 1976; Venskevičius, 1981; Žibaitis, 1980; ir kt.) nuomone, meno kūriniai – veiksminga dorovinės kultūros formavimo priemonė, nes menas pasižymi dideliu įtaigumu ir jam nėra būdingas didaktiškumas ar nuogas deklaravimas. „Meno kūriniai, kai jie žmogaus suvokiami bei išgyvenami estetiškai, gali prisidėti prie jo dorovinės kultūros ugdymo, nes išreiškia prasmingo ir turiningo gyvenimo sampratą“ (Žibaitis, 1980, p. 162). Meno įtakos galimybės dorovės raidai pripažįstamos ir edukologų (Aramavičiūtė, 1998; Bitinas, 2004; Jovaiša, 2003; Martišauskienė, 2004; ir kt.). Bendrosiose ugdymo programose pabrėžiama, kad „svarbiausias meninio ugdymo *tikslas* – plėtoti moksleivių kūrybines, dvasines ir fizines galias, suteikti meninės ir estetinės kompetencijos bei dorinės, socialinės kultūrinės ir pilietinės brandos pagrindus“ (2003, p. 436).

Nuo antikos laikų pripažįstama ir muzikos, kaip specifinės meno rūšies, įtaka žmonių dorovei (Platonas, 1991; Aristotelis, 1990; Šv. Augustinas, 1933; Schiller, 1999; ir kt.). Kaip nurodo A. Gaižutis (2004), muzikos auklėjamąją galia buvo ypač tikima klasicizmo ir romantizmo laikotarpiu. Tačiau ir šiuolaikinėje meno filosofijoje pripažįstama, kad muzika atlieka ne tik estetinę, hedonistinę, komunikacinę, bet ir pažintinę, dorovinę, socialinę funkcijas (Budd, 1995; Elliot, 1995; Levinson, 1998; Meynel, 1986; Johnson, 2007; Matonis, 1991; Jackūnas, 2004; ir kt.). Taip pat nurodoma, kad dorovinė mu-

zikos funkcija itin ryškiai atsiskleidžia muzikinėje veikloje (Danto, 1986; Elliot, 1995; ir kt.).

Lietuvos muzikos pedagogikoje taip pat gilnamasi į muzikinės veiklos auklėjamąsias galimybes. Teoriniu-metodologiniu aspektu muzikinė veikla ir jos poveikis asmenybės ugdymui aptariami E. Balčyčio (1968, 1994), A. Katinienės (1998), Z. Rinkevičiaus (2002, 2006), J. Kievišo (1997, 2000, 2008), Z. Marcinkevičiaus (1974) mokslo darbuose. Teoriniu ir empiriniu aspektais muzikinės veiklos įtaka nagrinėjama: ikimokyklinio amžiaus vaikų muzikinei kultūrai (Katinienė, 1998) ir muzikiniams gebėjimams (Šečkuvienė, 2004); jaunesniojo mokyklinio amžiaus vaikų kūrybiškumui (Girdzijauskienė, 2002) ir vertybinių nuostatų ugdymui (Rauduvaitė, 2007); aukštesniųjų klasių mokinių muzikiniam-estetiniam ugdymui (Jareckaitė, 1987); skirtingo amžiaus mokinių meninei kultūrai ir jos skatinimui ugdymo procese (J. Kievišas, A. Kievišas, 2008). Muzikinės veiklos ir mokinių dorovės sąsajos analizuotos A. Piličiausko (1998), L. Navickienės (2001) darbuose, kur ypač pabrėžiama muzikos klausymo metu patiriamų emocijų dorovinė svarba.

Akivaizdu, kad muzikinės veiklos įtaka mokinių dorovinei kultūrai nėra empiriškai tyrinėta. Tai prisideda prie dorovinės kultūros tyrinėjimo aktualumo pagrindimo ir leidžia suformuluoti mokslinę **tyrimo problemą**: kaip ir kokią įtaką muzikinė veikla gali daryti aukštesniųjų klasių mokinių dorovinei kultūrai ir kiek šią įtaką įmanoma optimizuoti.

