THE INFLUENCE OF THE CULTURAL ENVIRONMENT ON THE FORMATION OF THE ELEMENTS OF THE ARTISTIC-AESTHETIC CULTURE

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Abstract

It is not possible to speak of pure perception as sensation untouched by our past experiences, education, and training, and uninfluenced by our ideas and other kinds of knowledge. Social psychologists, cultural geographers, anthropologists have established the profound degree to which culture influences perception. The authenticity of aesthetic experience, through its directness and immediacy, provides a powerful means of reappraising cultural experience by digging beneath the layers of accrued meanings and cognitive habits. Forming the elements of the artistic-aesthetic culture at a young age must consider the differences between each other cultural environment. This study aims to determine the differences that should be taken in consideration when you work with children, differences that appear, and it is important not to privilege certain forms and activities and exclude or disparage others that do not fit these. The design research adopted a qualitative method for capturing the information related to subjects' cultural and aesthetic values. A user survey was conducted to understand the student's cultural values, beliefs and behaviors. Personal interviews based on questionnaires were used as tools to obtain the inputs from them. The results consist of new and innovative projects design solutions that shows how to combine cultural heritage of every student with the necessity of forming a correct attitude towards art and aesthetic. These projects design ensure that the everyone's cultural identity is preserved beyond the limits of the environment through artistic-aesthetic education.

Keywords: *culture, environment, education, artistic*

INTRODUCTION

Education is a process of transmitting culture from one generation to another, a process of selecting and circulating various values, specific to types of knowledge and activity, as well as to different cultural spaces and eras.

Hence, education is implicitly intercultural, because it relates to different cultures, both in terms of their structure and evolution. The problem is "to consciously and organize the implicit aspects of the formation of the elements of artistic-esthetic culture with the explicit ones" [1].

Intercultural openness is an imperative of the world and modern education.

The concept of interculturality is centered on the idea of unity in diversity. An intercultural curriculum and intercultural training are the defining catalysts of globalization.

The intercultural issue in Romania is both specific and universal, the education of Romanians being an organic part of the regional-European and global intercultural context. Based on the principles of respect for cultural uniqueness and diversity, Romanian education aims for educators of different ethnic origin to acquire, understand, respect and express themselves adequately to all types of ethnic values of people from national, regional-European and world otherness.

Interculturality in the Romanian School:

- it is not an exception, rarity, but a perennial dimension of the cultural;
- it is based on the values of national culture, it integrates the values of ethnic coninhabitants, it relates in principles, objectives, contents and methodologies to the values of regional-European and universal culture, naturally participating in the phenomenon of interculturality as a defining principle of globalization;

- the formation of the elements of artistic and esthetic culture is/should be understood as a value-centered proposition: respect and appreciation of cultural difference, empathy, solidarity, active tolerance.

In the same sense, the clarification of the key aspects of the formation of the elements of artistic and esthetic culture, the Romanian inter-multi-culturality:

- reflects the natural state of society, which is diverse, multiethnic and multi-religious;
- it is marked by the mutual tolerance of ethnic groups, but passively;
- the elements of the culture of ethnic coninhabitants coexist without conflict, but also without consistent relations and without cooperation;
- it emphasizes the interactive dimension of cultural, ethnic, and religious groups living in the same space.

Systematization of the deepest bases of the formation of the elements of artistic and esthetic culture leads to the identification of two types of causes: A) general and b) specific.

Looking at the first category of causes, one finds its origin in a defining aspect of the structures of contemporary social communities – diversity, in the many forms it takes: Linguistic, ethnic, religious, social, political, culturally.

The patchwork of cultures, forms, and structures does not surprise us, but the way they influence individual existences leads to changes in the attitudinal relations of the educable as members of society in their relations with each other Cucos, "Art is consonant with the ideals, representations and expectations of men" [6, p 35]. This means that in learning we have to start from the cultural representations of the educators, from their past and from the relationships they have formed over time.

The analysis of causality at the specific level leads to education. In relation to a multitude of aspects of contemporary society, the school does not yet have the mechanisms of reaction. The status of students is characterized by diversity, by "the coexistence of identities with what they have in common and different," notes C. 2, p. 67), it is an objective reality, the one that has to adapt is the school, in order to ensure a reshaping of society. Cultural differences must be accepted, valued, lived without being a source of conflict, but, on the contrary, of growth and qualitative increase.

There are several types of contexts that determine an intercultural approach in education, but the main cause is the multiplication of situations where groups of children and classes of students are characterized by linguistic, ethnic, religious, cultural diversity, so it is imperative to lay the foundation for solidarity behavior first in school, as a fundamental source of training, socialization and enculturation. "To know, in the order of creation, is to relate a means to an end," States T. Vianu [8, p.147]. The teacher must therefore provide the students with all possible, diverse and personalized means, so that they reach the maximum cultural, inter- and multicultural potential.

