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THE INSTITUTE OF PSYCHOPEDAGOGICAL TRAINING AND COUNSELING
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**Center of Intercultural Studies and Researches
The Institute of Psychopedagogical Training and Counseling
“George Enescu” University of Arts Iași, Romania**

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IAȘI – 2013
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REVIEW OF ARTISTIC EDUCATION

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ARGUMENT

The volume, which includes five and six numbers of the magazine, with the theme **“Comparative researches and studies in European policies of artistic and intercultural education”**, contains a part of the scientific works/studies presented at the international event that was initiated and organized by **The Institute of Psychopedagogical Training and Counseling** within “George Enescu” University of Arts from Iași through the Center of Intercultural Studies and Researches in the 17th of November 2012 and other communications. The organizing of the International Conference, aimed to be an opportunity for an interdisciplinary and intercultural approach open to the pedagogic, psychological, sociological and educational politics analysis within the domain of intercultural education through the same artistic-educational domains, taking into account: the Development of intercultural dimension within the culture and education domains: Education in the spirit of human rights, the reform of educational system, the protecting and enhance of the cultural patrimony/heritage, the intercultural education of youth, practical examples of applying the intercultural perspective within the aimed domains, as well as the cooperation between authorities and the civil society. The scientific presentations/lectures within the sections were in the following domains: Music, Theatre, Fine Arts, Education.

The declared goal was and it is to stimulate the production of scientific knowledge in the field of artistic education and to develop the community of educational practice and research in artistic domain, as in this domain, in Romania, does not exist these kind of publications. In this way, we consider to be important the opinion of a specialist in the musical education domain, Margarita Tetelea, Associate Professor, PhD, at „Alec Russo” State University of Balti, Republic of Moldova: “The XXI century is considered to be the century of interpretation and spiritual ascendance of the personality. In this context we also involve the role of music education, in which hermeneutics enables the opportunity to make discoveries, to understand the human mind and soul. In this connection the basic principle is to establish the dialog between past and present. Music-hermeneutical interpretation is the key to understanding the inner world and the general spiritual values of the pupil. It is also seen as the most individual and personal interpretation. Only in this way, the pupil-listener can rediscover himself in music, making a decisive role in the reconstruction of musical image. The hermeneutical interpretation of the musical image requires not only pupil’s intellectual background knowledge, but also emotional, and psychological attitude. Thus, it contributes to the creation of a beautiful soul, and as follows the creation of true aesthetic values.”

The interest manifested by the specialists/professionals from our country and from Europe (Italy, Republic of Moldavia, Greece) toward these initiatives is conclusive through the communications that were presented.

Editorial staff

PART I

MUSIC

1. THE CONCEPT OF HERMENEUTICS IN MUSIC EDUCATION: A COMPARATIVE STUDY FROM KRETZSCHMAR TO KABALEVSKY

Margarita Tetelea¹

Abstract: *The XXI century is considered to be the century of interpretation and spiritual ascendance of the personality. In this context we also involve the role of music education, in which hermeneutics enables the opportunity to make discoveries, to understand the human mind and soul. In this connection the basic principle is to establish the dialog between past and present.*

Music-hermeneutical interpretation is the key to understanding the inner world and the general spiritual values of the pupil. It is also seen as the most individual and personal interpretation. Only in this way, the pupil-listener can rediscover himself in music, making a decisive role in the reconstruction of musical image. The hermeneutical interpretation of the musical image requires not only pupil's intellectual background knowledge, but also emotional, and psychological attitude. Thus, it contributes to the creation of a beautiful soul, and as follows the creation of true aesthetic values. Hermann Kretzschmar (Germany) and Dmitry Kabalevsky (Russia) touch upon these issues in their works.

The comparative approach to the concepts of music education of these great personalities gives us the opportunity to see that two systems, one created in Germany in the early XX century and the other in Russia at the late XX century, hold the idea of a hermeneutic dimension as a process that establishes a relationship between pupil and music. Given the numerous works of these great teachers and musicians, we note that in order to access the hermeneutical interpretation of musical discourse, pupils need a creative and artistic involvement besides musical knowledge. Thus, hermeneutical interpretation becomes interdisciplinary. In this context, music will be regarded from different aspects, such as: historical, musicological, artistic and aesthetic aspects. This kind of interpretation – recreation of music contributes to pupil's musical and spiritual culture formation and development.

Keywords: *musical hermeneutics, comparative study, Herman Kretzschmar, Dmitry Kabalevsky, music education, musical image, musical discourse.*

Introduction

The problem of musical hermeneutics, as any other problem, has been examined at the beginning of the XIX century, in the context of various systems. The approach to this issue is an original one and must be carried out in the respective area – hermeneutics in the context of music education. In this study we intend to treat the concept of musical hermeneutics in the determination and development of modern European system of music education.

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On the one hand, the establishment of this system, whose emergence and development began in the early XX century in Germany, is based on the ideas of the musicologist and teacher Herman Kretzschmar. On the other hand, Herman Kretzschmar is the author of the concept of musical hermeneutics, which has been formed in German aesthetics in the early XX century. Musical hermeneutics, by virtue of its importance for the whole art of music, must be seen today in terms of its scientific-methodological approach in the modern system of education.

And if the founder of modern musical education system is considered Hermann Kretzschmar, who has been called *The first German musical pioneer* and who covered with his exclusive competence the whole scientific, artistic and practical horizons of musical education of the early XX century, then we can say that the followers of his idea are: Leo Kestenberg (Germany), Boris Asafiev (Russia), George Breazu (Romania), Zoltan Kodaly (Hungary). This list of well-known personalities for European art and music education goes on with the name of a Soviet Russian composer and teacher Dmitry Kabalevsky. Dmitry Kabalevsky was the author of a new concept of music education, which he had been elaborating for almost 30 years. He also held the post of honorary president of ISME (International Society for Music Education) for 16 years. The ISME was founded in 1953 by German musicologist and teacher Leo Kestenberg, the student and colleague of Herman Kretzschmar at Leipzig Conservatory.

In this context, through a comparative approach, we aim to research not only the prerequisites of the establishment of the modern music educational system, but also the ideas that underpin the foundation of this system. The studies allow us to determine several concepts, such as musical hermeneutics, which stands for music-pedagogical and aesthetic ideas of Herman Kretzschmar from the early XX century and of Dmitry Kabalevsky from the late XX century. Both of them are surnamed „the titans of European music-pedagogical domain”.

The Concept of Hermeneutics in Music Education

Education value and the role of music is observed simultaneously with the ethos theory of morality and education of the ancient Greeks, and later in the writings *moralitas artis musicalis* of the medieval church, in the *affect theory* of music aesthetics of the XVIII century.

If we have to talk about innovations in music education of the late XIX century, then their most illustrious author is Hermann Kretzschmar. The German musicologist, conductor, scientist and teacher researched, discovered and established the terms of implementation of music education based on beauty. He also conceived the idea of musical hermeneutics. Kretzschmar established the scientific basis of music hermeneutics in his studies, where he wrote: “Music hermeneutics is a kind of applied musical aesthetics, which tends to establish (in a musical masterpiece) the meaning and the content of the ideas contained in forms, to search in matter the soul, to prove in every work of art the seed of

thought, to suspect and to interpret, using all available details the whole of the clearest knowledge of the smallest details, by dint of specific training, literacy and talent”².

The intentions to understand and to explain his concept of hermeneutics are found in their theoretical foundation and in their practical application in the music education of the people. According to Hermann Kretzschmar’s hermeneutical concept the listener tries to explain, to distinguish rationally and to express in chosen poetic terms the content of soul movements, ideas and images that are hold in music. Through the concept of music hermeneutics Kretzschmar pursued the implementation of musical ideas of romantic subjectivism, through a deep and intensive personal experience of music. Thus excluding from this activity the musical technique and affirming the real music life to its limits.

Kretzschmar designed the ideas of music hermeneutics, by establishing its theoretical and scientific bases in two studies published in 1902 and in 1905, naming it „promptings”. This notion was the result of long-term studies and practical experience of music education. Data on Kretzschmar’s life and work proved that he had played a crucial role in the organization of German music life of the late XIX century and the beginning of the XX. As well, his concerns about the role of music education led to the creation of the music modern education system.

As a brilliant conductor of choir and orchestra with deep musicological and philological knowledge, and the possesor of the honorary posts of professor and leader in various higher institutions of Rostochi, Leipzig, Berlin, Kretzschmar, he always felt the need „to interpret, to comment and to explain the text of music that he was playing or discussing”³. As a consequence of music afterthoughts and guidance, Kretzschmar created the so-called „Fuhrer” – a kind of musical guidelines, which were replacing or supplementing his concert programs. Later, there were three more volumes „Fuhrer durh den konzertsall” („Reflections in a concert hall”), which contented the analysis and explanation of „symphonies, suites, passions, masses, hymns, motets, cantatas, oratorios and secular creations for choir from the whole worl music literature”⁴ for the understanding of a simple listener. George Breazul calls that Kretzschmar’s wide activity „an encouraging of music hermeneutics... and a theoretical statement of long-term studies and practical experience of music education”⁵. Despite the fact, that Kretzschmar claimed the mission of those volumes was first af all to contribute to music education of his people, still they served for a long time as „the most reliable sources for the history of musical genres” and for later developing of music hermeneutics science.

²George Breazul. Hermann Kretzschmar and Music Education. // Pages of Romanian Music History. Vol. VI. Neat and prefaced edition by Vasile Vasile. Editura muzicală, 2003, p. 238

³Ibidem, p.239

⁴Ibidem, p. 239

⁵Ibidem, p. 239

Thus, in the early XX century music hermeneutics obtained the status of specific and independent area of aesthetic and philosophy. Successor of this field can be considered Arnold Schering (German musicologist, professor at the Leipzig Conservatory). The importance of such an interpretation of music is also drawn in the novel of Thomas Mann „Doctor Faustus”, where, through the character of Vendel Kretzschmar he determined the meaning of music from the perspective of hermeneutics: „Kretzschmar... played flawlessly, sometimes interfering in the interpretation to relate the musical image of the sonata”⁶, he particularly described the interpretation of Beethoven's sonata no. 32, op. 111.

As well, in the early XX century Roman Rolan published his books, musicological inflections which are addressed to music lovers, not to professionals. The ideas of music hermeneutics continue their development in the modern musicology through such scientists as Carl Dahlhaus (Germany) („Beitrage zur musicalischen hermeneutik”), Moris Bonfeld (Russia), („Музыкальная герменевтика и проблема понимания музыки”), Diana Moş, (Romania), („Introducere în hermeneutica discursului muzical”).

Thus conducting researches in music and its educational role, Hermann Kretzschmar reached the decisive role in organizing of German music life of the early XX century. His aesthetic-musical ideas are appreciated in the scientific world by the following titles: „profesor ordinarius” of music science of the Berlin University, the highest positions of responsibility in music science and art (musical director (Generalmusikdirektor) at the Rostok University, professor at the Leipzig University and Conservatory, Director at the Academic Institute of Church Music), and finally determined him as the most brilliant representative of German music education of the early XX century.

Therefore Hermann Kretzschmar established the principles of music modern education system, so founding a new direction of intellectual development of the XX century. All his artistic, scientific and pedagogical activities are guided by unwavering belief in music ethical value and in its role in human being's transformation and ennoblement. In this respect his desire of music understanding, explanation and hermeneutical interpretation can be verified in the theoretical and practical application, the same way the role of music education in school: „The fate of German music is determined in German school”.

Kretzschmar's proclamation brought a stream of renewal, raised the interest of many significant musical figures in music culture and caused radical reforms, which have been implemented later in the music education system in German and European schools (is seen Romanian music education reform, helded by George Breazu, who based his principle on the German musical and pedagogical ideas of the early XX century; the reform have been highly appreciated at First World Congress of Music Education in Prague, 1936, helded by Leo Kestenberg).

⁶Томас Манн. Доктор Фаустус. Москва, Художественная литература, 1975, р. 82

As the initiator of reforms of that time and collaborator of school authorities, Hermann Kretzschmar essentially contributed to the establishment of an integrated music education system in structure and content level. Thus, he started from the identification of the music education target, accordingly to German cultural ideal. In his memorandum of 1900, which he submitted to the authorities on the behalf of „General Society of German Music”, he claimed that „the future of German music and the safety of its reserve depends on music education in public schools”⁷. The ideas of this memorandum also indicates the importance of music proclamation in school as an art discipline, not as a technique, and as a dexterity performed by „masters”.

Being the director of „Academic Institute of Church Music”, he organized there for the first time music teacher training, and as for other school subject he set the programs and contents for Music Education. From Kretzschmar’s intention there were established the capacity exam in music the study of music to all levels of school education, so that all pupils can access music knowledge. Through these reforms, which enveloped the entire German system of music education, beginning with pupils and ending with music teacher preparation (which got equal treatment with other teachers), Kretzschmar asserted the Plato’s ancient idea about the role of music education.

Through Hermann Kretzschmar’s personality and through his exceptional competence, we can conclude that in the early XX century in Germany took place the establishment of a new music modern education system. A new rise in development of the concept of European music education, proclaimed by H. Kretzschmar and developed by other great European teachers and musicians, is associated with the name Dmitry Kabalevsky.

Soviet Russian composer and musicologist, who activated in the second half of the XX century, Dmitry Kabalevsky could not remain indifferent in his creation to the role and impact of music on children’s personality development. Even his composer activity was focused more on children and young people, and his music-pedagogical creation at a certain period of his life was focused on developing a new music education program for masses.

Taking the basic ideas of Boris Asafiev, who in turn had created them on the basis of German music education system of the early XX century, Dmitry Kabalevsky in his new Program of Music Education suggested the main ideas of European music education of the early XX century.

⁷Томас Манн. Доктор Фаустус. Москва, Художественная литература, 1975, р. 243

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2. A MUSICOSOPHIC WAY OF KNOWING MUSIC AND LIFE

Ion Gagim⁸

*What is the man who does not feel the music
flowing into his soul?
George Balan*

Abstract: *The issue under consideration addresses the phenomenon of Musicosophia (Latin music, Gr. Sophia, meaning "Wisdom of music", a concept devised, launched and materialized by George Balan, an outstanding musicologist, philosopher and man of culture) under several primal hypostases: a) a philosophical concept of music, treated as a spiritual phenomenon, with supreme meanings in building the human being; b) a musicology concept that highlights the listener for whom the music is, in fact, created and who is considered the "third founder" of it. "Musicosophia" underlies the listener's special status and location in the very act of musical communication, emphasizing his importance as a major factor in the existence of music and its cultural and social functioning, c) a musical and pedagogical concept with specific principles and methodology aimed at training "active", "conscious", "research", and "meditative" hearing musical skills that lead to a profound understanding of the artistic message and the art of sounds d) an institution with this name is located in Sankt Peter, a town in the High Black Forest, Germany.*

Music comes not only to delight or to inform a person, but to transform him and raise him to the sublime. According to its characteristics, and following such an approach, music turns into a higher form of knowledge of the human being and life. "Knowing by identifying", applied by the school of Musicosophia, leads to the creation of a new kind of experience, a new way of thinking, the acquisition of higher wisdom (present in music), practicing, therefore, a "wise" way of leading our existence.

Keywords: *philosophy of music, active hearing, the school musicosophyc*

First, I came to know his books. I read them with great interest because I have never met in other musical works such a treatment and explanation of what is called Music. I knew nothing about the author. Later on, I found out that he was an outstanding personality in the Romanian musical life and that he has currently been living in Germany. I have heard something about "Musicosophia" as well. I looked for him. We wrote to each other and then we met. Finally, we got to know each other very well. I invited him (as if by magic!) to come to Chisinau and Balti with a series of seminars and conferences entitled "The Art of Listening and Understanding Music". He is a man of great culture and deep spirituality. I was impressed by his unusual way of looking at things, people and, especially, how he sees Music and its role and power in building and molding the enigmatic phenomenon called Man. It was namely in this field that we "shook hands". My believe is that everybody should know him, especially, those whose life is closely connected with our musical culture.

The idea came to him not from mere calculation in the same way as no calculation can give birth to an inspiring melody. Everything that is called Value and Truth comes from within, by ways unknown to many of us, by an

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unconscious *feeling of something*. Then this *something* gradually rises to the surface, and shapes into an idea, concept or/and belief.

George Balan took this way. Rather, he didn't go, but he *advanced*. One does not cover a new way, but one discovers and one creates it. His search lasted for years (!), so that at some point it acquired the form of a screwy "anathema" thesis: "It is not the musician, but the listener who is the king of music". Surely, after such statements, any "normal" musician (here "normal" means "usual", let us not forget this) will involuntarily be inclined to take "a stick"? "How? Since when? How do you dare say so? I am its creator. I'm writing it. It exists due to *me*. If it weren't for me, you wouldn't know it, you wouldn't have it! So mind your words." And he turns his back on this ... truth (misunderstanding that this truth is, eventually, told in his favor, because a musician is needed only as long as he has a Listener). Yet, those who have little indulgence for somebody who is "lost" discover, in the course of time, the deep meaning of what he has said. It is not quite easy to understand what is meant. Especially, if you have already asserted your positions in the "scientific" and "official" musicology (I have noticed that namely these persons find difficulties in understanding George Balan). It is necessary to look at music *differently*. It is necessary to live it as George Balan does. He lives by music only.

George Balan began by listening to music, perceived it as a listener and treated it from such positions, believing that music was meant for the listener and not for a circle of specialists. He himself came into its world as a listener.

In his teenage years, a sudden feverish interest in music awoke in him. The first encounter with opera decided his fate. "The first sounds of the Overture from "Carmen" made me feel a tremor passed through my body, in which I felt, half consciously, there was something of exceptional importance for my whole being," he states. Going to operas turned into an everyday happiness for the young music lover: "Nobody and nothing could give me such a charming experience." That became his real university in music matters. Those nearly three years of assiduous attendance, which reverberated in all the parts of my being at all the levels, "established, without my realizing, my musical and cultural background, a much stronger background than anything else that I was going to learn at the Conservatoire"⁹. This growing amateur interest in music made them so close that it would determine, in such a way, his entire life. After several years of frantic search in the direction which he blindly followed that thing called "predestination" became his destiny. This is the most decisive moment when a musician's musical initiation occurs, that is, he enters the world of music through the front door, which is the world of beauty, poetry and charm. "I loved music as much as a being loves oneself, even more."¹⁰ This is a defining characteristic for building a personal relationship with music. Thus, to enter the world of music and to know it from a passionate amateur's viewpoints

⁹ George Bălan. Dora Mazini – un omagiu autobiografic (O căutare muzicală a timpului pierdut). București, 1997

¹⁰ Idem, p. 13

is one thing and to know it from a professional's perspectives is a different thing. Each of these two persons will perceive it differently, will draw different conclusions concerning the role of music in a person's life and will treat it personally, intimately. Being an ardent music lover or an incurable music lover, he published at the age of 19 his first musical criticism (better to say, musical impressions) in the journal "Flacăra". This was the "musicology" debut of the future author of dozens of various books about music. Then a new article followed another one in regular succession so that within a few months he became known in all the musical circles. Shortly afterwards, he was employed as an editor of "Flacăra" and was responsible for the musical chronicle. At that time he was also delegated to make a welcoming speech at the Composers' Union Congress, "under the skeptical gaze of Michael Andricu, Zeno Vancea, Alfred Mendelsohn. .. "Later on, he was in charge of the department for criticism and musicology. At the age of 21 he came to the Conservatoire where he was going to study especially " what is not music" for the next five years. Yet, "this was also a gain because in this way I discovered the criteria of true value and of true understanding in myself that the teachers had not been able to reveal me."¹¹ After his graduation he was appointed as a lecturer at the Conservatoire in Bucharest.

However, his search to understand what Music was, and more importantly, what its ultimate purpose was, did not stop there; rather, it truly began only then. Yet, this thing can not be found out till the end if you understand and explain music from the points of view of music itself. Music does not only mean a beautiful sounding, it is a deep inside act, it is a spiritual movement. It means that it has to be seen in the context of other human spiritual pursuits.

George Balan studied at two more "related" faculties: the Faculty of Philosophy (where he became a PhD and wrote his doctoral thesis entitled "On the Philosophical Content of Music") and the Faculty of Theology (where he wrote his graduation thesis "A Word about Love"). After that, a new stage in his work as a music commentator and as a propagator of conscious and intelligent listening began. Gradually, journalism was replaced by the spoken word uttered in public. He was increasingly requested by Philharmonic Orchestras, Operas and Palaces of Culture. Communicating directly with musicians or the music lovers seemed more important to him than writing books about music. In such a way, George Balan started his musical career as a teacher and entertainer. The general theme of "the art of understanding music" became central in his conferences and musical encounters with the public. The created circumstances, moreover, the logic of his inner evolution, made it possible for his voice to be heard everywhere throughout the country via regular radio programs or courses of lectures, which he held in different cities, especially in the capital, where, he read weekly lectures for four years in the big hall of the Ateneu and the small hall of the Royal Palace. The weekly musical auditions became a "case", an

¹¹ George Bălan. Dora Mazini, op. cit., p13

unusual event of the cultural life of the city. His concept, stemming from the music of the great masters widened, deepened and shaped itself into a coherent vision.

However, the way in which the Master treated and explained music, the way in which he taught the listener to understand its hidden message and penetrate its mysteries and unearthly truths worried those guardians of the "only possible truth." In view of the existing circumstances, George Balan went West.

There, imposed by the situation to search for something new, it occurred to him that whatever he had done so far could have been called a Prelude. The real revelation of what a human calls music was just to be tried then. Being unemployed ("who needed a musicologist in a country full of musicologists?") and having too much time to spare, he listened, like in old times, to the music "that would soothe a bit my desires, and calm my anxieties". I passionately listened to it. "I listened to it and repeated, and again, and again ... Something unusual occurred. Something flickered in me that I was not able to perceive it at the times when I was professionally busy with music as a lecturer, a writer of books, a professor of aesthetics at the Conservatoire. Only then I truly discovered what it means to become a conscious listener! Then I realized that music expects something huge in terms of devotion and inner discipline from the listener ... But the biggest discovery was to realize that music itself was able to move you towards spirituality through discipline and rigorous listening. Moreover, to give it to you, to go confidently beside it. And then I made my own conclusion: music has given me what I sought in vain in philosophy, theology, esotericism and all other oral forms of spirituality, if you know how to listen to it".

Until this discovery, George Balan had to go through a vast experience of searching, of deep feelings and inner ups and downs, an experience in which only the person who digs and reaches the *roots*, can cover it. He got to know Emil Cioran's philosophy, who later on became a good friend of his, he knew very closely Mircea Eliade and Nichifor Crainic, he went through Rudolf Steiner's esotericism, he was on good terms with Dumitru Staniloaie, the spiritual patriarch of the Romanian Orthodox, and he met Dmitri Shostakovich. Besides numerous books about music and composers (Beethoven, Wagner, Mahler, Enescu, Schoenberg and others), he wrote a book about Socrates and another one about Eminescu ... As a consequence, he states: "I found out that music, if you know how to unite with it, if you know how to make it sound in your soul, gives you some guidance in life, gives you something that no other system of thought could offer. At this level, music told me: you can forget everything you've studied, you do not need anything of this, if you have music. But having music is a great mystery, which you must learn to undo it. "

Reaching this peak in understanding music, his conscience whispered to him that others had necessarily to find it out and share this gift, this joy and this great truth. This invention was absolutely innovative and unprecedented in the

history of music, and it resulted in the establishment of a music school for listeners. This is how *MUSICOSOPHIA* was born.

This is a Beethovenian idea: music heard in a particular (concentrated and meditative) way reveals what no other human wisdom of the world is able to communicate and it makes the human rise above the miseries where others drag into. This message gradually gains the right to an independent and dignified existence under the name of *Musicosophia*. It wins popularity and it spreads everywhere. A school of *Musicosophia* is founded in Sankt Peter (Germany, Schwarzwald region), near Freiburg. The foundation of a publishing house that was attached to the school made it possible to publish books in five languages in order to implement that unusual way to listen to and understand music.

In short time, the program of activities, particularly, the weekend seminars – extended so much that the team of assistants, trained to perform them could hardly cope with the task. Thus, the school becomes a real Institute.

A seminar lasts as long as a weekend. During this time, the participants (20-30 people) go deep down into a meditative, concentrated and analytical way of listening to a single musical creation, guided by a discipline with well-established stages that are not known to the music lover who strives only for emotions, relaxation and enjoyment. The same thing occurs when a performer or a conductor studies music, only this time it happens from the listener's perspective: without notes, without any instrument, without technical musical terminology, only via a mental effort supported by a highly active hum and a gesture aimed at following the discourse of the melody. According to George Balan, a true listener is the second performer of music. Thus, the music lover discovers that listening to music is a true art, no less complex than that of composition and interpretation, and the musician discovers that what he knows is how to make music, but not how to listen to it. If he wants to know how to listen to it, he must learn this art, just as well as a listener who wants to write music or play an instrument must do the same thing.

Musicosophia becomes the first International School (with branches in all the European centers, in Latin America - Mexico, Venezuela, in North America - California, New York, etc.) to study the art of creative listening to music, a kind of a conservatoire for a music lover.

George Balan's pedagogy of listening to music is aimed at two groups of listeners - the general public of music lovers and professional musicians. Thus, a natural question arises here: "Should the latter learn this thing as well?" George Balan's reply is definitely positive, because listening to music is an art which must be learned in a special way so as one learns the art of composing music and singing. The gift to penetrate the mysteries the hidden sound message does not come by itself. "In what music school or conservatoire will one learn this thing?" the Master eventually asks this question.

Hundreds of listeners went through the school (method) of "Musicosophia". Musical audition seminars are held weekly in various cities, various conferences

and international congresses are organized. There is a close collaboration with various composers, musicians, and artistic groups. The school publishes books (The "Musicosophia" collection) in European languages, produces CDs that promote and spread the method.

However, George Balan's "Musicosophia" is not just a music school. It is, at the same time, a way of knowing music and life.

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3. FEMALE MUSIC MAKING IN THE NINETEENTH CENTURY

Rossella Marisi¹²

Abstract: *Women's studies, a relatively new academic field, examine the way society creates, patterns and rewards women's status in society. Research has shown that, in the course of time, women have been led to identify and perceive their role through gender-oriented education: either in private households or in schools, the subjects taught to girls were different from those taught to boys. Music, in particular, was considered strongly linked with femaleness.*

Being trained in music education, girls and women of the upper class became during centuries active participants in all aspects of musical life, performing and composing music; nevertheless, often their endeavors remained unknown and unpublished, being considered amateur accomplishments, destined to be eclipsed by those of highly trained "professional" male musicians.

This study strives to highlight the principal characteristics of the nineteenth century society and culture, which introduced compulsory education for aristocratic and bourgeois girls, but denied them the chance to have a career. Nevertheless, some highly talented young women became renowned performers, composers and music teachers: among them Maria Szymanowska, Louise Farrenc, Léopoldine Blahetka, Fanny Mendelssohn, and Clara Wieck.

Keywords: *women's status in society, women musician, music academic education*

Introduction

Women's studies, a relatively new academic field, examine the way society creates, patterns and rewards women's status in society. Research has shown that, in the course of time, women have been led to identify and perceive their role through gender-oriented education: either in private households or in schools, the subjects taught to girls were different from those taught to boys. Music, in particular, was considered strongly linked with femaleness.

In effect, since antiquity music has been gendered female, and represented as such in paintings and mosaics. Research hypothesized that this may be linked to the irresistible power of music, considered as akin to the erotic power which women's bodies have over men's (Cusick 2001).

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This study strives to highlight the principal characteristics of the nineteenth century society and culture, which introduced compulsory education for

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aristocratic and bourgeois girls, but denied them the chance to have a career. Nevertheless, some highly talented young women became renowned performers, composers and music teachers: among them Maria Szymanowska, Louise Farrenc, Léopoldine Blahetka, Fanny Mendelssohn, and Clara Wieck.

1. The nineteenth century society and culture

At the turn of the nineteenth century, big changes in society and culture took place in Europe, giving women the opportunity to play a more important role than before in the arts, and in the whole society.

In 1791 Olympe de Gouges (1748-93), a French actress and playwright, used Article One of the *Declaration of the Rights of Man* issued by the French National Assembly in August 1789, inflecting it with a woman's point of view, in declaring "Woman is born free and remains equal to man in rights" (Vanpée 1994).

In the early nineteenth century the Industrial Revolution brought big changes in European agriculture, manufacturing, mining, transportation, and technology (Hobsbawm 1968). All this led to the rise of a large middle class, whose members were persuaded that a broad education could give their children the necessary tools to achieve economic and social success. For this reason, compulsory education was introduced, and public schools arose, where male and female children of bourgeois families received their education (Citron 1986). However, the goals of male and female's education were very different. This sprang from the premise that men and women were complementary opposites, and that their schooling should mirror their distinct characteristics. For instance J.J. Rousseau maintained that between men and women there are divergences in what he called *moral character*. "Men - he wrote - are active, strong, assertive and aggressive; women on the contrary are passive, weak, meek and submissive. As a consequence of these natural differences, male and female children of upper middle class families are destined to play very different roles in society" (Rousseau 1979).

Basing on similar assumptions, the nineteenth century society distracted women of the middle class from their productive tasks, which were now largely the responsibility of servants. On the other hand, both aristocratic and bourgeois families excluded women from the professional world, claiming that the possession of leisure was a sign of social status. In this way, women were relegated to a purely representative role, which duties should however be learned (Vickery 1998).

For these reasons, children of upper middle class families received specific gender-related education: males' education should shape them for public, self-governed lives, because they were destined to become entrepreneurs, professionals, and civil servants (Rousseau 1979). Female children, on the contrary, could only become wives and mothers, the guardian angels of the domestic shrine (McMillan, 2007).

Therefore, their education should cultivate a readiness to be governed by their husbands, and an inclination toward life in the domestic sphere (Morgan 2011). Therefore, females followed a course of accomplishments in their education, which should guide them in developing ideal feminine qualities, pleasing to men. Giving young girls the opportunity to acquire accomplishments families testified to their own wealth and pedigree, and gave their female children the best chances to make a good marriage, the only career allowed for aristocratic and bourgeois women.

2. The girls' education

In girls' schools and colleges the curricula ran heavily to genteel subjects suitable for young ladies, and music (particularly piano and singing) received considerable emphasis (Harrison 1987). In effect, as upper middle class daughters had considerable leisure time, many of them could improve their skills, becoming good singers and pianists (Johnston 1998).

2.1 The role of accomplishments

Females were deemed to be intuitive and not rational, therefore inferior to males. In spite of their "intellectual inadequacy", upper middle class daughters could not be kept ignorant, because their class standing demanded otherwise (Stitt 1988). On the other hand, moralists maintained, giving girls access to the wrong subjects, would bring even worse results, for the girls themselves, their families, and the whole society.

For this reason, shortly before and after 1800, women of the upper middle class were encouraged to learn specific subjects, deemed useful, effective, and above all appropriate to their gender and standing, as strictly linked to proper elements of female life.

Apart from the supervision of servants, the social role of upper middle class women included cultivate friendships, dispense charity, write letters, and shine in society with their education. In order to prepare them for their role, private teachers and boarding schools taught girls subjects as politeness, dress, reading, writing, and French and Italian conversation (Beeton 2006).

As a general rule, however, education should not actually empower women, rather restrict them. In fact, in females' instruction, educators prized those subject and activities which could keep their pupils' mind, psychology, and above all, body under control. This could be reached instructing girls in specific activities, whose performance required a well-regulated control over their most minute gestures, rendering themselves, in Foucault's words, "docile bodies". For this reason, beside more "cultural subjects", women's instruction included always sewing, embroidery, needlework, dancing, drawing, and music (Foucault, 1995).

These activities were deemed truly appropriate, because women could cultivate them within the confines of domestic walls, exhausting the expanses of time before them in a "harmless" way. For females such activities were considered suited and important, as delineators both of gender difference and

gender hierarchy. They helped produce an ideologically correct species of woman, keeping girls and women in the place that men had assigned them, and therefore contributing to social stability. On the contrary, these activities were deemed as fundamentally improper for men to engage in, as non-developmental and expressive of stationary time (Leppert 1993)

In conclusion, accomplishments played a central and conservative part in education, suggesting and imposing appropriate behavioral models to girls and women.

2.2 A special accomplishment: music

Music was viewed as an appropriate mark of both femininity itself and female class status. Being able to perform above all as singers or pianists in salon musical events, young ladies could highlight their skills and politeness, attracting suitors. For this reason, parents considered music as an asset to their daughters' future matrimonial stock. Moreover, music instruction was conceived as an investment, because an unmarried daughter was both an economic burden and a 'social shame' (Leppert 1993).

Furthermore, significant and far-reaching developments in music itself also played a decisive role in creating a musical climate. The Romantics held instrumental music to be superior to music with words, and the piano seemed the perfect instrument to exemplify Romantic ideals. By 1830 the piano had a greater range, bigger sound, and more strength than the keyboard instruments of the previous century. Thanks to recent technical improvements, it could express intimate emotion as well as display astonishing virtuosity, and was as suitable a musical means for the great virtuoso as it was for the simple amateur (Pendle, 2001).

The rise of a broad piano and chamber music literature contributed to a greater involvement of women with music, not only as spectators or patrons of musical events, but also as amateur performers.

3. Famous female pianists-composers

Due to the specific education and their considerable leisure time, young women of the upper middle class could improve their skills, becoming good performers. However, as a general rule, the social conventions of the period bar young ladies of this class chances of success as professional performers.

Notable exceptions were some high skilled female pianists, who gained the respect and admiration from their contemporaries: among them were Maria Szymanowska, Louise Farrenc, Léopoldine Blahetka, Fanny Mendelssohn, and Clara Wieck.

Maria Szymanowska (1789-1831) was the first Polish pianist to gain a Europe-wide reputation. As a child, she received the best musical education Warsaw could offer, studying with the famous composer Jozef Elzner and the organist Franciszek Lessel (a former student of Haydn), who were also Chopin's early teachers, and Karol Kurpinski, conductor of the National Theatre (Dobrzanski [2012]).

She developed close personal bonds with leading artistic and intellectual figures of the time: among them, poets, as Goethe, Mickiewicz, and Pushkin, musicians, as Field, Hummel, Catalani, Glinka, Paer and Rode, writers, as Krylov and Korsak, and painters, as Orłowski.

Beginning in 1810 she made concert and teaching tours throughout continental Europe and England, supporting herself and her family by means of her music. In 1822 she moved to St. Petersburg, being appointed as pianist to the Russian imperial court.

She was interested in popular music and dances, and was one of the first composers to include Polish dance forms such as the mazurka and polonaise in her concert music, being a model for the young Chopin, on whom she had an enormous influence.

Szymanowska's published piano works include nocturnes, waltzes, and etudes, which belong to the pre-romantic *stile brillant* and to Polish Sentimentalism, and were highly appreciated throughout Europe (Pendle 2001). Louise Farrenc (1804-1875) was born in Paris; differently from Maria Szymanowska, she never searched for career opportunities abroad. Grandchild of Anne-Elisabeth Soria, a former pupil of Clementi, she studied piano with her grandmother, and composition and orchestration with Anton Reicha, the pedagogue of Liszt and Berlioz. Feeling herself drawn to teaching, she made few public appearances as a pianist, and dedicated her life to composing and teaching piano at the Paris Conservatoire, where she was a professor for over thirty years. She directed also her creative talent to teaching purposes, writing etudes in a wide variety of styles, rondos, variations for piano, and sonatas. Together with her husband, the flutist and music publisher Aristide Farrenc, Louise edited a multi-volume historical anthology, *Trésor des pianists*, which brought keyboard music of previous centuries to the attention of the French public. Her contemporaries praised her competence and erudition, and awarded her many honors during her lifetime (Pendle 2001).