Tyrimo objektas – aukštesniųjų klasių mokinių dorovinė kultūra ir jos ugdymas muzikine veikla.

Tyrimo tikslas – atskleisti aukštesniųjų klasių mokinių dorovinės kultūros raiškos tendencijas ir muzikinės veiklos įtakos optimizavimo galimybes ją ugdant.

Hipotezė – optimalią muzikinės veiklos įtaką aukštesniųjų klasių mokinių dorovinei kultūrai sąlygoja:

- savarankiško mokinių įsitraukimo į muzikinę veiklą skatinimas;
- harmoningas muzikinių veiksėnų naudojimas;
- gilesnių estetinių išgyvenimų žadinimas muzikine veikla;
- gebėjimų interpretuoti muziką kultūriniam kontekste plėtotė.

Tyrimo uždaviniai:

- pateikti dorovinės kultūros sampratą;
- parengti dorovinės kultūros raiškos teorinį-empirinį modelį;
- nustatyti aukštesniųjų klasių mokinių dorovinės kultūros lygmens ypatumus;
- įvertinti dorovinės kultūros priklausomybę nuo mokyklos tipo ir mokinių lyties;
- atskleisti muzikinės veiklos būklę ir įtaką mokinių dorovinei kultūrai;

- išryškinti muzikinės veiklos įtakos mokinių dorovinei kultūrai optimizavimo strategijas;
- parengti metodines rekomendacijas muzikos pedagogams.

Tyrimo sisteminė logika apima: 1. Filosofinės, psichologinės ir edukologinės literatūros, interneto duomenų bazių analizę, kurios pagrindu atskleidžiama dorovinės kultūros samprata, kuriamas *dorovinės kultūros raiškos teorinis-empirinis modelis*. 2. Aukštesniųjų klasių mokinių dorovinės kultūros diagnostinio tyrimo *kompleksinės metodikos rengimą*. 3. Aukštesniųjų klasių mokinių dorovinės kultūros diagnostinį tyrimą, apėmusį 390 skirtingų tipų mokyklų (bendrojo lavinimo vidurinė mokykla, vidurinė mokykla su muzikine pakraipa, menų gimnazija ir chorinio dainavimo muzikos mokykla) 9–12 klasių mokinių. 4. Aukštesniųjų klasių mokinių muzikinės veiklos diagnostinį tyrimą, padėjusį atskleisti šios veiklos būklę ir jos sąsajas su dorovine kultūra. 5. Diagnostinio tyrimo duomenų kiekybinę (statistinę) ir kokybinę analizę. 6. Aukštesniųjų klasių mokinių dorovinės kultūros ugdymo projektą, įgalinusį apibrėžti ir patikrinti muzikinės veiklos įtakos dorovinei kultūrai optimizavimo strategijas: 1) mokinių savanoriško įsitraukimo į muzikinę veiklą skatinimas; 2) muzikinių veiksenų panaudojimo harmonizavimas; 3) gilesnių estetinių emocijų išgyvenimo žadinimas; 4) gebėjimų interpretuoti muziką kultūriniam kontekste plėtotė. 7. Diagnostinio tyrimo antrąjį pjūvį, įgalinusį nustatyti projekcinės grupės mokinių dorovinės kultūros pokyčius. 8. Darbo išvadų formulavimą, rekomendacijų muzikos pedagogams rengimą.