The formation of the elements of artistic and esthetic culture, at global level, aims at a pedagogical approach to cultural differences, a strategy in which spiritual or gender specificities are taken into account, avoiding as much as possible the tendency to atomize cultures. The formation of the elements of artistic and esthetic culture aims at developing an education for all in the spirit of recognizing the differences that exist within each society.

There is also the view that the formation of the elements of artistic and esthetic culture turns into a project of structuring an open cultural identity, with the aim of:

- to guide children to assimilate a culture in anthropological perspectives;
- understanding another's point of view through relative positioning;
- legitimization of cultural identity;
- ensuring respect for differences, but within a system of mutual attitudes.

The formation of the elements of artistic-esthetic culture is an approach to teaching-learning based on democratic values and beliefs, which seeks to promote cultural pluralism in the context of a diverse society, of an interdependent world. This type of education is addressed to all pupils, native or not, and seeks to raise awareness of respect for diversity, tolerance and solidarity. This choice is decisive in preparing future citizens for a harmonious life in a multicultural society" (4, p. 67].

In our study of the artistic-esthetic culture of the students, the general cultural aspect, we used an observation sheet, which included the identification of behaviors, such as:

- ability to communicate (listen and speak)
- cooperation and mutual trust in randomly formed groups;
- showing tolerance for the opinions of others;
- making decisions in a democratic way;
- accepting the responsibility of others, but also personal reporting to these responsibilities;
- solving interpersonal problems;
- ability to avoid altercations, etc.

According to C.. Cucos, exegetes analyze the formation of the elements of artistic and esthetic culture from three angles of approach:

- "the equality of educators: pupils, regardless of their ethnic and cultural background, must have equal opportunities to learn;
- school reform: an educational reform movement designed to bring about major changes in school and other educational institutions;
- an ongoing process that includes ideas such as equity and continuous concern for stimulating school achievement" [5, p 203].

Two types of identification have also been established:

- formal formation of elements of artistic-esthetic culture, which includes academic initiatives and programs developed by and within the school;
- informal formation of the elements of artistic-esthetic culture, which has the same objectives as the formation of the elements of the formal artistic-esthetic culture, but is differentiated by the available working methods and techniques. The methodology is active and participatory, and the trainer's relationship with the participants is closer.

The role of forming the elements of artistic and esthetic culture is not only to teach students to live together, in a universe of different values, it must enable them to discover this universe. "A synthesis of the value of the real reader (…) is rendered by the numerical expression of the share of the actions of understanding-awareness-realization (of the work and of its own lectorial activity)," VL States. Puslaru [7, p.158]. Thus, we can see several perspectives of specifying the formation of the elements of artistic and esthetic culture:

- the compensatory perspective, aimed at ensuring the best chances of school success for minority students, who have a higher incidence of school risk situations;
- the perspective of knowledge of cultures, which implies the development of harmonious relations between members of distinct ethnic groups;
- the heterocentric perspective of rebuilding knowledge achieved through science and culture, by destroying stereotypes about the supremacy of certain cultures;
- the perspective of cooperation, which seeks cooperation in education between heterogeneous school groups, centered on equalizing statuses.

In contemporary education, the framework idea from which we must start is that the development of the educational process in heterogeneous and pluricultural classes and schools is an objective reality, being consolidated and expanding into an increasing number of school systems, even if in some cases this phenomenon has not been felt. In the education process, we have to keep in mind that children's life experience is essential for learning. "Culture," says A. Biswas influences the interpretation and meanings we give to the contexts of everyday life. There are many factors that help shape one's own culture" [3, p. 4].

MATERIALS AND METHODS

The present study aims a local research in Romania on a lot of 200 pupils aged between 9 and 12, belonging to the same school in Constanta city, without gender restriction. The questionnaire was conducted in Google forms and completed in the school space in order to avoid the intervention of adults and to obtain information as close as possible to the reality of children. Centralization of the results was made graphically including statistical information on two directions:

- analysis of the methods addressed to facilitate the formation of elements of artistic and esthetic culture based on previous experiences in school and extracurricular activities;
- application of a questionnaire on the perception of individuals from different cultures (Romanians, Turks, Tatars, Armenians, Roma) on certain things/phenomena/events, followed by freely chosen activities, to identify the degree to which cultural predispositions influence the choices of activities;

The research employed the methods: Observation, questionnaire-based survey, pedagogical experiment, analysis of activity products, statistical-mathematical; presentation, analysis and interpretation of results.