Léopoldine Blahetka (1809-1885), an Austrian pianist and composer, grew up in a high-profile music environment, being the grandchild of the Viennese composer Andréas Traeg. Beethoven, a friend of her parents, heard her perform when she was five years old and saw immediately her talent; thanks to his suggestions Léopoldine studied piano with Joseph Czerny, Friedrich Kalkbrenner and Ignaz Moscheles, and composition with Simon Sechter, the pedagogue of Schubert and other important Viennese musicians. Just as an adolescent she made concert tours throughout Germany and was acclaimed by critic both as a pianist and composer.

For the piano she composed polonaises, many sets of variations, and arrangements of the most popular operatic arias. Her compositional style, which exploits the singing tone of the piano and the brilliant upper range of the keyboard, reminds of the ones of Beethoven and Mendelssohn.

She wrote also chamber music, orchestral works, and an opera, *Die Räuber und die Sänger*, which was produced in Vienna in 1830 (Pendle 2001).

Fanny Mendelssohn (1805 – 1847) studied under the German composer Carl Friedrich Zelter, who in 1816 wrote about her to Goethe: “this child is really something special” (Conway 2011). However, Fanny’s career as a musician was limited by her father, who wrote to her in 1820 "Music will perhaps become your brother’s profession, while for *you* it can and must be only an ornament" (Hensel 1884). Her compositional style was strongly influenced by Bach and Beethoven. Although her piano works were composed just for her own Sunday home musicales, they include studies, contrapuntal works, sonatas, and character pieces for the piano, including her *Lieder ohne Worte*. Research rather hypothesized that it was she, not her brother Felix, who gave the name to the genre (Pendle 2001).

Clara Wieck (1819 – 1896), was the daughter of the renowned music teacher Friedrich and the famous singer Marianne Tromlitz, and became in 1840 the wife of Robert Schumann. Grown in a musicians’ family, she had the chance to perform recitals throughout Europe since she was eleven. In her young years, she wrote many romances and character pieces, short, lyric works characteristic of the New Romantic School. Later she chose to write in more traditional forms, reflecting the studies she made jointly with her husband Robert Schumann on works by Bach, Mozart, Haydn, and Beethoven. She wrote a piano sonata, preludes and fugues Op. 16, and many sets of variations, based on popular melodies and on themes by her husband Robert Schumann. All these works give pianists the chance to demonstrate their prowess in touch and brilliant passages (Litzmann 1979).

Conclusions

During the nineteenth century, music was taught to girls of the upper middle class, and many of them became good performers. Musical activities were usually cultivated only within the confines of domestic walls, but some highly talented young women achieved fame and honors as performers and composers. However, in order to have career opportunities in music, girls had not only to have exceptional skills, but also to grow up in musicians’ families.

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4. LAW AND MUSIC: COPYRIGHT AND NEIGHBORING RIGHTS

Flavia Marisi¹³

Abstract: *Both composition and performance are considered creative acts: nevertheless, composers enjoy specific Intellectual Property Rights (IPRs), which are not attributed to performers. This originates from a long history, which identified creativity with originality: in Romanticism composers had to write original works because only those works which showed genius and originality were considered copyrightable. Yet at present many researchers deem that each composition is (at least in part) a plagiarism. Unlike composers, performers have not to show originality, but to choose one or more famous performers as their role models, inserting themselves in existing performing styles. However, research demonstrated that performers are always creative, either in playing classical repertoires or in performing aleatoric music or jazz. Should therefore higher IPRs protection be recognized to performers? Or vice-versa, should lower IPRs protection be recognized to composers?*

This study tries to analyze the most important steps in the history of copyright law, and claims that a balance between IPRs and public domain could benefit either musicians or the society as a whole, promoting progress in science and the arts.

Keywords: *Intellectual Property Rights, protection be recognized to performers*

Composers' and performers' Intellectual Property Rights (IPRs)

Composers usually write down their music putting on the stave particular symbols, which suggest appropriate speed, meter, rhythms, pitches, articulation, and dynamics. Although selection of the symbols may be very accurate, performances may differ very much from one another, because each interpreter may accord different values to the various elements, emphasizing some of them, and putting others in the shadows.

This derives from the fact that, as music does not explicitly refer to the non-musical world of objects, concepts, and human desires¹⁴, the meaning of a musical work lies within its closed context¹⁵, and may change according to the relevance given to specific elements rather than to others.

In effect, the contribution a performer gives to the general shape of a piece is so relevant, that sometimes the piece is attributed to him or her: this occurs above all in pop music, where common people usually identify the singer of a song as the author of both music and lyrics. However, also in classical music, performing is deemed a creative act in which the performer interprets the score basing on his or her theoretical knowledge, skills, and aesthetic principles¹⁶.

As a consequence, music performance may be compared to a photograph: both interpret an object or event while reproducing it, and can therefore be considered loose and accurate at the same time. A photographer who produces works of art, irrespective of their artistic merit, owns specific rights to his or her creations: copyright, which protects the photographer from both direct and

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¹⁴ Leonard B. Meyer, *Emotion and Meaning in Music*. Chicago: Chicago University Press, 1956

¹⁵ Meyer, *supra* note 1, at 1-2

¹⁶ Alessandra Padula, *L'interpretazione come percorso di conoscenza: confronti, problemi, prospettive*, München – Ravensberg: Grin, 2008, 21

indirect copying of his or her work¹⁷, and moral rights, which prevent others from making alterations to the author's work.

If music performance can be considered a creative act, should performers be entitled to specific rights, as well as photographers? In effect, some rights are assigned to music performers, as producers of acts of creation. Some of these rights concern the performance in itself; others concern different kind of media which can broadcast the performance, such as CDs, DVDs, films, or television programs.

Performers own non-property and property rights. With regards to the former, performers shall be asked for authorization in order to make recordings of live concerts played by them, and to broadcast them; as regards the latter (IPRs), performers shall be asked for permission in order to make copies of these recordings, and may be entitled to remuneration when the recording is electronically transmitted or publicly performed, or copies thereof are rent or sold¹⁸.

Early history of copyright in Anglo-American countries

Anyway, copyright, a term which literally means “the right to make copies”, has a weak connection with performance, and vice-versa a very strong one with composition.

The first decision regarding the right to make copies may be that of King Diarmait Mac Cerbhaill, High King of Ireland in the late sixth century. He was requested to decide in the dispute about the ownership of an Irish Psalter known as the *Cathach*, and the copy Saint Columba made of it: Saint Finnian argued that, being he the owner of the original, he should own also the copy, but the copyist disagreed. In his decision, the king resorted to a comparison from farmers' life, claiming that, as a calf belongs to the cow, the copy belongs to the book, and ruled in favor of Finnian¹⁹.

However, as hand-made copies were so expensive that not even libraries owned many books²⁰, the issue about the right to make copies was not a nagging problem before the advent of the printing press. On the contrary, as printed books became cheaper than hand-copied ones, and therefore affordable to new classes of people, this question called great attention.

Already in 1403, English makers and sellers of books and manuscripts had organized as a guild called the “Stationers' Company”. After Caxton brought the printing technology to England in 1476²¹, the Stationers' Company absorbed the practitioners of the new technology into their organization, so that the

¹⁷An example of copyright act is the Copyright, Designs and Patents Act 1988 of the United Kingdom. <http://www.legislation.gov.uk/ukpga/1988/48/contents>

¹⁸Nigel Parker, *Music Business: Infrastructure, Practice and Law*, London: Sweet and Maxwell, 2004, 45-47

¹⁹Michael Arnold, Martin Schmucker, Stephen D. Wolthusen, *Techniques and Applications of Digital Watermarking and Content Protection*, Norwood, MA: Artech House, 2003, 3

²⁰For instance, the Exeter Cathedral's library owned in 1050 only five books. Peter Yu, Of monks, medieval scribes, and middlemen, *Michigan State Law Review*, 2006, 1, 7

²¹Cyprian Blagden, *The Stationers' Company: A History. 1403-1959*. London: Allen, 1960, 23

composition of the guild tended to consist mainly of printers and booksellers²². Their interest was obviously to rapidly produce and sell how many books as possible, and their target was the middle class which gradually took power. In effect, the members of this class wished to buy books, considering them as status symbols of wealth and power.

Concerned about the growing production of books whose content was no longer restricted by the interests of the State or the Church, in 1556 Mary Tudor and Philip of Spain issued a charter aimed at giving “an effective remedy against the publishing of seditious and heretical books”²³. Some researchers consider this charter as the first English “copyright act”, because the Crown gave the Stationers Company the almost exclusive power to print books in the whole of England, and to protect their profit prohibiting unlicensed competition²⁴. In 1662, Parliament issued the Licensing Act, which confirmed the monopoly of the Stationers’ Company, and lasted till 1695²⁵.

Yet after the Glorious Revolution of 1688 the Stationers’ Company lost the power to protect its “copyright”; for this reason booksellers and printers made many attempts to have their rights restored, the last of which in December 1709. In answer to their efforts, in April 1710 the Parliament of Great Britain issued the so-called Statute of Anne.

The new statute did nevertheless not build on previous acts, and based on a totally different core idea, shifting the goal from protecting private profit to enhancing public benefit. With the aim to end the “perpetual monopolies” of the booksellers’ and publishers’ cartel, this statute granted *authors* the right to copy and to have sole control over the printing and reprinting of books.

On the other hand, having understood the social costs of perpetual monopoly in books, the Parliament implemented the concept of limited term: as told in advance in its title, “An Act for the Encouragement of Learning, by Vesting the Copies of Printed Books in the Authors or Purchasers of such Copies, during the Times therein mentioned”, the Statute of Anne limited the length of copyright to a period of fourteen years, extensible to further fourteen years if the author was still alive at the end of the first period. Afterwards the works entered the public domain, allowing wide public access to knowledge and culture. In this way the Parliament protected the rights of authors, and in the same time promoted progress in science and the arts²⁶.

A similar view is at the basis of the United States Copyright Act of 1790, titled “An Act for the Encouragement of Learning, by Securing the Copies of Maps, Charts, and Books to the Authors and Proprietors of Such Copies”: granting authors the right to print, reprint, or publish their work for a period of

²² Dennis W. K. Khong, The Historical Law and Economics of the First Copyright Act, *Erasmus Law and Economics Review*, 2006, 2(1), 35, 37

²³ Joseph Beard, The copyright issue, *Annual Review of Information Science and Technology*, 1974, 9, 381, 384.

²⁴ Beard, *supra* note 10, at 383

²⁵ Blagden, *supra* note 8, 174-175

²⁶ Lionel Bently, Uma Suthersanen, Paul Torremans (eds.), *Global Copyright: Three Hundred Years Since the Statute of Anne, from 1709 to Cyberspace*, Cheltenham: Edward Elgar, 2010, 11

fourteen years, renewable for another fourteen, it provided them with a limited monopoly without penalizing the society as a whole. In the following years, some courts issued important decisions restating the notion of limited copyright: among them *Wheaton v. Peters*²⁷ (1834), and *Stowe v. Thomas*²⁸ (1853).

Copyright and neighboring rights: the issue of originality

Since the second half of the nineteenth century, the fundamental issue concerned not so much who owned the right to print copies of a book, but who should be considered the very author of a book or part of it: the focus shifted from publishing and printing houses to authors, that is from those who were supposed to own the right to reproduce a creative work to those who were supposed to have produced it. In this way, originality became a core aspect of copyright debates.

In Romanticism, authorship began to be conceived as the product of inspired and original genius, and works which could not be considered as individual and autonomous acts showing genius and originality, were not deemed worthy of ownership rights²⁹.

This nineteenth-century view lasts till now. Many twentieth century court decisions demonstrate that the concept of authorship virtually coincides with the concept of originality³⁰.

However, although composition and performance could be considered as being both creative act/processes, they show diverging trends about originality: originality is a must in composition, but not at all in performance. While composers are required to write original works, performers on the contrary are required to insert in interpretative traditions referring to the performing style of famous artists, and follow one or more of them as role models.

Yet this widespread conception fails to recognize the relevance of other elements, which should instead be considered in order to achieve a balanced view. Among them are the following: the ancient practice of borrowing; the deconstructionist theory about authorship; the creative role of the performer. The practice of borrowing challenges the concept of the individual authorship: interestingly, still in the period in which the concept of copyright in literary works took root, musicians often recycled themes, motifs and segments of prior works³¹. Among those who used extensively motifs by other authors were

²⁷ *Wheaton v. Peters*, 29 F. Cas. 862 (C.C.E.D. Pa. 1832)

²⁸ *Stowe v. Thomas*, 23 F. Cas. 201 (C.C.E.D. Pa. 1853)

²⁹ Peter Jaszi, *Contemporary Copyright and Collective Creativity*, in Martha Woodmansee & Peter Jaszi (eds.), *The Construction of Authorship: Textual Appropriation in Law and Literature*, Durham: Duke University Press, 1994, 40

³⁰ Among them, *L. Batlin & Son, Inc. v. Snyder*, 536 F.2d 486, 492 (2d Cir. 1976); *Grove Press, Inc. v. Collectors Publ'n, Inc.*, 264 F. Supp. 603, 605 (C.D. Cal. 1967); *N. Music Corp. v. King Record Distrib. Co.*, 105 F. Supp. 393, 400 (S.D.N.Y. 1952); *Jollie v. Jaques*, 13F. Cas. 910 (C.C.S.D.N.Y. 1850)

³¹ J. Peter Burkholder, *Borrowing*, in Stanley Sadie (ed.), *4 New Grove Dictionary of Music and Musicians*, London: Macmillan, New York: Grove's Dictionaries, 2001, 829

famous musicians as George Friedrich Händel³², Johann Sebastian Bach³³, his son Carl Philip Emanuel³⁴, Franz Joseph Haydn³⁵, Wolfgang Amadeus Mozart³⁶, Ludwig van Beethoven³⁷, Felix Mendelssohn³⁸, Johannes Brahms³⁹, Claude Debussy⁴⁰, and Charles Ives⁴¹.

Also the deconstructionist theory challenges the concept of the individual authorship: many scholars deem that hardly ever a composition is free of any influence⁴². In effect, creativity is often viewed as fresh combinations made from existing sources⁴³. Other researchers highlight that authorship should never be considered really individual, because in their creative process authors owe a considerable debt to the society that educated and nurtured them⁴⁴. Paraphrasing what Porter maintained about language, it could be said that each composer “plagiarizes”, borrowing bits of music from other sources, repeating these fragments, and inserting them in new contexts⁴⁵.

The creative role of the interpreter challenges the concept which ascribes a really creative role only to the composer. Following some scholars, performers are always creative: in fact, in performing classical repertoires, they have to adapt their performance to the acoustic characteristics of the concert hall and the listening habits of the audience, and choose the appropriate concerto’s cadenza or flourishes; and in performing aleatoric music or jazz they have to react to the stimuli of their immediate environment and inner feelings⁴⁶.

Should IPRs be extended or reduced?

All this raises the question, whether the range of IPRs should be extended also to performers, or vice-versa reduced, assigning lower rights to composers. In support of the first hypothesis is the circumstance, that famous performers often edit pieces by other musicians, writing down in words and music symbols

³² Christopher A. Reynolds, *The Counterpoint of Allusion in Fifteenth-Century Masses*, 45 *J. Am. Musicological Soc’y*, 1992, 228, 228

³³ Karl Beiringer, *Artistic Interrelations of the Bachs*, 36 *Musical Q.*, 1950, 363, 366

³⁴ Stephen L. Clark, *C.P.E. Bach and the Tradition of Passion Music in Hamburg*, 16 *Early Music* 1988, 533, 534

³⁵ David Schroeder, *Melodic Source Material and Haydn’s Creative Process*, 68 *Musical Q.*, 1982, 496, 496

³⁶ Frederick W. Stornfeld, *The Melodic Sources of Mozart’s Most Popular “Lied”*, 42 *Musical Q.*, 1956, 213, 218

³⁷ Burkholder, *supra* note 18, 829

³⁸ Joscelyn Godwin, *Early Mendelssohn and Late Beethoven*, 55 *Music & Letters*, 1974, 272, 272

³⁹ Charles Rosen, *Influence: Plagiarism and Inspiration*, 4 *19th-Century Music*, 1980, 87, 93

⁴⁰ Carolyn Abbate, *“Tristan” in the Composition of “Pelleas”*, 5 *19th-Century Music*, 1981, 117, 118

⁴¹ Dennis Marshall, *Charles Ives’s Quotations: Manner or Substance?*, 6 *Persp. New Music*, 1968, 45, 45–46

⁴² Rebecca Moore Howard, *Plagiarism, authorship, and the academic death penalty*, *College English*, 57(7), 1995, 788; Roland Barthes, *Image, music, text*. New York: Hill and Wang, 1977, 146; Michel Foucault, *What is an author?* In Paul Rabinow, *The Foucault Reader*, New York: Pantheon, 1984, 101

⁴³ Henri Poincaré, *Scienza e Metodo*, Torino: Einaudi, 1997, 9–52

⁴⁴ Tharon W. Howard, *Intellectual Properties in Multimodal 21st-Century Composition Classrooms*. In Martine Courant Rife, Shaun Slattery, Danielle Nicole DeVoss (eds.), *Copy(write): Intellectual Property in the Writing Classroom*, Anderson: Parlor Press, 2011, 107

⁴⁵ James E. Porter, *Being Rhetorical When We Teach Intellectual Property And Fair Use*. In Courant et al., *supra* note 31, at 265

⁴⁶ Alessandra Padula, *Consonanze*, München – Ravensburg: Grin, 2008, 8

the most important characteristics of their own performance⁴⁷. Yet in this way the performance rights are linked not as much to the performance itself, but more to its technical supports: books, CDs, DVDs, TV broadcastings, films.

In support of the second hypothesis are not only the conviction of some researchers, who believe that “the hallmark of democracy is the liberalization of the arts”⁴⁸, but also the circumstance that a reduction of the maximum copyright term in musical works (in Great Britain and the United States it is set at least at the life of the author plus 70 years) would provide public access to different performance styles, promoting students’ expertise in analyzing, judging and reproducing different musical performances.

To conclude, a right balance between intellectual property and public access can create new knowledge, contributing to advances in music, education, culture, and access to democratic dialogue.

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⁴⁷ A famous example thereof is Artur Schnabel’s edition of the piano Sonatas by Beethoven. Ludwig van Beethoven, *Complete Piano Sonatas* (edited by Artur Schnabel), Milan: Curci, 1949

⁴⁸ Among them, Shubha Ghosh, Deprivatizing copyright, *Case Western Reserve Law Review*, 54, 2003, 387, 390

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5. ENTERTAINMENT IN THE ROMANIAN VS. EUROPEAN SCHOOL

- MEANS OF PERFORMANCE STIMULATION

Mihaela Loredana Gârlea⁴⁹

Abstract: *The entertainment in Romanian schools have a vision complementary ways of developing cognitive capabilities, means of expression, the externalization of states, their awareness and shaping the personality (education through film, theater, music, dance) among preschoolers pupils and students.*

Keywords: *entertainment, school, parents, educational, artistic, social.*

In the main five levels of Romanian education (preschool, primary, middle school, secondary, and university) there are special skills related to the improvement of the means of teaching, to the increase of the learning performance, to the continuous training of teachers, and to the compliance with the principles on which the structure of the education system has been built, etc. However, although the effort is great, and the actors involved in achieving the aims related to the good running of the Romanian system of education are mainly concerned about the learning process (namely teachers), there can be observed that an important part is missing from the universe education-information-training of preschool, and school students, pupils, students, and that is entertainment.

Somewhat influenced by the prejudice that could result from the term (according to the Romanian dictionary, one of the definitions shows that entertainment means to animate, to inspire, but also that it is meant to increase interest in something, in energy, in performance) it is avoided to admit that, regardless of age, the apprentices wish, apart from the already known curricular or extra-curricular activity, to take part in group activities focused on personal development from point of view of emotions, psychology, and inter-human relations.

Relations with the people around us are usually built during the meetings which separate school from the rest of daily activities. This is how every time a meeting is organised in a park, with or without an accompanying teacher, students are more detached, and sometimes are excesssfully joyful.

In a study completed in 2007⁵⁰ it was observed that 32.5% of the children of up to 16 years wanted to take part in group meetings organised in nonconventional spaces (parks, trips) at least once a week, together with the family or wanted to read, 35% wanted to participate in movies, shows, TV shows, and 32.5% of the respondents wanted to spend their time using the computer for recreational purposes. The respondents aged between 17-22 years

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⁵⁰ Research study related to the options of children between 5 and 16 years old, of adolescents and young people aged between 17 and 22 years about spending their spare time, conducted during the cultural-artistic events from Iulius Mall, Iași (2004-2007)

wanted to benefit from entertainment in a ratio of 30.6% (movies, musical shows, theatre, etc.), 20% trips, 21.3% reading, and the rest of 28.1% wanted to use the computer for recreational purposes. The study was conducted on 826 people, with a margin of error of $\pm 1.5\%$.

It can be easily observed that while growing up, the interest of young people for entertainment has increased, namely for the direct contact with the idea of show, with the characters of a theatre play, with sharing ideas related to a certain book, and often even personal involvement in creating an entertaining moment.

What would be like if outside classes included in the curriculum, at the end of classes or on Saturday or Sunday there were constantly organized such activities together with the parents or persons who are not members of the group of teachers (although it would be perfectly acceptable to have teachers)? Of course entertainment, in the sense of the current context, can be seen as a learning method (an example will be provided below). What would be like if at the end of the semester each class kept a diary of the extra-curricular activities, including a project focused on the presentation of the perception of entertainment seen as training method? Wouldn't we take part in the development of means of expression, of states of expression, in their acknowledging and eventually in shaping the personality? In the end, is not this what we all want?

A contradiction could arise from the title and the content. *Entertainment in the Romanian school* seems to give the school the position of determining factor in creating this method of stimulating performance. Such an interpretation would be wrongful because this is the purpose, namely that the school will receive from outside the results of such an approach at the level of processing individual's states, which, added to the four to eight hours of basic knowledge or other extra-curricular activities, lead to a boost of accuracy and availability in the students' thinking, in the easiness of understanding certain explanations, ideas, a certain easiness in communication, the ability to make interdisciplinary connections, a customized approach of certain principles that in certain conditions may look like drifting, etc.

If by entertainment it is aimed to understand it as a variety of additional cultural and artistic activities, based on skills, sports, logic, and not just an easy form of "fun", then it is possible, via the pragmatic use of the term, to achieve a new connection type in the triad school-student-spare time (with promising results), which is a reliable alternative to what 32.5%, and 28.1% respectively want, namely to use the computer for recreational purposes.

Therefore, it is required to implement the term among parents, pupils, students, teachers in order to raise the awareness of the advantages of such additional training methods in terms of shaping the individual as member of a certain community as well.

Let's take a look at the schools from the rest of Europe and see the attention given to entertainment. Pupils and students benefit from special recreational

programs, where they can participate in social meetings on various topics (family, friends, movies, games), creativity workshops, sport clubs, music clubs, reading clubs, concerts, etc. This is generally developed in the education institution and focuses on students, with the involvement of local or national personalities from theatre, music, literature, sports, who are given as examples to the young generation.

Movie, dance, music, poetry, theatre, practical skills are also stimulating activities, which generate information, skills, behaviour, both at physical and mental level, and at social level. Some observations will be conducted for each type of education, seen partially comparatively, but also pragmatically, via a perspective that can be applied in the Romanian school.

In terms of *education through film*, there will be analysed some examples of addressability approaches in the pre-university and university environment from Romania and Europe. In Romania, a few people concerned about the freedom of expression, about the courage to have a personal opinion on a certain topic, gathered under the name of *Cinema.edu*, suggest a cultural-educational project “specially designed for pupils and opened to teachers”⁵¹, where the accent is placed on social education. In practice, the idea refers to watching films with a higher level of difficulty and understanding, which will make the pupils/students think, analyse, socialise. This type of socialisation has several advantages, such as: independence in adopting some beliefs, personal opinions, responsible involvement in debating problems related to content, form, message, knowledge development via combining novelties presented by the other participants, development of language and of elements related to interdisciplinary (movie=script, background, music, direction, character psychology, etc.)

In the university environment, the teachers’ concern about finding and implementing various and complex methods, both as teaching method, and as strategy to attract students, has gained particular importance, especially over the last years when, due to the technical developments, to the elimination of boundaries, the volume of information exceeded the learning ability in real time. Internet is for certain the most powerful source of information, sometimes full of risks, but certainly the most complex one. In the attempt to establish a connection between the rigour of university environments, the high level of demands and expectations, and their practice, in the interview “The movie school—How to use movies for education and personal development purposes”⁵², in which the author describes empirically the introduction of an teaching method through films, it was discovered that “students are, in fact, the human resource that is most appropriate for a method which uses movies. They reflect more than high school students, and have more time to watch movies with an

⁵¹ <http://blidaru.net/cinema-edu/>

⁵² Cosmovici, Ion- counsellor psychologist (Romanian College of Psychologists) experiential-based —Romanian Society of Experiential Psychotherapy; he wrote, among others, *Călătoria Studentului. Inițiere în carieră*, SPER, București, 2011

interest for self-assessment. They are perhaps the first ones to positively use the difference between the movie and their own life story, and they are probably the last ones to have that much time to exploit this difference in making personal decisions (whether related to career or to relationships or to the balance between the two)". The same author considers that "movies are definitely the opportunity to recreate the connection between young people and school, no matter what this would be". Of course, one can agree or disagree, but it is certain that one can face a real challenge, because the method deserves to be applied, analysed, cemented. Therefore, "one can go window-shopping (author's note: in Bucharest) or get lost in mazes or side-ways streets, without advice on how to get to the end, but one can also make new friends, find new reflection and recreation places, which are not a trap. In other words, movies can be the first good places over the seven years, fragile spots during the seven years following leaving home."

As a necessary comparison to other European countries, let's take a look at Norway, the country with high attention to youth education, with a tradition in education through film (the government gives special funds for making documentaries, short movies, children movies, adolescent movies, biographical movies, with the purpose of helping children and youth better know the traditions, culture, and civilisation of Norway, all created not necessarily under the auspices of art, but rather oriented on social, behaviour, formal, and informal education, etc.). The topics are related to everyday events, such as the relationship within the primary cell of society—family, vices, which lead to several social problems (drinking alcohol, drugs). It could be a good example to follow, especially since in our country movie is seen as a work of art, and it only takes the public to get into contact with the topic involuntarily to start projecting the message on his own life, with the social implications deriving from it. In the same sense, Jan Erik Holst⁵³, in the interview given to Cristina Sârбу in the magazine *Observator cultural* nr.648 from 02.11.2012, noticed: "If we look at Italy, Romania or Spain, Portugal, we see that the road is backwards, an art movie is made, the spectator discovers afterwards and judges various situations with social implications. We have a social-literary attitude towards movies, which we aim to make as educational as possible".

Education through dance must be seen as a healthy lifestyle, where communication is carried out nonverbally, via movement. Imagination, initiative, the ability to cooperate, to understand the messages of one's own body, while acknowledging external stimuli (generators of new ideas in creating body language), availability are just a few parameters which, via dance, can be subjected to constant transformations, evolutions, resulting in an overwhelming diversity of states, feelings, inter-human relations, etc. How the others perceive us depends only on our way of achieving to get the message across via movements of our body, thus leading to an increase of self-esteem,

⁵³ Holst, Jan Erik- director of the Norwegian Film Institute in 1970

responsibility towards an assumed action, putting aside the fear of exposure, failure, reality, and challenges.

This is how one can get closer to the requirements of the curriculum⁵⁴ referring to the classes of education through dance, which aim to create a mutual relation between pupil and teacher (who is not necessarily a teacher), acquire a language of body aesthetics and culture of movement, harmonious physical development, mental and motion development, more expressiveness, etc.

Education through music is considered one of the most efficient methods to motivate pre-school children, pupils and students for the purpose of making the learning process more efficient. The sooner education through music starts, the faster is the individual development in terms of affective, social, cognitive aspects. Musical taste is trained, developed during the stages of the evolution over time of the individual by the surrounding hearing environment (from children folklore to music in tram stops, music in concert halls, soundtracks, club music, TV music, etc.). In kindergarten, schools of basic knowledge, establishments of higher education without a vocational constituent, education through music is practically absent, being a subject that receives one class a week at most, far too less to claim that a proper education through music is provided.

“Music is the language in which human’s soul secrets are reflected without dissimulation” used to say George Enescu. If there can be found methods via which people, from early ages, can express themselves via music, perceive music in the deepest and various ways of its forms, getting to know the personalities that marked the history of universal music and the contributions made for defining the artistic act as a noble type of expression of the aesthetic profile of a composer, interpret, people, it can be said “I created something”. By creation there can be understood all the qualities from which man must benefit in his relation to art. The implementation of public auditions, watching musicals, participating together in creating a musical work, a musical text, exercises for learning musical language, etc., can contribute decisively to shaping and defining the psychological landscape of moral traits, and openness towards the artistic and cultural moment of today’s child, of tomorrow’s adult.

“Childhood is the defining interval in the life of each of us, which marks the reference points of personality. Theatre is getting closer to the features of childhood, via playing, which is specific for it. This is a proper tool for child education, who cannot distinguish clearly between playing and learning. The experience of the first series of workshops proved the practising of memorising skills, those of logic association, creativity stimulation, and, especially, the

⁵⁴ *Ghid metodologic de aplicare a programei de Educație fizică*, editura ARAMIS, 2001. Nastasia Tarcea, Anca Toader, Luminița Mărgineanu—*Dezvoltarea deprinderilor sportive elementare și educația prin dans*, în Revista învățământului preșcolar și primar clujean, nr.1, Editura Canonica, 2008

development of a partnership within a group”, claims Dr. Psychologist Carmen Anghelescu⁵⁵.

Starting from the age of childhood, via projects such as *Grow up by going to the theatre* or *Gesture Stop* and going to projects aiming the training of adolescents and young people via theatre, via subjects such as *Theatre in social communication* also approached in a national conference⁵⁶, projects such as *Know yourself through theatre*⁵⁷, *Training by information, Communication through theatre improvisation*, finally drafted by *Asociatia Transcena*⁵⁸ are just a few examples of responsible involvement in education, youth training through theatre. Regular meetings with actors, production designers, directors, going behind scenes, see the props, take part in rehearsals, exposure are at least some of the public’s wishes. These meetings can now take place!

Practical work turned by the reform of the Romanian school into *Practical skills* stopped long ago from being a real concern for teachers and pupils/students. However, in Europe, the idea of product creation with personal involvement is a lifestyle. All schools have workshops equipped with materials, tools, devices, structured on age groups and fields of activity. For instance, close to Christmas there are special funds given for making the school decorations by the pupils. The various competitions which contest the most beautiful garland, the most beautiful fir tree, the prettiest stars, etc. motivate once more the desire to create something with their own hands, but especially to create something that will become part of the school’s decorations. The fact that all the decorations are created by pupils makes them appreciate the work of each individual, and also of the group, competition spirit, creativity, imagination, responsibility in relation to the selection made, etc. Sometimes these activities are created in partnership with related institutions (Children’s Club, School of Mothers, School with parents and children), and their leading characters are both pupils, and their families.

Pupils in our schools need more than ever alternatives. This term is often used, but it is too little acknowledged, and it is used in any context related to the difficulties with which the pupil or student deals in relation to spending their spare time. The choice is difficult to make if two great categories of concerns are analysed: education through entertainment and the internet. Let us remember the visibly alarming ratio of those who choose the computer as recreational

⁵⁵ Anghelescu, Carmen- specialists in the first childhood, PhD student in child development at the Boligny University from Paris, 1996, member of the Romanian Association of Psychologists, member of the World Association of Infant Mental Health

⁵⁶ <http://www.edutheatre.eu/>

⁵⁷ Drafted by de Doina Lupu, coordinator of the project UNITER

⁵⁸ Asociatia Transcena- established in the ‘90s, is concerned about social and civic domain: “We have gradually defined our field of interest: social theatre together with education through theatre, and we realised that the best would be to establish an organisation which could help us develop specific projects and programs. Therefore, the Association Transcena was set up and has been, ever since 2001, a wider space than those of its founding members, namely that of actors, directors, teachers, psychologists, social care workers, who are constantly working with us because they like what we do”, from the presentation available at www.transcena.ro

method: 32.5%, and 28.1% respectively. Therefore, between the virtual and the real world, it is almost impossible to make a choice.

However, if out of the seven days of the week (regardless of age), the final two days are given to behaviour development, it is possible to create the proper environment for an “alternative”, with results visible at least at social level. Getting the parents involved in these activities could bring a boost of confidence to one of the subjects, namely that what they are doing is supported and even performed within the family: watching a movie with the classroom-at school or in specially designed areas, commenting ideas, the message, the content, the construction, etc; perform a small show, in which the roles are split between pupils and parents—some sing, other cut different materials for the setting, others set up the classroom where the show will take place, while others create moments of improvisation, theatre techniques, and therefore get the pupils/parents involved.

In a more organised manner, the school could sign partnerships with cultural institutions, due to which during the two days, music, theatre, dance, poetry specialists could come to school and set up creativity, improvisation workshops on different topics, both with the pupils and with the parents.

By understanding and applying the idea of entertainment among pre-school children, pupils and students, most probably it will be succeeded in getting the school closer to the pre-school child/pupil/student, but also in helping them discover themselves, improve themselves by contributing to the purpose of this study (develop expression means, sharing feelings, becoming aware of them, and shaping the personality) and lastly by improving together social, cultural, artistic life of Romania, an all too desired challenged over the last years.

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6. MODALISM AND TONALISM IN THE ROMANIAN LITURGICAL CHORAL CREATION WHICH ENHANCE THE TRADITIONAL CHURCH CHANTS

George Dumitriu⁵⁹

Abstract

The liturgical chant of Romanian Orthodox Church has its source in the Byzantine churchly cultural aria. Being exclusively monodic, this liturgical chant has begun to be used and enhanced since the second half of the 19th century. The melodies of Romanian Church are essentially modal, as a legacy of Byzantine spirituality on Romanian soil. It belongs to the eight church “echoi”, whose sound organization is different from the Western ecclesiastical modes. Its choral vesting led to the coexistence of two different sound worlds: a modal one, which lies in the church songs and a tonal one consisting of the predominant harmonic conception of liturgical songs choral treatment.

Keywords: *mode, echos, tonality, chord, harmony, choir, Byzantine, melody, liturgical chant.*

In the 19th century, the millennial tradition of the monodic liturgical chant from the Romanian Principalities was to face the challenge of choir music entering our Lord's houses. The Orthodox Romanian Church, non-unitary from the administrative point of view was to encounter the echoes of adopting choir singing by the other sibling Orthodox churches – Russian, Serbian, Bulgarian and the Greek communities inside the Habsburg Empire. The diplomatic and church relationships, the inclination presented by Moldavia and Wallachia towards the western culture after Tudor Vladimirescu's revolution from 1821, the opera representations of several foreign casts on Romanian grounds, the infusion of western musical culture in Transylvania and Bukovina, under Habsburg administration, numerous stops of the Russian troops in Moldavia, during the 17th and 18th century, due to the Russian-Turkish war, created the conditions for promoting the western music among the Romanians. In this context, arousing the interest of the Romanians for choir music determines the entering of multivocal singing into their own churches.

The traditional singing from the lectern, of Byzantine origin caught the attention of our composers of church choir music only after 1880, as it was approached either under the form of a melodic quote, or of psaltic compositions which made good use of „*melodic formulae of Byzantine type and modal structures*”.⁶⁰

The first attempts to valorize the Byzantine melody in the Romanian choir compositions are due to church singers, graduates of the *Harmonic-Religious Choir Class* from the Music Academy, disciples of Ioan Cartu. Familiar with choir singing and at the same time emotionally attached to the old singing from

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⁶⁰ Cosma, Octavian Lazăr, (1976), *Hronicul Muzicii Românești*, vol. IV, Editura Muzicală, București, p.360

the lectern, taught in seminars and singing classes, they started to transcribe several liturgical pieces in linear notes and later adorned them harmoniously. The first attempts to harmonise the ecclesiastic chants were timid and limited to one or two melodies from the liturgical repertoire. Amongst the pioneers of this approach we mention names such as Alexandru Podoleanu (1847-1907), Teodor Georgescu (1824-1880), Gavriil Musicescu (1847-1903)⁶¹, Ioan Bunescu (1852-1928), George Ionescu (1840-1922).