Tyrimo metodologinės nuostatos remiasi: *kultūros filosofijos* (Šalkauskis, 1990; Maceina, 1991; ir kt.) idėjomis, *kognityvinės antropologijos* (Schwartz, 1978; D’Andrade, Strauss, 1992; Quin, 1997; ir kt.) požiūriu į asmenybės kultūrą; *fenomenologine* (Husserl, 2005; ir kt.) pozicija, *egzistencinės filosofijos* (Heidegger, 1992; Sartre, 1974; Jaspers, 1989; ir kt.) ir *hermeneutinės filosofijos* (Heidegger, 2003; Gadamer, 1999; ir kt.) nuostatomis; *analitinės pakraipos estetika* (Lamarque, Olsen, 2006; Levinson, 1998; Eaton, 2001; Jackūnas, 2004; ir kt.); *humanistinės pedagogikos ir psichologijos* (Maslow, 1997, 2003; Rogers, 1995; Bakutytė, 2001; ir kt.) nuostatomis.

Ginamieji disertacijos teiginiai:

1. Atsižvelgus į dorovinės sąmonės ir elgesio vienovę dorovinės kultūros sampratoje, prie svarbiausių jos raiškos komponentų priskirtina: prasmis-vertinamasis, emocinis ir praktinis-kūrybinis. *Prasminio-vertinamojo* komponento turinį išreiškia dorovinių vertybių reikšmingumo suvokimas ir pagrindimas, taip pat ir elgesio vertinimas; *emocinio* komponento – doroviniai išgyvenimai; *praktinio-kūrybinio* – doroviniai apsisprendimai, doroviniai poelgiai ir jų motyvai.

2. Aukštesniųjų klasių mokinių dorovinė kultūra nėra pakankamai brandi. Dorovinės kultūros brandumo lygis priklauso nuo mokyklos, suteikiančios muzikinį išsilavinimą, tipo, mokinių lyties ir organizuojamos muzikinės veiklos prasmingumo, kryptingumo, tikslingumo, aktyvumo bei humaniškumo.
3. Muzikinė veikla didesnę įtaką gali daryti prasminiam-vertinamajam ir praktiniam-kūrybiniam dorovinės kultūros komponentams. *Asmeniškai prasminga* muzikinė veikla – meilės žmogui, pagarbos, jautrumo, altruizmo, vertybių pripažinimui, darniam bendravimui kultūrinėje aplinkoje, tradicijų ir kultūrinio savitumo saugojimui; *socialiai prasminga* muzikinė veikla – pagarbos, atsakomybės, sąžiningumo vertybių pripažinimui, dorovinių vertinimų kontekstualumui ir darniam bendravimui kultūrinėje aplinkoje; *kryptinga muzikinė veikla* – dorovinių vertybių pripažinimui, darniam bendravimui kultūrinėje aplinkoje, tradicijų bei kitų sukurtų vertybių saugojimui; *tikslinga muzikinė veikla* – dorovinių vertybių pripažinimui ir doroviniams apsisprendimams; *aktyvi veikla* – muzikos atlikimo ir suvokimo metu patiriamoms estetinėms emocijoms; ir *humaniška veikla* – pagarbiam, jautriam, altruistiškam elgesiui.
4. Muzikinėje veikloje aukštesniųjų klasių mokiniams svarbesnis asmeninis, o ne socialinis muzikinės veiklos prasmingumas ir tikslingumas, nepakankamai pasirenkama socialiai prasminga muzikinė veikla, silpnas muzikinės kūrybos panaudojimas. Tiriamieji dažniau renkasi klasikinę ir populiariąją muziką nei sakralinę ar etninę. Daugiau kaip pusė tiriamųjų savarankiškai nusprendžia ištraukti į muzikinę veiklą ir savarankiškai vertina jos rezultatus. Mažiau negu pusė mokinių drįsta parodyti savo jausmus, jaučia, kad rūpi mokytojui kaip asmenybės.
5. Muzikinės veiklos įtakos aukštesniųjų klasių mokinių dorovinei kultūrai optimizavimo strategijos sietinos su: 1) *mokinių savarankiško ištraukimo į muzikinę veiklą skatinimu*; 2) *muzikinių veiksenų panaudojimo harmonizavimu*; 3) *gilesnių estetinių išgyvenimų žadinimu muzikine veikla*; 4) *gebėjimų interpretuoti muziką kultūriniam kontekste plėtote*.