In the pedagogical experiment conducted the dependent variables were: Learning environment, educational content.

The independent variables (those manipulated) were the classical and modern methods of evaluation applied (Table 1).

Table 1. Distribution of research methods and tools

Dependent variables	Research methods used	Research tools used to track the dependent variable
Cognitive acquisition	• Observation method • Questionnaire-based investigation	• Observation protocol • The questionnaire • The interview
School performance (cognitive and language skills)	• Method of analysis of products of activity • The docimological test	• Psychopedagogical sheet • The diary • The interview
Behavioral performance (self-Regulation, communication)	• Method of analysis of products of activity • Questionnaire-based investigation	• Psychopedagogical sheet • The interview
Social skills (socialization and acceptance component)	• Observation method • Comparison method • The scale of opinions and attitudes	• Observation protocol • The interview • Rating scale/ranges

RESULTS

In terms of the analysis of the methods addressed to facilitate the formation of elements of artistic-esthetic culture, the best pedagogical approach is to make cultural differences an advantage, a potential source of enrichment for each subject investigated. There are several ways to achieve the formation of elements of artistic and esthetic culture, with a general character:

- use of libraries, audio-video documentation centers to consult works that correspond to the objectives of forming the elements of artistic and esthetic culture (human rights and fundamental freedoms, sustainable development and the environment, exposures to historical or contemporary events);
- comparative cultural studies;
- Use of new learning technologies (internet, educational TV programs, audio-video tapes, educational software);
- activities carried out in partnership with parents and representatives of various cultural institutions (lectures, stories, games, songs, evocations, information about life experiences, art, science, technology)
- participation in various cultural events and local holidays, exhibitions, competitions, celebrations, musical activities, art is an excellent pretext for discovering and appreciating other cultures.
- sporting events, these becoming authentic meeting opportunities, collaboration all the more since the principle of team formation is not one of separation but of integration (therefore in a sports competition we will strive to form mixed teams, contributing to the exploiting the differences between athletes and acting in complementarity, in developing cooperation);
- organizing meetings between people belonging to different cultures, as an opportunity to know and establish new friendships, ranging from visits, excursions, spending free time together, to sharing impressions, hobbies, etc.
- partnerships between regions, schools, social-cultural institutions - these can be a concrete occasion for exchange and solidarity (classes of the same school, from different regions, from different linguistic areas, belonging to different countries);
- visits, courses, days or weeks centered on a particular aspect (crafts, language, customs, religion);
- Celebration *of children's Rights day* (November 20), *Human Rights Day* (December 10), through competitions, exhibitions, posters, debates on specific themes of the formation of the elements of artistic and esthetic culture.

In Romania, significant steps have already been taken in the field of forming the elements of artistic and esthetic culture for pupils from primary classes, both in the theoretical plane, by deepening the studies on the paradigm of interculturality and its integrated education, as well as in transposing these horizons into school practice.

The classes in the researched education system know different aspects of interculturality, there are pupils / children belonging to Turkish, Tatar, Armenian, Roma minorities, but also, in a smaller proportion, Arabic, and in the current context, Ukrainian. Therefore, it is necessary to enrich the literature in the field both with scientific – theoretical works, as well as with curricular support with applicative character, aimed at the instrumentality, but also with problems of practice of forming the elements of artistic-esthetic culture.

It is appreciated that the actional openings offered by the activities already carried out in the Romanian education can be constituted in real trigger and supporting elements of the educational creativity of the teachers interested in the field of training the elements of artistic and esthetic culture.

The questionnaire on the perception of individuals from different cultures on certain things/phenomena/events obtained the following information:

- 72% of children have the same perceptions about holidays in Romania;

28% of children have different perceptions about holiday traditions.

The applied activities started from this information and highlighted the different inclinations of children starting from their cultural past.

DISCUSSION

From the perspective of the research carried out, in the context of education reform and changes at European level, the growing space for the manifestation of the creativity of the teacher and children should be examined:

- respecting the personalized and differentiated approach of students;
- the formation of the elements of artistic and esthetic culture must be centered on specific objectives, which determine the restructuring and renovation of educational content and the application of related technologies;
- it is an important field of training the student's personality for social reality;
- it helps to develop awareness of one's own value, of a positive self-image;
- through its cross-disciplinary nature, it ensures the mobility of information between different areas, increasing their applicability;
- stimulates the child's active involvement, being aware of the responsibility of their own actions;
- increases interest, generates intrinsic motivation, ensures special satisfaction from each activity;
- allows to overcome intercultural conflicts by creatively externalizing feelings;
- ensures maximum development of individual skills, each child having increased time for practice;
- integration into new learning situations favors children to identify new skills;
- eliminate discrimination by focusing on what the child can do best by ensuring a positive working climate;
- increase the socialization of children through involvement in group activities;
- has a particular role in increasing the cohesion of the group, in forming a working climate favorable to individual success;
- promotes the development of the individual personality without inhibitions;
- develop skills for children based on individual characteristics and cultural environment;
- the management of the educational establishment should encourage the formation of the elements of the artistic and esthetic culture of the pupils starting from the wishes, interests and needs of children, family and teachers.