The idea to approach the traditional Byzantine chant in a plurivocal manner was imposed at the beginning of the 20th century by Dumitru Georgescu Kiriac (1866-1928), conductor of the *Romanian Chapel Choir* from Paris (1894-1899) and disciple of composer Vincent d'Indy from *Schola Cantorum*.

Preoccupied by the thought of bringing back the lectern chants into the Romanian liturgical choir compositions, he composed a Liturgy for equal voices, based on the old melodies with Byzantine sources, interpreted for the first time in the Romanian chapel from Paris, in November 1899. Later, on the 12th of March 1900 he held a demonstration concert in the Hall of the Theological Institute from Bucharest with a student choir from the Faculty of Theology and "Central" and "Nifon" Seminars, attended by the whole Synod of the Romanian Orthodox Church, the Ministry of Culture and other personalities of the time.

The success it had put the basis of a new trend in the choir-liturgical compositions of the Romanian church: putting into value the melodies with Byzantine roots. D. G. Kiriac wrote a "Psaltic Liturgy", for mixed choir, dated 1902, posthumously published and many other choir pieces officiated by the Romanian Orthodox Church. Through these, the composer marked the way for the choir arrangements of the church chants according to the following composition principles: use the melodic formulae characteristic to the psaltic melodies, use the eight voices present in church music, range the melodies in three intonation typologies (irmological, stichiraric, papadic) and leave aside the multitude of ornaments in order to acquire a simple, suple melody, suitable to be harmonised.⁶²

The path opened by Kiriac will prove to be predominant during the 20th century. A group of Romanian composers left a vast choir repertoire, based on traditional singing. Remarkable names among these are Gheorghe Cucu (1882-1932), Ioan Popescu-Pasărea (1871-1943), Teodor Teodorescu (1876-1920), Mihail Berezovschi (1868-1940), Paul Constantinescu (1909-1963), Ioan D.

⁶¹ "Troparele Cununii / Marriage Sermon", voice VIII "Doamne strigat-am / Oh God, I called" voice I, in 1878, when he studied in Sankt Petersburg, "Răspunsurile mari / Great Answers" voice VIII and "Prohodul Domnului / Our Lord's Funeral Sermon"

⁶² Smântanescu, Dan, (1966), *D. G. Kiriac despre cântarea bisericescă orientală*, in „Biserica Ortodoxă Română”, (LXXXIV), nr. 3-4, Tipografia Institutului Biblic și de Misiune Ortodoxă, București, p. 394-395

Chirescu (1889-1980) and Nicolae Lungu (1900-1993), genuine creators of the Romanian school.

The church itself got involved in the activity of pointing out the value of the national thesaurus of choir music, encouraging and supporting the efforts made by the Romanian musicians in their creative endeavours. Thus, in 1927, patriarch Miron Cristea assigned to composer Gheorghe Cucu the responsibility to "harmonise and print in linear notes all our chants from the psaltiki"⁶³. In 1934, the Romanian Patriarchy issued a decree which imposed on the church singers the requirement to organize church choirs, recommending *The Liturgy on Two Equal Voices* by Ion Popescu-Pasărea⁶⁴, and in 1939 the Church Synod decided to create village choirs with the singers from the country parishes⁶⁵. After 1950 the Romanian Patriarchy encouraged church choir compositions by printing the important psaltic choir liturgies, either on separate opuses or in sequels in their revues.

The adornment of choir singing in the Romanian Orthodox Church led to the coexistence of two different sound worlds: a modal one which is defined by the church melos of Byzantine tradition and a tonal one relying mostly on the harmonic approach of choir liturgical chants.

Modal particularities of the liturgical chants of Byzantine tradition

The liturgical chant of the Romanian Orthodox Church has its roots in the eight church tones of Byzantine descent. That is why the preference for the name is "psaltic chant" rather than "Byzantine" for the singers in the Orthodox Church. Its modalism functions according to specific principles, different from the ones which govern the Gregorian liturgical chant.

Considering the quality and the quantity of the intervals they include, the eight Byzantine tones are classified in:

- diatonic (I, IV, V, VIII), including in their structure big and small seconds, in different proportions;
- chromatic (II and VI), which include increased seconds along with the big and small ones;
- enharmonic (III and VII), characterised by the presence of musical microintervals.

⁶³ Bărbulescu, Eugen, (1930), *De luat aminte (în loc de prefață)*, in „Zece cântece religioase pe 3 voci egale, pentru trebuința tuturor școalelor și adunărilor religioase”, by Gheorghe Cucu, Tiparul Tipografiei Realitatea, București, p.5.

⁶⁴ Popescu-Arțari, D., (1934) *Organizarea corurilor bisericesti*, in „Cultura: revistă literară-muzicală. Organ al Asociației Generale a Cântăreților bisericesti din România, published by I. P. Pasărea”, nr. 1–2, Tipografia Cărților Bisericești, București, p.9–10.

⁶⁵ Antonescu, George, (1939) *Cântărețul bisericesc, organizator de cor*, in „Cultura...”, nr. 3–5, București, Tipografia Cărților Bisericești, p.22.

The traditional non-tempered interpretation, specific to eastern music, gives the quality of musical intervals of the psaltic chants, according to the contents of microintervals: the presence of different seconds (major tones, minor intervals, larger or smaller intervals) and half-tones, major seconds (the major second from the VI tone is larger than the one from the II tone) as well as the presence of musical micro-intervals.

The psaltic melody is *monodic* by its nature and exclusively *vocal*, the instrumental genre is not to be found in the bi-millennial tradition of the Eastern Church. Its vocality resides in the main particularity of melodic shape of the church chant, namely sketching a winding discourse, accomplished by alternating the gradual pace with the interval leaps of small proportions, typical to vocal interpretation (third, fourth, fifth). The longer intervals (sixth, seventh, eighth) detain a smaller percentage in the melody, nevertheless – besides the larger and smaller intervals – they have an increased degree of melodic impulse.

An important characteristic of psaltic chants is given by the four forms (interpretation ways) it might have: **recitative singing**, *recto tono* or under the form of melodic reciting; **irmologic singing**, syllables in *tempo giusto*, equal in value, with gradual, winding pace, sketching melodic curves of small dimensions; **stichiraric singing**, suitable to be sung, of rather large dimensions, combining the syllable and melismatic passages, typical to the solo chant; and **papadic singing**, in slow tempo, mainly melismatic. The stichiraric as well as the papadic singing are richly adorned. The choir approach of the psaltic chant uses mainly the irmologic and stichiraric ways, and the recitative singing in a limited measure (the choir recitative).

The rhythm of the psaltic chant from the choir scores is generally simple, in equal values (quarter and eighth notes), with phrases of double note, in melodic rhythms. The melodic discourse is often made dynamic by *rhythm formulae* drawn from enlarging or shortening the whole note: longer eighth and sixteenth note, longer fourth and eighth note or two sixteenth notes, longer eighth note and sixteenth and two eighth notes (melismatic rhythm-melodic formula), syncopes on whole or half notes, eighth note followed by longer fourth note, so on. The triolet represents the only exceptional rhythmic formula specific to the church chant of Byzantine tradition, met especially in the stichiraric chants. The quintolet and sextolet appear exceptionally in scores, only as forms of rhythmic organisation of choir recitative passages.

Tonal thinking reflected in choir adaptations of the Byzantine chant

The transcription of church melodies from the Chartres and Coislin notation into linear notation and their choir adaptation had a series of *consequences on the music modalism from Byzantine sources*. Thus, the modal

structure of the 8 modes with Eastern roots was affected as regards the quality of the intervals by leveling the different tone lengths, after the model of Western music scales, the micro-intervals being eliminated. Consequently, the enharmonic modes, III, VII as well as the diatonic ones IV and VIII acquired the shape of major modes (with a VIIth mobile step); modes I and V changed into minor modes (with a VIth mobile step); and the chromatic voices II and VI were structured as major double chromatic modes. The intonation differences were reduced to the melodic rhythms specific to each mode. The new face of the church voices made the adaptation of the ecclesiastic melodies possible, leading to a strange coexistence of two different musical worlds: the melody of modal essence and the harmonic adornment of tonal influence. Thus, the diatonic voices VIII, IV as well as the enharmonic ones III and VII were harmonised in the same way as for the major tonalities:

Moderato
 A - pă - ră - toa - rei. Doam - ne, pen - tru bi - ru - in - țã mul - țu - miri, iz - bă -
 A - pă - ră - toa - rei. Doam - ne, pen - tru bi - ru - in - țã mul - țu - miri, iz - bă -
 A - pă - ră - toa - rei. Doam - ne, pen - tru bi - ru - in - țã mul - țu - miri, iz - bă -
 A - pă - ră - toa - rei. Doam - ne, pen - tru bi - ru - in - țã mul - țu - miri, iz - bă -

Sol: V I V₃^{7 6 7 8} I

(Ioana Ghica-Comănești – *Apărătoarei Doamne* – *To God's Helper*, voice VIII)

The modal bivalence of the voice III, ending in sound *Ga* (*A flat*) and the inner rhythm on sound *Pa* (*A*) – situated at the interval of small descending third – was given a harmonic solution according to the principle of major-minor alternance of relative tonalities. The chord augmented on the third step gives the function of dominant to the minor relative (*A minor*). On its turn, it links to the augmented chord of the step III:

și să se bu - cu - re ce - le pă - mân - tești, —
 și să se bu - cu - re ce - le pă - mân - tești, —
 și să se bu - cu - re ce - le pă - mân - tești, —
 și să se bu - cu - re ce - le pă - mân - tești, —

La bemol: I IV₄⁶ V 7^b (I)₄⁶ 5₃ III₆⁶ 5₆ 5₃ (+) III₃⁶ V₇ I₄⁷ 8₃ 1

dublă întârziere (+)

(Dumitru G. Kiriac – *Să se veselească* / *To rejoice*, voice III)

The diatonic voices I and V acquired the characteristics of minor scales, with a mobile step VI. The preponderance of authentic linking leads to a tonal harmony and the chord augmented on step V gives the function of dominant chord.

Allegretto

Bi - ne - cu - vin - tea - ză su - fle - te al meu pre Dom - nul

Bi - ne - cu - vin - tea - ză su - fle - te al meu pre Dom - nul

Bi - ne - cu - vin - tea ză su - fle - te pre Dom - nul

Bi - ne - cu - vin - tea - ză su - fle - te pre Dom - nul

mi: I V₄[#] I I₆ IV₆ V₇⁸/₃[#]

(Nicolae Lungu – Antifon I, voice V)

Chromatic voice II is harmonised in the same tonal manner, the second sound of the interval of augmented second (interval characteristic to this voice) being considered a passage note.

Modal harmony represents an evolved stage in the Romanian liturgic choir homophony. It is not found in a "pure" state, as a result of linking searched by the composer, but it is due to a superior level of understanding of choir adaptations of church chants. The composers do not overuse the plagal cadence, it appears accidentally, in relation to the melodic unity for each voice, the result being chord links in the second and third descending note.

înlănțuiri plagale

Că în veac e mi-la Lui, A-li-lu-i-a

Că în veac e mi-la Lui, A-li-lu-i-a

Că în veac e mi-la Lui, A-li-lu-i-a

Că în veac e mi-la Lui, A-li-lu-i-a

I₇ II₇ III₆ II₆ I₃ 2 1 III I VII₃ 5 1

la 2da descendentă 3ta ascendentă

(I. D. Chirescu – Mărturisiri-vă Domnului / Confess to the Lord, Liturgic chant, voice V)

The accompaniment / tonic note as an element of elementary multivocality, specific to psaltic monody is integrated in the choir adaptation of lectern melodies under the form of the prolonged note on keynote or on the dominant of the mode. The accompaniment can be simple (one voice), double (two voices in eighth or fifth) and triple (three voices). In the choir piece *Pre*

Tine Te lăudăm/ We Worship Thee, for mixed choir, Ioan D. Chirescu uses the psaltic accompaniment – for the tenors – with elements of Western polyphony: repeating the church melody in descending third for the altos, reminding of the ancient *cantus gemellus*, to which there is added the discourse of the bass in equal values (double notes), similar to a *cantus planus*, which brings in parallel octaves hidden by the altos or sopranos.

Polyphony, next to the harmony, represented from the beginning one of the adaptation methods for the church chant considered by composer D. G. Kiriac in his attempt to use the psaltic melody in choir pieces: "we will take as themes melodies sung in our church and we will develop them according to the rules in art: harmony and counterpoint"⁶⁶. In the literature of liturgic choir music of psaltic inspiration, polyphony is widely seen in hymns and liturgic chants, respectively in stichiraric and papadic chants and their length and melodic characteristics – as mentioned above – are suited to this composition technique. The polyphonic writing alternates mostly with the homophone one, in the same piece, present both in the form of *linear polyphony* (resulted from the degree of melodic development for each voice and voice polyrhythmic overlapping) and in the form of *imitative polyphony* in unison/octave and even *fugato*. In most cases, imitative polyphony occupies a small place in comparison to homophone writing, at the beginning of the phrase, having the role to make the musical discourse more dynamic. Church chants adapted entirely to polyphonic writing are rare and have the appearance of motets. We mention here the pieces "Sfinte Dumnezeule / Holy God", by Dumitru G. Kiriac and "Crucii

⁶⁶ Smântanescu, Dan, *op. cit.*, p. 393

Tale / To Your Cross”, by Ioan D. Chirescu, both in the chromatic voice II, *”Cuvine-se cu adevarat / It Is Right*”, in voice V and *”Fericit bărbatul / Happy the Man*”, in voice VIII, by Teodor Teodorescu, *”Lăudați pe Domnul / Praise the Lord*” (liturgic chant) by Dumitru G. Khiriac, to which we add the liturgic piece by composer Paul Constantinescu. If the latter uses modal polyphony, the former composers appeal to polyphony of tonal influence, with functional reasons.

In **conclusion**, we could say that in the choir adaptation of traditional liturgic chants the Romanian composers happily accomplished the blending of two different sound worlds, a modal one, presented in the quotes from church chants of Byzantine origin and a tonal one, resulted from the multivocal adornment. The Eastern religious music, the form of Byzantine liturgic monody meets its Western sibling and the resulted blending creates genuine choir jewells which point out the expressive values of the two musical worlds. Without any exaggeration, we could speak about a real ecumenism of the two Christian spiritual entities, accomplished in the will to reach beauty and progress.

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7. INTEGRATING RELIGIOUS AUTOCHTHONOUS MUSIC IN PUPILS' MORAL AND SPIRITUAL EDUCATION

Marina Caliga⁶⁷

Abstract: *They say that music is able to ascend earth to heaven, and make heaven unite with earth. Religious music is a form of worship of God and bears an immense spiritual power. It is one of the largest areas of autochthon culture. Religious singing has marked Moldovan music history over several centuries of professional musical art existence in our country. This article is a summary of the subject of religious music integration in moral and spiritual education of students.*

Keywords: *autochthon religious music, students' moral and spiritual education*

Relationship between religion and culture concerned many thinkers of the world. True culture – the one deeply marked by authenticity - is inevitably linked to faith, which serves to affirm the normative ideal spiritual and aesthetic level. Culture, related to religious education, potentiates the highest human values. Components of religious education (which is education excellence of spiritual values) contribute, through their universality and effectiveness to personality development. Nowadays, in a time of great crisis, primarily moral and spiritual, it became certain that if we don't feed the "social ideal" with a spiritual content, based on historical and Christian teachings, we will not be able to counter the offensive evil forces with all its vicious and destructive branches. Last century there was an attempt to build the «new man" without God and the human tragedy of the century is a living proof of the error. History has shown that nothing can replace religion as a fundamental factor in the society moral and spiritual reconstructing. We are indeed witnesses of a metaphysical anxiety that dominates our contemporary psyche. The pace of change accelerates replacement of one generation by another.

Complementarity religion - culture has been manifested by the fact, that religion has always guided culture in different periods. At the foundation of moral and spiritual education is the *genuine* value which leads to the formation of thought, affection and will. The current educational system places more value on rational type values, often ignoring the essential spiritual virtues, outside which truth is inconceivable.

In this context, C. Cozma's statement presents interest, who claims: "Amid disquieting confusing spirits, not value, but anti value and imposture increasingly make their place in our lives. Thus, there is a trivialization of what used to be honor, nobility; historically developed and accepted moral norms are violated; traditional values collapse, are despised, denied. True, criticism has

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advanced, but it is not enough. There is a need to involve more responsibility".⁶⁸ Referring to the importance, Professor C. Cucos affirms: "It is a culture that, by excellence, promotes the *authentic* values of art as a means of spiritual improvement, because we can say that only moral value can crown the artistic, aesthetic value, ie where there is no moral there is no culture".⁶⁹

An effective way of cultivating love in people's hearts is the art of music. Autochthon religious music has joined, from the beginning, the Christian spirit. Its penetration deep into the spiritual life of the individual gives musical art unusual educational power. Spiritual education through autochthon religious music contributes to the development of the ideal, taste, feelings and beliefs, attitudes and value-laden sense, the spirit of creation. Moral, spiritual and cultural education must integrate the concept of "*authenticity*", "*authentic music*", "*authentic culture*", "*true value*" etc.

Religious music stirs the undefined spiritual values, influences one's thinking and the subconscious; but its greatest offer is the spiritual "warmth", the optimum condition for the creation and development of mental processes. Psychology insists on man's spiritual development. Psychologist B. Teplov's believes that art encompasses a wide range and depth of the human psyche, "not only imagination and emotion, but also thought and will have a tremendous influence on the development of self-awareness in cultivation of moral and spiritual feeling. Artistic education says the scientist, is one of the most powerful means of spiritual development of the personality "(For more on this subject see)⁷⁰. Experts in the field (G. Balan, C. Cozma, P. Bentoiu, V. Medușevski, I. Gagim and others) are unanimous in the opinion that the development of spirituality is through certain mental processes which are to be formed, developed and put into application; the spirit of music is of contemplation, as well as of active life integrating harmony, perfection, purity in everyday life. "Religious choral music - an essential and component part of the choral musical phenomenon - is a century old art with deep traditions, which incorporated the generous practice of the earlier ages church singing, which has developed new artistic methods and means, achieving certain heights ", says L. Balaban.⁷¹

Religious music, pouring into the depths of the soul, mysteriously penetrates the most hidden secrets of feeling, living word sheds light on feelings, describing, specifying them to the conductor. Similarly to the sun rays, it stimulates sprouting seeds (of ideas sown) and soil plant development arising from human hearts. The seed (the spiritual message) can exist in the soil of the heart or fall there with music. True artistic religious music, has the gift to enhance the germination, plant growth and maturation of spiritual virtues that belong to the great family of love.

⁶⁸ Carmen Crețu, 1996, *Meloeticul*, Junimea, Iași

⁶⁹ Cucos C., 2010, *Educația religioasă*, Polirom, Iași

⁷⁰ Теплов Б., 1985, *Психология музыкальных способностей*, în „Избранные труды”, т.1, с. 42-223, Педагогика, Москва. Balaban L., 2007

⁷¹ Liturghia în muzica contemporană din Republica Moldova, în „Artă și Educație Artistică”, vol. 1(4), p.42-44, Presa universitară bălțeană, Bălți

Professor I. Gagim says: "This art is rightly conceived as a fundamental dimension of existence, as a way of seeing and understanding the world. If music were just another life entertainment, as some believe, then it would not have presented an object of interest to all the great philosophers of the world. It is hard to find one who has not turned to music in his searches of the essence of things, of life, of man. Their absolute majority, starting with the ancient and ending with the contemporary ones left numerous pages or entire treatise on music".⁷² Spiritual development via religious music involves a complex of the human soul. Need for awareness of the realities of musical life, the role of religious choral music in the culture of the country conditions the serious studying of this art and its integration in multiple activities. "Music is a language of pure thoughts, the rich language of feelings, coming not only to give life, but to awaken unsuspected emotions and impressions, causing more than any other art the complex dynamism of the spirit", said composer and conductor L. Bernstein.⁷³

A special moment in the history of the nation is the reign of Stephen the Great - Voievode who fought for the integrity, creed, and ancestral traditions of this nation. The deep sense of the sovereign's religiosity who founded dozens of monasteries and churches defending people from the yoke of pagan is a blessing for us in building goodness and beauty on earth. "The truth referring to the fully understanding of the importance of spirituality and action in this direction should be known and spoken, i.e. human formation and strengthening of human value is a primary requirement of contemporary education, the essence of preserving the unity of the soul, spiritual vitality growth, development of the ability to think wisely," said C. Cozma.⁷⁴

Education has existed for centuries. However, on analyzing what is happening in our society we are seized by an unpleasant feeling. The natural question that comes is: "Is this the way we brought them up? Did we really say it? Why don't they follow our advice? What kind of education was it? He who began to steal and lie to others and felt that he "gains", gradually dulls the voice of the consciousness, moreover, he even finds various "justifications". Most self-conscious defendants allegedly believe to be correct and repeat the same facts. Almost all films promote the idea that "justice" be done by power and violence. Each, having their own "right", fights for his/her invented justice. And if these are social values, how can we put "social-human values at education foundation?"

In a general sense, education is the process (action) by which the formation and development of the human personality is achieved. Education is a necessity for the individual and for society. Thus, education is a specifically

⁷² Gagim I., 2010, De ce omul are nevoie de muzică?, în „Roua Veşneciei”, Gr. Vieru, Șt. Andronic, p. 15-16, Pontos, Chişinău

⁷³ Bernstein L., 1991, Cum să înţelegem muzica?, Hiperion, Chişinău

⁷⁴ Carmen Creţu, 1997, Studii de filosofie a educaţiei umanităţii, Junimea, Iaşi

human activity, undertaken in the context of human social existence and at the same time is a specific social phenomenon, an attribute of society, a condition of its perpetuation and progress. In terms of objectives and teaching strategies, the educational ideal, as stated (G. Balan, I. Gagim) as moral and spiritual development means wisdom, balance, harmony, etc., all qualities of a personality who has to learn in order to think, to seek, to understand, to act.⁷⁵

The art of autochthonous religious music belongs to a complicated art field which is still unknown to us. Having incorporated the most precious aspects of the art of music, everything that has been collected for ages, contemporary religious music continues its evolution with a focus on local values. Currently there is no unity of opinion regarding the most effective activity for pupils' moral and spiritual development. In our opinion, *autochthon* religious music would play a major role in it. Autochthonous religious music is an enigmatic and charming art, and the way to its cognition should be miraculous, full of charm. Initiating into autochthonous religious music is varied; children are involved in various musical activities - both curricular and extracurricular. These activities include: listening to autochthonous religious music, reflection on the audio material through poetry, prose, art and literature examples of biblical content; pictures, theatrical performances, etc. One of the activities, which promote autochthonous religious music, is the vocal choir singing of students in Moldova.

Regarding the psychological aspect, L. Vigotskii, B. Teplov, A. Bergson, argue that the choir singing unleashes the psychic energies caused by internal movement of tense emotions and human voice vibrations are nothing but psychological effects of emotional vibrations. Musical-pedagogical theories supported by Breazul G., B. Asafiev, O. Apraxina, L. Dmitriev, P. Delion and others, address the issue of singing as a means of spiritual development.

I Gagim, G. Balan, D. Salad support the idea that it is not enough just to play what you listen, but to live it. Thus, our study supports the philosophical - psychological concept that religious musical art is meant not only to be sung, but above all to be lived spiritually, to build spirituality. "But what does spiritual experience, spirituality, spiritual culture mean? It is a world with its special laws, says Professor I. Gagim. It is an invisible mysterious spiritual world, however very real and powerful. It is this world that sets the tone for the visible world. Only music is given to man to enable to see the invisible and hear the inaudible".⁷⁶ It is known that our nation was formed in the matrix of the Orthodox faith. The Anthem of Moldova itself, which speaks of "language of ancient sermons " was written by two ministers of the altar - Alex Mateevici and Alexandru Cristea. This creative music should be heard, read and experienced in the full meaning of the word, for the moral and spiritual development of

⁷⁵ Bălan G., 1999, Răspunsurile muzicii, Univers, București

⁷⁶ Gagim I., 2004, Еще раз о цели музыкального образования, în „Теория музыкального образования”, Э. Абдулин, Е. Николаева, р. 231-233, Академа, Москва.

students. The strophic form of the work, its majestic nature, and the meaning of the lyrics reveal these qualities. Moreover, changes of major light into meditation minor makes us more meditative on such issues as the nation, motherland, faith, value, respect.

The list of autochthonous music repertoire can be continued, it depends on the skills of a teacher and the quality of students' performing. "**Lord, Thy suffering**" is a creation selected from the book "Easter Songs", its author is the master of autochthonous religious music, the folklorist A. Tamazlîcaru. His work deals with the meaning of Savior's life on earth, sufferings, and the crucifixion. Its minor mode, the narrative character, the melodic wave, its interpretation in one voice, the literary text creates an image of a man who suffered, without being guilty: O, Lord, I have always thought of Thy suffering

I have never ceased thinking of how much Thou suffered.

It was my sin that Thou hast taken upon Thyself,

And they crucified Thee on the Cross

O, Lord, I have always thought of Thy suffering

I have never ceased thinking,

My Lord, most dear Jesus.

"Someone knocked on your door," is a vocal - choral creation selected by the composer N. Lungu. The work is a form of couplet and starts in unison: the first sentence as if reverses the minor triad's agreement of the first verse. This intonation is shattering and can be associated with the leitmotif of Symphony no. 5 of the great composer Ludwig van Beethoven. The first verse is repeated twice: first, the musical intonation rises upward and ends in remains in suspense, one imagines that there is someone who knocks at the door; meanwhile the second sentence descends downward with a confirmation in the verse: ... and nobody answered: Someone knocked on your door ... and nobody answered. In the silence of the night, a man stands crying:
His face is all wounds, and the chest is bleeding.

Here begins the dialogue between the human soul and the divine voice, the voice which is constantly with us, whether pupil or mature, and it waits:

Who are you, wandering stranger, who are you?

Who are you longing for in your wander?

Numberless whips you accepted for whom?

What burden is left by the wound on your shoulder?

The third stanza is a dialogue again, only this time Christ already answers the question: I am the daily bread which has been broken for the world,
And I am the wine of the new law.

I am the servant who serves to all, a man of sorrows.

Nobody gave me any pay, only thorns and hatred

Only red roses welled up my chest.

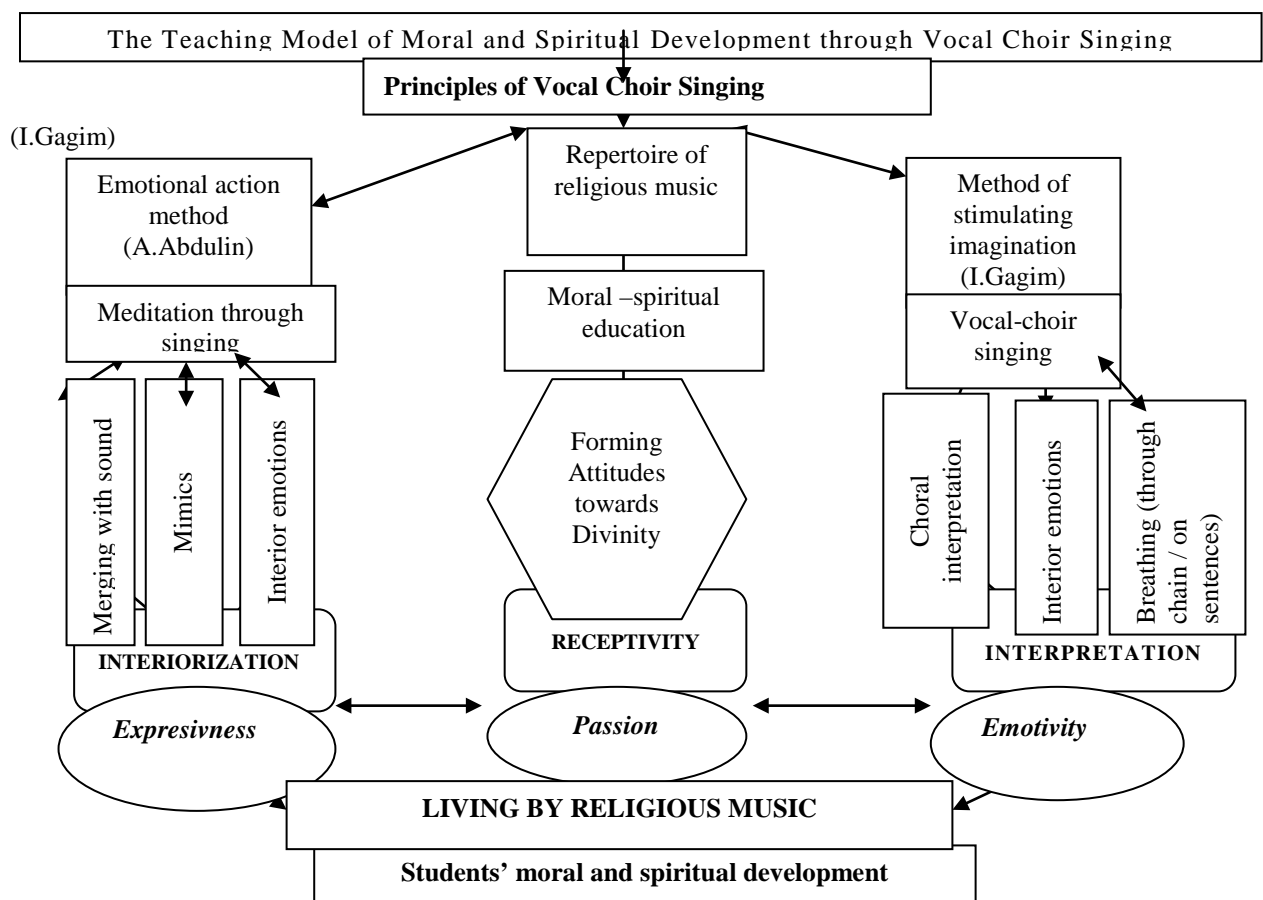
We conclude that moral and spiritual development through vocal choir singing falls within the melody movement (intoning), rhythm, tempo, dynamics, harmony, timbre, register, which, in turn, must be experienced in deep

introspection. If internalized interpretation leads to spiritual ennoblement, conceptually we can say that internalization is sound moving from the outside into inside, from physical sounding into mental sounding, moving beyond hearing, hearing remains the entrance gate; the soul and the moral - spiritual education - as physical - physiological reception apparatus, as a sensitive form, as boundary between the physical and the psychological, between ⁷⁷the outside world and the world inside us", says the scientist I. Gagim. Addressing the phenomenon of moral and spiritual education through autochthonous religious music, in our research we suggest developing students' spirituality by:

- making sounds move from outside into inside;
- intensifying the degree of the emotional interior sound message;
- sound and voice stamping in accordance to inner feelings;
- associating sensations with the real world;
- content melodicity.

Our research has convinced us that lifeless soulless interpretation does not touch the student and internalized singing is not merely acoustic sounds that are heard outside, but above all, is a process caused by the pupil's mental state. We propose (Figure 1) a pedagogical model, which integrates the work stages of a teacher who does vocal-choral work, with the purpose of pursuing students' moral and spiritual formation.

Figure 1. *The Teaching Model of Moral and Spiritual Development through Vocal Choir Singing*



⁷⁷ Gagim I., 2003, Dimensiunea psihologică a muzicii, Timpul, Iași

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PART II

DRAMA

1. BIBLICAL MARKS IN IONESCO'S AND BECKETT'S DRAMA

Tamara Constantinescu⁷⁸

Abstract: *The “light” experience lived by Ionesco, determined his early interest for mystical writings dedicated to the search of sacred, interest that influenced the subject for his writings as well as “the birth” of characters. The symbols of a biblical aspect geminated in the projection of the feminine characters are perfected by the onomatological signification that reminds also of biblical signs. The most often encountered names are Marie, Mary referring to Virgin Mary (The bold singer, The Lesson, Exit the King, Improvisation at Alma’s). The characters Marie-Madeleine and Madeleine (Hunger and Thirst, Victims of duty, Amédée or How to get to rid of) are the echo of Marie Magdalene. Marthe, the little girl from Hunger and Thirst and Air pedestrian brings Marta, Lazarus’s sister, to our mind. The lover of the protagonist from A hell of a mess!, Agnes, has as a onomatological signification the sacrificial lamb. The name Margareta, with the English version Daisy\ Dany, can be encountered in the Ionesco’s plays Exit the King, Rhinoceros or The Killer without Reason. Also in Samuel Beckett’s plays the characters sometimes appear as a continuation of ancient biblical images. The onomatological signification of the characters is opening, as in Ionesco, to several sources, the main source being the Bible.*

Keywords: *theatre of the absurd, Ionesco, Beckett, The Bible, signification onomastics*

The “light” experience lived by Ionesco as a teenager, but also the obsessive fear in the face of death determined, in our opinion, his early interest for mystical writings dedicated to the search of sacred, interest that influenced the subject for his writings as well as “the birth” of characters. There are, in Ionesco’s opera, many traces of his vision. Bright images of haven, of the “enlightened” ladders seen by female presences, have biblical, sacral aspect, the antiheroines becoming thus bearers of spiritual significance. The column, the tree or the bush, the suspended bridge, the silver ladder are the most common symbols, which “show” themselves in the antiheroine’s visions. In plays such as *Air pedestrian* or *Thirst and Hunger*, the light is even more than a metaphor; it serves to indicate the ineffable presence of the divine nature supernatural, imagined yet by the feminine characters. Also in *The chairs* the arrival of The King’s character (character present by absence) is also marked by a bright light that “invades” the stage, light that Semiramis perceives at a maximum intensity. The King, announced by the aura of lightness, can also embody the unearthly, the divine, and even God himself. The Biblical or sacred symbols, geminated in the projection of feminine characters (and not only), are perfected by their onomatological signification that, not incidentally, we consider, reminds us of these spiritual, biblical signs. The most often encountered names are Marie,

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Mary referring to Virgin Mary that primarily signifies life and love (*The bold singer, The Lesson, Exit the King, Improvisation at Alma's*). The name Mary means "the nice smelling one" and is the form of the Hebrew name Miriam. In the Old Testament, Miriam, sister of Moses, had the gift of prophecy. Virgin Mary, chosen by God to give birth to Jesus, the Son of God, became the queen of heaven, of the angels and of the saints. In the New Testament, however, the name Maria is worn by other women: Mary the sister of Lazarus who rose from the death or Mary Magdalene, the sinful woman who, having repented was forgiven by Jesus. Leaning on Ionesco's feminine characters named Maria, we can make numerous connections between the situations in the Bible and these antiheroines. We recognize the "prophetic" skills presented in a grotesque manner, of the maid Marie (*The lesson*), who knows how the "hour" of the Professor will end; it appears as a mixture of good and evil, sacred and demonic. Or the comic-bizarre ones of the maid Mary (*The Bald Singer*) associated by the author with Sherlock Holmes. Queen Mary, the "instinct of life" from *Exit the King*, is the closest to the image of Virgin Mother of God, the embodiment of unconditional love and life. But this character sometimes reminds of Mary Magdalene. The immaculate Mary, the benefic spirit from the play *Improvisation at Alma's or the Sheppard's chameleon*, the one who heals the sick subconscious of Ionesco's character, also reminds of the Immaculate Virgin Mary. The antiheroines, however, do not only have a single touch of color in the absurd theater, here the hues merge, resulting in features that alternate between black and white, light and dark.

