

# Examining the Appropriateness of Educational Motivation in International Cooperation Projects of Music Colleges and Universities from the Perspective of Cross-Cultural Music Learning

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**Abstract:** Cross cultural education and cross-cultural learning are two mutually integrated and relatively independent logical systems. There are differences in purpose, motivation, path and result, and they are contradictory to each other at some times. The differences between music education and music learning in the system structure begin with motivation, and appropriateness is an important principle to effectively reconcile educational motivation and learning motivation. In the international cooperation projects among music colleges and universities in the 21st century, the appropriateness of cross-cultural education motivation is usually measured by the identity of teaching objects, the value standard of teaching content and the practical significance of teaching purpose. Based on the perspective of cross-cultural music learning, this paper examines the appropriateness of educational motivation in international cooperation projects of music colleges and universities.

**Keywords:** Music education; Appropriateness and teaching object; Content of courses; Instructional objective

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## 1. Introduction

This study is not intended to make a micro analysis or historical combing of the international cooperative education projects carried out by China's independent music colleges, but to make a general exploration of the "motivation appropriateness" in cross-cultural music education and music learning from a macro perspective. In this study, cross-cultural music education and cross-cultural music learning refer to all cohesive and exchangeable teaching activities involving two or more cultural contexts, including Chinese music culture, for Chinese music college students who are about to study abroad, using Chinese and target language at the same time.

In the 1920s of the 21st century, human society entered a comprehensive digital era. The sudden change of wealth accumulation made cross-cultural learning an irresistible force and promoted the development of higher music education in the direction of "just needed" international cooperation. According to the incomplete statistics obtained by the author through the official website, as of August 2021, 11 independent conservatories in China have carried out international cooperative education projects of different nature and magnitude, divided by the duration of project operation, including short-term (6 months and below), medium-term (6 months to two years) and long-term (more than two years). Divided by the nature of the

project, including degree connection, overseas training, exchange student projects, etc. Divided by teaching location, including the whole process of domestic, domestic and then foreign, domestic foreign domestic projects, etc. Divided by degree level, including undergraduate, master's, doctoral, undergraduate and doctoral programs. Divided by student status, including planned and unplanned projects. Divided by the size of students, including elite projects with less than 5 people and large-scale projects with more than dozens of people. As a whole, it presents the development trend of diversification of cooperation forms, diversification of cooperation objects and wide gap of cooperation value.

The differences in motivation between cross-cultural music education and cross-cultural music learning in the system structure directly touch on the three main factors of teaching activities: Teaching object, teaching content and teaching purpose. When either party's motivation occupies an unreasonable but strong dominant position, it is considered inappropriate. However, in cross-cultural music teaching activities, as the exporter of knowledge and skills, the inappropriateness of educational motivation often has more serious negative consequences, that is, learning motivation encounters extreme constraints or even comprehensive negation, the initiative and initiative of teaching objects are doubly restrained in their experience structure, the teaching content is aimless, and the teaching results deviate from the teaching purpose, It even violates the general law of cross-cultural music talent training.