Tyrimo rezultatų naujumas ir teorinis reikšmingumas

Šiame tyrime nauja tai, kad buvo parengtas dorovinės kultūros raiškos teorinis-empirinis modelis, apimantis *prasminį-vertinamąjį* komponentą (išreiškiamą per dorovinių vertybių reikšmingumo suvokimą, pagrindimą ir elgesio vertinimą), *emocinį* (per dorovinius išgyvenimus) ir *praktinį-kūrybinį* (per dorovinius poelgius ir jų motyvus) komponentus.

Pirmą kartą Lietuvos edukologijoje atskleisti aukštesniųjų klasių mokinių dorovinės kultūros lygmens ypatumai ir jų priklausomybė nuo mokyklos, suteikiančios skirtingą muzikinį išsilavinimą, tipo (bendrojo lavinimo viduri-

nės mokyklos, vidurinės mokyklos su muzikine pakraipa, menų gimnazijos ir chorinio dainavimo muzikos mokyklos) bei mokinių lyties.

Remiantis aukštesniųjų klasių mokinių muzikinės veiklos ir dorovinės kultūros sąsajomis, nustatyta, kad muzikinės veiklos įtaką mokinių dorovinei kultūrai sąlygoja muzikinės veiklos prasingumas, kryptingumas, tikslingumas, aktyvumas ir santykių humaniškumas joje.

Išryškintos ir ugdymo projekto metu patikrintos muzikinės veiklos įtakos aukštesniųjų klasių mokinių dorovinei kultūrai optimizavimo strategijos: 1) savarankiško mokinių įsitraukimo į muzikinę veiklą skatinimas; 2) muzikinių veiksnių panaudojimo harmonizavimas; 3) gilesnių estetinių išgyvenimų žadinimas muzikine veikla; 4) gebėjimų interpretuoti muziką kultūrinia- me kontekste plėtotė.

Praktinis darbo reikšmingumas

Parengtas dorovinės kultūros teorinis-empirinis modelis gali padėti muzikos pedagogams identifikuoti atskirų dorovinės kultūros komponentų turinio empirines apraiškas.

Atliktas aukštesniųjų klasių mokinių dorovinės kultūros diagnostinis tyrimas leis pedagogams lengviau suvokti, kokia gali būti šių klasių mokinių dorovinė kultūra.

Aprašytasis ugdymo projektas skatins pedagogus muzikinę veiklą traktuoti kaip mokinių dorovinės kultūros veiksnį ir įgalins išvelgti joje ne vien estetinę, pažintinę, bet ir dorovinę funkciją.

Parengtos rekomendacijos galėtų paskatinti mokytojus pedagoginėje praktikoje taikyti praktiškai patikrintas muzikinės veiklos įtakos dorovinei kultūrai optimizavimo strategijas.

Šis darbas galėtų paskatinti tyrėjus ateityje toliau nagrinėti mokinių dorovinę kultūrą ir jos ugdymo muzikine veikla galimybes.

DARBO STRUKTŪRA

- I. Teoriniai dorovinės kultūros pagrindai skirtingų teorijų požiūriu
 1. Kultūra kaip daugiamačis fenomenas
 2. Dorovinės kultūros sampratos paieškos
 3. Meno vaidmuo ugdant dorovinę kultūrą
 4. Muzikinė veikla – dorovinės kultūros veiksnys
 - 4.1. Muzikinės veiklos funkcijos
 - 4.2. Muzikinės veiklos sritys ir efektyvumas
 - 4.3. Muzikinė veikla dorovinio ugdymo realybėje