The characters Marie-Madeleine and Madeleine (*Thirst and hunger, Victims of duty, Amédée or How to get to rid of*) are the echo of Mary-Magdalene, "the apprentice and prude disciples of Jesus", born in Magdala. She was part of the prude group that stood by the cross of Christ and who went to the tomb to anoint his body with odours. Evangelist Luke mentions that she was a very sinful woman, whom Jesus healed her from seven demons. Mary-Magdalene is present at the trial of Christ, on the Cross road, at the time of the crucifixion, at his putting in the grave, being the first one to see Jesus after the Resurrection. Like this controversial biblical character, a mixture of positiveness and negativeness, of temptation and holiness, the antiheroines called Madeleine (Magdalene) are associated with images of sin in the texts *Victims of duty* and *Amédée*. The dutiful antiheroine from *Thirst and Hunger*, the embodiment of blind, total, unbounded love, whom the heavenly vision of the Garden of Eden appears to, is called Maria-Magdalena (Marie-Madeleine), as a projection of Mary Magdalene becoming a saint through forgiveness and acceptance of the sacrifice.

Marthe, the little girl from *Thirst and Hunger* and *Air pedestrian*, brings Martha to our mind, Lazarus' sister, who has risen from the death at the call of Jesus. Marta is the arameean common noun "marta", which means "lady", "landlady", that became a proper noun. In the biblical text is noted that Jesus was first greeted by Martha, the sister of Lazarus and Mary, with whom He had

a brief exchange of words. Because Martha expresses her sadness for the loss of her brother, in the absence of the Saviour, He said that he would rise from death. A statement with a double meaning, referring both to the resurrection of Lazarus and the Resurrection of Jesus. The dialogue ends with Martha's confession, by which she expresses faith in the words of Jesus and says that "she acknowledges Him as Christ, the Son of God who came into the world". Like her biblical model, Marthe, in the end of the play *Air pedestrian*, she has the revelation of the possibility of finding the Garden of Eden by humanity, if she truly believes. Marthe, the daughter of Jean from *Thirst and Hunger*, also utters a few lines before the end, her only words in the play, addressed to her father: "We are expecting you." Line – echo of the biblical text in which Marthe (Martha), as well as all mankind, expects the Savior to return.

The lover of the protagonist from *A hell of a mess!*, Agnès, has as a onomatological signification the sacrificial lamb. Agnès is the form of the Latin name Agnes - "agnus" meaning "lamb", "agnessa" meaning "lambkin". A bright vision of a truly earthly paradise appears to this character, in the midst of the uproar bullets from the revolution episode, where people's eyes in the utopian "new world" have the color of light. In the *Air pedestrian* play, Joséphine reminds of gentle Joseph (Joséph), the father of Jesus, who sees in his dreams the angels sent by God Father. Josephine sees in her dreams a Great White Man, accompanied by an executioner who carries a gallows prepared for her execution; but execution will not take place because Marthe comes to revive her.

The name Margaret corresponds to the latin noun "margarit " meaning "pearl", being a loan from the Greek word "margarites" having the same meaning. The English version is "Daisy", derived from "day's eye", because daisies open at dawn and close their petals when the sun sets. In the Nordic mythology, the daisy is a sacred flower, belonging to the goddess of spring, Ostara. Daisy, the flower, is a symbol of health and energy, of fascination and of women in love, of simplicity, of freshness and of purity. In Christian symbolism, the meadows full of blooming flowers represent Heaven, the innocence and the eternal candor of Jesus, of Virgin Mary and of other holy beings. It is said that daisies also have prophetic properties. In the *Dictionary of Symbols*, "pearl" appears as a sign of creative femininity. Let us remember that in the East it is customary for the pearls to be placed in tombs, because they are able to regenerate the body of the dead, inserting it into a repetitive cosmic rhythm - birth, life, death, rebirth.

The antiheroines bearing the name Margaret, with the English version Daisy / Dany, can be found in Ionesco's plays *Exit the King*, *Rhinoceros*, or *The Killer without Reason*. The symbols merged into the significance of this name can be deciphered in the feminine figure of the characters bearing it. Queen Margaret, "the instinct of death", through her prophetic capacities, feels that the King's end is near. Leading him to "the other side" opens, maybe, the way to Paradise for him. As well as in the various alleged mythologies, the connection with the sacred appears through the role of "initiator in death" which is nothing

else than the integration of the King in the cyclic rate - life, death, rebirth. The two characters, Daisy and Dany, embody the women in love, full of energy, of freshness and of purity, able to arouse the same feelings in the man's heart, but unable to fulfill their role as women, "creators of life". Dany becomes one of the killer's victims and does not have the needed time for completion. Daisy, even if in love with Bérenger, is also a victim, but of the fascination exercised by the "beauty" of rhinos. To Bérenger's utopian hopes of becoming the savior of humanity by perpetuating the species, through the crowd of children that he intends to have together, Daisy has one answer, negative, confessing him : "I do not want to have children. This idea makes me nervous. / [...] But why save her? / After all, maybe we are the ones that need to be saved. Perhaps we are the abnormal ones.(Nu vreau să am copii. Ideea asta mă enervează. / [...] Dar de ce s-o salvăm? / La urma urmei poate că noi avem nevoie să fim salvați. Poate că noi suntem cei anormali.)"⁷⁹

Echoes of sacredness are also characteristic of some of Ionesco's male characters. In the plays *Thirst and Hunger* and *Journey among the dead*, the central character is called Jean, with possible links to biblical name John, with the figure of the Baptist or the figure of one of the disciples of Christ, with the authors of the *Gospel of John* or with the authors of the *Apocalypse*. In Romanian, Jean is the counterpart of Ion, names containing the first part of the surname, Ion-escu, the name of the author's father. Perhaps in the play *Rhinoceros* the character Jean has no connection with the sacred, being identified precisely with Ionesco's father's figure, which the dramatist associated with being of Evil. (Jean is among the firsts to accept the transformation into a rhino, as from the pages of Ionesco's journals emerges the image of the dramatist's father, described by him as a thruster.). In *Thirst and Hunger*, the main character Jean reminds especially of the fourth Evangelist.

Many of the images of Jean's nightmare are, however, extracted from the *Revelation of John*, which shows Evil will endure as long as men exist, evil being his punishment and his redemption. The Revelation's author addresses his grim prophecy as a warning to the seven cities tempted to interpret the Word in their own way and proclaiming the instauration of a heavenly time. Jean Also resembles, in a typological manner, the biblical characters. John, the disciple, binds his head against Jesus' chest during the Last Supper. John addresses especially to children, in the *New Testament*: "Beloved ones, let us love one another" . John is the one who embraces Mary in front of the Crucified. Like this character Jean has resources of affection and tenderness.⁸⁰

Also in Beckett's texts the characters sometimes appear as a continuation of ancient biblical images, like Job or Jesus Christ. Like these ones, his antiheroines / antiheroes expiate unknown sins or are voices that speak in the

⁷⁹ Eugène Ionesco, *Rinocerii*, în *Teatru*, vol. III, traducere și notă asupra ediției de Dan C. Mihăilescu, Editura Univers, București, 1996, p. 98

⁸⁰ Vezi B Elvin, *Teatrul și interogația tragică*, Editura pentru Literatură Universală, București, 1969, pp. 136 - 137

wilderness. The onomatological significance of the characters is opening, as in Ionesco, to several sources, the main source being the Bible. This idea is supported by some critics, whom we join: Martin Esslin, Nicolae Balotă, Octavian Saiu. Hence Hamm makes references to the biblical character Ham, son of Noah, if we consider the links that the stage space makes with the Flood and the saving Ark. Hamm's parents names, Nagg and Nell, become thus, by their initials, the names of Hamm's biblical parents from the Old Testament, Noah and Naamathite; and the disposal of the two, Hamm / Ham takes revenge on his father for trying to give mankind another chance at life. At the same time, the English signification of the name Hamm is "Hammer", while in French Clove suggests the noun "Clou" ("nail"), as Nell in English means "nail" and Nagg in German means as well "nail". And thus, indirectly, the theme on "Crucifixion of Jesus" appears by the existence in the scene, in the huge head - Golgotha, of "three nails and a hammer."

The onomatological signification of the name Winnie is rooted in the English words "win" - "Winner", which means "to win" - "winner", "charming", "conqueror". Winnie is a "winner" in the struggle with death. She does not surrender to the inevitable end. Defying time, she keeps her body and soul alive with plenty of live. Every second of existence that manages to steal from death is a gain for her. "Do not give up Winnie, I always say this to myself, no matter what, do not give up. [...] What can you do? From morning till evening. Every day. "⁸¹

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⁸¹ Samuel Beckett, *O, ce zile frumoase!* în *Teatru*, traducere de Anca Măniuțiu, Fundația Culturală "Camil Petrescu" & Revista "Teatrul azi" (supliment), București 2006, p. 22

2. ALTERNATIVE PEDAGOGY IN THE ART OF THEATRE OF THE XX AND XXI CENTURIES

Ioana Petcu⁸²

Abstract: *In theatre, the great struggle of the XX and XXI centuries is about definitions of basic terms, this way being born multiple views of approaching to the scene and the artistic act. If Stanislavski and Brecht have traced the most important work methods for acting and directing, at the beginning of XX century, they actually represented the rigorously trunks from which evolved or derived the main European theatre schools. Contrary to any appearances, the major doctrines have common points, too, weather we speak about “the poor actor” of Jerzy Grotowski or about “the meeting space” of Peter Brook’s vision, about the searched exteriority of Anatol Vasiliev or about “the spiritual theatre” of Andrei Șerban, the intersection zones are recognizable. Difference and unity are the terms that describe best the vast landscape of research in the actor’s and the director’s art of the last hundred years theatre.*

Keywords: *stage alternatives, method, system, actor’s art.*

I. The multi-cultural alternative. Ideological interactions.

In the beginning of the XX century, starting with authentication of the term “director”, it was discussed, for the first time and with the utmost earnestness, the problem of a scenic art pedagogy. Initiator of the most famous and used acting work method – but also argued, Konstantin Stanislavski understood, in the early XX century, that the actor needs a system which would learn him how to build up the character, how to interact with the others, how to “behave” on the stage, and also that it was not enough any longer a stage director giving only hints, but he also has to form people in this job. The theories of this born-educationalist, as Stanislavski proved to be, were applied all over Europe, some identifying themselves with these roots, some others creating their own forms of expressing or work methods. Established in 1897 under the twofold lead of Stanislavski and Nemirovici-Dancenko, The Art Theatre of Moscow was not condensed in a mere auditorium dedicated to the stage plays belonging to the texts of the realist theatre, but it also had some studios where the actors or the young people wishing to follow this path could access a rigorous education aiming this goal, based as we know, on emotional memory, on psychological gesture and on the test of “what if...?”. It was imposed this way a solid system that, even if it was a subject to some convulsions in time, is legitimate to be considered as a roads opening, in terms of theatrical pedagogy. In time, in Europe has been consolidated the public theatre education that taught, not rarely, the Stanislavski concepts. But once a certain type of education is fortified, there appear, as if they would counterbalance, the system derivations. Formed under the master of Art Theatre, Michael Cehov establishes his own studios in United States of America, Vsevolod Meyerhold develops his own personal method of bio-mechanics, Evgeny Vahtangov sets up his own theatre in Moscow, in 1920,

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and the Pole Richard Boleslavsky applies in film directing what he actually has learned under the Russian school wand.

The directing personalities have proliferated throughout Europe, some embraced the epic theatre of Bertolt Brecht, others the verism of Stanislavski, while some others adopted the avant-garde. More important is the fact that, starting with the half of the XX century, there were much developed, from an absolute necessity, the theatre workshops or laboratories. The initial aim, the way the Art Theatre in Moscow started it, namely the workshop operated as a school of an institution, changed somehow its profile. The renowned **Jerzy Grotowski** had been founding, in 1959 at Opole, The Laboratory Theatre, receiving a license from the Polish Ministry of Culture. But the interest of this director was the redefining of actor, and not necessarily the implementation of a method as only path to follow for a career, as unique recipe in front of stage routine. The greatest fear was not the lack of a work method, but to find out some valves by which the actor would be able not to fall prey to mannerism, to impossibility to create, and not to be tributary to conventionalism. The director suggestively says in this sense: “We suppress in actor what it blocks him up, but we do not teach him how to create (...) because in this very **how to** dwells the germ of banality and of clichés that defies creation”⁸³. Admitting the influences of Stanislavski’s system, integrating resources of philosophy and Asian theatre as well, Grotowski builds up a series of exercises – physical, vocal, of focusing and relaxing – which have as purpose the stimulation of authentic creativity. “The method” is not generally valid, but, just as its author desired, is one that allows the actor to rich the inner exploration, the inner acknowledgement and the multiple work possibilities with his own mind and body. This purpose attained its target at Opole, then later at Wrocław – the city where starting from 1965, the Grotowskian Laboratory has moved – as memorably spectacles were put on stage (*Cain* of Byron in 1960, *Akropolis* of Wyspianski in 1962, *The Tragical History of Doctor Faustus* of Christopher Marlowe in 1963, to name just a few) and also were accomplished some projects (for instance, a series of six video/audio footage: *The Tourists*, in 1961; *Clay Pigeons*, in 1961; *A Silesian Memoir*, in 1961; *A Worker’s Oratory*, in 1962; *Masks*, in 1963; *Hymns*, in 1964). Starting with the period of the 70s, Grotowski launched the term of post-theatricality, a term driven somehow towards the experimental zone, on whose bases had place many workshops, projects and events that implied professional actors and students, as well. Between 1978 and 1982, Grotowski initiated what is known as “The Theatre of Origins”, a program that demanded certain journeys and the study of some traditions in Haiti, Nigeria, Mexico or India⁸⁴.

⁸³ Jerzy Grotowski, *Towards A Poor Theatre*, translated by George Banu, Mirela Nedelcu-Patureau, prefaced by Peter Brook, Editura Unitext, 1998, p.60

⁸⁴The project ended with an performance directed by Ryszard Cieslak, in 1981, entitled *Thanatos Polski. Inkantacje./ Polish Thanatos. Incantations*

Partaker at one of the most important projects of the Laboratory Theatre – namely The University of Research of The Theatre of Nations in Wroclaw, **Peter Brook** is the founder of The International Centre for Theatre Research, a multi-national company having its home at Theatre Bouffes du Nord in Paris, composed by actors, musicians, choreographers and directors from all continents. Educated in traditional centers, at Westminster School, Gresham's School and Magdalen College (Oxford), and betaking in London's theatres, whether with classical or unconventional enactments³⁸⁵, Brook obtains serious funds in 1968 and establishes CIRT⁴⁸⁶ in the capital town of France, where he proposes a series of groups and projects that bet on a rediscovery of stage acting. Passing by a difficult period during the students' revolt in 1968 and moving for a while in London, CIRT is interested in the experience and relationship that is created between the public and the stage. There are known the evenings when Peter Brook had been inviting children at professional acting, to observe their reactions, for the child's eyes are the most sincere in the feelings world. In the 70s, CIRT sustains a series of unconventional projects for that time: *Orghast* (multi-language and multi-cultural spectacles were played at Shiraz and Persepolis, in Iran), then some plays in Africa and New York (at Brooklyn Academy of Music). At CIRT they were looking for the universality of language, actor and stage. Important names of unconventional theatre of the time claim their origin in Brook's theories: Richard Schechner – the initiator of Performance Group and Joe Chaikin, the director of The Open Theatre; in like manner, Judith Malina and Julien Beck caught up a few ideas and imported them into the Living Theatre program. Holding a Grotowskian base, the English artist considers the focusing part and work with inner self are designed to help the actor. The group of students had been practicing often neatness, improvisation and attention exercises with sticks, as in Japanese theatre, or with a box as center point of the movement that was needed to be built. Other exercises were taken off from T'ai Chi, aiming the muscle training, in order to obtain a kind of "memory", a sort of reflex of the muscles. On the other hand, the CIRT leader always wanted to eliminate the fix forms of reoccurrence, those that could immobilize the individual, instead of helping him. Generally speaking, Brook disposed on simple objects, because he was the adept of simple space for evolution of a reinvented actor, self-controlled and free-hearted. At the same time, on this almost empty stage box, it is necessary for an actor to comply a few other conditions which would fulfill his sphere of sensitivity: "In such conditions there is rarely the quiet and security in which anyone may dare expose himself. I mean the true unspectacular intimacy that long work and true confidence in other people brings about"⁸⁷.

⁸⁵ At Covent Garden he enacted in 1948 Puccini's *Boema*, where the director wanted to recast the scenery from the 1899 opening night. At the same place, in 1949 Brook enacts *Salomeea* of Richard Strauss, having a scenography signed by Salvador Dali

⁸⁶ Centre International de Recherches Théâtrales

⁸⁷ Peter Brook, *The Empty Space*, published by Simone&Schuster, 1968, p.20

Starting as well from the Stanislavski's studios, **Anatol Vasiliev** gets himself noticed in the Europe of 70s, after he had to confront the censorship of Soviet Union. His spectacles at Festival d'Avignon, at Comédie-Française (The French Comedy Theatre) or at Theatre "Cartoucherie" procured him an international reputation. Having a plentiful career as background, Vasiliev founded The Dramatic Art School in 1987, in Moscow, together with a couple of colleagues that he worked with on Stanislavski studios. Devised on idea of laboratory theatre, this School followed the same direction of creating an experimental acting space. Since 2002, the project has been extended, being established an Academy of Dramatic Art, where were organized four colleges: directing and acting, visual arts, experimental arts and studies, and also theatre journalism. Vasiliev's endeavor begins with a fundamental twofold question: what is the art and what is the theatre? This question is abysmal, but simultaneously it proposes a return to the basics of the artistic act, attempting somehow to send into oblivion the rest of directing doctrines that compound the XX century panorama. The answer was outlined in time. Contrary to the tradition of Stanislavski, the former disciple had been giving a new explanation for his artistic pursuits, because from his point of view the theatre is a living process, in continuous development, being a new modality to understand art. The educationalist's wish is not to offer one single path, available for any situation, but many possibilities from which every disciple of him could get an answer. This is also the design of theatrical laboratory. The opportunity to do research on your own schedule, not imposed by some ministry authorities, leads to a larger mobility of opinions and projects. It must be underlined though that Vasiliev never fully recanted the method of Stanislavski, often turning back to the psychological realism, even if not necessarily on the same way. Only after the actor finds his/her own way, only from this point on it can be discussed a new theatrical poetics, a different technique and a revival of the artistic phenomenon. By a total liberalism could be defined the words of the Russian director: "a method that allows the actor to take a look inside himself. It is the method I apply. And as far as I go this road, I see the actor relieving himself; he gets free from a school I aggressively entail on him; he gets free from me, to find himself again"⁸⁸. The mutual independence actor-director, disciple-master assumes a different level of communication as well, an improved one, free of futile disputes and an unitary final product. A great award of the long time experience is the separation from the classical method of regarding the player's role and the play from within, stating the goals and the finalities from the very beginning. An important thing for Vasiliev is the sight from outside – which doesn't has to be confused with the Brechtian perception – a sight that defines the character (the role) from the actor's point of view and not reversed, as it had been practiced for an entire century based on Stanislavski's system. The theoretician of this new definition of theatre concludes: "in front of us opens a

⁸⁸ Anatol Vasiliev, *Les Penseurs de l'enseignement*, in „Alternatives théâtrales”, apud Mihaela Tonitza-Iordache, George Banu, *Arta teatrului, (The Art of Theatre)* București, Editura Nemira, 2004, p. 531

cultural era less concerned about the human being then about what is happening outside this being. On horizon it figures out the era of anonymous artists”⁸⁹.

Andrei Șerban successfully began on Romanian stage in the late 60s and has continued his education in New York, on off-Broadway area, but also as placement beneficiary at CIRT, where the personality of Peter Brook had a major influence on him. Returned in post-december Romania, he was appointed as managing director of National Theatre in Bucharest, a job he has done for a little time, preferring to travel between the home country and that of “adoption”, namely United States of America. Direction and pedagogy are the two cardinal courses where Șerban found in the course of time – two interdependent directions. Teaching at Columbia University, approaching theatre as well as opera, classical and unconventional scenes, too, apparently inconsistent with himself, but always aiming not to become redundant in his activity of more than forty years amongst the world’s floodlights, Andrei Șerban made this a goal of his pursuits. In 2008 it was settled, in the Romanian Cultural Institute, The Itinerant Academy, a summer school that has been organized every year in another location (at Horezu, at Hobița, at Ipotești and at Brâncoveanu’s Palaces at Mogoșoaia) and featured every year another project – the Tanacu Case and documentary theatre⁹⁰, the reading of the texts of Eminescu, the return to the language and universe of Shakespeare and the world of Caragiale. The coordinator incessantly attempted to bring something new in regards with the actor’s study, even when the general message is the same.

“With young people, I feel I can start from zero, I can forget everything I’ve known, everything I’ve learn, to unlearn myself” – tells the director in a television broadcast on TVR Cultural⁹¹. Even when he was invited for the first time at Columbia University, he hadn’t feel a special vocation for such an activity, but time proved him that the theatrical laboratories are real recycling centers for the students that come with a certain training, as well as for novices and for the teacher. Andrei Șerban admits with ease and pleasure that learning to make theatre is a continual process, whose benefits don’t dwell just in one single direction, as long as the mentor and the apprentice form and riches one another. After all, the great research of the director consists in his activity with students, because if theatre assumes the work with itself, the release from quotidian and system, then the accumulated experience alongside young people could have a good outcome to the person having the teacher status. The endeavor proposed by Șerban is a beautiful challenge to find out what is not known, exploration of the unknown, “like a blind man that tries to touch a butterfly.

Such an activity is less usual in public theatres or schools, whether there the work is done in some strict system or the information and the work method must

⁸⁹ Anatol Vasiliev, op. cit. p. 537

⁹⁰ In 2008, when Andrei Șerban and the young actors group working for re-enactment of the famous case Tanacu, in Romania the term documentary theatre was little known, even less practiced

⁹¹ *Profil, poveste, personaj (Profile, story, character)*, a TVR Cultural production, April 2011, producer: Marius Constantinescu

be learnt rapidly. Workshops offer though the time needed for returning in unexplored spaces or paths. For the same reason the themes for the four workshops at Itinerant Academy are extremely different. The most used “instrument” on stage is the body – a body that must be initiated, prepared and always in concordance with the spirit and the mind. Mihai Măniuțiu also regarded the actor’s body with certain significance, as “the actor’s body represents his unity principle, a dominant and necessary principle in front of devastating demands on supremacy and uniqueness belonging to the masks-in-conflict”⁹². But the exercises proposed by Andrei Șerban in his sessions do not regard only the mechanical pattern or development of the physical skills, either they don’t regard these aspects from the view of a good coordination and an inner discovery. By threefold training body-mind-spirit one can reach another level of reality, a level that exists, but is long forgotten, like an universal message covered by the eras’ alluviations. Situated somewhere between Grotowski, Peter Brook and Zeami, the intercession of Andrei Șerban has a finish point that is seemingly idealist: the actor needs a special sensitivity, something he might use whenever he gets the tendency to fall in mannerism. *In extenso*, the theatre must be nourishment, for the one that’s directly involved in the creative act and for the one implied only with sight, too. It’s eventually about a spirit-nourishment that maintains the equilibrium, the individual’s flexibility against hard-packed roads and slavery in art. Because, as Zeami said, in theatre is important to keep the *flower (hana)*, and “the flower shows itself only to the ones that spend a lot of time searching for it. It is in the depth of our art, it is art’s secret and essence”⁹³

I. The Unusual Jacques Lecoq

The European avant-garde era, when opinions of Antonin Artaud or Edward Gordon Craig were issuing the impression of some utopia, and the wax-figures theatre of Tadeusz Kantor from the 60s and 70s as well, has opened new lanes in understanding of physical training of an actor, in his technique and performing. Nevertheless, the mask and the mannequin had renewed semantics among the theatre’s signs. The physical education teacher Jacques Lecoq leaves himself seduced by the stage art at first and, after a placement at the company of director Jean Dasté, he explores especially Commedia dell’Arte genre, the pantomime, and alongside the sculptor Amleto Sartori, creates the first masques. In Paris, he founds The Mime Theatre (1956) and an experimental laboratory (Laboratoire d’Étude du Mouvement is created later, in 1977).

The International School which bears his name is acknowledged all around the world for its incessant quest in the non-verbal area, in the use of mask, and represented an unique space in Europe, where clown trainings were developed. The director Ariane Mnouchkine, the clown actor René Bazinet, the

⁹² Mihai Măniuțiu, *Despre mască și iluzie, (Of Mask and Illusion)* Bucharest, Editura Humanitas, 2007, p. 73

⁹³ Zeami, *Seven Secret Treatises of Nō Theatre*, translated by Irina Holca, foreword by Andrei Șerban, afterword by Carmen Stanciu, Bucharest, Editura Nemira, 2011, p.53

choreographer Julie Taymor, and the director of Teatrul “Masca” (The Mask Theatre), Mihai Mălaimare, are just a few of the former students prepared on Jacques Lecoq’s center. From here also came out acting companies that developed and displayed the meaning of practice on the French master’s school: Moving Picture Mime Show, Théâtre de la Jacquerie, Nada Théâtre, Théâtre de la Complicité or Théâtre de la jeune Lune (Minneapolis). Lecoq makes the avoiding of art cliché the main goal of his enterprise, and the pedagogy of this domain is, on his opinion, an essential fact – because the artist, wherever he or she comes from, seeks “a truth, an authenticity, a base to last beyond any fashions”⁹⁴.

Although he seems to undertook the older theories of Artaud referring on the Balinese theatre practices or the Asian area, the educationalist from the International School of Theatre recants of any influences and defines himself as an explorer of the basic elements: color, sound, word. All these elements are filtered and rendered by the means of corporal moves, the physical reactions of the group partaking on the proposed exercises. It is fundamental for a school of theatre like that of Lecoq’s, where the base of study is the non-verbal language and the corporal experience, that the educationalist may have some specific attributes. Definitive for this educationalist is to guide, not to give solutions, to observe and, above all, “to put himself anytime under question, to find again the freshness and innocence of sight, in order to avoid assessing even the smallest cliché”⁹⁵.

The study of the masque is also the subject of some ample workshops at International Theatre School. The masque means the perfect game between identity and alterity, the world unknown which must be explored, a possibility to know and improvise. Lecoq starts just from shaping and building of the masque, then reaching by exercises to outline the personality, the relationships that could be born between the characters woven this way. The French educationalist’s conclusion is that “to enter a mask means to feel what made it to be born, to retrieve the masque’s background, to seek and see which of its parts strikes a cord with you”⁹⁶. Therefore the knowledge of self and of the other one – by the means of physical technique or of the mental way – is again the stake of an alternative theatrical educational system.

II. Conclusions

“The work in School is a permanent notebook of exercises. Here I discovered all that I could say I have done. I don’t think there’s any difference between the School and Stage (...) The School is a free theatre, free from any scenic production coercions and especially, indifferent to any approval of the public opinion”⁹⁷ – says Antoine Vitez, collaborator on Jacques Lecoq classes

⁹⁴ Jacques Lecoq, *Le corps poétique*, translated by Raluca Vida, Oradea, Editura ArtAspect, 2009, p.17

⁹⁵ Idem, p.60

⁹⁶ Idem, p.68

⁹⁷ Antoine Vitez, apud George Banu, Michaela Tonitza-Iordache, Op. cit., p.487

and afterwards, teacher at National Academy of Dramatic Arts in Paris. This beautiful thought does nothing less than to demonstrate, once more, that art can not be watched just naively, but there is an invisible string, yet strong, that unites the two areas – the research and the practice of profession – everything under the sign of freedom⁹⁸. It is more than obvious that the great directors have felt the absolute necessity to put the theory aside practice, because conspicuously there's a relationship of mutual dependence of the two branches.

The difference between Schools is done by what has discovered each one, or by the answers given in time by the mentors. Just like a sportsman, the actor needs a continuous development – not just corporal, but also mental. Whether they are called studios, workshops, summer schools or laboratories, smaller or bigger centers have been multiplied throughout Europe and United States of America offering multiple variants for formation or re-formation to the young artists or the professionals incessantly searching something else than it's already known. The classical methods of institutional education are abolished or transformed and, as consequence, the pedagogy of theatrical laboratory rather opens a space propitious to invention, rediscovery or fecund creativity, so much necessary in front of routine, of cliché, real illnesses or fading processes for the creator's soul.

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⁹⁸ About school, as place of creative freedom, talked Radu Penciulescu as well, when returned in Romania in the 90s, worked with his students in stages of professional education. The director held: "The relation between student and educationist defines the former and the latter, too. The school is a space of freedom (s.n.). From the principle of triangular theatrical communication, the school eliminates a term: the public. It is forgotten in order to obtain first the student's truth(...)" (Radu Penciulescu, apud George Banu, Michaela Tonitza-Iordache, Op. cit., p.515)

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3. THE FORMATION OF THE ELEMENTS OF THEATRICAL CULTURE AT STUDENTS: BETWEEN SEMIOTICS OF SIGNIFICATION AND COMMUNICATION

Angela Bejan⁹⁹

Abstract: *The present article deals with the possibility and the advantages of the semiotic approach of the formation of the elements of theatrical culture given by the very essence of the theatrical culture phenomenon. Understood as the realization of certain possibilities of culture manifestation, stored in nature or in human condition, in form of certain cultural virtualities, the element of theatrical culture already contains latently the premises of its methodological improvement in the educational process. On the one hand, the theatrical art is approached as a semiotic act in a paradigm of semiotics of signification, but, on the other hand, the educational process is performed in the key of a semiotics of communication.*

Keywords: *theatrical culture, symbol, sign, semiotic act, act of pedagogical communication, educational background*

The concept of culture, understood as a system of elements of the reality sorted by man with an existence outside the somatic human, whose culturality (the state of being culture) is the result of the realization, each time contextual (in concrete situations), of certain possibilities of manifestation stored in human nature in the form of some innate virtualities.

This approach of the concept of culture and of the cultural element (theatrical) creates some methodological openings in interpretation, motivated by the very nature of the phenomenon in question. Namely, the condition of a concrete situation in which one can speak of a cultural event of any kind, as latent and potential existence in the human being, implies the existence of a process of signification (it gives to the reality a certain content that is considered cultural), with all the mechanisms (psychological, linguistic, biological), the variables and the rules involved in. And just this process can meet the requirements of a semiotic and hermeneutic perspective or the other fields where it concerns content, a framework and a context of interpretation and of its transmission. Moreover, this state of things characterizes every object of the reality (be it material or ideal), hence the adequacy to our conception of culture. I.e. every reality exists with a content (cultural) which man prescribes or gives, depending on a given situation (frame and context in wider terms). Thus, it answers also to the theories became customary in the humanities, which show that man lives in a world of signs or symbols.

The etymology of the word *symbol*¹⁰⁰ demonstrates a function of its representation, which suppose a non-arbitrary relation between the symbolic image and what it symbolize (symbolized reality). Between these two there was a pre-unity before being broken. It follows that to give significance it means to

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¹⁰⁰The Greek etymon means *to unite, to link, to bring together the divided, to symbolize*, or, the verbal version, *to meet somebody, to negotiate with somebody, to try to guess the meaning of an enigma* [Cojocaru 2009: 15]

restore the union, to reconstruct the whole, and only under the conditions of an appropriate signification will occur this. Thus, the symbol is not just a substitute of an absent, it is an updating of the absent, thus satisfying the indispensable condition of the unity in diversity, i.e. of the reconstitution of the whole (through the recognition of the union expression-content).

In other words, it valorises, in this case, the relation between the symbolic and the existential or the ontic, which comes to the attention of anthropology, tempted this time of semiotics and hermeneutics. Thus, for Lucian Blaga, for example, the effectiveness of initiation rites is not a change of social or religious status, but they are true ontological mutations [Blaga 1969: 322]. In an ontological foundation act it operates the symbol as a faithful equivalent of the authenticity, of the essence of the reality, thus making it a sign which is part of a system of transmission of these authenticities. In this respect, we can equate the symbol and the sign, the more so that Levi-Strauss considers culture as being composed of such semiotic systems, the linguistic one being also the basic one.

Such an interpretation of the symbol can be applied to cultural phenomenon in general, and especially to theatrical culture. Considering any reality (including theatrical element) as a symbol for the human being, its process of signification as an act of updating its content or its essential value, it is the same thing with the process of updating or concretisation of the cultural potentialities related to this reality, seen only from another perspective, that of the theory of its symbol or, narrower, of the sign. Especially since the symbol, thus understood, is not presented as invariably than in its layer of depth, which is essential and universal. The changes (in the signification act) occur in the perimeter of culture (as individual potentiality and of the community) in which it is manifested, “without thereby its profound meaning is altered or abandoned” [Cojocaru 2009: 17]. In this respect, we consider wholeheartedly, the theatrical element as a symbol which content is nothing but the cultural dimension in our understanding, which is a product of the relation of the theatrical element with human being in a concrete situation. In terms of its expression, we may consider that there is an internal motivation (cultural) of its own content. Even though some consider culture as generating the conventional and the variable¹⁰¹, in the sense that we deal with the concept of culture¹⁰², it incorporates also the invariable or the universal as the mechanism (universal, but with particular achievement: individual or collective) of external manifestation of the content. On a diachronic axis, this (act of signification) is a double process: the updating or the concretization of an existing latent content in the relation itself between the symbolized reality and the reality symbolized, thus the updating of a culture linked to that reality, on the one hand and the fixing of this latent content or the

¹⁰¹In the explanation of the universality of the symbol it adopts a narrow approach of culture, in the sense of the community specific. Thus, the symbol is bearer of human conventions, indicating or sending to a specific community, to a specific cultural area, to a specific local. [conf. Wunenburger 2004: 256]

¹⁰²We note that if we say cultural, it involves and the universally human and also particular achievement at the community level and community member level, of the human.

cultural formation of this reality, on the other hand, inside of a certain community.

For this reason, the teacher will have to investigate, through an individual testing, the entire theatrical culture that pupils have. This means that the teacher will take into account the fact that the elements or the group of theatrical elements (understood as any reality related to theatre in the board sense) concretely pointed by the teacher bear a certain culture in relation to pupil and the community to which the pupil belongs (family, school, city which involves consideration of a possible transfer from another school or even in another city, country etc.). This role will be confined only to creating and monitoring situations in which the pupil will be as the subject of an act of formation of their own theatrical culture, whose mechanisms operates at the level of human nature.

Taking into account that the symbol is more than a sign, being related to the reality that it symbolizes, still we operate the identity symbol-sign, covering what the symbol has in addition, by accepting the cultural dimension (in the sense approached in the present paper) of the sign and its specifics of product of semiotics, which involves the act whose outcome is. Thus, if giving sense of a symbol is an act of discovery of the true reality, through the recognition of a cultural dimension of the sign, actually is recognized a content of the reality related to this sign and which is latent (as potentiality) in relation with the human being. In other words, the symbol and the sign are not a simply product of symbolization or semiotization. It is a specific product that involves the act whose outcome is. This act, from the perspective of the inverse vector can be described as a process of knowledge and reference to reality. In the first case, this act is designated as updating and thus cognition of the essential reality, whose bearer is the reality itself and in the second case — as updating of the essence of the reality, in which the human being (or, more precisely, its cultural dimension) has the role of an intermediary between the essential reality and the known one. Neither in the first case the human factor is completely defied. It takes the form of a conscious or unconscious commitment of the one, who interprets, i.e. of man, towards the known reality. Otherwise said, from the very beginning he accepts some preconditions (that there is divinity or that we have certain values and not others, etc.).

For a methodological application, in which the symbol is seen in an instrumental hypostasis in the educational process, we think that this identity is really welcomed as it allows the access to the system of methods and to the metalanguage of an important discipline: the semiotics or the semiology. Such an approach of the theatrical sign requires a specific way of interpretation which can be found in the existing hermeneutical theories.