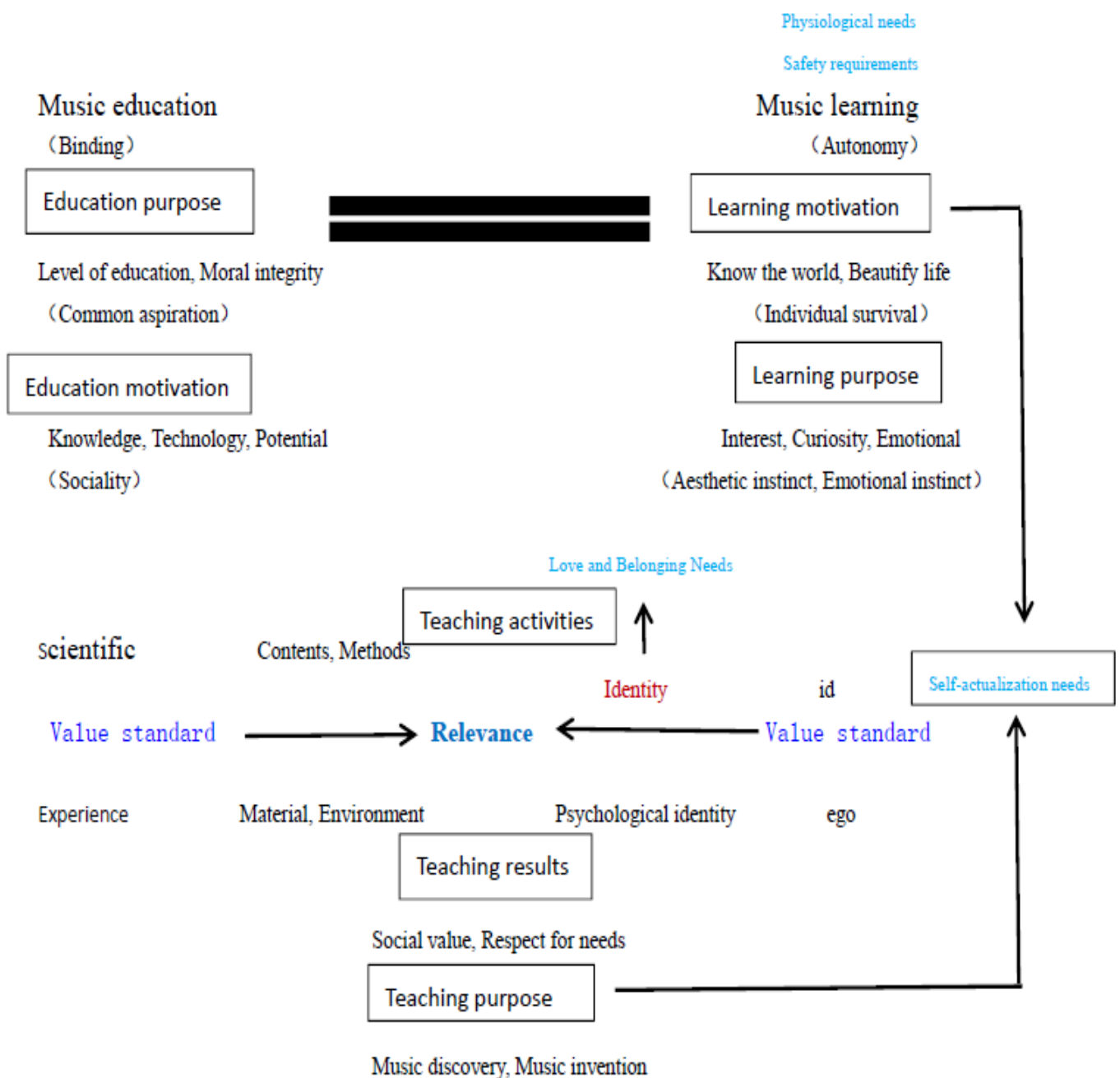
The fundamental difference between music learning motivation and music education motivation lies in: The former is the spontaneous instinct of individuals to adapt and change the living environment, while the latter is a group activity to realize the common will, and is mandatory, binding and normative for individuals (**Figure 1**). Therefore, in contemporary western humanistic education theory, appropriateness has become a "humanitarian medium" to dilute the "poor motivation" between learning and education. Compared with the unity of opposites in basic disciplines, the humanistic and perceptual characteristics of music slightly weaken the contradiction and conflict based on poor motivation between cross-cultural learning and cross-cultural education, which makes the cross-cultural music teaching activities have the basis of "mechanism advantage" of teaching students according to their aptitude <sup>[1]</sup>. However, in the face of individual differences in music ability and learning demands, appropriateness poses a higher-level challenge to educational motivation. It should be clear that in the context of cross-cultural education, music learning is generally motivated by the common aesthetic instinct and emotional pursuit of human nature, related to specific behavioral activities and accompanying psychological activities, to understand the cultural diversity of the world through music learning, and then construct a scientific cross-cultural view of music, with the ultimate goal of becoming internationally competitive music talents. Therefore, the motivation of cross-cultural music education should take this as the premise and starting point, and then carry out appropriate design and construction around the teaching object, teaching content and teaching purpose.

## **2. Identity integration of teaching objects**

In cross-cultural music education, appropriate educational motivation should give consideration to learners' physiological participation and psychological participation in learning activities, that is, to realize the identity integration of teaching objects. Only in this way can teaching activities, under the guidance of the principle of "people-oriented", completely clarify the central role and leading significance of teaching objects, and then effectively connect educational motivation with the diversified cognitive reception and cross perceptual composition that cross-cultural music learning depends on.