- II. Aukštesniųjų klasių mokinių dorovinės kultūros ir muzikinės veiklos tyrimo metodologija
 - 1. Tyrimo charakteristika, loginė seka ir metodologinės nuostatos
 - 2. Diagnostinis dorovinės kultūros tyrimas
 - 2.1. Dorovinės kultūros modelis –tyrimo pamatas
 - 2.2. Tyrimo paskirtis, metodai ir organizavimas
 - 2.3. Tiriamųjų imties charakteristika
 - 3. Muzikinės veiklos diagnostinis tyrimas
 - 4. Dorovinės kultūros ugdymo projektas
 - 4.1. Ugdymo projekto esmė ir paskirtis
 - 4.2. Projekto programa ir jos vykdymas
- III. Aukštesniųjų klasių mokinių dorovinės kultūros ir muzikinės veiklos tyrimo rezultatai
 - 1. Prasminio-vertinamojo komponento lygmuo
 - 2. Emocinio komponento lygmens ypatumai
 - 3. Praktinio-kūrybinio komponento lygmuo
 - 4. Dorovinės kultūros komponentų tarpusavio sąsajos
 - 5. Dorovinė kultūra mokyklos tipo ir lyties atžvilgiais
 - 6. Aukštesniųjų klasių mokinių muzikinės veiklos charakteristika
 - 7. Muzikinės veiklos ir dorovinės kultūros sąsajos
- IV. Aukštesniųjų klasių mokinių muzikinės veiklos įtakos dorovinei kultūrai optimizavimo strategijos
 - 1. Mokinių savarankiško išitraukimo į muzikinę veiklą skatinimas
 - 2. Muzikinių veiksenų panaudojimo harmonizavimas
 - 3. Gilesnių estetinių išgyvenimų žadinimas muzikine veikla
 - 4. Gebėjimų interpretuoti muziką kultūriniame kontekste plėtotė
 - 5. Dorovinės kultūros raiškos pokyčių įvertinimas

IŠVADOS

1. Remiantis kultūros filosofijos, kultūrologijos, pažintinės antropologijos, edukologijos mokslų atstovų išvalgomis dorovinė kultūra šiame darbe apibrėžiama kaip *dorovinės sąmonės ir jos sąlygojamo elgesio būdo vienovė, kur atitinkamas elgesys, pagrįstas tam tikroje kultūroje veikiančių dorovės normų internalizavimu, užtikrina priimtina asmens raišką toje kultūrinėje aplinkoje*. Atsižvelgus į dorovinės sąmonės ir elgesio sampratą, prie svarbiausių dorovinės kultūros komponentų priskirtina: prasminis-vertinamasis, emocinis ir praktinis-kūrybinis.

2. *Prasminio-vertinamojo* dorovinės kultūros komponento lygmenį išreiškia dorovinių vertybių reikšmingumo suvokimas ir pagrindimas, taip pat

elgesio vertinimas; *emocinio* komponento – emociniai išgyvenimai; *praktinio-kūrybinio* – doroviniai apsisprendimai, dorovinis elgesys ir jo motyvai.

3. Aukštesniųjų klasių mokinių dorovinės kultūros diagnostinio tyrimo duomenys rodo, kad:

3.1. Prasminio-vertinamojo dorovinės kultūros komponento lygmuo nėra aukštas. Nors *pagarbos, sąžiningumo, atsakingumo, meilės žmogui* dorovinės vertybės pripažįstamos labai svarbiomis, o *teisingumo, jautrumo, altruizmo, ištikimybės* vertybės – svarbiomis, dorovinių vertinimų brandumas neatitinka dorovinių vertybių pripažinimo lygmens. Didesnioji tiriamųjų dalis vertinimus dažnai grindžia tik savo asmenine gerove, taip pat nepakankamai orientuojasi į situacijos vidinių ir išorinių aplinkybių darną.

3.2. Tiriamiesiems reikšmingesnės yra su dorovinėmis vertybėmis susijusios komunikacinės, altruistinės, praktinės emocijos, atskleidžiančios emocijų ir išgyvenimų dorovinį kryptingumą. Antra vertus, iš dalies pripažįstamos ir tos emocijos, kurios silpniau siejasi su dorovinėmis vertybėmis ar net gali su jomis neturėti jokio ryšio (gnostinės, glorientinės, romantinės, hedonistinės, pugnistinės). Todėl šio komponento lygmuo laikytinas vidutiniu.