We mentioned above that the sign, in our acceptation, synonymous with the symbol is not simply a product of cognition or semiotization. It is a product that involves its own act from which it follows. This act does not simply send to the known reality, as an exact copy, i.e. it does not reflect simply what it given, but it founds this on the basis of some absolute mechanisms in art. All the

differences between different forms of cognition, or we might say, of foundation of the world, of reality, of creation, in other words, of reality, are independent of each other and do not arise from one another. There are various points of view, human, on this reality. At this point it steps on the field of another science, hermeneutics, which is closely related to semiotics. In this way, besides a special status of sign, bearer of a cultural dimension in relation to man, to theatrical sign is recognized a specific of its perception, in the context of a cognition of the reality as an act of its founding, establishment and creation. In this regard, it relies heavily on the independence of receiver pupil whose mission will be, this time, to discover those laws of the codification in the very construction of the sign, which will serve as indicators of interpretation.

The theatrical art, approached from the perspective of **semiotics of signification** [Eco 1982: 14], treated by the theory of codes, insists that all theatrical elements are hypostatized as signs to which are given content and due to this fact can be valorised in its multidimensional integrity in the educational context. Thus, the theatrical art may find expression in the field of semiotics by virtue of a function that accomplishes in particular: the aesthetic function which aims to produce aesthetic values, as elements of culture, theatrical one for our research. The process of formation of these elements will give best results if they create such conditions, where the aesthetic function to prevail. In other words, to rely on the specific of theatrical culture as a result of some mechanisms of existence and manifestation of theatrical art (or of art, in general), and of a relation between man and the theatrical art, relation which is more than a contact with theatrical art, but even its creation: the decoding of the theatrical sign consists in a process of its signification in an individual way. *An aesthetic sign produces another aesthetic sign* is mentioned in the psychopedagogy of art. [conf. Bârlogeanu 2001] And this might be ensured only under educational conditions, in which is ensured the contact with the sign. These conditions may be created both at the lesson and within extracurricular activities. In order to remain in the terminology of semiotics, we may call them educational contexts in which the pupil relates to theatrical art. If this context, as well as the theatrical art or the theatrical work, is approached semiotic, this means that it ensures the required freedom for the optimization of the formation of theatrical culture elements. However, all the steps done in order to form the theatrical culture will be constrained if it ignores the status of sign of the theatrical facts, as well as the specific of their relationship with the student-subject.

What does this educational context suppose? First of all, it determines stability or a constant in achieving of the aesthetic function. Or, seen as “adventure” (Umberto Eco) of decoding-signification, the theatrical sign may produce an enormous variety of values. In order to achieve it, we need to create the same conditions: the same aesthetic rules, the same group of subjects and, derived from it, the same frontiers of the aesthetic field, which is conditioned by experience, age, aesthetic taste, capacity of aesthetic judgement and of

identification of the aesthetic value etc. This would implicitly assume an incompatibility of art semiotic nature with the aesthetic subjectivity, since the educational context determines the aesthetic value, the attitude towards it and all that we call culture in the field of art, as final resultant of the educational process. Therefore, the definition of the sign became classic may be paraphrased as follows: the sign is something that stands for something else and indicates (communicates) about that other (the aesthetic value). Namely that something else is what differentiates the world created in art from the real world. From this reason, the educational context will be the one who will determine the student not to look for the laws of the ocean of signs from reality in the artistic signs, which only seem to be copies of the reality, being actually another type of signs (having function and aesthetic values) based on the verisimilar and not on the veridical.

Seen as semiotic act, the formation process of theatrical culture elements to pupils creates the possibility to activate some anthropological mechanisms of reception and/or creation of art and finally of culture. However, besides the social premises of formation of theatrical culture elements (the aesthetic norms, the taste, the values etc. are conditioned socially and educable), there are also some anthropological premises related to the man's nature as cultural being. Placed in the field of art, these factors represent the "reflective judgment" and the judgment of taste from Kant's theory¹⁰³ or, we would say reductionist, the artistic "intuition" or the artistic "sentience". An education-formation of theatrical culture which would defy it or neglect it, will guarantee the misunderstanding and thus the lack of interest, the imbalance, the confusion, the stress. Therefore, the theatrical sign will receive a signification and value as a result of a request of updating, in the concrete contexts (organized institutionally), of some content and value potentialities that inhabit in the relationship theatrical sign-man.

We illustrate a possible situation in the formation activity of theatrical culture: if a child will have to interpret a theatrical sign – the wolf character with all its elements: its actions, its behaviour, its appearance, its attitude, etc., the teacher will not impose him anything from the own signification of this sign. The child will look for to attribute this particular sign to something general, and in this process of search, he will only be guided by the educator, in the form of previous experiences: that there are positive and negative characters and this one should be classified properly, its representation as animal of reality but which he could never seen etc. – all together constituting that reflective judgement when the child knows that is so, but he does not find the rational laws or the explanation. The educator will have to accept *a priori* this signification and if

¹⁰³This judgment is subjective and is related to emotions. In the feeling of aesthetic pleasure we perceive ourselves as making a reflective judgment in Kant's conception. The individual taste is linked with this judgment, hence the aesthetic one for which it must found a general law. „Just as reason which believe in an ultimate harmony of nature of things and can not prove it, builds its speculative systems, even theological, so the reflective judgment, believing in a harmony that can not prove, it reports what it sees hears at a welcome feeling of a succesful adaptation of the parts of the given of the perception" [Gilbert 1972: 297]

necessary, then only to guide him in his process of signification and valorisation, individually, and not to impose him certain content, even if the result may lead to the endearment of any negative character, cases often encountered in the activities with children. However, the anthropological structure of the child could be different from that of adults, if we take into account especially that the childhood, children want not to be negative characters and want the good to prevail and to win.

The advantages of the theatrical art semiotic approach can be motivated by several aspects. First of all, the specific nature of this artistic field, which, together with cinema, combines several types of artistic codes, and in such a way, more types of signs: linguistic, iconic, with their variants - musical, kinesthetic (mimic, gesture, pantomime, dance) from painting (makeup, decor), rhetorical (diction, intonation, accent, melody, tone, tempo etc.) etc. – all these contributing to what we will call *theatrical sign*.

Secondly, this approach presumes not only the possibility of using a modern toolkit and some techniques, methods appropriate to the nature of theatrical art, which, as we have proved above, is a semiotic fact. This highlights and creates manifestation conditions of the intuitive dimension, not only rational one, in the process of cognition and expression of theatrical art elements: "Symbolism, says G.G. Пощепцов (Г.Г.Почепцов) did not introduce only the symbol in modernity toolkit, but he payed attention, especially, to the possibility of adopting some intuitive ways, but not rational ones". But neither here, this intuitive dimension does not prevail. It works by signification or assigning a content to the theatrical sign, or even to the theatrical act as a semiotic one, but it will be succeeded by a rational approach, namely, by methods and techniques, as a result of the educational context. "But, the same Russian author, mentioned above, adds that each piece of those known [at the intuitive level] is usually rationalized, though, they spoke about it, they invoke it, they resort to it." [Почепцов 1998: 46]. Of course, all theatrical activity with children is not confined to a consumption or reception of this type of art. By the techniques and methods applied, the pupil is under the necessity of focus on the theatrical elements, both separately and as a whole. He sorts these elements, he analyzes them, he understand them and assign them a certain content. Though, after the artistic reception of the theatrical work, the pupil, together with the educator, will work on separate elements (related to director, actor, designer, receiver), in such a way forming some skills, competencies, attitudes, that outline the theatrical culture.

Thirdly, theatre communicates. It consists of an arhisistem systems and elements that establish some communication networks: writer-director, director-actor and in such a way, director-public, player-public etc. The specificity of these acts of communication consist in a much more active involvement of the subjects (than in communication through a literary text or drawing, music, etc.) so these ones live "on live" the events not only at passive reception, the frame is created by removing other disturbing stimuli (light is removed, decor, music and

all additional elements that are part of the network, they are not foreign to the communicative act). In this way, the child has the opportunity to be included in any of the modes of communication (speech) so as to be actively involved.

Fourthly, the content given to the theatrical element is more complete if it is seen as a semiotic fact. For example, the actor as an important element of theatrical art, is very complex and multiaspectual. He receives a much fuller shape if it is placed in a typology of signs, everyone having an individual specifics. The content, which will be attributed by his presence and his interpretation will be efficient and leads to the formation of a theatrical culture if it takes into account (both the pupil and the educator and especially, the receiver) all the facets of this element. If we adopt the classification of Pierce's signs, the actor is presented as two types of signs: iconic and indexical or index. For example, as an the iconic sign - sign based on a certain resemblance to a real or a fictional object: photographs, scheme, diagram), the actor (student this time) outlines an image by its native features - as the face shape, the stature, the eye color, the skin, as well as the voice timbre, the tempo, etc. Thus, at the selection of the character it is taken into account this aspect (by valorization or avoidance) in order to communicate an appropriate content to the norms and aesthetic and artistic values. As an indexical sign or index, the actor will play a certain role, which is actually a set of indices or symptoms (as they are called in the semiotic language) of that character, or of that content, which is outlined in the theatrical act. A gesture, a mimic sign, a determined position of the body, a linguistic element or a verbal element, etc. – they all are elements that suggest, indicate the character.

It must be also taken into account, that besides the hypostasis of sign, as an icon or an index, the pupil-actor manifests himself as an individual performer (part of the concept receiver), whose specifics we discussed above referring to the function and aesthetic value of facts of art.

Therefore, it may represent the thing that, in the triadic model of Ch S. Peirce, is called the interpreter, that offers something extra to the known, to what I understand and I would give a content different from that of the pupil-actor.

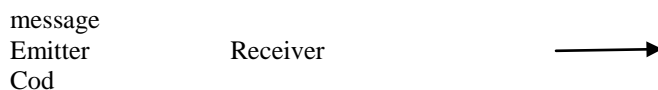
Fifthly, in theater receives significance the elements in absentia too, such as, the absence of gesture, the absence of mimic, the absence of speech, the absence of musical notes, etc. It's what Wietgenstein theorizes by the significant function of silence [Boboc 1998: 9], that in a semiotics of silence would give an inexpressible content, or would designate the inexpressible, and would signal the limit of the inexpressible, the limit of thinking and the freedom of feeling. [ibidem] As absence of the word, the sign of silence has content as any material sign. Moreover, its handling is related to various theatrical techniques that must be learned.

Sixthly, but not last, the theater is a land where man can express his human nature, since by mimicking the reality and by creating some verisimilar worlds (of an ambience, of a real framework), it does not seem to be broken of/from its natural condition. More so, that any theatrical element seen as a sign,

presumes implicitly that it also has a significance, fact that approaches it to a primary status (antropolgic) in its relationship with human being, where the elements that formed the framework and the context of the communication act were endowed with significance, replaced over the time by utilitarianism.

The formation process of theatrical culture elements can find theoretical and methodological guidelines and in the other discipline semiotic field called by Umberto Eco, **semiotics of communication**, as theory of the production of signs and sees the educational process as a semiotic act.

Under conditions where the semiotics tends to the status of transdiscipline [Roventă-Frumușani 1999: 29], it is natural to not bypass pedagogy, which, along with rhetoric, has as functional material the communication or the act of communication (of a certain content to pupils). In this manner there are numerous known studies in which the model of lingual communication is adopted to the pedagogical situation.



This model, by its schematic simplicity of the communication act, has the disadvantage to ignore some aspects of the context and especially, of the message reception, that we just try to valorise in pupils training process and especially, in the formation of theatrical culture elements. However, as we noted above, the act of reception of the message/of the sign is nothing but a process of decoding-coding (coding), namely, the production of other signs. More so that the specifics of art as a semiotic fact, precisely consists of this continuous dynamism: signs produce signs. Therefore, this scheme may be fulfilled by the element *pedagogical framework and context*, that plays an important role in the pedagogical communication process.

The advantages of the pedagogical approach of the educational process can be broadly outlined as follows: firstly the factors that constrain pedagogical communication are removed. The pupil has not only the role of receiver, listener and consumer of a strict volume, restricted by a certain school subject. It is set equally on the communicative axis, is in the situation to emit himself contents (to create signs), his role extending up to the experience accumulation and not only of information. This fact is even more applicable in the pedagogical training process of theatrical culture elements, since such an approach is possible only by active participation. The pupil will be subject of various situations from which he will learn at the experience level all that is theatrical culture. And the educator, as an active subject together with the pupil, does not represent exclusively the emitting instance (E).

Secondly, it is highlighted the focused principle on the student: his knowledge, his skills and his attitudes will be valorised at the level of the acquired experience. In the study of L. Deborah and Smith Shank, *Semiotic Pedagogy and Art Education*, published in *Art Education*, Volume 36, Number

4, 1995¹⁰⁴, it demonstrates the importance of the phenomenon called “the guarantee of the experience” (acquired by the child before the act of (pedagogical) communication he is submitted to)¹⁰⁵. The theatrical sign will receive a signification and a value as a result of the updating step in concrete contexts (organized institutionally), of a certain potentialities of content and value that inhabit in the relationship between the *theatrical sign-man*. Taking into account the principle of the guarantee of the experience, and valorising, or, if speaking in the terminology of semiotics, putting in operation the element called experience, the coding-decoding process of the theatrical sign will may differ categorically, from an adult (such as the educator) and from a child. Therefore the educator will have to accept a priori this signification, and if necessary, only then to guide him in his individual process of signification and valorisation, and not to impose him a specific content.

We must also notice that this experience is acquired out of school, from stories, from cartoons and so on, but especially in the institutional framework. So the educator's role is crucial one in this process, only that it (the process) is not considered punctual, but perpetual.

Thirdly, the perspective on the framework or on the context where the educational act takes place, changes. The physical space where the activity takes place (classroom, festive hall, etc.) is no longer considered a static element, that represents the pupil's environment. All the elements are in fact some signs in equal measure as the pupil, divide the existent physical space and have a specific function and content in this space. The more important is this perspective on cultural context in the theatrical culture process, where the scene (scenery, lighting, etc.) is part of the theatrical act, of the theatrical work. Thus interpreted, this context is called by the same English researchers by a German word *Umwelt* by von Uexkull (borrowed from John Deely (1993) of the Semiotic Society of America) that would mean the environment plus the value and the function that it exerts in a specific communicative situation.

This context that we named above educational creates actually to the pupil, a natural ambience, where he can actively manifest without being constrained by the influence of what we consider traditional during the lesson. And the new information he will face will be placed in a system of knowledge he already possesses transforming them in anew experience, such as daily

¹⁰⁴ Source: http://www.uic.edu/classes/ad/ad382/sites/AEA/AEA_06/AEA_06b.html

¹⁰⁵ We illustrate a possible situation in the activity of theatrical culture formation: If a child will have to interpret a theatrical sign - the wolf character with all its elements: its actions, its behavior, its appearance, its attitude, etc. the educator will not impose him anything of the own signification of the sign. The child will look for to attribute this particular sign to something general, and in this process of search, he will only be guided by the educator, in the form of previous experiences: that there are positive and negative characters and this one should be classified properly, its representation as animal of reality but which he could never seen etc. — all together constituting that reflective judgement when the child knows that is so, but he does not find the rational laws or the explanation. The educator will have to accept *a priori* this signification and if necessary, then only to guide him in his process of signification and valorisation, individually, and not to impose him certain content, even if the result may lead to the endearment of any negative character, cases often encountered in the activities with children. However, the anthropological structure of the child could be different from that of adults, if we take into account especially that the childhood, children want not to be negative characters and want the good to prevail and to win.

cognition process. Thus, we can highlight another advantage of semiotic pedagogy — the lack of rupture between the formal and non-formal education. The hierarchical relationship between the educator and the pupil is not cancelled, it just taking a different form, with other implications - based on trust (the pupil will consider the educator as an expert, as a guide, but never dictatorial authority). The educator becomes a mentor during school like the parents in the family. Furthermore, such an understanding of the hierarchy involves the partnership. The pupil manifests himself actively because he is convinced that he will reach certain cognition together with the educator, i.e. he makes himself an important contribution to this cognition.

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PART III

FINE ARTS

1. BESSARABIAN ENGRAVERS IN INTERWAR ROMANIA

Iarîna Savițkaia Baragin¹⁰⁶

Abstract: *Professional art, including - engraving, appeared due founding artistic educational institutions, stimulating the emergence of art genres, reported to the European and the respective areas they represented. This process was implemented differently in different regions, sometimes the differences constitutes decades. Thus, beginning of studies in the specialty in the Romanian Principalities are indispensable to the name of G.Asachi (Mihaileana Academy of Science, 1839),s T.Aman who founded the School of Fine Arts in Bucharest (1864) and Gh-Bardasare Panaiteanu that was the initiator of Fine Arts School in Iasi (1864).*

Running the new century (XX), Bessarabian art shown in only a decade experience and professional activity. Evening drawing school run by Terinte Zubcu appears in Chisinau in 1887 and operate until 1897, when management was taken over by Vladimir Okuško, a graduate of the Imperial Academy of Fine Arts in St. Petersburg, being reorganized in Municipal Drawing School (1902) . Among the graduates of this school appear architect Alexei Șciusev, teacher Paul Șilingovschi and sculptor Alexandru Plamadeala. Due to the last, in 1919, the School of Design is transformed into Fine Arts School which existed until 1940. This period may be considered the most successful in becoming of Bessarabian modern art, but certain engraving promoted some familiar names in European art, such as art Elisabetn Ivanovsky or in Romanian interwar and postwar period - Theodor Kiriacoff, Anatoly Cudinoff, George Ceglocoff, Victor Rusu-Ciobanu and others.

Keywords: *Bassarabian fine art, engraving Bessarabian*

It is known for a fact that after 1812 and the annexation of the western side of Moldova by the Tsarist Russia the situation in the field of culture and arts has been developed in a different way in the Romanian Principalities and Bessarabia. An eloquent example in this regard refers to the emergence of artistic education, institutions, that arise in both regions in different periods.

Professional art, including - engraving, appeared due to founding artistic educational institutions, stimulating the appearance of art genres, reported in the European and the respective areas which it represented. This process was implemented differently in different regions, the differences being sometimes decades. Thus, early specialist studies in the Romanian Principalities are indispensable to the name of G.Asachi (*Mihaileana Academy of Iasi, 1839*),s T.Aman, who founded the School of Fine Arts in Bucharest (1864).¹⁰⁷ and Gh Panaiteanu-Bardasare that was the initiator of *Fine Arts School in Iasi (1864)*.¹⁰⁸

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¹⁰⁷ Drăguț, V., Florea, V., Grigorescu, D., Mihalache, M. *Pictura românească în imagini*. București, Meridiane, 1970.p.140

¹⁰⁸ Idem, p.140

The new century (XX) attests that the Bessarabian art had an experience of only a decade of professional activities Drawing evening school run by Terinte Zubcu appears in Chisinau in 1887,¹⁰⁹ and operate until 1897, when management was taken over by Vladimir Okuško, a graduate of the Imperial Academy of Fine Arts in St. Petersburg. He was reorganized into Municipal Drawing School (1902). Among the graduates of this school figures the architect Alexei Şciusev teacher Paul Şilingovschi and sculptor A. Plamadeala. Due to the last, in 1919, the School of Design is transformed into Fine Arts School which existed until 1940. This may be considered the most successful in becoming of Bessarabian modern art.

The studies in fine arts was developed according to the requirements of the School of painting, architecture and sculpture in Moscow, proposed by A. Plămădeală and the Royal Academy of Arts of Bavaria, where Ş.Cogan studied.¹¹⁰As teachers, apart from A. Plămădeală, who ran and sculpture workshop were invited A. Baillayre-charge of painting and decorative arts, Ş.Cogan - of painting and drawing (portrait) and A. Şimanovschi, who taught plastic anatomy courses during the activity of the school.

An uncertain situation was teaching of history of art, this subject is taught consecutively by architect N.Ţiganco (1919-1926), E. Maleşevschi (1926) or P. Constantinescu-Iasi (1927). A special mystery is that many graduates of this school have shown, in the process, good knowledge of engraving technology. As we can see only one school teacher, Şneer Cogan had special training in engraving. But exactly engraving, promoted known names in European art, such as Elisabeth Ivanovsky or Romanian art in the interwar period and postwar - Theodor Kiriacoff, Anatoly Cudinoff, George Ceglocoff, Victor Rusu-Ciobanu and others.

The emergence of a large group of young talented graduates of the School of Arts in Chisinau was possible due to teachers who promoted, among which a special place is held by Th.Kiriacoff,¹¹¹ known master of Romanian scenography. Creation and its evolution is a phenomenon characteristic of Bessarabian art. A.Baillayre and G.Pojedaev student of the painter equally based on aesthetic criteria of both teachers, highlighting through the originality and varied interests, manifested in scenography, painting, easel painting and book graphics, sculpture. The youngest professor at the School of Arts in 1925 and one of coauthors of A.Baillayre in scenographic installation at the National Theatre, Th. Kiriacoff in a short time became principal painter of Theatre in Iasi, then Theatre of Opera and ballet in Bucharest. His works were cited as a successful performance of Bessarabian school, emphasizing that such painters as Th. Kiriacoff would honor any theater in the country.

¹⁰⁹ Лев Чезза, *Плоды дерева дружбы, Chişinău*, 1964, p.53

¹¹⁰ Пламадяла О. *А.М.Пламадяла. Жизнь и творчество*. Кишинев, Картя молдовеняскэ, 1965, p.21

¹¹¹ Stăvilă Tudor. Theodor Kiriacoff. *Chişinău, Arc*, 2004, p. 86

During his stay in Chisinau, between 1922-1927 Th. Kiriacoff performed a series of woodcuts unusual for that time – “*Bestialites*” cycle (1927, National Museum of Art of Romania) consisting of 13 stamps included in a folder specially made. In European art this series appears as a singular moment in that the paper deals with nudity, literally and figuratively, of the older prostitutes. “*Dressing nude*”, “*Nude with pot*”, “*Two naked on the couch*”, “*Nude at washing*” etc. These are works where the aesthetic sense of beauty is marginalized to the limit. Compositions with one or two figures, executed in an Expressionist graphics technique are given in situations which for sure would hate traditional art connoisseur.

Simultaneously, in the same period the artist executes two woodcuts, interpreted in a more poetic way, lyrical. “*La Porte*”, “*Cart with buffalo*” (1927) are very close to the illustrations which Th. Kiriacoff performed for the lyrics of D. Iov “*Bessarabian carpet*” in Bucharest appeared much later. Brevity and expressiveness of line, composition, highlight the designer’s technical mastery that he studied individually.

Being now in Iasi, the painter cuts into linoleum cut into a series of miniatures having as subject scenography for Iasi theater performances. The scenes made in *black and white* technique made between 1930-31, gives the impression that no drawings were made without any sketches, with the only support the setting of the stage for these 20 shows.¹¹²

Painter's artistic interests are broad and multilateral. Stage designer, sculptor and illustrator, possessing a perfect drawing and watercolor Th. Kiriacoff made and the most original woodcuts of the time. There are known originals of three books, which Th.Kiriacoff has made in the technique of engraving, Dmitry Iov –“*Bessarabian carpet*”(color woodcut, 1943), “*Admiral oceans*” by Felix Aderca (woodcut, 1957) and illustrations at the novel “*Taras Bulba*” by N.Gogol (woodcut, 1950).

Collection of poems of D. Iov, “*Bessarabian carpet*”, printed in Iasi in 1943 interposed between the 247-page, about 50-color woodcuts, original, an unique experience for that time. D.Iov poems were written in various places (Sorooca, Bucharest, Busteni and different years, covering the period from 1935 to 1941. For each illustration included in the book Th.Kiriacoff wood cut into various contours prepared for each separate color - the brown, ocher, overlapping them to pattern and obtaining necessary effects. The best woodcuts which accompany the lyrics are lyric or romantic shades such as “*Sad Easter*”, “*Bessarabian Windmills*”, “*Maroon flourished in Sorooca*”, “*Voroavă*” etc., And less diverse - those of a patriotic tone and pathetic. In terms of artistic illustrations for “*Bessarabian carpet*” interpreted into a more sober key, devoid of details, which usually are characteristic of other works by Th. Kiriacoff.

From another point of view painter shows us in a eloquent way, diverse and varied as are the techniques and modalities of subjects in each study aiming

¹¹² Arhiva Națională a Republicii Moldova. F. 2989, r.1, p.206

to represent different subject approach, demonstrating it through the next job - illustration for poem Felix Aderca "Admiral oceans". Originality of treatment and plastics in graphic book searches are based on studying Moldovan medieval engraving. So designing illustrations for the poem that made in the 40s. Usually, all the scenes in the book are narrative: from them disappeared the meaning of symbol, which was largely assemblies theatrical features and costumes. Each picture has its name included in sheet of composition book. In these works "They have sent a herald at Columbus", "Big ships floating in the distance", "Columbus chooses sailors", etc. painter uses wood engraving traditions, complement them with a perfect knowledge of vintage costumes.

Supposedly made by Th. Kiriacoff present fairly era costumes, specific details of furniture or Spanish architecture in these times. Titles that fit organically in composition of prints, are also an invention of the artist, bringing these illustrations to the art of theater, decoration which, as a rule, the painter is insisting to avoid above. "Turn to the court in Madrid", "Before the great throne", "Columbus took written the Royal"... and other works, which adorn the book, there are no plastic expressiveness, even if the technological processes used in the field of illustrated medieval religious book. These works printed in the traditional "black and white" of the woodcut, where contour and volumetric form of the characters and the ambiance is due to rough surfaces of wooden boards, while the white color of prints is obtained by extracting or removing the wood fibers, leaving in wood a certain depth.

Its preferences xylography, although practically for Th. Kiriacoff there were no limits to knowledge of other graphic techniques remain constant and if the story of Nikolai Gogol illustrations, "Taras Bulba" (1950). The 6 images from the Cabinet of the Romanian Academy - "The party", "Iureş", "The challenge of the sons", "Fighting", "Judgment of son", "In the village" and we realize how unpredictable skills and talents may be. Finesse, expressiveness, brevity, tonal contrasts of line and form - all merged in composition of sheet in harmony page. Through their, you meet with another Th. Kiriacoff, unknown and unsuspected, extending the range of his talent on an area where it was believed that there are no possibilities to invent something.

No less important is the original creation of another follower of A. Baillayre - Gh. Ceglocoff. Master of various graphical techniques (lithography, linography, etching, xylography), great expressiveness of this works its specific theme - however it highlights the Bessarabian Gh. Ceglocov among other artists. Future artist was born on April 2, 1904 in Chisinau, where primary and 3 secondary graduate in 1918, and summers are committed and working as a shop boy, laborer and concrete worker. In 1922, Gh. Ceglocoff followed several months drawing courses of the School of Fine Arts in Chisinau.¹¹³

¹¹³ Stavilă Tudor. Gravorul Gheorghe Ceglocoff. În: Arta, Chişinău, 2008, p. 72-89

In 1923 passing the tests and was admitted to the Academy of Painting in Dresden, which he graduated in 1926. In the same year, returned to Romania, Ceglokoff commits as worker in Anina coal mines, where he worked for 3 years where he made a series of prints in linography about miners. Since 1930 the painter is in Chisinau, and after 1936 is determined to live in Bucharest. Compositional portrait and landscape, motifs from the life of miners and workers are transformed under his chisels to lyrical, poetry work– “*Porte*”, “*Arch at night*”, “*Landscape of architecture*”, (both - 1937), “*Landscape*” (1938), “*Elder*”, “*Peasant Woman*”, “*Self Portrait*” (all - 1930).

Among the Bessarabian painters and Bucharest Gh.Ceglocoff remains only for whom, the subject labor dominates in creation. The largest cycle of works is devoted to miners and workers. Made in the 40s, these works are of great technical mastery and far from idealized reality. “*In mine*”, “*The miners*”, “*At the plant*”, “*The Department of tannery*”, “*Shoes Factory*”, etc.. produce a double impression: the beauty and power of the human body, rate movements and physical strain, accentuated by the contrasts of shadow and light, give the sensation of heavy dramatic emotions.

Along with Victor Rusu-Ciobanu, Anatoly Cudinoff, Victor Ivanov, Tanea Baillayre and others, Gh Ceglokoff represents in Bucharest of '40s, artist colony of Bessarabia, the main activity of which it was graphic in multiple its forms and techniques - from prints, posters and graphic book, from lithography to linography etc..

In Chisinau, the artist was listed with works of graphic at *Bessarabia Fine Arts Society* exhibitions in the years 1933-1934, and in 1936-1943 years participating in official salons in Bucharest, themed mostly workers being among the few that also approached topics at that time. Regarding exhibition activities, Gh Ceglokoff in his biographies, repeated with some additions, attended arts events since 1926.

After artist memoirs, the first exhibition he attended was held in the year, when he was accepted to study at the Academy of Painting in Dresden, followed by personal exhibitions in Anina, where he was employed as a laborer and Oravița (1926-1927). Another two exhibitions are held in the years 1928-1929 Gh.Ceglokoff in Petrosani and Timisoara (1930), last personal taking place at White Castle (1934), after coming back to Chisinau in 1930.¹¹⁴

From 1936 until 1943-I exhibits graphic works at the Official Salon in Bucharest, although in 1941 he was already interned in the camp at Tirgu-Jiu. In one of autobiographies is reminded an exhibition at Altenburg (Saxony), which seems plausible, because during his studies at Dresden followed courses at the School of Engineers of Altenburg (1923).

The main exposed to these artistic works have as topics, a unique theme and specific artistic media in Chisinau and Bucharest. “*Miner in Anina*” (1937), “*Miner with wheelbarrow*” (1938), “*Mining drilling*” (1939), followed by some

¹¹⁴ Stavilă Tudor. Gravorul Gheorghe Ceglocoff. În: *Arta*, Chișinău, 2008, p. 73

more traditional designs as theme-“*the Gate*”. “*Sîmbăta de Sus*” (1937), “*Cismigiu*” (1938), “*Fishermen of Vâlcov*”, “*Sâmbăta de Sus*” (1939), the latter being exposed in the Official Salon of the year.

By the end of 1938 and beginning of the next, was founded the *Society of Graphic Group*, founding members of that, except Dimitriu Nicolaide, Alexander Bassarab, Vasile Dobrian, Aurel Marculescu, George Naum and Marcel Olinescu, figuring and Tanea Baillayre, the young wife Gh.Ceglokoff of which exhibits regularly in *Groups* exhibitions.¹¹⁵

The two bessarabians - T.Baillayre and Gh. Ceglokoff turn to different environments: Tanea prefer landscape and still life, and the last choose scene with miners of Anina and portraits, taken in the graphic arts pure, perfect by analyzing reality and exploiting 's data medium.

Gh. Ceglokoff was a passionate engraving, which we assume has studied at Dresden, as himself, but he handled it with skill in portraits, landscapes and thematic compositions.

Linography technique, appeared in the early twentieth century, cardboard engraving and lithography were favorites of the artist which he posses the smallest nuances - through the line and chiaroscuro, with hatch intersection and point, giving prints its special expressiveness, highlighting from of his colleagues from Bucharest and Bessarabians. The man and his work at factories or mines, physical strain and rate of movement are a priority sequence of creation, rarely common at that time in Romania.

Cycle of work of Anina coal mines are part of the early creations of the artist's, being made between the years 1926 to 1956, the only known work is dated and exhibited in 1938 and 1940. Perhaps most from the time when he was employed haulier in mine to no longer where maintained. Cycle of work of Anina coal mines in the early are part of the artist's creations being made between the years 1926 to 1956, the only known work is dated and exhibited in 1938 and 1940. Perhaps most from the time when he was employed haulier in mine to no longer be maintained. Five prints in the series are part of museum funds from Chisinau and were executed in various techniques, linography, engraving and lithography on cardboard, without any apparent difference in the technological aspect and the use of plastic devices and methods.

Cycle made in lithography technique carries similar indications, moments characteristic for artistic creation, imagination which, into the titles is obsolete. Prints, “*In the mine*” and “*Miners*” shows the artistism of the painter, offering the prospect of dynamic compositions, expressive, based on foreshortening bodies and contrast of light and shade spots. Physical power, strength and hard work are the leitmotif of this series.

Prints on linoleum, miner with and Miners wheelbarrow, similar in compositional form are shaped with the chisel of Ceglokoff through intersecting

¹¹⁵ Frunzetti Ion. Plastică.Grupul grafic. În: Vreamea, București din 04.04.1943

lines or broken, breaking or cutting of cardboard, which highlight various drawing varied in tone and halftone or strong contrasts.

Last work cycle from Anina "*In mine*" is performed in the linography technique and is much lighter as a picture, which is due to material that is more pliable than cardboard and provides wider use of tools.

These prints by a great technical mastery, are far from idealized reality, producing a double impression: beauty and physical strength of the short body, the pace and dynamism of movement, highlighted by tonal contrasts that create an oppressive atmosphere. Mastery of the engraver is eloquent when using a chisel for engraving artist approaches the motifs of portrait or the landscape.

Since 1937 illustrator begins to practice the color linography, realizing "*Architectural landscape*" with leafless trees and a park in the middle of winter without snow, where's gray render a long dreary cold and dark tone spots, repeating, emphasizes monumental composition. In the background looming on the horizon until the stone arches of gates, highlight the entry in the composition of stamps.

The diversity of technology and plastics devices of expression processes allow Ceglokoff to produce unrepeatable image and unmistakable. "*The Park From Cismigiu*" (1938) the artist cuts the image of an old tree in linography, using horizontal cuts, interspersed with vertical lines intersecting or parallel, "painting" with the tone and halftone plans, restoring three-dimensionality graphics.

Strange, but the most favorite season is winter into Ceglokoff of graphics as artist interprets into "*Landscape*" (1940), the architecture of wooden with shacks strung fences and gates along the road, guarded by a lone tree.

Possible that the tonal contrast of black and white, used by Ceglokoff used most often allows him to be as closer to the desired impressions, using for each engraving print different plastic processes and avoid repeating them in other works.

After 1940, themes and the reasons addressed Ceglokoff become more diverse, belonging to a special portrait yet once again demonstrating artistic skill of the artist. "*Old fisherman*" is the earliest portraits executed in 1938, in the technique engraving on linoleum and stored into Cabinet of the Romanian Academy. The next portrait "*Sibiu peasant*" of the same collection, appears in 1939, returning to this theme in 1941 making a stamp with the same title.

Two portraits attract our attention: "*Self-portrait*" and "*Peasant in Fagaras*" made in 1940 into black and white linography last-two-tone color.

"*Self-portrait*" is believed, to be one of the most inspiring images appeared in Romanian art from the first half of the twentieth century. Variety linoleum incised lines, with semicontururi in relations between contrasting forms, completed with finesse play of form and volume, resulting in an exceptional quality expressionist. Portrait-bust is separated from the background through cuts puanson of thickness, being an open book in background where the

painters image appears, creating the impression as if linoleum processing is pencil drawing.

Gh.Ceglokoff is each work created is original and different from others is evident in “*Fagaras Peasant Woman*” portrait. Executed in two plates, where black and white design is completed with a greenish hue-ocrie, painter plays with line and spot color difference between material: woolen shawl, her face with wrinkles, ornament decorating the shirt off record background portrait of a village bordered by a few houses and a church tower. In the distance is emerging tattered clouds autumn sky, coloring the image with nostalgic hues.

With the same virtuosity is executed and an “*Old portrait*” from the collection from Chişinău, where image shepherd, dressed in coat covered with a woolen hood, face dark and curly hair covered with a hat Bucovina highlight the character's ruthless character.