In music learning with the combination of cognition and perception, the perceptual characteristics of music determine the perceptual leader. Music cognition allows learners to judge and choose the external objective existence according to their actual needs, so as to truly realize the application of what they have learned; Music perception is the intuitive projection and sensory analysis of the inner world, which is unique

and cannot be copied. Therefore, under the action of appropriate educational motivation, the identity integration of teaching objects has the greatest possibility to be realized. Therefore, the first emotional experience and the last behavior mode will generate a spiral development relationship of mutual “reward,” resulting in the development power from perception to recognition. Even for the initial groups of different cultures, the integration of identity will reduce the barriers to self-identity caused by “being different,” and may be replaced by a kind of psychological privilege and behavioral self-confidence based on “free will.” Therefore, learning activities will reap the twin results of “music discovery” and “music invention” in the alternating process of perception and recognition, And the former is likely to take the initiative to over the latter, and the results of learning activities will be closer to the learning purpose, and finally enable learners to obtain the freedom of music expression and creation to a greater extent. In addition, the realization of identity integration can not only meet learners’ interest and curiosity about music itself in the cross-cultural context, but also produce an emotional drive for cross-cultural music learning.



**Figure 1.** The fundamental difference between music learning motivation and music education motivation

However, when the educational motivation is inappropriate and the identity integration of the teaching object is blocked, the teaching activities are likely to have the following consequences: First, learners' psychological activities and physical behavior conflict with each other, and cultural defense psychology begins to refuse to receive foreign cultural information; Second, learners passively accept knowledge and repeated skill training that are regarded as useless for a long time, and then question the value of teaching activities: Why does cross-cultural learning start to make "I" dislike music? What I actually learn has nothing to do with my imagination of cross-cultural music learning? The reason why "I" chose to study cross-cultural music was originally to better realize the free expression and free creation of "I." How can "I" now be more like a theory repeater or skill copier? Third, the music education of "one thousand people, equal in quantity" has forced the music learning with great plasticity into the mechanical processing of knowledge and skills. More and more students who lose their identity gradually develop from the initial doubt to the negation of music education, and finally choose to stay away from it. Fourth, in extreme cases, learners' cultural structure tends to split, and their learning initiative to music itself is significantly reduced, so that their learning behavior ends.

To sum up, in cross-cultural music education, the appropriate educational motivation first needs to realize the identity integration of teaching objects, and should be applied to all teaching forms, including one-to-one teaching, collective teaching, basic course teaching, professional course teaching and so on.

### **3. Value standard of teaching content**

Cross cultural music education is a process of rationalizing the perceptual value of music from a high-dimensional cultural perspective. Therefore, the value judgment of its teaching content must involve three core elements: Cross culture, general knowledge and unified skills. As for cultural content, teachers do not have absolute advantages in experience and experience, because most learners in the age of online students have a certain degree of overseas experience and a considerable degree of world cultural information. However, in terms of knowledge and skills, the value judgment of teachers is often significantly higher than that of learners.

When judging the value of the teaching content of cross-cultural music education, although the factors involving cultural intersection and cultural comparison are important, the core factors are still based on the long-term accumulation of discipline theory and professional experience, which are a priori for learners. In this way, appropriate educational motivation requires teachers to pay attention to and tap the perceptual value of music based on cultural experience pursued by learners when judging and selecting teaching content, allow their "a priori" to transfer to the learners' internal value standards to the greatest extent, and constantly seek the best balance between the two. Once this balance is realized, it can also promote the identity integration of learners to a higher level, that is, to obtain the unity of thought and action and the combination of life and truth in cross culture.

When explaining the law of forgetting, psychologist Keith Payne said that when people form emotional memory, they are associated with many parts of their own life, so it is difficult to isolate these associations. When these memory contents are tried to forget, the emotional factors that once participated in the memory process will be highlighted, so it is more difficult to forget <sup>[2]</sup>. However, the transfer of learners' value standards does not mean blindly accommodating or completely succumbing, nor does it mean that music education can be unprincipled, disorganized, blindly random and do not follow the law. On the premise of being proficient in subject attributes and professional elements, teachers should create space and multiple possibilities for learners to test their value standards from the perspective of cross culture, including knowledge, technology, methods, ideas, ideas, motivation, works and styles involved in music learning, rather than absolute The ultimate goal of "either white or black, either this or that" is to obtain a high degree of unity of the cultural, scientific and artistic nature of educational content under the guidance of appropriate

educational motivation.