3.3. Gana aukštas pagarba, ištikimybė, sąžiningumą ir meilę žmogui išreiškiančio elgesio stabilumas, liudijantis šių dorovinių vertybių praktinę išraišką, nelabai aukštas – teisingumą ir altruizmą, žemas – atsakingumą įkūnijančio elgesio stabilumas. Dorovinio elgesio kūrybiškumas dažniausiai pasireiškia jo lankstumu, kiek rečiau – darnumu ir lengvumu. Reikšmingiausiems elgesio motyvams tiriamieji linkę skirti poreikių sąlygojamus motyvus. Pažintinės grupės motyvai, kurie labiau susiję su dorovinėmis vertybėmis, pagal reikšmingumą užima ne pačias aukščiausias vietas. Tad praktinio-kūrybinio dorovinės kultūros komponento lygis yra nelabai aukštas.

3.4. Sprendimų priėmimo, kaip svarbios elgesio pasirinkimo sąlygos, lygmuo vertintinas kaip nelabai aukštas. Apsispręsdama, kaip pasielgti, didžioji mokinių dalis linkusi savanoriškai riboti norus ir impulsus pagal dorovinių vertybių reikalavimus. Tačiau sąmoningo apsisprendimo svarbą pripažįsta tik vos daugiau nei pusė tirtų mokinių.

3.5. *Chorinio dainavimo* mokyklų mokinių dorovinė kultūra yra šiek tiek brandesnė nei kitų tipų mokyklų. Stabilus ir kūrybiškas elgesys, pasireiškiantis darniai bendraujant su kultūrine aplinka, išreiškiant save kūrybine veikla, sumaniai saugant tradicijas, kultūrinį savitumą ir išgyvenant meno, gamtos grožį, dažniau pastebimas tarp šių mokyklų ugdytinių. Jiems reikšmingesni ir vidiniai elgesio motyvai, taip pat jie labiau pagrindžia dorovinių vertybių reikšmingumą. Nedaug nuo šių mokyklų auklėtinių atsilieka *menų gimnazijų* mokiniai: reikšmingesni skirtumai tarp mokyklų nustatyti pagal palankumą emocijoms: chorinio dainavimo mokyklų auklėtiniai palankiau vertina estetines emocijas, menų gimnazijų – glorientines. Nuo chorinio daina-

vimo mokyklų gerokai atsilieka vidurinių mokyklų mokiniai pagal darnaus bendravimo su aplinkiniais, kūrybiško elgesio stabilumą, vidinės motyvacijos motyvų reikšmingumą.

3.6. Daugiau merginų nei vaikinių pripažįsta dorovinių vertybių reikšmingumą ir tvirčiau jį pagrindžia. Taip pat merginoms malonesnės emocijos, susijusios su dorovinėmis vertybėmis, laiduojančiomis palankesnes galimybes jų dorovinės kultūros brandai. Kita vertus, labiau pripažinti dorovines vertybes linkę gerai besimokantys mokiniai. Šiems mokiniams būdingesnis ir stabilesnis dorovinis elgesys.

4. Diagnostinio tyrimo duomenys patvirtino prielaidą, kad muzikinė veikla gali daryti įtaką aukštesniųjų klasių mokinių dorovinei kultūrai. Atskirų muzikinės veiklos parametrų ir dorovinės kultūros komponentų sąsajos atskleidė, kad:

4.1. *Muzikinės veiklos socialinis prasmingumas* yra reikšmingai susijęs su pagarbos, sąžiningumo, atsakomybės vertybių pripažinimu, dorovinių vertinimų kontekstualumu, darnaus bendravimo su kultūrine aplinka, kitų sukurto vertybių saugojimo, prisitaikymo prie aplinkos stabilumu. Išaiškėjo, kad dorovinio elgesio stabilumui ypač reikšminga muzikinė veikla, kitiems *suteikianti estetinį pasigėrėjimą. Asmeniškai prasminga veikla* yra glaudžiai susijusi su sąžiningumo, pagarbos, meilės žmogui vertybių pripažinimu, palankumu estetinėms emocijoms, prisitaikymo prie aplinkos reikalavimų, darnaus bendravimo su aplinka, elgesio normų laikymosi stabilumu.