Although after 1936 Gh.Ceglokoff lives and works in Bucharest, in some works created after 1940 are returns to some reasons and Bessarabian topics. One of them is “*the Old Town Hall in Chisinau*” (1942, National Museum of Art of Romania), exposed in the opening graphics of the same year group. Ion Frunzetti noted interest into chiaroscuro prints and patches of old-interest technique orfevilor (“Crible” or “point opposite”).¹¹⁶

Even without the stress is evident that Gh.Ceglokoff is works are part of a social vision of reality time. Two of the prints who relate directly to this point, and of time spent in Bessarabia are made by the artist in the last year of war, 1944. “*At watering*” and “*Plowing*”, with laconic titles, for all artist is titled specific all are linography that characterizes all the artist. It is not known if these works have figured in *Grafic Group* exhibitions schedule but certainly we can say that they are not even in Bucharest and Chisinau no, leaving the edited versions in the postwar period.

In the first work “*At watering*” he applies specific compositional process portrait, placing in the foreground the figure of a boy by the river, waiting tired animal going out of the water. In the distance, on a background of landscape, a herd of cows passing string into see. The key-moment of the stamp is the lack of dynamic composition, which Ceglokoff wasn't absent in portrait, the work became one of the most static and meditative.

In contrast, other work “*Plowing*” has shown is contrary to the first, opposed through twists of woman and man, who directs plows pulled by oxen hill slope in opposite directions, plan layout with high horizon line, forcing the viewer to watch the action from heights and not the horizon. Furrowed lines of plowing, as he defined Ion Sava and taut silhouettes of miniature figures, compared with the surrounding landscape, this paper gives a graphic character with panoramic prints and full of drama.

Such qualities do not meet either Ceglokoff work done into camp prisoners in Targu-Jiu, where he was interned during several months of 1941.

¹¹⁶ Frunzetti Ion. Frunzetti Ion. Plastică.Grupul grafic. În: Vremea, Bucureşti din 04.04.1943

In the immediate postwar period, activating in Romanian Socialist Republic, Gh Ceglokoff performed a series of etching, with the representatives of the working class topics from factories and mines. It is not known if the artist took to complete this work order, as taken from the Soviet tradition, or took the theme over which the beginning and constantly directed by professional interests.

However two works from the series that have been suggested by leather factory in Cluj, made in 1949 and 1950 made lithography technique, but which reminds us that virtuous in the interwar period artist, author of dynamic compositions, organized and shaped by rhythm coordinated.

The first engraving print "*Cluj Leather factory*", "*the Department of tanning*" (1949) is an example of complex composition, which mimics the movement hatch brush pen, arranging diagonally women's groups that stretch the canvas on skin, pulling out her of metal pressure. Rate figures carries and seal physical efforts made, and beauty coordinated movements, common for workers.

The following composition "*Cluj Leather Factory*" (1950) repeats the previous composition of placed in the background in the foreground is represented figures of men, pictures of a tense rhythm of the work process. Both prints produced similar impressions, containing topics that the artist feels and admires, being in love with that pattern of motion continuously and cannot be compared with the series of scenes from the mines in Anina created in 1940. What followed we know fragmented after 1950 know from artist autobiographies, which are mentioned works and exhibitions in which he participated, but where would be found today remains unknown.

George Ceglokoff stay in Bessarabian the history of art as one of the most outstanding engravers in the interwar period, although question marks that were featured into the artist's personal life. With all his oddities and suspicions that surrounded his existence it is difficult to identify into artistic ambience of Chisinau and Bucharest at that time a more passionate person in the art of engraving. He selected topics with a less pleasant topic for ages but continued wars it without hesitation and without asking whether or not to sign of bill Bucharest priorities socialist realism. He realized the best he knew (what is spiritually close of people's daily existence, which has created an ideal, with all its weaknesses and strengths).

He married Baillayre Tanea in Bucharest, between the wars, Ceglocoff directly influenced his wife's career, who studied graphics into Bessarabia Șneer Cogan and private lessons in Paris, between 1930-1932, with Gress.

T.Baillayre the earliest works of graphic is dates after 1933 and represents linography, the predominant character incised lines open contour, which highlighting the images of the composition. This procedure is applied in 3 prints: "*Still Life*" (1933), into "*Portrait of Miss*" (1937) and "*Roofing from Lăculețe*" dated 1939. In all these graphs sheets dominates the line graphics on

the paper, creating the image of a pencil drawing made with white on black background.

The next work – “*Self Portrait with Japanese doll*”, created in 1939, the contour line almost disappears, prints became brighter and a variety of plastic processes - much more diverse. It has changed dramatically and compositional structure, becoming more dynamic, placed diagonally, modifying the drawing and design that is more expressive and painterly. It is obvious that changes in the last engraving print, is exclusively due to the influence of Gh.Ceglokoff graphics. These changes were noted and by the *Graphic Group* exhibition reviewers in which Tanea participates with her husband. Both were mentioned by *Anastasiu Simu Prize*: Ceglokoff in 1939, for engraving “*Miner*” and Tanea in 1940, of Official Salon of autumn.

At the 1942 exhibition *Graphic Group* in 1942 linography “*Old cathedral in Chisinau*” illustrates a careful treatment of plans and isolated volumes obtained by cutting diversification effects, the state purchased for collections and heritage being in the Collection of prints of the Romanian Academy.

George Oprescu, citing the group's distinct features, highlights, short form artistic interest for landscape (Sâmbăta de Sus) and dolls (*Graphic Group*, 1940) and engraving representative that balance the graphic and plastic.¹¹⁷Noted art historian attached to those words on both artists, emphasizing the common side of their creation. Among the last works listed linography “*Ceglokoff with guitar*” (1947), which was exposed in the last exhibition of *Graphic Group*.

After this year no longer meet the linoleum engraving technique works of both spouses, and it seems that is the year of marriage dissolution and Tanea changes her preferences, working in watercolor, lithography and painting.

In addition to personal works which he has left as a heritage, a thing no less important was the influence of his skill he exercised over other artists Bessarabians. There are known, for example, T.Baillayre’s prints until she met Gh.Ceglokoff after which the stamps differ in technical level of execution. Among those who took technical skill engraving of the artist can be remembered V.Rusu-Ciobanu, Anatoly Cudinoff and Mihail Gavrilov, who worked in Romania, and among those who lived in Bessarabia, such as Victor Ivanov, Paul Bespoiasnâi.

Under the direct influence of mastery Gh.Ceglokoff consists V.Rusu-Ciobanu's creation (1911-1981). Graduate *School of Fine Arts* in Chisinau's workshop A.Baillayre (1937), following a year in Bucharest studio specializing in Cutescu-Cecilia Storck. In Salons in Chisinau starts in 1939, exposing graphic works and sculptural reliefs. He is the author of Bessarabians painters album with donations for Pinocoteca Municipal (1939). “*Portrait of A.Baillayre*” and “*Little Shepherd*” works (both - years "30) are treated a little clumsy, uniform, but it is felt the overcome tendency of the invisible barriers between artist and nature. Bessarabian creation continues after 1940 in Bucharest, becoming an

¹¹⁷ Oprescu George. Expozițiile din luna Octombrie. În: Universul, București, 10.10.1945

engraver known Romanian artistic environment of the postwar period with linography "*The model*" and "*Self-portrait*", both dated 1945.

Among Bessarabians who occurred in the art of engraving a special place belongs to George Ivancenco, who for 30 years was professor of the Institute of Fine Arts "Nicolae Grigorescu" engraving workshop. Graduate of painting and engraving faculty by Francis Șirato Constantin Lecca, between 1946-1949 at the Academy of Fine Arts in Bucharest, practiced both illustrator book illustration and watercolor, etching in black and white or color, which is his vocation.

As mentioned O. Barbosa, the artist "... has always chosen topics from immediate reality, especially if in the past landscape composition as those that had the reason am part of the city of Bucharest, kept within nature description in the next human presence is central element taking of form or content. It was open of renewing of language of the time, as evidenced both in landscape and social themed compositions, as well as portraits of miners and peasants, a mastery of craft and rigor in developing rational formal image. His description, alleys in a happy way to the scientist minutiae with spontaneous evocation"¹¹⁸.

The words of critic directly pertaining to linography Peace, culverts, Landscape with windmills, (40s), "*Mask from the city of Maramures*" and lithographs "*Landscape from Stalin town*", "*the Black Church in the Stalin town*" (Brasov, 50s).

Another talented Bessarabian illustrator, creation of which manifested itself in the environment of interwar Chisinau and postwar Bucharest, was Anatoly Cudinoff. Cogan Șneer student of the School of Arts, which he studied in the studio between 1927-1931, Cudinoff continue his studies in painting, in Bucharest, Camil's workshop Resu (1932). Anyway, though, love for graphics has always been a priority for the painter. As one of the few who, like V. Rusu-Ciobanu managed to avoid forced return to Bessarabia, A. Cudinoff seamlessly integrates artistic ambiance of Bucharest.

The same creation way covers and Bessarabian, Michael Gavrilov (December 9, 1889, ISMA - September 8, 1968, Braila).¹¹⁹ Awarded for painting with Anastasie Simu prize at the Official Salon in 1936, have revolved around all other techniques: watercolor, engraving or drawing into ink. Being an outstanding landscape through works created on the Danube, into Vrancea or the Court of Arges itself as a fine observer of the compositions.

In 1935, Official Salon in Bucharest starts participating, then all exhibition until 1940, when Mikhail Gavrilov Valcov leaves and moves to Bucharest.

After 1941, is sets in Braila where he works (1942-1950) in various companies, the last being Mary Filotti Theatre as director.

The linography of M. Gavrilov reveals a passion for lush nature of the Danube Delta, especially the Vâlcov (Water Mill, 1950). Picturesque and charm attracted transparencies reflexes and relentless movement of water, picturesque

¹¹⁸ Barbosa Octavian - Dicționarul artiștilor români contemporani - Ed.Meridiane, 1979, p. 260-261

¹¹⁹ Corneliu Stoica. Mihail Gavrilov. Galați, Ed. Centrului Cultural Dunărea de Jos, 2010,p. 204

nature painter studying the Danube, which is closer to Dutch or English landscape school, both by topic and by invoice detached, full of fluidity.¹²⁰

Diversity of issues that Bessarabians painters advocated for, large tuning fork of stylistic manner of creation, can be mentioned in the works exhibited at the Society of Arts exhibitions in the late '40s – “*Descent from the Cross*” of I.Filatov, “*Little Shepherd*” of A.Mihailov, “*Sabes of Saxon*” of V.Ivanov, graphic works of talented Th. Kiriacoff, Gh Ceglocoff, A.Cudinoff and others only partially reflects the interests of the creative circle of artists into interwar and postwar Romanian art.

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¹²⁰ Ene Elena, Vida Marina. *Gravura în relief. Artiști din România.1900-1950*, București,1997, p. 61-62

2. ASPECTS OF MILITARY ARCHITECTURE FROM LATE ANTIQUITY IN ROMANIA

Ioana-Iulia Olaru¹²¹

Abstract: *In the History of Arts from Romania, Late Antiquity is absent and this is not justified. We are trying to find an individual place for this period of transition, for it is well-represented, both regarding its architecture and its artifacts (sculpture, painting, mosaic, minor arts), they all record the passing from the ancient vision to the Paleochristian one. One of the aspects of the architecture of this period is treated by the present research which is focused on military architecture from the two provinces on the territory of Romania: Dacia Traiana and Scythia Minor (today's Dobrogea).*

Keywords: *vallum, camp, castellum, quadriburgium, dava, oppida*

Insufficiently studied as a distinct historical period, Late Antiquity on the territory of our country is generally placed in the period of Antiquity. It is the end of Antiquity, the beginning of the Middle Ages – it is in general the vision of foreign researchers over such a period all around the world. But, unfortunately, in our country, this age did not receive the required attention which should have been paid to such a moment of transition from one major historical time to another, this is a very important step especially in the case of art. This period is unjustly marginalized by most historians, Late Antiquity is a time of transition whose time limits are difficult to establish and we need to take into account the unknown geographic borders and the events that took place during that time; moreover, one should not forget that the known events are still waiting for the right moment to be re-evaluated. The appearance of the values of the following period, the Middle Ages, the transformations that will appear at an artistic level, step by step transformed from an imperial propaganda tool into a religious and "local" one, the need of a larger classification of these periods which were at their blooming, all these justify the place that we are trying to find for a temporal area which is not studied in our country as an individual epoch.

Thus, we are dealing with a historical period which can be considered independent up to the specific extent to which such a transition period can be individualized; outside the borders of our country, this phenomenon has always oscillated between the last bursts of the ancient and the first medieval materialization, between the process of Romanization and that of Christianization. A period which, from an artistic point of view, is characterized by permanent search, being affected by continuous political turmoil which amplify the complexity of approaching this moment which cannot be reduced to established formulae.

On the territory of Romania, we consider that we can speak about late-ancient architecture and art only starting with the reign of the Severus (193-235 A.D.). Therefore, before the Aurelian withdrawal, oriental influences reach this

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territory and also the new spirit of an art which is more and more simplified and stylized, full of clichés, an art which could not be farther from classicism. Starting with Late Antiquity, we are on the territory of an art in which classical tradition meets the Christian one more and more often, there are sure proofs regarding Paleo-Christian artifacts starting with the 4th century A.D.

The art of Late Antiquity on the territory of Romania is an art whose "local" facies has a double basis – the one of Dacia and of Scythia Minor –, but we refer to an area where cultural and civilization trends have crossed roads which can be considered diverse. The Roman and Greek influences contribute to the appearance of a provincial art which will assimilate some borrowed models whose analogies can be found in the arts of other peoples of that time, but whose creativity and originality will manifest themselves in the interpretation of these according to their own artistic visions, in form and decoration.

For the Romans – who were excellent administrators and organizers - architecture was the main art, all the others domains branch out of it. Being imposed by the requirements of public and state life, it started to dominate by its elegance and and exquisiteness, by its contrivance and the diversity of buildings, in order to inspire the feeling of grandeur and authority which has always been a characteristic of this nation. Having as purpose supremacy over the world and the increase of their own importance – therefore a political commitment –, the Roman rulers of the city, but also the emperor started building public places, they also organized the existent fortresses and they built new ones in order to spread the Roman specificity everywhere, according to the urban model of Rome. Being utilitarian and propagandistic in the same time, the Roman architecture continued to be spectacular also in the provinces of the Empire, creating new urban centres wherever there were newly conquered territories.

Regarding architecture in the space of the two conquered provinces, in this case, we can speak about an art which is in a way different from the fixed models and the academic character of Roman Aulic art. But, it is interesting that elements which belong to the Middle Empire are taken over and preserved even in Late Antiquity, both in Dacia Traiana (which is out of the Empire), and also in Scythia Minor (which is part of the Empire).

Architecture is characterized by the adaptation of buildings and urbanism to autochthonous conditions (resources, types of materials). Another feature is the mixture of shapes, eclecticism is a general feature especially as far as buildings and their decoration are concerned, we can tell this from the few and fragmented ornamental architectural elements that were preserved.

As far as we are concerned, one can remark the diminishing of grandeur – compared to buildings in Rome and also those from other provinces. The artistic side is less dominant, politic propaganda was less refined than in Rome or inside the provinces which had been early integrated in the Empire. Taking up models is followed by the adaptation to the specificity of the place: to the offered resources, especially to the demands of people who did not reach the level of

knowledge and subtlety as far as the Roman or Greek aesthetic taste are concerned.

The specificity of Late Antiquity in our case is the fact that this short age records especially this moment of transition from the official old rules which were more or less adapted to these places – to the changed version from the end of the ancient time when a new architecture will have a powerful echo in the minds and souls of all people, no matter their social level.

Regarding military architecture, the Romans found here powerful fortresses. Dacian citadels started to be built even in the 1st century A.D.: powerful fortified centres, on highly accessible altitudes (500-1200m¹²²), with a plan respecting the physiognomy of the field¹²³. Being strengthened with ditches and with ground waves with palisades, these will quickly pass to the system of rock and clay masonry (*murus dacicus*), especially in the mountains. These elements of fortification were the home-towers, bastions, supervising towers. Fortresses had surfaces between 3 000 and 5 000mp¹²⁴. **The defence system from Grădiștei Hill¹²⁵ (Orăștiei Mountains)** (started during the reign of Burebista and developed during Decebal's time) had an entire "city" surrounding it, in the period when Decebal ruled, being called Sarmizegetusa Regia, it was at the beginning of its development, of course, but it was the capital of the Dacian state. On the acropolis, the most important civil buildings and the sanctuaries could be found (towards the sacred enclosure, situated at 100m from the fortress, having a "*via sacra*", a road paved with chalkstones, finished in a square near the sanctuaries)¹²⁶. It was composed of the **fortresses from Grădiște, Costești, Blidaru, Piatra Roșie, Fețele Albe¹²⁷**. Except for the defence system from Orăștiei Mountains, there was a large number of entrenched fortresses in Dacia¹²⁸.

Moreover, "daves" also existed on the territory of today's Dobrogea, but they have been destroyed since ancient times or they were covered by Roman emplacements, only the necropoleis and the name of the daves in toponymy

¹²² Gheorghe Curinschi Vorona, *Istoria arhitecturii în România*, București, Ed. Tehnică, 1981, p. 25

¹²³ Less developed fortresses made of stone were built by the dacians starting with the 1st century A.D. Cf. *Dicționar enciclopedic de artă veche a României* (Radu Florescu, Hadrian Daicoviciu, Lucian Roșu, coord.), București, Ed. Științifică și Enciclopedică, 1980, s.v. *fortificații*

¹²⁴ For more details, see Dinu-Teodor Constantinescu, *Construcții monumentale*, București, Ed. Științifică și Enciclopedică, 1989, p. 38-39; *Istoria românilor*, vol. I, *Moștenirea timpurilor îndepărtate* (coord. Mircea Petrescu-Dâmbovița, Alexandru Vulpe), București, Academia Română, Ed. Enciclopedică, 2010, p. 765

¹²⁵ On an area of 150sm, the purpose of this was to protect Sarmizegetusa Regia, and reunited the fortresses of Costești, Blidaru, Piatra Roșie, Grădiștea Muncelului, Fețele Albe, Vârful lui Hulpe and Prisoca. Cf. Dinu-Teodor Constantinescu, *op. cit.*, p. 422, s.v. *SARMIZEGETUSA REGIA (Cetatea și sanctuarul de la ~)*

¹²⁶ *Ibidem*

¹²⁷ For more details, see C. Daicoviciu, H. Daicoviciu, *Sarmizegetusa. Cetățile și așezările dacice din Munții Orăștiei*, București, Ed. Meridiane, 1988, p. 19-26, 30, 34; Dinu-Teodor Constantinescu, *op. cit.*, p. 422, s.v. *SARMIZEGETUSA REGIA (Cetatea și sanctuarul de la ~)*; Radu Florescu, *Geto-dacii*, București, Ed. Meridiane, 1980, p. 65; *Dicționar enciclopedic de artă veche a României*, p. 62, s.v. *Blidaru*; p. 115, s.v. *Costești*; p. 153-154, s.v. *Fețele Albe*; p. 269, s.v. *Piatra Roșie*; C. Daicoviciu, *Cetatea dacică de la Piatra Roșie, Monografie arheologică*, București, Ed. Academiei Republicii Populare Române, 1954, p. 43

¹²⁸ Ziridava (Pecica, Arad County), Buridava (Cosota, Vâlcea County), Polovragi (Gorj County), Popești (Ilfov County), Piroboridava (Poiana, Galați County); Zargidava (Brad, Bacău County), Petrodava (Neamț County), Piatra Craivii (Alba County)

were left (Axiopolis, Troesmis, Aegyssus, Capidava, Libida). But, here, in Dobrogea – where the tradition of oriental Greek art was strong –, in this case, we need to mention here the Pontic fortresses built by the Greek colonists before the Roman conquest: **Istros**, **Kallatis**, **Tomis**, that bring elements of their enriching culture to this area, developing important commercial connections with the centres from the south of Greece and Minor Asia. Urbanism after the integration of the Pontic fortresses under the Roman influence (27 A.D.) will find an important basis in the archaic urbanism known by these cities: research has shown, as far as it could be done in this case (Roman and Byzantine bedding imbricate, in residential areas, over the layer of Greek culture) – that the fortress of Istros had a defence wall that had inside it the inhabited area, an acropolis in which monumental architecture relics were found: the temple of Zeus Polienus (the 6th – the 5th centuries B.C.) (a Doric peripter), that of the Great God and also the temple of Aphrodites (the 3rd century B.C.¹²⁹).

After the conquest, as far as the fortifications on the territory of Romania are concerned, in this case, we can speak less of imperial propaganda and more of urgent defence concerns and needs. The Romans will bring their own types of entrenchment systems in these provinces situated at the borderline of the Empire, they were supposed to protect from all attacks anywhere, anytime: *oppida* (the urban ones, called like this by Vitruvius) – of the emplacements –, and of the *castra* – of the garrisons. As a fortification element, the Romans had an assembly formed out a wave + ditch of *castra*, for example at Berzobis (Berzovia, the county of Caraş-Severin), and the same assembly, as an additional element, to wall entrenchment, at Histria (the rural settlement of Istria, Constanţa county)¹³⁰ or at Ulpia Traiana, where there are a half mast, a ditch or two and a ground wave¹³¹.

In a large and deep ditch, the *vallum* had observation posts and even stone working. ”A wave is in the north-west of Dacia, between the river of Someş and Crişul Repede (the Fast Criş), defending Porolissum; three waves of parallel waves crossed the area called Banat, from the Danube to Mureş; in Moldavia, a wave between Leova, on Prut River and Copanca, on Nistru; a second wave protected the end of the bridge at Barboşi, from Şerbeşti, on Siret, at Tuluceşti, on the shore of the Lake Brateş. In Dobrogea, there were three parallel waves that crossed it from the west to the east, in its narrowest part, at Cernavodă”¹³². An important defence assembly, built from a land wave and a ditch, was the system known ever since the Middle Ages as ”Novac’s Northern Furrow”¹³³.

¹²⁹ Finding more pieces of information about the two cities of the Greek period, Tomis and Kallatis, is made difficult by the superimposition of the modern city over the ancient one. Cf. Gheorghe Curinschi Vorona, *op. cit.*, p. 17, 18, 21

¹³⁰ *Dicţionar enciclopedic de artă veche a României*, p. 353, s.v. *val*

¹³¹ Mihail Macrea, *Viaţa în Dacia Romană*, Bucureşti, Ed. Academiei Române, 2007, p. 294

¹³² Constantin C. Giurescu, *Formarea poporului român*, Craiova, Ed. Scrisul Românesc, 1973, p. 105-106

¹³³ This starts from Drobeta Turnu Severin, it continues for 15km towards south-east up to 4km from the village of Hinova (Mehedinţi County), crossing Craiova, being at 15km north from Romula, while on the left side of Olt, it reaches Coteana and Mierleşti (Olt County), and Urlueni (Argeş County), where it intersects *limes translutanus* at Finta (Dâmboviţa County) and in the norther part of Târgşor (Prahova County), Ploieşti and

Urban Retrenchment. The cities were entrenched with solid walls. Among these, two are known: the enclosure wall of Ulpia Traiana (having a thickness of 1,8m, the height of 4-5m¹³⁴) and the wall Z2 from Histria. The area left uncovered from the capital's wall shows us the technique called *opus caementicium*, with paraments in *opus quadratum*, having 4 gates; the frontal side of the Histrian wall (the only one preserved) shows us a building in *opus caementicium*, with mortar and paraments in *opus vittatum (listatum)*, soft chalkstone, interior bulwarks and external towers in a later phase, when the wall was rebuilt in *opus incertum*¹³⁵.

Fortifications of garrisons. Castra, castles (*castella*), burgs of land, security and observation towers, all are Roman fortifications which were spread on the territory of our country; they respect the rules of the Roman military architecture, but they receive adaptations to the local features as far as field and resources are concerned.

Castra (fortifications of a military unit) – buildings which are specific to the Romans – were found all over the territory or inside it or at the borderlines of the provinces where the Romans could reach, thus including Dacia Traiana and Scythia Minor (the castrum from Poiana, Nicorești, the county of Galați is a proof of the fact that the area from the south-east of Moldavia today was under Roman jurisdiction). They were rectangular, round angled¹³⁶, having variable surfaces depending on the size of that specific unit (0,5-2,5ha, 6-8ha, Porolissum (Moigrad, jud. Sălaj), Micia (jud. Hunedoara), and even 22-30ha, legion camps¹³⁷), built with powerful walls, with towers at the gates, with two roads that intertwine in a right angle and at their end, they had the entrance gates (*porta praetoria* was the most important one, on one of the short sides, the one from the opposite side was *porta decumana*; *dextra* and *sinistra* were the names given to the gates from the long sides, depending on their placement, on the right or on the left having the command as a landmark). Inside, the land wave or a thick wall, outside, a deep ditch were the additional defence options. Compared to the type of classical castrum found in ancient times, in Late Antiquity, the following become diverse: the Danube type (that continued the classic castrum clasic), Moesian-Roman (polygonal, U-shaped or circular towers inside), pontic (with a trapeze-shaped interior space, having one main gate eith external quadrilateral towers and also towers and strongholds in the corners and on the front side) and *quadriburgium*¹³⁸ (about which we are going to talk below). Starting with the reign of the Severi, the Carpathian-Danube castrum is

Mizil, it probably stops at the camp from Pietroasa (Buzău County). In general, *the furrow* respects the borderline between the field area and the hills. "The Southern Furrow of Novac" starts from the shore of Olt (the commune of Băbiciu, Olt County) and it goes up to the commune of Băneasa (Ilfov County). Cf. Ion Barnea, Octavian Iliescu, *Constantin cel Mare*, București, Ed. Științifică și Enciclopedică, 1982, p. 112; *Dicționar enciclopedic de artă veche a României*, p. 67, s.v. *Brazda lui Novac*

¹³⁴ Mihail Macrea, *op. cit.*, p. 294

¹³⁵ *Dicționar enciclopedic de artă veche a României*, p. 158, s.v. *fortificații*

¹³⁶ Iancu Moțu, *Dacia Provincia Augusti*, București, Ed. Corint, 2004, p. 110

¹³⁷ *Ibidem*, p. 108

¹³⁸ *Dicționar enciclopedic de artă veche a României*, p. 42, s.v. *arhitectură*

different from the symmetry of placing buildings, it has a sentry way exactly on the wall, the *agger* is missing, while the towers are of many types: external (protruding), central (quadrangle shaped), intermediate (horseshoe shaped), corner (as a circle segment)¹³⁹.

During all ancient and late-ancient centuries, there were very many castrum on the *limes*, but also inside the provinces. Many gates of Roman castrum were preserved *in situ* and can be seen today: having a rectangular opening, sometimes vaulted (for example, *Porta principalis dextra* of the Apulum castrum (Alba Iulia), **il.1**), with an opening of 24,2m, belonging to the type of double entrance, with a central pillar, with rectangular towers on both sides; or *Porta praetoria* of the castrum of Porolissum (**il.2**) (now they are both reconstituted). Among the border camps¹⁴⁰, we mention some of the most important. The camp of Trajan from Drobeta (which is for defending the Danube bridge) is an exception to the rule: a camp which was initially built of stone (not of ground and then rebuilt); rectangular, having 137.5 x123m, the wall was 4.5 m high¹⁴¹, there were four gates (of 3m width) flanked by two interior towers¹⁴². At least five phases of construction are known, its rebuilding dates back to the reign of Constantinus: it is increased by taking the gates and the defence towers outside the enclosure wall; at the corners, other towers were built having walls of 2m thickness; regarding the western and eastern gates, the two interior towers left room for one single tower which was large, 8x5,3m; the external ditch of the northern side was doubled, being the most threatened side; and in the middle of the camp, on the one side and the other of the streets *cardo*

¹³⁹ *Ibidem*, p. 84, 158, s.v. *castru, fortificații*

¹⁴⁰ There were also camps at Mehadia (142,6x116m), at Tibiscum – where, among the four, two were made of stone, at Micia (360x180m) with a quasiurban *pagus* around it, at Buciumi (Sălaj County) (160x128m, with trapeze shaped towers in the corners, gates flanked by towers which were partially exterior, rectangular in the case of *praetoria* gate and U-shaped in the case of the other three). The one from Românași-Largiana (Sălaj County) was initially part of the borderline of the north-western part of Dacia, then it belonged to Dacia Porolissensis: a regular quadrangle, 122x152m, with defence ditches, clay wave and palisade (these in the first phase of building), from the second phase – the quadrangle was of 130x158,5m, with a stone wall of 1,2m thickness built at 2,7m in front of the palisade; *porta praetoria* and *porta principalis* were identified and also two cortine towers. There were camps at Cășeu (Cluj County), Ilișua (Bistrița-Năsăud County), Râșnov, Hoghiz (Brașov County), Reșca (Olt County) etc. The one from Slăveni (Olt County), built between the two Dacian wars and remade in 205 A.D. was the most powerful from the south (198x176,6m); other camps were found at Roșiorii de Vede (Teleorman County), Albota (Sibiu County), Câmpulung (the big camp made of stone is the most important of the translutan series). A camp was discovered at Pietroasa (Buzău County) (near it, the famous treasury "The Clucking Hen with Golden Broods"); it had 124x158m, walls of 2m thickness, made of calcareous raw stone, linked with mortar of small brick, coal, sand, chalk; it was probably erected during Trajan's time and remade while Constantine reigned; it was a step-up camp and it had therms, gym room, canalization. It is a proof of the temporary Roman domination of some Dacian areas from the south-west of Moldavia, the Romans built camps here in order to supervise free tribes. In Moesia Inferior – at Sucidava, Capidava, there were camps (first controlled by the Vth Legion Macedonica and the XIth Legion Claudia, then by the Ist Legion Italica), at Carsium, Arrubium, Halmyris (**il.3**), Tomis. Cf. *Istoria românilor*, vol. II, *Daco-romani, romanici, alogeni* (coord. Dumitru Protase, Alexandru Suceveanu), București, Academia Română, Ed. Enciclopedică, 2010, p. 118, 119, 127, 129; *Dicționar enciclopedic de artă veche a României*, p. 70-71, s.v. *Buciumi*; Dan Tamba, *Das Römergrenzkastell von Românași-Largiana/Castrul roman de la Românași-Largiana*, Zalău, *Führer zu archäologischen Denkmälern in Dacia Porolissensis/Ghid al monumentelor arheologice din Dacia Porolissensis*, 1997, p. 7, 15, 21-22

¹⁴¹ M. Davidescu, *Monumente istorice din Oltenia*, București, Ed. Meridiane, 1964, p. 15

¹⁴² *Dicționar enciclopedic de artă veche a României*, p.142, s.v. *Drobeta-Turnu Severin*

and *decumanus*, a cruciform set of barracks was built¹⁴³. The camp from Berzobis (490x410m) was made of clay, but *principia* was of stone and it was used by the IVth Legion Flavia¹⁴⁴. At Ilișua (the commune of Uriu, Bistrița-Năsăud county), the camp (from the IInd –IIIrd century A.D.) had 182x182m, being ventrally organized; it had *principia* and therms, barracks¹⁴⁵. An important camp is that from Porolissum (**il.4**), where, on Pomăt Hill, is the biggest camp of auxiliar troops of Dacia, built in 106 A.D. and remade in 213 A.D., during Caracalla's reign¹⁴⁶: 300x250m, quadrangle, with interior trapeze towers in the corners, U-shaped¹⁴⁷ and flanking the gates (having an inhabited floor and ground floor, with a gallery above the gate that connected the two towers between them).



II.1 Apulum camp gate



II.2 Porolissum camp gate (both reconstructed)

Among the camps inside the province¹⁴⁸, the following belonging to the legions need to be mentioned: the one from Ulpia Traiana (made of clay, 540x415m), of the IVth Legion Flavia, also the camp of Apulum, the headquarters of the XIIIth Legion Gemina, the biggest camp having a stone enclosure in the entire Dacia¹⁴⁹ (rectangular, 600x400m, made of stonere, with two or three rows of defence ditches, with a wall of 5m thickness and 6m height¹⁵⁰, with two bricked walls among which the emplecton was put), with

¹⁴³ Ion Barnea, Octavian Iliescu, *op. cit.*, p. 114

¹⁴⁴ *Istoria românilor*, vol. II, p. 118

¹⁴⁵ *Dicționar enciclopedic de artă veche a României*, p. 192, s.v. Ilișua

¹⁴⁶ *Istoria românilor*, vol. II, p. 121

¹⁴⁷ *Dicționar enciclopedic de artă veche a României*, p. 226, s.v. Moigrad

¹⁴⁸ Other interior camps were built at Craiova, Răcari (Dâmbovița County) (173,2x141,5m, with square towers at the corners and at the gates, and bastions), Cătunele, Bumbești (Gorj County), those from Orăștiei Mountains, Sighișoara, Gilău, those outside Dacia: Muntenia (Mălăiești, Târgșoru Vechi and Drajna de Sus – Prahova County) and Moldavia (Piatra Neamț and a smaller camp, *castellum*, from Barboși, Galați County). The last has 350x150m and the wall (85cm thickness) worked using the technique *opus incertum*; the camp, adapted to the specificity of the land, was polygonal, having 5 or 7 sides, rectangular inner towers. In Dobrogea, we mention those from Libida (the XIth Legion Claudia), Tropaeum Traiani (the Vth Legion Macedonica). Cf. *Dicționar enciclopedic de artă veche a României*, p. 289, s.v. Răcari; *Istoria românilor*, vol. II, p. 135; Silviu Sanie, *Civilizația romană la est de Carpați și romanitatea pe teritoriul Moldovei, secolele II î.e.n. – III e.n.*, Iași, Ed. Junimea, 1981, p. 77

¹⁴⁹ Gheorghe Curinschi Vorona, *op. cit.*, p. 35

¹⁵⁰ I. Berciu, Al. Popa, Horia Ursu, *Cetatea Alba Iulia*, București, Ed. Meridiane, 1968, p. 33

gates flanked by towers; the camp of Potaissa (Turda, Cluj county) (573x408m), the barack of the Vth Legion Macedonica¹⁵¹ (il.5).



II.3 Halmyris camp



II.4 Porolissum camp



II.5 Potaissa camp

The example of the *castella* type, *quadriburgium* (fortress that belonged only to a brigade of an uniti) brings forward the building technique in which stone alternated with brick, the towers were square in the corners, thick interior walls, regular quadrangled plan: 1,5m thickness of the wall from the castle of Gornea, at "The Castle" (Caraș-Severin County), or that from Orșova (Mehedinți County), both built during the Tetrarchy, the first of 41,5x41,5m, the second of 35x35m, while the Castle from Puținei (Mehedinți County) had a surface of 100x40m; the one from Boroșneu Mare (Covasna County) had 90x70m, the one from Titești (Argeș County): 56,6x48,2m¹⁵². A *castellum* from the IInd-IIIrd centuries A.D. was discovered at Ighiu (Alba County), made of clay, 41x50m, being classical¹⁵³. In Dobrogea, there is a *quadriburgium* at Sucidava (Izvoarele, Constanța County), a lot of *castella* are to be found at Troesmis, a *quadriburgium* at Ovidiu (Constanța County), a *castellum* at Enisala, a *burgus* at Topraichioi (Tulcea County), the castles in the closeness of Dinogetia¹⁵⁴ etc.

The sentry towers (fortification of only one subunit) were small supervision posts, placed inside big fortifications, for example the quadrangle towers near Porolissum (the IInd – the IIIrd century A.D.) or the circular tower belonging to the end of Late Antiquity, from Turris (Turnu Măgurele, Teleorman County)¹⁵⁵.

Thus, after the conquest, just like in the case of other types of architecture (civil, military), even military architecture will have a new look, coming inside the two provinces on the territory of Romania – Dacia Traiana and Scythia Minor – bringing new types and forms from the Roman architecture, just like in all the provinces of the Roman Empire, maybe more in this space, in these borderline provinces where military architecture received special attention due to strategic reasons.