The value standard of cross-cultural music education should give full play to the appropriate principle, break the a priori imprisonment of “technology before art,” start with learners’ music participation, select the knowledge and skills that meet their interests, abilities and needs, and help them establish a scientific and reasonable self-value standard closely related to cross-cultural experience and pluralistic social conditions in the learning process. Among them, the structural standard should pay attention to the comprehensive integration of musical ability; The content standard should pay attention to general knowledge and creative skills; The method standard should pay attention to positive psychology and aesthetic freedom. Such a self-worth standard makes learners have the right to choose and the “anti-domination” of decision-making. The accompanying psychological form is the joy of freedom and the second realization of identity integration. This conscious and active psychological form has an important incentive effect on learners’ behavior activities that repeatedly switch between rationality and sensibility, concrete and abstract, analysis and imagination in the cross-learning of local culture and foreign culture.

#### **4. Construction direction of teaching purpose**

Under the guidance of appropriate educational motivation, when teaching activities enable teaching objects to obtain a more comprehensive identity integration, and then establish a relatively balanced value standard in teaching content, it is necessary to further think about the construction direction of teaching purpose, that is, “based on the world and look at yourself.”

An important task of cross-cultural music education is to guide learners to explore the unknown of music in different cultures according to the scientific world music view. Although for learners in the Internet age, they already have a certain degree of information accumulation before they really enter different cultures and start living and learning, it must be recognized that due to the different control policies of network information in different countries, there is often a certain contrast and gap between the known information and the actual situation. There are two main states that learners show when facing this difference:

- (1) Take the initiative to accept the impact of differences, and thus stimulate a stronger sense of curiosity and thirst for knowledge about different cultures.
- (2) Don’t move, face the impact of differences, and constantly strengthen the desire and appeal to return to local culture.

In this way, appropriate educational motivation requires that the teaching purpose of cross-cultural music education focus on the unknown exploration of learners in different cultural contexts around music before entering different cultures, carry out practical structure and reconstruction of knowledge and skills in cross cultures, and gradually clarify a macro to micro, multicultural to local culture, Construction direction from the world to the individual <sup>[3]</sup>. Only in this way, when facing the impact of the above differences, learners can actively face the identity crisis, actively participate in the survival of different cultures, scientifically judge the cognitive and perceptual experiences of differences, similarities and complementarities in the process of cultural mixing, and finally build a healthy and balanced world outlook.

Appropriate educational motivation also requires the construction direction of teaching purpose to take into account the experience reflection of learners in the process of cross-cultural learning, generate the thinking mode of cultural transposition, cultivate critical and speculative thinking ability, gradually form a cognitive system about cultural boundaries and cultural integration between local culture and foreign culture, and truly understand that “music has no borders and truth runs all over the world” Cultural spirit. For the group of Chinese students going abroad, everyone is also the cultural identity of Music Ambassador. Therefore, under the guidance of appropriate teaching motivation, the construction direction of teaching purpose also needs to take into account the value guidance of learners’ cultural self-confidence and foreign cultural communication, and bring Chinese music culture into the target culture in the living space of

foreign culture. Make it grow in the soil of different cultures, follow the natural law of cultural integration, and realize the real cultural integration.

## **5. Epilogue**

Based on the cross-cultural music education in the international education cooperation project of professional music colleges, which has developed rapidly in recent years, and from the perspective of learners, this paper examines the appropriateness of educational motivation in the context of the new era from three dimensions: the identity integration of teaching objects, the value standard of teaching content and the construction direction of teaching objectives. It is hoped that it can provide some enlightenment for the future development of cross-cultural music education, that is, affirm the physical (instinct, desire) and psychological (emotion, intuition) identity of learners based on the first person, help them build a scientific and reasonable self-worth standard, and finally obtain self-growth in the world vision in the process of music learning.

## **Disclosure statement**

The author declares no conflict of interest.

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