4.2. Nustatytos sąsajos tarp *muzikinės veiklos pažintinių tikslų* – noro pažinti, įvertinti save, atrasti naujų išvalgų, patirti naujų išpūdžių – ir pagarbos, jautrumo, altruizmo, meilės žmogui vertybių pripažinimo, palankumo estetinėms emocijoms, apsisprendimų savarankiškumo ir sąmoningumo, sumanūs tradicijų ir kultūrinio savitumo saugojimo. *Socialiai prasmingi veiklos tikslai* – suteikti kitiems estetinį pasitenkinimą, pasidalyti patirtimi – susiję su tradicijų saugojimo ir darnaus bendravimo kultūrinėje aplinkoje stabilumu.

4.3. *Muzikinės veiklos kryptingumas* – koncertavimo, muzikos kalbos pažinimo veiksenų panaudojimas – susijęs su elgesio, išreiškiančio meilės žmogui, jautrumo ir altruizmo vertybes, stabilumu. Kita vertus, glaudesnių sąsajų rasta tarp *akademinės muzikos panaudojimo* ir dorovinių vertybių pripažinimo, palankumo estetinėms emocijoms, apsisprendimų sąmoningumo, darnaus bendravimo kultūrinėje aplinkoje ir gamtos bei meno grožio išgyvenimo. *Sakralinė muzika* susijusi su pagarbos, jautrumo, meilės žmogui pripažinimu, palankumu estetinėms emocijoms, racionaliū ir savarankišku elgesiu. *Liaudies muzika* silpniau siejasi su dorovine kultūra, o *pramoginė muzika* neturi su ja jokių sąsajų.

4.4. Muzikinės veiklos aktyvumas yra reikšmingai susijęs su prasminiu-vertinamuoju ir praktiniu-kūrybiniu komponentais. Ypač reikšmingas ryšys nustatytas tarp veiklos savarankiškumo ir estetiinių emocijų, patiriamų atliekant muziką. Muzikinės veiklos humaniškumas – palaikymas ištikus nesėkmei, užuojauta nepasisekus – susijęs su dorovinių poelgių – elgesio normų laikymosi, tradicijų saugojimo, altruizmo, pagarbos, tolerancijos raiškos stabilumu.

4.5. Aukštesniųjų klasių mokiniams svarbesnis asmeninis, o ne socialinis muzikinės veiklos prasmingumas ir tikslingumas. Taip pat atsiskleidė nepakankamas socialiai prasmingos muzikinės veiklos pasirinkimas, silpnas muzikinės kūrybos panaudojimas muzikinėje veikloje. Be to, tiriamieji dažniau renkasi klasikinę ir populiariąją muziką nei sakralinę ar etninę. Tik daugiau negu pusė tiriamųjų savanoriškai nusprendžia ištraukti į muzikinę veiklą ir savarankiškai vertina jos rezultatus. Mažiau negu pusė mokinių drįsta parodyti savo jausmus ir tiek pat jų jaučia, kad jie rūpi mokytojui kaip asmenybės.

5. Atskleista muzikinės veiklos būklė ir jos sąsajos su dorovine kultūra leido nustatyti svarbiausias muzikinės veiklos įtakos dorovinei kultūrai optimizavimo strategijas: 1) *mokinių savarankiško ištraukimo į muzikinę veiklą skatinimas*; 2) *muzikinių veiksenų panaudojimo harmonizavimas*; 3) *gilesnių estetiinių išgyvenimų žadinimas muzikine veikla*; 4) *mokinių gebėjimo interpretuoti muziką kultūriniame kontekste plėtotė*.