¹⁵¹ *Istoria românilor*, vol. II, p. 132

¹⁵² Ion Barnea, Octavian Iliescu, *op. cit.*, p. 92-93, 117; *Istoria românilor*, vol. II, p. 124, 126

¹⁵³ Dicționar enciclopedic de artă veche a României, p. 191-192, s.v. Ighiu

¹⁵⁴ *Istoria românilor*, vol. II, p. 330, 332, 344

¹⁵⁵ *Dicționar enciclopedic de artă veche a României*, p. 347, s.v. turn

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3. ROMANIAN PICTORIAL REPRESENTATIONS – BEAUTY, FAITH AND POLITICS

Carmen Alexandrache¹⁵⁶

Abstract: *This study will see that the Romanian painting was a means of communication both with the divinity and with the members of the community or with foreigners. The artistic creations are a visible “echo” of the changes occurring in mentality, its products becoming “expressions of mentality”. Painting has represented a means to activate the collective memory, but because of this important role, it was carefully monitored by the political authority as well. From this perspective, any concern regarding the underlining of the connection between the writings of the foreign observers and the manifestation of the Romanian artistic sense becomes interesting.*

Keywords: *mentality, literature, communication, artistic creations*

1. Introduction

The changes that occurred at the level of the collective mentality were also reflected in the artistic creations, in the same way that (from the reverse perspective) the action of the European cultural elements which have passed into the artistic spirit of those times has had results at the level of the Romanian mentality. The artistic creations are a visible “echo” of the changes occurring in mentality, its products becoming “expressions of mentality” (Dutu, 1974). This observation was favored also by the habit of those interested in the artistic phenomenon to identify the artistic products with the collective cultural inclination. From this perspective, any concern regarding the underlining of the connection between the writings of the foreign observers and the manifestation of the Romanian artistic sense becomes interesting.

The paintings are the most expressive artistic components and so the most commonly used to express the community’s ways of thinking and of feeling. Being filled with symbols, the paintings were communicating easier with the beholders, be they members of the same collectivity or outsiders. This is part of the ratio between *alterity* and *identity*. In this regard, the writings of the foreign travelers that have passed through the Romanian space will be more eloquent than the opinions of the art critics.

The expression “foreign traveler” was used to name all the persons that have passed or have lived for a period of time in the Romanian geographical space, for various reasons: personal reason, for work, intentional or non-intentional. The foreign travelers are the result of the direct contact with the Romanian realities and, most of the times (Iorga, 1928, p: 9), they had helped at knowing a certain “state of mind of the society” which can only be observed “by comparing an individual from this society with one belonging to another” (Iorga, 1981, p: 6). The writings of the foreign travelers must be analyzed without

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committing oneself because of their inevitable subjective and fragmentary vision (Cristea, 2005, p: 13-25; Cernovodeanu, 2004, p: 10).

2. Theoretical Premises

Our approach starts from the curiosity manifested towards understanding the foreign travelers' interpretations of the pictorial phenomenon manifested in the Romanian space. Starting from these observations, the present paper is intended to emphasize the vision of the foreign travelers regarding the connection between religion and the Romanian society of the 17th century. This century was chosen because it best indicates the differences from the Medieval and the Modern era, and the many other aspects that were typical for them and that are found even today, obviously at other dimensions (the religious feeling, manifested at levels between piety and superstition, the symptoms of a crises of conscience, etc.).

We focused on paintings because they were more numerous and closer to the people's feelings, therefore, much more expressive. In order to obtain more relevant data, we have limited our analysis to the 17th century Moldavia and also to the religious painting; the Romanian society was dominated by religious beliefs and convictions, culture having also a religious orientation.

The vision of the foreign travelers will be correlated with the mentality of those times and with that of their living environment. Hence, we will emphasize the circularity of certain perceptual European clichés on what regards the way in which the arts were perceived by the Romanians. Even though subjective and most of the times exaggerated, this interpreting perspective has opened new paths towards understanding the Pre-Modern Romanian painting and implicitly the collective mentality. Not all the opinions and impressions of the foreign travelers will be mentioned here, but I will gather and set into order those that are representative for the place they come from.

We will see that the Romanian painting was a means of communication both with the divinity and with the members of the community or with foreigners. Painting has represented a means to activate the collective memory, but because of this important role, it was carefully monitored by the political authority as well.

3. Discussions

The 17th century was a religious one, dominated by instability and political mistrust, by the acute feeling of insecurity (Nicoară, 2006), but also it was the time of rationalism and of the ceremonial, of the supremacy of the gestures. These situations will guide the observations of the foreign travelers, their notes being the proof of the influenced they withstood.

a. The Pictorial Representations as a Means to Express the Romanians' Piety

For the foreign travelers, the fresco and the icon had represented in general the same thing. The explanation might be the lack of specialized

knowledge or the fact that the imagistic register was quite similar in both cases, illustrating “all the saints” and all the major biblical events (Doomsday, The Deeds of Moses, The Passion of Christ, Theophany). Most of the times, their observations consisted only of the word “beautiful”; they were focusing more on architecture as we can see in their descriptions of the churches as being fortresses which were protecting people especially against the Turks.

The painting of the Church from Vaslui where the lord was living, was perceived differently: for a simple Polish messenger, it was “beautiful” (Călători , 1973, 117), but for the patriarch’s attendant, it was “ugly” (Călători, 1976, 29) (maybe because the representations were focused too much on portraits and on scenes from Hell; also, an unpleasant thing must have been to see in some paintings the representations of Turks, the implacable enemies of Christianity, even though they were represented as they were heading towards their eternal punishment place, leaded by the devils that mocked them).

The icon has represented for Romanians a path towards getting to know and to become united with God, being *a means of connection and of communication* between “the person” it represents and the believer that honors it. The most evoked gesture was the one of the Christian kissing the icon (Călători, 1976, p: 33, 289).

The Orthodox Christians worship the icons which they perceive as sacred and sanctifying objects due to the person they represent and to the faith of the one that has them. The Christian theology states that the holy icons are the proof of God’s communication with the people and of man’s effort to rise in the eyes of God. Therefore, the term icon occupies a very important place in the Romanian lexicon, „having religious, metaphorical and some derived meanings (Zafiu. 2003).

Belonging by definition to the Orthodox Christians, the icon was always present in Christians’ life and activity, offering them its holy protection, and the trust in the connection of man with God (even by means of a spiritual advisor). So, the icon was present in churches, “palaces” and in homes (every house had its own icon even though they were expensive) (Călători, 1976, p: 27, 289; Călători, 1983, p: 353). Being “present in every house”, prayers were being said in front of it every morning. Sometimes this piety was considered to be a superstition (Călători, 1983, p: 202; Călători, 1973, p: 186).

The icon was always present in the life of a Christian: from his beginning, up until his end. When it was laid on the dead man’s chest (Călători, 1973, p: 72), for the Romanians it meant the act of offering the soul of the dead man to the saint it represented, usually The Holly Virgin, due to the fact that She is more merciful and more careful with the man’s needs and helplessness. It is possible that the icon was also present when making the judicial oath or the oath of allegiance.

In churches, the icon was treated with great respect: it was embellished, and during the patronal festival, it was beautifully displayed in the center of the

church on a lectern. Around it were displayed beautiful embroidered “napkins” and a great amount of flowers.

The image represented on it was so important for the Romanian piety, that it was worshiped no matter the material it was painted on. So we can explain the gesture of worshiping the flags that were considered “sacred” (Călători, 1972, p: 320, 267).

b. Painting as a Factor of Aesthetic Development and of Social Cohesion and Religious Unity

The foreigners have noted in their writings the Romanians’ custom to carry around the icon during their holydays (Călători, 1976, p: 109) (Christmas and the Epiphany). In these situations, the priests and monks, but especially the children and adults were used to walk to the rich people’s houses and to their acquaintances and sing carols, songs and make them different good wishes. Sometimes these gestures were taking place even for two days in a row because all the people that were coming to one’s house had to be received.

For Romanians, honoring the icons was considered to be the duty of every Christian (Călători, 1983, p: 353). It was a custom that had to be followed by every disciple of Christ (Călători, 1973, p: 210). So we explain the gesture of which “a schismatic man” gave an icon to a Catholic Church.

For Romanians, we tend to believe that the beauty of an icon was not given by the perfection of its colors and of its image, but by the value it was given by the popular piety.

There are many writings that talk about the icons that were brought from the Russian space (Călători, 1976, p: 52, 54). About these, it was said that they were beautiful, and they were sometimes described in detail. But, due to the honorary place they were given so as to be seen and worshiped by everyone, due to the efforts of the lord and of the metropolitan bishop to bring them in the country, we believe that they were not appreciated for their appearance, but for the fact that it was said that they were miraculous (Călători, 1976, p: 165u, 41), coming from a highly Orthodox environment. Thus the icon was breaking the state barriers existent between the Orthodox people (Călători, 1973, p: 210).

If for some the paintings were ugly, for others they were beautiful due to the suggestible power of the persons represented in it. The Muslim Evlia Celebi wrote that the faces painted inside the churches “seem alive and are very beautiful” (Călători, 1976, p: 479-481), as if “they are real”. The same thing was mentioned also by Paul of Alep (Călători, 1976, p: 42).

c. The Icon – An Object with an Ethnic, Material and Cultural Value

Due to the fact that it was very much appreciated (from the religious and material point of view), the icon was also offered as a diplomatic gift., proving the recognition of faith and of good intentions (Călători, 1976, p: 261; Călători,) 1973, p: 404, 255). As a sign of appreciating the Church, and as a form of elusion, the lord would send the icon to a church (Călători, 1973, p: 255).

For Romanians, painting had also served as a distinct ethnic and religious element. The Jesuits have associated it with the cult of the saints; the

Protestants have identified it with the unhealthy religious customs (Călători, 1972, p: 261, 29). Sometimes, the Romanians' attitude towards the icon has been for the missionaries a good opportunity to compare (not always in an appreciative manner) their attitude with the Orthodox piety (Călători, 1973, p: 271).

d. Painting in the Service of the Political and Religious Authorities

The monasteries and the churches, being part of the lord's political plans, have impressed by their beauty and their solidity.

For Marco Bandini (Călători, 1973, p: 330-331), but and Paul of Aleppo, companion and confidant of the patriarch of Antioch, in 1653 and 1658 it was known that "all the people of Wallachia are very religious and obedient; they fear very much the curse of the church, especially the high officials", even if we are able to understand that fear as also related to the possibility of losing their social position. The Church helped strengthening the social cohesion, but also stated everybody's place in the community, their social status, the main condition for maintaining social harmony

Monasteries have captured the foreigners' attention by means of their exterior and interior paintings. Being considered a means to educate people from the religious perspective, the paintings were perceived as a permanent reminder for the collective memory of the deeds done by those that were loved by Christ. Among the warnings, the teachings, the proofs and the examples offered, the one that was going inside a church, was seeing also the images of the founders, be they lords or boyars, and sometimes of the painters themselves.

The foreign travelers have written extensively about these: from their recollections, the connection with God was achieved by means of building a church, a gesture of sacrifice, but also an offering by means of which God is honored and worshiped (Călători, 1976, p: 42, 52). The entire family is represented as doing this gesture, which is a way of consolidating in front of God, the unity among the people. Perceived as signatures, these votive paintings were linked more to the idea of showing the authority of the people represented in them. The lord or the boyars, with all their family, prevail on the walls from the ante-temple side of the churches they've founded. This presence follows "the ritual and ritualized mentioning", the absolution of sins and the salvation of the soul, but in the same time making their name last for ever, becoming a part of the local history as an example of generosity and devoutness, turned into a meaningful model, with a moralizing ending needed by the collective memory.

The founder had the privilege to be always named during the service, therefore making him "present" at the saying of the prayers. Thus, we believe that the votive paintings have allowed those represented in them to be perceived by the collective memory as good Christians. It was also a means for social discrimination and also a way to connect with the people and with the local history.

The whole century was marked by the lords' efforts to maintain and to make their internal authority popular, in the conditions of the drastic amputation

of foreign policy prerogatives and recognition, without a single act of derogation of the foreign suzerainty (mainly the Ottoman Empire and in some cases the Habsburgs).

The autocratic pretension of the lord will be completed by the preoccupation for making "his name eternal", for receiving *the good name* (Costin, 1965, p: 39); the unforgettable and the lord's connection with his forerunners rallied the religious power not only in making the personal become sacred but also by "propagandistic methods" through which the public recognition was obtained, because the celebration space was also important. Thus the prince was engaged in bringing the Holy relics for "making well" to his people, also in the improvement of the ancestor's churches, becoming himself founder of monasteries and churches or protector of the sacred place on the Mount Athos (Zubco, 2001, p: 103-182).

In the Romanian area, the leader surrounds himself with bishops, uses the sacred symbols and includes them „in the public show”; the emotional climate rallied by these symbols was intended to influence the people's perceptions and attitudes, the political power being interested in administrating them in favor of their own government. The leading condition itself depended on the divine election of the lord, which was discharged upon him by means of anointing and not by birth. Thus, the lord became the guarantor of the submissive salvation, was the expression of the lay power and high Supreme Court. Where the prince was there was also "a state of centrality", as Radu Păun (Păun, 2007, p: 81; Geertz, 1977, p: 150-171), called it, the eyes of the whole community were focused on the lord's gestures, actions and words, either if he was in a journey, was taking part on the great religious celebrations or he judged. Everything that the prince was doing was interesting, being in the eyes of his contemporaries the expression of the divine will or in many cases the ill-fated example of encroaching upon it. Among other things, the princely meals were full of religious signification; candles, the icon from above the head of the lord, cense, the prayer said in the beginning and the end of the meal, they all made an impression upon the guests.

Conclusion

As it was to be expected, painting has maintained the connection between the laymen and the clergymen by helping Christians in their daily life, blessing the churches, and by guaranteeing the good intentions of people. Obviously, painting had to be beautiful due to the fact that it represented the divine. So, not everybody could receive the right to paint. In this sense, some of the churches have order their icons from Kiev and Moscova.

In concluding our observations, we might express our conviction that for the Romanians of those times, the beautiful was identified with its power to excite the soul of a Christian; the aesthetic education was determined by the nature of the collective mentality of the 17th century.

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PART IV

EDUCATION

1. ARTS AND INTER/CULTURAL EDUCATION IN THE EUROPEAN SCHOOL

Eugenia Maria Pașca¹⁵⁷

Abstract: *Educational systems increasingly recognize the importance of developing children's creativity and contribute to the cultural and intercultural education, but it is not necessarily clear how the arts are expected to contribute either as individual subjects or operating with other curricular areas. At European level, 21 countries/states have had similar objectives for the arts curriculum. These included: developing artistic skills, knowledge and understanding, involvement in a variety of art forms; increased cross-cultural understanding; sharing artistic experiences, thus becoming both artistic consumers and contributors. But in addition to this, in most countries there are expected personal artistic and social / cultural results - from arts education (such as confidence and self-esteem, individual expression, teamwork, intercultural understanding and cultural participation) . In particular, among the goals of art education, there is a new focus on creativity (often in relation to its importance in innovation) and cultural education (in relation to both individual identity and promotion of intercultural understanding).*

Keywords: *art curriculum, art education, intercultural education*

Introduction

In recent educational policies, in March 2009, the European Parliament introduced a resolution for Artistic Studies in the European Union (European Parliament, 2009)¹⁵⁸ with advice on artistic education which should be made compulsory at all levels of the school. Therefore it was proposed to ensure the coordination of **artistic education** at the European level, including the monitoring of the impact of the arts on the teaching skills of students in the European Union. It is a certainty that in the arts, private arts forms (especially visual art and music) tend to become a priority compared to others (such as theatre and dance). A research on artistic education in Europe was held as part of the initiative of the Council of Europe centered on *Culture, Creativity and Youth*.¹⁵⁹ The study demonstrated that all national policies highlight, as usual, the importance of the cultural dimension and the need to promote the artistic and creative skills of young people.

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¹⁵⁸The European Parliament, 2009. The European Parliament resolution of 24 March 2009 on artistic studies in the European Union. INI/2008/2226

¹⁵⁹Robinson, Kathryn, 1999. Culture, Creativity and Youth: Developing Public Policy. Department of Research and Development of Cultural Policies in the Policy Note No. 2. Strasbourg: Council Of Europe

Conceptualization of Inter/cultural and Artistic Education

Educational systems increasingly recognize the importance of developing children's creativity, but have not yet estimated how the arts could contribute to this arts, either as individual disciplines, or operating with other curricular areas. It was found that 21 countries/states have had similar objectives for the arts curriculum¹⁶⁰. These included: the development of artistic skills, knowledge and understanding, engaging in a variety of art forms; increased cultural understanding; sharing artistic experiences, becoming thus both artistic consumers and contributors. But in most of the countries there are expected personal artistic and social/cultural results – from the **artistic education** (such as confidence and self-esteem, self-expression, teamwork, intercultural understanding and cultural participation). In particular, among the goals of **artistic education** there is a new focus on creativity (often in relation to its importance in innovation) and **cultural education** (dealing with both individual identity, as well as promoting **intercultural understanding**).

This study provides information about the cultural and artistic education in in **compulsory general education** in 30 countries of the Eurydice Network Network in 2007-2008¹⁶¹. Education reference levels are primary (ISCED 1) and lower secondary (ISCED 2), (relating to children between the ages of 5-6 to 15 years). Specialized art schools, which are important in particular in Bulgaria, Greece, Romania and Slovakia do not fall within the objectives of this report and there are presented only the schools run and financed by the public authorities. However, Belgium, Ireland and the Netherlands are exceptions to this. Private schools helped by grants in these three countries are taken into account, because they are frequented by most students. In the Netherlands equal funding and treatment of private and public education are included in the Constitution.

The issue of this study aims to highlight the aspects relating to the organization and the aims of education, the involvement of professional artists, the use of ICT in education, extracurricular and inter/cultural activities. What is clear is that artistic education has a relatively low status in the curriculum. There are two main conceptualizations of the artistic areas of the educational curricula: 1) they can be conceived as being related to each other and thus are grouped together in an integrated curriculum area or 2) alternatively-every artistic discipline can be taken separately. Less than half of the countries group the artistic disciplines as an “integral” component of the entire curriculum, while the rest have approached them as a “separate” discipline. However, even if the artistic type areas are considered parts of the integrated area, they may be treated as separate disciplines in schools. Furthermore, in some cases, artistic

¹⁶⁰ Taggart, Geoff, Whitby, Karen & Sharp, Caroline, 2004. Curriculum and Progress in the Arts: an International Study. Final Report (International Review of the Curriculum and the Assessment Project). London: Qualifications and Curriculum Authority

¹⁶¹ Artistic and Cultural Education in European Schools The Executive Agency for Education, Audiovisual and Culture 2009. (EACEA Of P9 The Eurydice)

disciplines are part of other compulsory disciplines or curricula. All artistic disciplines are mandatory in most countries in some form, and the **Visual Arts and Music** are compulsory in all countries. In addition, two-thirds of the countries include **Crafts** in their curriculum. In most countries, including **Theatre and Dance**, the artistic areas are taught as part of mandatory non-artistic disciplines, usually of the instructional language and physical education. A small number of countries also provide separate lessons in the **field of Media and Architecture**, as part of the mandatory curriculum or non-artistic curriculum.

Complementary, **extracurricular activities** are defined as activities designed for young schoolchildren to participate in learning activities outside the normal curriculum time. Almost all European countries encourage schools to offer extracurricular activities in the arts, especially music. These activities can be offered by schools and/or other organizations, such as the artists, museums and other cultural institutions. Half of the countries report that they have recommendations or national initiatives to encourage the existence of extracurricular artistic activities. Around ten other countries haven't had any national recommendation, but stated that decisions in this area are taken at the local or school level. A few countries (Czech Republic, France, Italy, Portugal, Slovenia and the United Kingdom-England and Wales) have statutory requirements for schools and other organizations, in connection with providing artistic extracurricular activities.

Schools in Europe develop initiatives **to connect students to the world of Arts and Culture**. In the majority of countries initiatives are taken to organize visits to places of artistic and cultural interest or in order to establish partnership with the artists. More than that, there are a few examples of festivals, ceremonies and artistic competitions, to which students are encouraged to attend. In some countries, this particular effort of development and of bringing together of the arts, culture and education has been institutionalized through the establishment of organisations and networks for the promotion of artistic and cultural education.

From the intercultural perspective, the educational vision emphasizes the interaction, exchange, reciprocity, interdependence, solidarity; recognition of the values, of lifestyles, of the symbolic depictions important for the human beings, individual or groups in dealing with fellows and in understanding the world; recognition of the interactions that occur at some point between multiple aspects of the same cultures and between different cultures in time and in space¹⁶². If multicultural education focuses on measures aimed at the coexistence (literally) of several cultures, separately, **intercultural education** is focused on cooperation and concerted action. The school, accepting principles such as tolerance, mutual respect, equality and complementarity between values, will

¹⁶² Rey, Micheline, 1984, *Les dimensions d'une pédagogie interculturelle*, in *Une pédagogie interculturelle*, Berne

exploit the spiritual differences and local values, attaching them to the values of humanity. Any local authentic value must be kept by those who aspire to the closeness to the world culture. They may work, for the culture of origin, as gates within the perimeter of general values. The school is not only a place of receiving, but also of interference, of equal exchange between cultures. Intercultural education should be thought of in terms of strategy¹⁶³. Cultural diversity is not a disadvantage, but a reality to be seized in the school environment.

Educational Policies on Inter/cultural and Artistic Education

The main **objectives of artistic education** are almost similar in all the countries studied. Almost all countries state as objectives "skills, knowledge and understanding of the art", "critical appraisal" "cultural heritage", "individual expression/identity", "cultural diversity" and "creativity". "The arts and learning/interest" are mentioned only in 15 educational curricula. Every country focuses its curriculum on the development of artistic skills, knowledge and understanding of the young people. Most intend their artistic education curricula to develop a critical appreciation, understanding of the cultural heritage and cultural diversity, creativity and individual expressiveness (imagination, problem solving and risk taking). Other common goals are: social skills, communication skills, pleasure, employing a variety of art forms and media, interpretation/presentation and environmental awareness. Three goals have been identified, in less than one half of countries: self confidence/self esteem, promotion of learning through the arts and permanent identification of artistic talent.

We identified two main approaches for the classification of the Arts in national papers: a generic domain of the Arts (commonly referred to as "integrated area") or separate disciplines. One of the concerns of the discipline-based approach was the places occupied by the theatre and dance, which are subsumed in other curricular areas. Visual Arts and music are studied as part of the mandatory discipline required in all 21 countries present in research. Almost half of the investigated countries/states have asked the students to study one or several artistic disciplines until the age of 16 years old. The rest of the countries/states have asked the students to study performing arts until the age of 14 years old or have submitted artistic disciplines as voluntary options for students in secondary education. The low status of artistic disciplines is reflected in the relative lack of attention given to assessing and monitoring standards in the teaching of the arts.

The important parts are **the cross-curricular links** between the arts and other curricular areas of the curriculum. On the one hand, many artistic educational curricula include objectives for the development of key skills, such

¹⁶³ Rey, Micheline, 1996, *D'une logique mono a une logique de l'inter. Pistes pour une éducation interculturelle et solidaire*, Cahier no 79, FPSE, Section des Sciences de l'Education, Université de Geneve

as the “development and social communication skills” and a few have a specific purpose to encourage links between artistic disciplines and others (non-artistic). On the other hand, the acquisition of cultural and artistic skills is indicated in a few countries as an educational aim of compulsory schooling. In some cases, promotion of the links cross-curricular links is stated explicitly that the purpose/goal of the curriculum. This happens in the Czech Republic, Slovenia, Greece, Latvia, Luxembourg, Hungary, Finland and Sweden. In some countries (including the Czech Republic, Estonia, France, Ireland, Lithuania, Hungary, Malta, Poland, Romania, Slovenia, Finland, Sweden, the United Kingdom and Iceland) cross-curricular connections between the arts and other disciplines can be established at the local or school level.

This type of cross-curricular connection is the most common at level 1 ISCED, where teachers teach all subjects from the usual curriculum at their course. In addition to the learning goals that are identified as part of the artistic and cultural curriculum, there are also learning objectives in the general curriculum, which can be linked to artistic and cultural education. On the one hand, several educational plans relate to the specific purpose of encouraging cross-curricular connections between art and other disciplines.

The concept of artistic education curriculum in European countries varies greatly: in almost half of them, each artistic discipline is considered separately in the curriculum (Visual Arts, Music), while in the other half they are designed together as an integrated area of study ('the Arts'). We find that in all countries education curricula include Musical and Visual Arts and in many of them, also theatre, dance and crafts. Media arts are offered in a lot of countries. The architecture is part of compulsory artistic curricula in five countries. All students at primary education level have **a specific mandatory artistic education**. It is the case for almost all lower secondary education. At this level, when artistic disciplines are not compulsory, they may be chosen as optional subjects in all countries and encourage schools to provide **extracurricular activities** in the artistic field.

The minimum compulsory teaching time allocated to artistic education amounts to approximately 50 to 100 hours a year at the level of primary education in almost half of the countries studied. These numbers are slightly lower at the secondary education level, where almost half of the countries allocate about 25 to 75 hours per year to the artistic education. Of the 20 countries where the minimum amount of teaching time in arts education required is specified for each year of study and about half decrease the amount of time devoted to the arts in the later stages of compulsory education. In three countries (Cyprus, Romania and Iceland) the number of hours devoted to the arts remains roughly the same during the entire period of mandatory education. Only three countries showed a remarkable increase in the number of hours devoted to the arts of the entire period of compulsory education: Spain, Luxembourg and Austria.

The use of **Information and Communication Technology (ICT)** is explicitly considered to be part of the arts curriculum in 12 countries. In all countries, „the Arts” as a curricular area (which includes some, but not necessarily all, of the following disciplines: Visual Arts, Music, Crafts, Drama, Dance, Media Arts and Architecture) are mandatory to all ISCED level 1. More than that, in almost all countries ”performing arts” are also mandatory for ISCED level 2. In this case there are a few exceptions. In Spain, Luxembourg, Malta and Portugal are partly required, only for ISCED level 2. In Denmark, Ireland and Iceland all artistic disciplines are optional at ISCED level 2. All subjects in the general artistic curriculum are compulsory in most countries. In three countries (Dutch-speaking community in Belgium, Finland and Norway), all artistic areas are part of the curriculum and are mandatory in some form. In the Czech Republic, Greece and Latvia only a discipline is mandatory. In Bulgaria, although all areas are part of the curriculum, not all are required. In the Netherlands the arts are taught in the framework of the integrated curriculum and the schools are free to choose all subjects offered. In the majority of the remaining countries, almost half of artistic disciplines are required, the rest are optional. In Romania only two artistic disciplines (Visual Arts and Music) are part of the compulsory curriculum and no other artistic discipline is not included as optional study. In Slovakia all disciplines of the curriculum are recommended as optional subjects.

All countries include **Visual Arts and Music** as part of their curriculum in both ISCED levels 1 and 2, with the exception of Denmark, Ireland and Iceland, where these subjects are optional at level 2 ISCED, and Portugal, where Music is optional at ISCED level 2. In France, the Visual Arts and Fine Arts, as well as Music Education, are compulsory, but in the art education schools have considerable freedom in the selection of complementary areas of study. These additional areas may be the point of interest to the project/activity work on the topic, which often occurs as an extracurricular activity.

Nearly two-thirds of the countries include **Crafts** as a discipline in their curriculum. This is optional in the French community of Belgium, in Ireland at ISCED level 1 and ISCED level 2 in Denmark and Iceland. In Luxembourg, crafts is only included in the curriculum at ISCED level 1. In Spain, it is only included as an optional subject at ISCED level 2.

Half of the countries include **Theatre** as a compulsory discipline, being part of the arts curriculum or as part of other disciplinary areas (the most common the training language/literature). The theatre is an optional subject in seven countries. In Austria, it is either an optional discipline or a voluntary course. In Liechtenstein Theatre is an optional discipline in most schools, which are optional but *Liechtensteinisches Gymnasium* has theatre groups for pupils at ISCED level 2.

Dance and Media Arts are less commonly included as compulsory subjects and where included they are frequently part of other curricula. For example, **Dance** is part of the compulsory curriculum in 24 countries and it is an artistic

discipline only in five separate cases (the dance is typically part of Physical Education). In France, it is considered more of an artistic-athletic discipline with technical requirements - rather than a cultural or aesthetic discipline. In Ireland, Physical Education is mandatory at ISCED level 1 and it is a discipline to which the students are not examined – ISCED level 2. In Bulgaria (only at ISCED level 2), Germany, Portugal and Slovakia, it is an optional subject.

Media Arts are included as an area of study in thirteen countries and are considered part of an artistic curriculum in eight countries: Belgium (Flemish Community), Bulgaria (where Media is part of the Visual Arts at ISCED level 2), Czech Republic (where Media is part of the curriculum for Fine Arts), Spain (where Media is part of the "Artistic" Education at ISCED level 1 and part of the "Plastic and Visual Education" and "Music" at ISCED level 2), France (ISCED level 2), Italy (where the Media is part of the curriculum for "Music, Art and Image"), Hungary (ISCED level 2) and Finland (where it is part of the Visual Arts). In Norway, Media Arts is part of the required curriculum as well as in Poland. It is an optional subject in Austria and Slovenia.

Five countries include the study of **Architecture** as a compulsory study area, two of which (the Flemish Community of Belgium and Norway) include it as a separate discipline from their art curriculum. In Belgium (Flemish Community), architecture is included only at ISCED level 2, as part of the "expressive creative education," while in Norway this discipline is included in the artistic curriculum required for ISCED both level 1 and 2. The architecture is part of another compulsory discipline (usually Visual Arts) in Estonia, Greece and Finland at both levels, and optional subject in Bulgaria.

Conclusions

The school, as the main instrument of socialization, becomes the place of cultural harmonisation which is ahead of the social one. Extension of the period of schooling makes the school the main medium of building cultural identity. Once the prospect of building a unified European space, of economic internationalisation, globalisation of information, the problems are different. "Learning to recognize the diversity of different cultural codes, knowing to communicate in an intercultural context, being aware of their own cultural identity, being able to move beyond the stereotypes and prejudices, better knowing the institutions, social characteristics, living in different European countries, they could be targets of an intercultural practice widened in education".¹⁶⁴ Educational and cultural policies need to be open not only to national values, but also to international values, for the economic and political cooperation will become impossible if it is not going to join the spirit of understanding and cooperation in the fields of culture and education.

¹⁶⁴Lipiansky, Edmond Marc, 1999, în Jacques Demorgon, E. M. Lipiansky (coord.), *L'école confrontée à la diversité culturelle*, în *Guide de l'interculturel en formation*, Tetz, Paris, p 15

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2. UNDERSTANDING THE CHALLENGES OF A POSSIBLE REFORM IN THE ROMANIAN EDUCATION SYSTEM PREPARING ARTS TEACHERS

Mihaela Mitescu Lupu¹⁶⁵

Abstract: *The paper locates recent attempts for a possible reform of the pre-service teacher education system in Romania and proposes an analysis of the possible challenges. The argument of the paper is constructed on one proposed plane of reflection: that of the relationship between the theory and practice in the pedagogical thinking of policy makers. The analysis is situated in relation to recently published data on European policies and practices in the field of arts and teacher education.*

Keywords: *arts, teacher, education, reform*

Albeit research literature has long been revealing evidence in support of the beneficial effects of arts on individuals and communities, recent reviews on current policies and practices concerning art and art education in Europe and the United States of America show a decline from otherwise traditional low levels of governmental interest in, demand of and support for art education. The Romanian governmental recent approaches to reforming the national educational policies and practices makes no exceptions from these trends when it comes to the attention arts and art education are paid to.

A possible rationale for investing in art education

As previously stated, studies show that arts can make important, positive contributions to individuals and communities, and the earlier people become engaged in art, the better the chance they will reap the rewards (Zakaras & Lowell, 2008). From pleasure and captivation to an expanded capacity for empathy (McCarthy, Ondaatje, Zakaras, & Brooks, 2004) many are the benefits individuals are shown to be drawing by consistently getting involving in arts.

Communities are also shown to be benefiting from arts, as art is proven to be instrumental to strengthening social bonds and giving expression to what whole groups need or want to convey (see Hughes, 2009).

In the learning practices of schools, arts are often evoked to be able to mediate a perspective different from other disciplines, a capacity often linked to providing cognitive benefits to school-aged children, by instilling a recognition that problems have multiple representations and multiple possibilities of being approached and solved. Teachers are often reminded that the arts can be a vehicle for reinforcing academic knowledge or reaching children who may struggle with more conventional classroom approaches to education.

However generous the effects art productions may substantiate in individuals' and communities' lives, as Hughes (2009) has listed them to be, there still remains the question of art productions being in themselves capable of

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generating such effects, or should the experience of art be considered in more than just one side of its structure? Perhaps a more attentive look should be given to those who are expected to experience art, as well as to the experience itself.

Steve Seidel, leader of Harvard Project Zero – a research project commissioned by The Wallace Foundation to document the notions and practices of excellence and quality in teaching arts in USA – used an imaginative and very expressive example to indicate the distinction between encounters with a work of art that is itself of the highest quality and a quality experience of that work: “for instance, a master chef has prepared an exquisite meal and invited a group of friends to share it at her restaurant on a lovely summer evening. Unfortunately the air conditioning isn’t working at the restaurant, the waiters are surly, and two of the friends have had a nasty argument on the way to the restaurant that dominates the dinner conversation. The meal itself is of the highest quality but the experiences of the diners are not” (in Seidel et al, <http://www.wallacefoundation.org>)

Seidel’s metaphor helps distinguishing between the value of an art work and that of experiencing the work of art, in an effort to raise attention over one simple fact: that in the quality of experiencing the work of art reside key factors determining the public demand for art and, over time, the production of art. In the cited research report’s authors’ understanding, the role of supply and demand in the arts is based on the concept that works of art are instruments of potential communication. In the light of the many writings favoring the effects of this type of communication on enhancing people experiencing art’s lives, fostering personal growth, and contributing positively to the public sphere, Seidel et al. observe that “cultivating demand” is not primarily about marketing campaigns and public outreach; it is about giving people the skills and knowledge they need to have encounters with works of art that are rich enough to keep them coming back for more.

What art education should consist of, what are the quality parameters of art education in and out of the schools and how do those “outside the classroom” – administrators, policy makers, theorists, researchers – contribute to creating the opportunities for learning to occur in art classes are matters of question that still await for coherent and practical responses in national policies and practice in Europe and US today.

Current European and North-American trends in clarifying support for art education

Seidel’s reasoning on the relation between art demand and art supply springs out of observing that in the USA, during decades of widespread optimism about the future of the arts, in the 1960s and 1970s - when the number of artists and arts organizations expanded rapidly, and demand surged with increases in supply, when public funding through newly created national bodies and agencies coupled with financial support from major foundations and individual contributors helped accelerate and sustain the growth of arts-

producing organizations – the support for arts education saw no similar increase. While artists and arts organizations benefited from an influx of funds, public funding for arts education stagnated and even declined. In more recent years, general education reforms have shifted class time toward reading and mathematics, which are subject to high-stakes testing, further eroding arts education.