The study shows that good communication and intense interrelationships between the student and the teacher allows to increase the cohesion of the group, but also to increase the self-confidence, all children wanting to perform the tasks given by the adult.

The child develops psycho-social as long as he communicates with the members of the group on topics that are familiar to them, of interest to all or carrying out common activities, as diverse as possible, in small groups that allow good knowledge, developing the trust of others in themselves, causing complex communication situations uncoordinated by the teacher, the personal cultural background being an important basis for promoting common elements in knowledge.

An open, communicative, resolute, but respectful and friendly behavior allows the assimilation of several roles and, implicitly, the character change according to them. Such behavior is based on involvement in proposed situations, various roles, obviously changing the way children react in given situations.

In the investigation were identified the factors that argue the decisive role of respecting the individual cultural foundation on the psycho-social development of children, especially since this process is directly dependent on the medium of speech, on the methods of expression offered by adults, roles they are familiar with at home. That is why children should be observed and their stereotypes of behavior should be detected from the first moments and we should guide them to appropriate forms of reaction

The main orientation of educational activities is the formation of the child's personality at its own pace, taking into account his real needs and the dominant activity at this age: *The ludicum*. The game establishes, specifies and activates the character of the children; the game has strong formative valences by creating specific situations with a concrete role directed toward a certain side of human behavior.

Play must be the activity that, by respecting the individual cultural material and various forms of communication in the most appropriate way, stimulates speech, directing them to communicate their thoughts, impressions, etc. play is an irresistible activity through which the child develops communication, imagination, elements of artistic-esthetic culture.

CONCLUSIONS

The school that practices the principles of interculturality will effectively take advantage of the presence of students of different origins. Avoid presenting crops in a static manner. In relation to the new world requirements, the formation of the elements of artistic and esthetic culture is the only one that develops education in the spirit of human rights and does not aim to overcome ethnocentrism. He has certain roles that he must assume:

- aims to preserve and defend the cultural diversity of the educable and to preserve the unity of the school;
- performs an integration process by taking over the cultural pre-acquisitions of students;
- invites teachers to understand and exploit the cultural potential of students;
- it induces curricular development and a new relational attitude between teachers, students, parents.

The exploration and application of the values of artistic-esthetic interculturality in the educational process induces the mastery by the teachers of a wide framework of concepts (cultural, artistic-esthetic, educational, etc.), of specific methodologies of knowledge and artistic-esthetic and intercultural education.

This dimension of learning has as its central point the inter-relationship between children and adults, as a model and as a perspective. For this reason, it can be assigned several emotional objectives, which are certainly achieved by an activity organized in this way, precisely because of its complexity. Children will be able to learn ways of thinking, living and acting in association with certain statuses, develop capacities for empathy and understanding the opinions, feelings and intentions of others, develop capacities for surprise and evaluation of the value orientations of others - characteristics of general culture, but also features of artistic-esthetic culture, such as affectivity, productive imagination, creative thinking, etc.

The game, itself a synthesis of complex dynamic knowledge, enriches children with fundamental experiences of solving and overcoming difficult problem situations, and its collective default character provides them with criteria for checking the correctness of behaviors, the power to modify the wrong ones. Being always organized with partners, it ensures the development of teamwork skills, but also leadership. The game that combines the cultural specificity of the students with the learning objectives will have major results on the formation of the children's personality.

There is a possibility that a child can overcome destructive situations on the child's emotional life. Problems such as separation from a parent, divorce or conflict between parents, witnesses of acts of cruelty, loss of a loved one or parent, living in foster homes, long periods of hospitalization or illness, natural calamities or severe accidents, they are more easily overcome through play if it is organized in such a way that it does not come in opposition to the cultural background of the family of origin.

According to psychological studies, the intercultural approach to learning creates channels of communication with children in different directions: Child – child, child – teacher or child – parent. In addition, children express emotions and States that they cannot or do not know how to verbalize. The degree of identification with certain cultural statuses can be a clear indication of the emotional state of the child, especially since at this age children do not recognize the States they are going through and do not know what to do to overcome them.

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