5.1. Skatinant mokinių savarankišką ištraukimą į muzikinę veiklą mokiniams tikslinga pateikti įvairias pasirinkimo alternatyvas, stiprinti siūlomos veiklos patrauklumą: organizuojant įdomius renginius, šventes, projektus, kviečiant įdomius žmones. Veiklos pasirinkimo motyvacija skatintina keliant muzikavimo meistriškumą, atsižvelgiant į muzikinės veiklos tikslų patrauklumą tiriamiesiems: siekį atsipalaiduoti, patirti estetinį pasitenkinimą, įgyti žinių, kartu padedant išžvelgti ir kitus prasmingesnius muzikinės veiklos tikslus.

5.2. Siekiant harmonizuoti muzikines veiksenas visose muzikinės veiklos srityse mokiniams tikslinga suteikti turtingą, visavertę ir įvairiapusę estetinę patirtį, kuri padėtų veiksenoms įgyti bendrą sąlyčio taškų, jas susiejančių į bendrą muzikinės veiklos sistemą. Muzikinėje veikloje aktyviau naudotina *muzikos atlikimo* veikseną, suteikianti turtingą estetinę patirtį. Ypač skatintina muzikinė veikla, teikianti estetinį pasitenkinimą kitiems. Siektina efektyvinti ir *muzikos klausymo* veikseną, pateikiant įvairesnių užduočių, parenkant įtaigesnių muzikos kūrinių, mokant ugdytinius juos interpretuoti. Sudarytinos palankesnės sąlygos ir *kurti muziką*, skatinant mokinių kūrybinę iniciatyvą, neformalų bendravimą.

5.3. Siekiant *gilesnio estetinių emocijų išgyvenimo* muzikinėje veikloje, tikslinga apibūdinti kultūrinį ir istorinį muzikos kūrinį kontekstą, sudarantį galimybę įsivaizduoti kūrinio sukūrimo, lyrinio herojaus veikimo aplinkybes. Patartina mokinius atitinkamai parengti bei nuteikti klausyti ir atlikti muziką, naujas muzikines intonacijas įvesti laipsniškai, kad mokiniai prie jų priprastų ir patirtų jų emocinę prasmę. Aktualu sukurti humanišką ir saugią aplinką, skatinančią estetinius išgyvenimus.

5.4. Plėtojant *gebėjimą interpretuoti muziką kultūriniame kontekste* mokinius derėtų skatinti ieškoti sąsajų tarp muzikinės kalbos ypatumų ir jos sukeliamų asociacijų bei išgyvenimų. Taip pat pravartu lavinti mokinių gebėjimą atrasti giluminę kūrinio prasmę, išvelgti sąsajas tarp sukuriama pirminio muzikos kūrinio vaizdo ir asmeninės patirties ar kompozitoriaus kultūrinės istorinės aplinkos. Interpretuoti parinkti muzikos kūriniai, pasižymintys vaizdingomis intonacijomis, turtingais vaizdiniais ir asociacijomis, nesunkiai susiejami su realybės reiškiniais, turinčiais dorovinę prasmę.

6. Ugdymo projekto metu pritaikius minėtas strategijas, nustatyti kai kurie statistiškai reikšmingi prasminio-vertinamojo dorovinės kultūros komponento pokyčiai, liudijantys aukštesnį dorovinių vertinimų pagrįstumą ir kontekstualumą, dorovinių vertybių reikšmingumo pagrindimo lygmenį. Kartu reikšmingai padidėjo ir dorovinių vertybių (atsakingumo, ištikimybės ir teisingumo) pripažinimas. Šie pokyčiai padėjo patvirtinti tyrimo hipotezę, kad aukštesniųjų klasių mokinių dorovinei kultūrai gali turėti įtakos numatytų ugdymo strategijų taikymas muzikinėje veikloje.

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