The situation that Sidel et al.'s Harvard Report describes for the United States of America is not far from that described in the Eurydice Report (2009) exploring the approaches and policies for art education in most European countries. In its concluding remarks, the Eurydice Report mentions: a) in exploring the place of arts in the school curriculum, it is noted that visual arts and music are compulsory in all countries; in addition to this, two-thirds of the countries include crafts in their compulsory arts curriculum; drama and dance - these art-form areas are taught as parts of other compulsory non-arts subjects, usually that of the language of instruction and physical education, respectively; a small number of countries also offer separate lessons in media and in architecture as part of the compulsory arts or non-arts curriculum; b) in terms of time devoted to the arts, approximately half the European countries dedicate between 50 and 100 hours per year to the arts at primary level and between 25 and 75 hours per year at lower secondary level; the time allocated to arts is certainly less than the time allocated to the language of instruction, mathematics or sciences (natural and social sciences taken together) and decreases at lower secondary level; c) the weight of the grades in the summative assessment spectrum is low in comparison to other subjects in the compulsory curriculum, and where marks can decide upon the pupils' advancement through the school years, it is noted that an inadequate mark in an arts subject does not, in practice, have any consequences for a pupil's progression through the school; d) as far as the link between the arts and other subjects is concerned, only about a third of European countries encourage such cross-curricular links; when such encouragement exists, it can either be an objective of the whole curriculum or a specific cross-curricular programme (for example on cultural education), or it can be found within the arts curriculum itself; e) in terms of educational goals, all countries focus their arts curriculum on developing young people's artistic skills, knowledge and understanding; most also aim for their arts curricula to develop critical appreciation; an understanding of cultural heritage and cultural diversity; individual expression; and creativity (imagination, problem-solving and risk-taking); other common aims were social skills, communication skills, enjoyment, engaging with a variety of art forms and media, performing/presenting, and environmental awareness; f) Teachers play a crucial role in determining the quality of education, including arts education; teaching practices divide between generalist teachers who teach the arts subjects at primary level, and specialist arts teachers at lower secondary level in the large majority of countries; regarding teacher education, the report shows that generalist teachers typically receive training in more than one arts subject, most often in visual arts and music, including training in arts pedagogy and arts

curriculum and to a lesser extent training in child development in the arts, arts history or personal arts skills; in some countries it is possible that generalist teachers have to teach arts subjects without receiving appropriate training in the arts; in the case of specialist teachers, on the other hand, demonstrating arts skills in (a) specific arts subject(s) before becoming an arts teacher is usually a requirement in all potential training models; g) Some of the national monitoring reports on the quality of arts education highlight the fact that arts teachers need to participate in good quality and appropriate in-service training; in the majority of countries, there are no central programs to facilitate the involvement of professional artists in teacher education and training; thus, it is the responsibility of higher education institutions and other (cultural) institutions offering training programs to invite professional artists in most European countries.

Romanian experiences of recent reforms in education

The reform in the Romanian system of education spans over the two and a half decades since the communist political regime has been abandoned in 1989. Over its various stages, the reform process has been marked by two important changes in the Law of education (one published in 1995 and republished in 1999, succeeded by a new Law of Education in 2011) and numerous ministerial shifts in applying the two Laws of education through Ministry Order acts.

Up until 2011, no less than fifteen ministerial mandates have been invested, with representatives from the most relevant opposing political parties taking turns to the position of minister of education. The first important revision of the curriculum for primary and secondary education took place in 1995, whilst in 1997 a curricular approach organizing learning contents into curricular areas was proposed and a new conception of decisional power over distribution of school time to each subject which gave schools a new degree of responsibility in this matter was implemented.

The curricular area Arts for mainstream compulsory education has not suffered major changes. It includes only two of the art subjects: music and visual arts and is being allocated the littlest of the weekly time resources: 1-2 hours a week each subject, until eight grade when the 1-2 hours split between the two subjects. Considering the Eurydice report, these data place Romania amongst the countries with the lowest time allocations for arts in the compulsory education curriculum, with an even, consistently low distribution from primary to secondary education. The goals of art education throughout mainstream compulsory curriculum generally comprise developing pupils' abilities to express and interpret musical and visual arts messages, to be receptive of the message of an art work, to show sensitivity, imagination and artistic creativity and know and use music/visual art language. As far as the links between arts and other subjects, there are no specifications in either the general framework or the subject curriculum to indicate that such connection are to be sought for in the classroom learning.

Teacher training for art education knows no differentiation from a legislative point of view, from the training of teachers for other subjects. In Romania the initial teacher education, spans over a university-based phase, concurrent to bachelor studies in the field of the students' specialty, followed by an internship and a national examination for awarding debutants the status of definitive teachers. This structure of the training course does not make exceptions from one subject to another, the teachers might specialize in and is not different for the arts teachers. The university based phase of the program is run based on a national curriculum for pre-service teacher education made of a series of lectures and seminars in psychology, pedagogy, classroom management, computer assisted learning and subject didactics and a practicum period in schools, where student-teachers observe a teacher-mentor teaching classes related to the subject the students are majoring in. This framework is legally stated by means of particular legislative norms (Laws OMECT 5400/2004, OMEC Nr. 4343/ 17.06.2005; OMEC Law Nr. 288/ 24.06.2004) which regulate the institutional roles in the activity of the programs preparing students for a career in education: universities have the main role for implementing and assessing the results generated through the National Plan for Initial Teacher Education (Levels I and II) and County Inspectorates of Education are partners of universities in selecting schools and teacher-mentors for the internship stages of the pre-service teacher education program; once certified as qualified beginning teacher, novice teachers may be employed by schools and hence, begin an induction phase when the novice teacher is presumed to work with a more experienced teacher-mentor.

New legislative projects proposed in late 2011 and early 2012 announced different approaches to the initial education of teachers which proposed the change of the university-based approach to the training program from a concurrent to a consecutive model, by pushing the teacher training in the master stages of the university studies and expanding over the beginning years of professional practice as well). Albeit the law of education (Law No 1/2011) and following Orders of Minister (i.e. Minister Order 3753/2011 and 5745/2012) stipulated the principles, regulations and a methodology to implement the master program for initial teacher education which excluded any reference to the curriculum for arts-teachers, on late September 2012 all Orders of Minister have been revoked and a continuation on the formula of the training program prior to the 2011 Law of education was instantiated.

In each one of its instantiation, the Romanian political discourse on education and reform took a rather authoritarian perspective, locking all of its decision making at a systemic level – that of the ministry of education - that attribute totalitarian privileges to the ministry and leaves the execution of ready-made plans of reform and decisions to the schools and universities. Many of the decisions are implemented in the national system of education by normative procedures borderline to the practices of a parliamentary democracy. The Ministry Orders are the most frequently used type of normative act, employed to

communicate in the educational system ministerial decisions concerning the implementation of the Law of Education. Often, as timely evidence indicates, these orders are used to amend the law (especially if its promulgation happened in a former legislative mandate) to the extent of altering its message under budgetary constraints and interests of successive governmental mandates. In the training of teachers, this type of discursive practice has produced, in the past two years, many confusions and sincofes in the functioning of the teacher education system.

Concluding remarks

The discursive practices of the policy makers in Romania, as pointed in the analysis presented here, put to risk the compliance with critical markers of quality in the realization of the educational activity and educational reform. For one reason, current discursive practices in the policy and exercise of the teacher training programs indicate the absence of a coherent policy to support induction programs for beginning teachers during the early stages of their careers. As such new-comers on the Romanian teaching site are expected to plunge in and take a ‘swim or sink’ approach to dealing with all aspects of their job. In the general context of a nation-wide educational reform, teachers are simply expected to read the policies on their own and align to their requirements - often in the absence of any sort of guidance or support. The focus is placed on curricular restrictions and regulations impeding the work loads of the teachers. As newly qualified teachers graduate from pre-service teacher education programs - mainly delivered through a national curriculum replicated in many of the state-funded universities in the country – it may just as well be that when ‘reading’ the new policies in education beginning teachers would exhibit a greater emphasis on those beliefs that go in a direction congruent to personal pressing needs – i.e that of affective regulation and support and/or the possibility of somehow preserving the university ethos for collaborative work whilst on pedagogical sites. However, this is not a perspective to look at lightly, as it is imbued with a disempowering force for the teacher as a professional not to be neglected.

In the concluding remarks of their study Seidel et al. point out that many decision makers play a critical role in the quality of arts learning experiences. These include people quite distant from the classroom (e.g., administrators, funders, policy makers), those just outside the room – notably program staff and parents, and those who are “in the room” (students, teachers, artists). In the paper proposed here, the possible risks associated to discursive practices at ministerial level are in brief discussed, in an effort to raise awareness on possible shortages to implementing cohesive educational reform programs that will, hopefully, place Romania among the European countries with an expanded horizon on the value and importance of art education in its mainstream schooling system.

Considering the markers pointed out in the analysis presented here, this would mean to reconsider the time and contents allocated to art education in the compulsory mainstream education, to strengthen the cross-curricular strings between arts and other curricular areas and expand the spectrum of formative goals, to include dispositions and habits of mind, especially the capacity to think creatively and the capacity to make connections between problem spaces reflecting knowledge and inquiry in a variety of subject-matters and aspects of life. That is, to make a serious effort to regard the activity of the mainstream education system as a project directed towards a holistic approach to understanding development, learning and life, taking note of the fast paced transformations in the world we live in and the and the growing complexity of every aspect of life a person needs to find resources for.

Creativity, understood as the process of developing new ideas that have value (Robinson, 2011) and innovation, the process of putting in practice these ideas (idem) are core abilities to facing these challenges that cannot be developed outside a culture of creativity and that it is not a concept subdued to one specific topic or academic subject. It takes a collective, comprehensive effort to understand the shortages of current approaches to educational reform, in order to make its reconstruction process a viable one. Taking note of the low key, marginalized role the art education is currently playing in the reformist views of policy makers in Europe and of the powerful practices in place in certain institutional settings to increase petrifying certain formative status-quos is only one, nevertheless important, of the starting points in this process.

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3. INTERCULTURAL DIMENSIONS OF MUSIC EDUCATION

Dorina Geta Iușcă¹⁶⁶

Abstract: *Amidst an extensive development of the media and an increase in the number of international student mobilities, the cultural and social relationships have become more numerous, having profound implications over the individual's and society's cultural identity. Thus, the education for cultural diversity becomes a must in the students' instruction and learning in the contemporary school system. In this context, music education has a special role, as it becomes a medium, a resource, a pretext or the way in which intercultural instruction is realized.*

Keywords: *music education, intercultural interaction, education for cultural diversity*

1. Introduction

The expansion of social, economic, demographic and cultural diversity represents a frequently and thoroughly discussed topic, as it is sustained by arguments from the field of social sciences. The phenomenon's dynamics and its powerful enlargement represent generous areas for analysis. Diversity is compelling in itself, it is inevitable, it is an intrinsic characteristic of society, nature and culture. Diversity has always existed, it exists and will always exist regardless of the individuals' or groups' will.

It would be impossible to live in a homogeneous world of monotony created by obsessively repeated identical forms. Such a world of nation-states, possessing a single culture and only one language or control structure, is practically impossible. Cultural spaces which are pure, over-protected and self-sufficient, and fixed borders can only exist artificially in a great laboratory dedicated to useless experiments. The real world is undoubtedly made for open contexts and variety in culture. This social context constitutes the playground where numerous developmental trends manifest themselves, seemingly contradicting each other, acting together at the same time, in a constant national-worldwide oscillation. Therefore, to the complexity with which contemporary systems are developing, two apparently opposed trends are added: the globalization and the fragmentation into smaller communities, groups, and regions.

Consequently, a world which balances the individual and the community, far and near, the particular, the national and the universal comes into being. In order to relate to other cultures one needs to understand one's own culture and its meanings first. The path to the world goes through what is national that to the general goes through the particular. The condition for this journey to be a success is precisely the effort to valorize differences in a conjoined world but which in effect lives through cherishing the particularities of each of its components.

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This space, marked by the intersection of these two vectors, constantly challenges the social and educational systems and institutions which are always looking for the best answers. The questions which have come up are legitimate but difficult: How can diversity be efficiently managed in a social context? How can institutions reorganize in order to respect it without constraining those who are different to join structures which impose conformity? How can an equilibrium between individual rights and collective expression forms be found?

In order to try and answer these questions, a different perspective over the concept of *culture* has been offered. It is perceived through the discovery of and the emphasis on its dynamic side, its forever being reconstructed and built, through the valorization not only of cultural products but also of cultural processes. This view on culture diverges from descriptivist, normative or historic perspectives. Culture is not just a rich and impressive thesaurus of spiritual and material values which invites awe, it is not perceived only as a sum of attributes, but it is also a process which involves and gives responsibility to individuals and groups. Culture must be understood as being a set of ever-changing values, of traditions, social and political relationships created everywhere, characteristic of a group of people who have come together for a complex combination of reasons which may include a common history, the geographic position, social class or religion, as well as being the manner in which these are transformed by those who share them.

As such, it does not only include tangible elements such as food, holidays, attire, the arts, but also less tangible manifestations such as the manner of communication, attitudes, values, family relations. Thus, culture represents the people, the way they think and do things, the way they describe and measure principles, behavior and actions. Culture includes relationships and communication rituals, everyday behavior, its symbols, its interpretations and its evolution.

2. The Role of Education in Cultural Diversity and Cultural Interaction

There is no one culture, only diverse cultures exist. Their variety is a blessing because it replenishes our view over the world and over how the individual and humanity are defined. Cultures are by definition exclusive and emphasize what is different, thus creating a feeling of identity. Also, a culture which has no contact with others is unconceivable. Moreover, a culture only develops through its interactions. These comments constitute guidelines for understanding cultural diversity. At the opposite pole of denying, isolating differences, multiculturalism advocates their being respected. That is because it is thought that multiple cultures and the relationships between them represent a potential wealth which would be advantageous for both the minority and the majority. Cultural interaction and openness to other cultures has an effect on one's own identity, as an attitude of isolation within the limits of a single self-sufficient culture leads to a deformed and subjective perspective over it. Minorities are in such a situation; they shouldn't be treated as tolerated people

or as burdens to a country, but as an important factor for cultural enrichment. Such an optimistic and kind perspective places minorities in a position of equality and it tries to play down stereotypes, putting an end to racism.

As for cultural diversity, its education aims at augmenting its beneficial effects and diminishing the detrimental ones. Not all differences should be accepted because in some cases emphasizing the differences has led to inequality, oppression and instability. Because racist discrimination is more socially conspicuous, education for diversity has predominantly focused on decreasing these prejudices, anti-racist education being of the utmost importance in this context.

Sometimes, overlapping criteria for cultural differentiation generate complex dilemmas. One example is those cultures which endorse man's domination over woman as regards social rights. In these cultures, respecting the groups' rights to apply their own norms of gender relationships implies abusing women's rights to assert themselves in public social life. Conversely, respecting women's rights to social equality implies denying the group's rights to organize their social life according to their own cultural norms.

One of education for diversity's challenges is to simultaneously provide for the recognition of, the respect for cultural differences and equal opportunities. In the first half of the twentieth century, in the United States the tendency was to assimilate cultural diversity as it was thought that uniform instruction would better sustain American ideals. Over time, this perspective has lost ground, as the necessity for a pluralist approach in education was recognized. Cultural pluralism is increasingly being seen as a social and educational ideal, because it is conceived as an array of measures taken so that all learners, regardless of their individual characteristics and social backgrounds, may be successful in school.

School principals need to fulfill a series of tasks in order to build a tolerant school environment. Adopting a pluralist treatment of cultural diversity includes: treating students as individuals rather than as representing social classes; fostering the cultural heritage which students bring to school and using it so as to help teachers and principals understand their students' culture; taking responsibility for ethnic conflicts when they break out and using them in order to create opportunities for favorable change. Moreover, education for diversity in school implies creating a safe and highly cooperative environment; having great expectations from all the students; focusing on academic acquisition and offering appropriate help; facilitating everyone's success by ensuring equal and efficient access to instruction; encouraging teachers' introspection in order to identify possible racist, class or gender biases; organizing activities and meetings with the parents at school, at home, at the workplace; being considerate of linguistic equality by having an interpreter whenever needed; managing situations where forms of discrimination or inequality appear; putting an end to practices which are disadvantageous to people or groups.

The present-day world is made up, to a large extent, of multicultural communities as a result of the fast global expansion of information and communication technologies, the migration processes caused by economic globalization and of the major economic and political differences among countries and regions. In this context, schools set the forming of pupils for success in a globalised world as an important objective. School atmosphere has become more heterogeneous and dynamic lately. Pupil, student and teacher mobility has become a practice, and the organization of studies and the certification of competences tend to ensure the recognition of schooling. If in the past, building national identity was one of the objectives of school education, globalization involves the recognition of a more important objective for the building of identity, which is culture. Studies regarding the impact of education in international schools on identity point to the interculturality, mobility, and nomadic life style of the teenagers who are educated in such schools, who will later on embrace international careers. Students in international schools make up mobile communities which do not build their identity within the culture of their country of origin, nor in the culture where they study, but in a changing global interculture.

The political and practical initiatives meant to manage the cultural diversity of the students are varied in terms of aims, content and strategies. Education for diversity means interaction, exchange, openness, reciprocity, solidarity, recognition of values and of life styles, and of the symbolic representations that people, individuals or groups, refer to. The general aim of education for diversity is the acquisition of intercultural competence. Intercultural competence is not in-born; this is proved by the reality that the relations established in cultural interaction along the centuries have been accompanied by tension, oppression, individual and group suffering. Anxiety is a state that tends to appear naturally at the intersection of individual and cultural differences. The contemporary social contexts, marked by numerous exchanges, require an approach to education based on the preparation of individuals and groups for efficient and peaceful intercultural relations. Many civic and moral values such as reciprocal respect, understanding, communication, cooperation, and tolerance are necessary for maintaining harmony in present-day communities, many of them characterized by cultural diversity.

As for the strategies used in the education for diversity, one can notice a methodological propensity towards active, creative and cooperative ones. The teaching-learning models which are based on research and active-participative strategies which bring together reflection and practice are important resources for intercultural education. Role play and simulations, recitations, story-telling which encourages free associations, dramatizations and puppeteer, all these allow the student to impersonate various characters and to experience various feelings in a protected environment. Personal experience is at its highest especially when the students are asked to discuss about their daily life. Moreover, the media offer many possibilities for a prompt and direct access to

far-away forms of culture and civilization. These allow students' participation to varied events, depending on their interests and abilities. Educating discrimination and competence in treating the information taken from the mass media and multimedia is a challenge for teachers and educators. The optimum strategy for intercultural development starts from observing and experiencing real situations followed by reflection and understanding assisted by teachers which lead to finding solutions to real-life problems. Any kind of student preparation for life in multicultural environments will be tested by social realities.

Researchers suggest several methods of intercultural development: inviting various outside resource-persons to school; using libraries and intercultural documentation centers; using new communication technologies; participating in cultural events and local festivals; taking part in musical and choral activities; reacting to local and international political events; visits; weekly contests on certain topics; taking part in activities organized by international institutions; celebrating important international days. Moreover, special attention should be paid to the relational aspect of the education activities in multicultural environments. In such contexts, it is important to establish the communication necessary for setting up new common environments which will allow the functioning and the evolution of the group. The relational aspect is backed up by the feelings of the participants which appear in the mutual interaction between the person and the environment.

3. The Influence of Music Education in Developing Intercultural Abilities

Research in the field of ethnomusicology has shown repeatedly that the five-step musical scale is one of the oldest musical structures. For most authors, the absolute priority of the five-step scale is axiomatic: "It is the most antique of all, the holiest, characterizing the whole primitive era and we should see it as a heritage from the childhood of humankind (Brailoiu, 1967). This structure, first named "Chinese", "Mongolian" or "Gaelic" was eventually termed "pentatonic". The pentatone has been attributed various origins. Research of old music discovered pentatonic scales in China, Scotland, Ireland, with the Indian Americans and African people, in south-East Asia, Japan, Bali, Oceania, Australia, India, Turkey, Hungary, Romania, Poland, South Italy and Spain. More over, the pentatone was discovered in the music of ancient times, Greek, Syrian, Egyptian and Jewish. The existence of the pentatone was signaled in peoples of various origins and unequal development; it is a universal phenomenon which shows that this principle was ubiquitous in the formation of the musical system. Starting from the universality of musical expression, we can state that music is a bounding element between various cultures; these have at a profound spiritual level the same foundation, the same inevitable disposition of human nature.

Music is a culturally constructed phenomenon built upon universal biologically determined foundations. Viewing music in this way, together with

subsequent cross-disciplinary study, is an essential step toward fuller understanding of musical cultures. Research relying almost exclusively upon data collected from western subjects using materials largely confined to western musical traditions and not culturally learnt is severely restricted. Music seen cross-culturally is hugely diverse and more appropriate to be included in studies referring to music education.

As the outmost expression of cultural creativity, music is essential for school intercultural approaches. By their ambivalent particular and transnational character, artistic activities strengthen the belief in one's own cultural heritage and one's own identity and confirm the appurtenance of a group to a larger spiritual communion. The contribution of music to the promotion of education for diversity is generous and impossible to overlook. For intercultural education to be effective it has to express society as a whole; there is no better starting point than music, which transcends classic national and cultural barriers

However, this very generosity of the intercultural potential of music calls for caution. First of all, we need to address the depth of the approach to musical activities in intercultural education. Teachers should not point out to intercultural milestones, as they are obvious, but they should exploit these appropriately, in depth, without limiting themselves to the visible aspects of the cultural iceberg. A superficial treatment of cultural diversity leads to a festival multiculturalism, full of color, apparently attractive, but shallow and prone to cultural stereotypes.

The structural milestones of musical education in the intercultural school are: raising the students' awareness about various cultures; explaining the meanings that the music of other cultures has for the representatives of those social contexts; identifying various criteria necessary for analyzing and comparing the musical products of other cultures; developing the ability to appreciate the value of the cultural heritage.

Another problem related to intercultural music education is that of mediation. Mediation dwells between two worlds in order to connect them. The fundamental mediative structures are the mediator, whose purpose is to clarify issues, and the subject, who decides whether to learn, gradually becoming more responsible according to his or her involvement. The student's musical culture, that personal culture which allows him to make judgments, is far from being a competence which is acquired indefinitely. Rather, it is something that needs to be enlarged all the time and still no one can guarantee the student's triumph in his or her decisions. Thus, mediation does not mean teaching someone how to judge, since this is impossible as good decisions are not learnt, they are built. Mediation is a persistent flow between the subject, art objects, instruments, languages, institutions. In music, mediation means establishing a certain continuity between musicians, instruments, scores, the conductor, the concert hall or recording. In music instruction, the concept of mediation involves an array of key characters and their functions, which may complement each other or compete: teachers, musicologists, musicians, historians, critics, journalists,

organizers or specialized shows. These create a shield between the student and music, blocking extreme reactions (internal analyses, which bestow the object with too many qualities, and external analyses which diminish the esthetic value to its social roots.)

4. Conclusions

Music, as phenomena belonging to different cultures, has demonstrated over time and in various contexts an extraordinary complexity, which has led to numerous and diverse approaches. Music education has also acquired attributes specific to each culture where it occurs. Its outcomes, content and methodology are particular to each society.

However, in recent years, due to worldwide fast communication networks – a reality that amplifies social and cultural interaction – music education has been enriched by new content and strategies, strengthening intercultural bonds and growing into a universal medium for socializing. Within education for cultural diversity, music education thus becomes a binder, a form of communication and a pretext for increasing cultural interaction and eventually a passage towards individual and social development.

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4. REFLECTION ON ART'S TRAINING OF ECOLOGICAL BEHAVIOUR

Viorica – Torii Caciuc¹⁶⁷

Abstract: *Using aesthetic property of non-human beings to form the ecological behaviour of children in the instructive – educative process is not only a science but also an art. This step can be done by educating in the spirit of social beauty by capitalizing natural beauty, ecological ethics offering multiple arguments in this respect.*

Keywords: *art, ecological education, ecological ethics centered life, natural beauty*

Introduction

The way in which the ecological ethics has been reflected in the Romanian curriculum pinpoints towards a descending trend, it being achieved by means of the disciplinary approach, the optional disciplines, and the modular approach (some aspects concerning ecological ethics are present in the curriculum of some disciplines like physics, chemistry, biology, that are called for the primary and preschool education: environmental knowledge, respectively sciences, geography, and for the high schools specialized in agriculture: ecology and environmental protection). Even if it is not present at the desired level, there have been registered some progresses on what concerns the building up of pupils' personality at the level of creating their ecological judgments and conscience, and also of a series of boundaries regarding the content of the ecological education and its implementation from a human centered perspective. Such a situation was caused on the one hand by the fact that the development of the ecological conscience is not one of the criterion for promoting to the next school cycle, thus resulting the low preoccupation towards the issues of environment, and on the other hand, the type of ecological education promoted and accomplished, both by means of the explicit and implicit curriculum, is an anthropocentric one. The implementation of the elements of ecological ethics, both in the explicit curriculum that focuses on the development of the young generation, and in the initial training of teachers in order to reach an eco-centric mentality both in the case of the educators and the educated, is imperiously necessary.

The ethical premises of the ecological education

In order to better understand the ethical foundations of building up and developing an attitude of respect towards nature, and also those regarding building up an eco-centric behaviour, it is necessary to review some of the ecological ethics focusing on non-human beings.

The Ethics focusing on Life claims that beings are important from a moral point of view, regardless of their moral significance (the more complex is a living thing, the more important it becomes from the moral viewpoint). This

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type of ethics says that the choice of the paths of action must be made according to the impact of our actions over every involved being. Under a radical form, the ethics focusing on life sustains that every living is significant from the moral point of view, but they also have an equal moral importance (Naess, A. – *Self-realization in mixed communities of humans, bears, sheep and wolves*, in *Inquire-* apud. Elliot, R., 2006, p.317). According to it, a difference in meaning can be made inside one class of beings, thus not making men the most important ones. In some situation, the preservation of the biosphere and of the complex ecosystems may be considered more important than the conservation of a large number of human beings (Elliot, R., 2006, p.317).

“*The Ethics of the Wholeness*” says that things, which like some living things, do not have a conscience and no rudimentary biological organization, are significant morally speaking. According to it, one can attribute to rocks some “rights”, and mining or testing missiles are considered to be bad as such (Elliot, R., 2006, pp.317- 318).

The Ecological Holism considers that only two categories are relevant from the moral point of view: the biosphere as a whole and the complex ecosystems that compose it. The animals seen individually, including men, plants, rocks, molecules etc. that make up the complex systems are not significant from the moral viewpoint. Their value is given by their contribution to the preservation of the whole they are a part of. From the holistic perspective, the individuals lack moral significance, but a species’ extinction is against the purpose of preserving the biosphere or the ecosystems. This type of ethics promotes the environmental policy which is similar to the ethics focusing on life, on animals and “the ethics of the wholeness”, having in common the mechanisms of conservation of the ecosystems and of the biosphere (Elliot, R., 2006, p.318).

Plants, ecosystem and the biosphere have a moral relevance because they are considered to have interests, like the interest for a long life which might be explained by the idea that they possess a good as such, “determined by the type of being that it represents, the type of biological order it pertains and the role it has as part of a whole”, an argument that, unfortunately, is not solid enough. The fact that plants and ecosystems “do not have a point of view by means of which to express life”, “even though they have a natural purpose, they do not manifest any attitude on what concerns this purpose, and the steps taken in order to reach it are not understood and felt”, represents objective arguments in order to make an objective distinction between the ethics focusing on humans and that on life. Other arguments, like those that refer to the quality of being a complex living thing and that of aesthetics, similar in the case of animals, gives them an intrinsic value (Elliot, R., 2006, p.320).

The property of being a complex system which is specific to groups of objects between which there are certain relationships – i.e. the snowflakes, the planets that make up a solar system, the erosion textures on a cliff –, gives their moral value. Another argument in favour of attributing them moral value is

“given by certain details which are specific to the way in which things are functioning biologically”, argument which is controversial (Elliot, R., 2006, p.320). Holmes Rolston III argues that “nature has in people’s minds a long range of values” among which the aesthetic one, thus trying to prove the intrinsic value of nature. In discovering such an aesthetic value, it is crucial to separate it both from the utility and the life support and only those who will recognize this difference can appreciate the desert or the tundra.” (Holmes, Rolsto III, 1998)

The passage towards the ecological holism is made by the existence of some other moral features, even if they are being contested by the more restrictive ethics. Such an example would be the feature of being a natural object, not one that is a result of the human created technology or of culture. According to it, the destruction of rocks – which are natural objects – by means of mining activity, is to be condemned. Some other features like the existence of a diversity of parts, the functional integration of parts, the existence of a balance and a self-adjusting system can be accepted as determinants of the moral significance of ecosystems and biosphere. By analyzing the natural character and the existence of a diversity of parts, R. Elliot compares a natural rock with a synthetic one or an aria covered with rain forest with a similar one which was cleared and cultivated to prove the value of the natural ecosystem. Thus, the rain forest becomes valuable because of its diversity of flora and fauna and because of its beauty that was obtained “because of the way in which parts work in harmony in order to sustain the whole” (Elliot, R., 2006, p.321). The conclusion is that the ecosystem of the natural rain forest is definitely superior to the artificial environment. “A reason for which a man-made forest is not as good as the natural one is the experienced eye that can make the difference ... These differences can be spotted and they affect the value of the forest. The reasons for the low value of the <<fake>> forests are similar to those for the low price of a forgery”(Elliot, R., 1995, p.88). In this way one can prove that the restoration projects can be a viable solution for the destroyed environments and that their value can be restored. However, R. Elliot proves in his article that the regeneration actions “do not always bring back value because part of the reason we cherish the environment is because it is purely natural.” (Elliot, R., 1995, p.80)

Research hypothesis, objectives and methodology

If “the ecological conscience is one of the means of the human conscience and it consists of the human specific attitude towards environment” (Cojocar, S., 2010), than one might say that a large spectrum of ecological representations, be they for the protection of nature (for instance, taking care of a dog that had an accident on one of its legs, taking care of a plant from the verdure spot) or for the destruction of nature (for example, the clearing of a secular forest, the fish and birds that die because of the oil spills and the waste dumped in the waters of the rivers, seas and oceans), and the assimilation of the

ecological knowledge, including here even the axiological significances of nature, and of some moral- ecological features (the respect towards nature, the discipline, the responsibility one bears towards nature, the initiative, the moral attitude towards the relationship with others and nature, the humanitarianism) can generate emotions and strong and positive feelings towards nature, so as to make children protect it and to disapprove the destructive influence of man over nature. Besides these, the building up of the ecological beliefs and judgments – perceived as being “the children’s evaluative abilities, their power to see the moral aspects of some concrete situations regarding the issues of the environment, the influences of the human’ actions towards nature, that are found in their immediate reality, and the skill to have a proper attitude towards these actions, one that involves protecting and improving the environment” (Caciuc, V., 2006, pp.80-89) - are meant to help the process of outlining the stages of children’s ecological development.

Starting from the models offered by Piaget and Kohlberg on what concerns the stages of moral development, the present study analyzes in what degree these are respected when dealing with moral-ecological judgments. On the other hand, emphasis was laid even on finding out if a constant and intensive ecological education would increase the percentage of children that can evaluate human’s destructive acts over the environment, based not only on intentions, but on consequences also. These are the two hypotheses of the study.

Therefore, by using “the clinical method”, small dilemmatic stories were created that were presenting different bad actions of man against environment (the destruction of the verdure spot, of the endangered insects, the pollution of the soil, the waste dump), stories inspired from the children’s immediate reality. By means of them, 382 children of preschool and small age school were questioned. They were coming from the following school units from Galati: No.45 Kindergarten, No.44 Kindergarten, No.14 Kindergarten, “Ștefan cel Mare” School, “C. Negri” Pedagogical High School, “Gh.Asachi” Industrial School. The sample was divided according to the following criteria: the school level – preschool and primary school, respectively the pupils belonging to a specific grade.

One of the stories was briefly saying something about: “John picking the flowers from a verdure spot in order to offer them to his mother, while Peter was tearing them only for fun. Who is doing something wrong? Why? What makes you say that?”

Results and discussion After analyzing the results of the questionnaire, the following chart was created (figure no.3) where one can see:

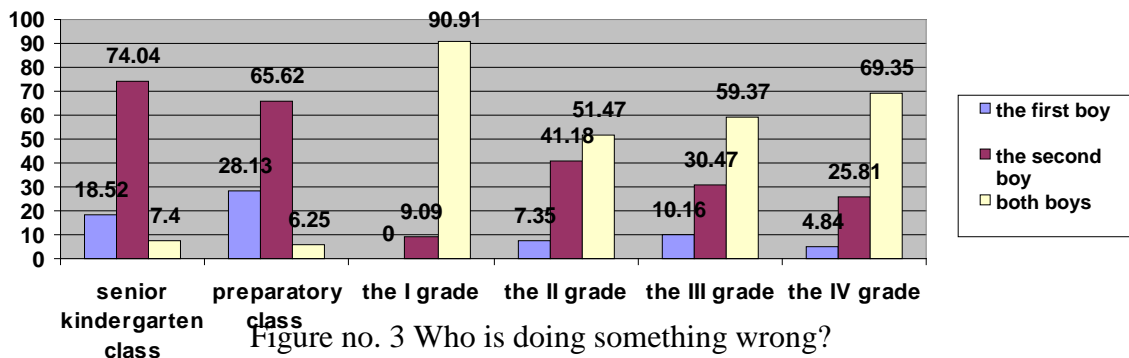


Figure no. 3 Who is doing something wrong?

- If the children of preschool age said in a great percentage (18.52% - for the senior kindergarten class, respectively 28.13% - the preparatory class) that the first child is wrong, at an older age, the percentage is definitely smaller (0%- for the children from Ist grade, 7.35%- for those from the IInd grade, 10.16%- for those from the IIIrd grade, 4.84% - for those from the IVth grade);
- The percentage of children that think that the second child is wrong is significantly big for all ages (74.08%- for the senior kindergarten class, respectively 65.62%- the preparatory class, 9.09%- for the children from Ist grade, 41.18%- for those from the IInd grade, 30.47%- for those from the IIIrd grade, 25.81% - for those from the IVth grade);
- The percentage of children that think that both boys are wrong is quite small for the children of a preschool age (7.4%- for the senior kindergarten class, respectively 6.25% - for the preparatory class), but bigger for those that are older (90.91%- for the children from Ist grade, 51.47%- for those from the IInd grade, 59.37%- for those from the IIIrd grade, 69.35% - for those from the IVth grade).

Having to deal with a case of verdure spot destruction, a subject that is being dealt with

both in the formal, non-formal and informal education, leads us to the conclusion that both the children of preschool age and those of a small school age have identified the two boys as being guilty in a greater percentage, comparatively with the prior problem analyzed.

Therefore it can be observed that the stages of moral development are the corresponding ones: that of the moral realism (according to Piaget) and that of the pre-moral/ pre-conventional level (according to Kohlberg). The standards of judging, of appreciating a behaviour (good/ bad, just/ unjust, etc.) are taken by the child from the people of his close entourage, his own deeds or the ones of other people are being judged according to the consequences they have, respectively according to the moral cooperation/ autonomy (according to Piaget) and the level of the conventional morality (according to Kohlberg). The child complies with the exterior demands and behavioural norms that are imposed by the adults due to the fact that he wants to be perceived as “a good person” and so

the facts are being judged not only on their consequences, but their intention also. This thing is reflected in the answer given by the children to the question “What makes you say that?”. Here are some of the most frequent answers received:

- The preschool children said: “they were not supposed to pick flowers because they killed them”, “Peter is a bad, heartless, unfriendly, and lonely person that does not love flowers”. Among the most special answers they gave: “plants make us healthy; the flowers will go on growing, but the trees grow harder”, “he does not take care of nature”, “he was not suppose to pick the flowers, but to take care of them”;
- The small school age children answered: “the plants and trees must be protected”, “there is no good in harming nature”, “Peter does a bad deed intentionally, he commits an immoral act”, “Peter lacks education and respect for other beings (plants are beings too)”, “if plants die, we will have no air to breathe (we will have no oxygen)”, “we must protect nature and not destroy it”, “plants should be protected due to the fact that they offer us so much beauty”, “no one is guiltier than the other, they are both wrong”.

Instead of a conclusion

Comparing this exercise with the deeds analyzed by Piaget and Kohlberg, this refers to the immediate negative influence of the human act on the environment. By means of a supported ecological education that focuses more on making the children understand the effects of their actions and on the moral analysis of the ecological/non-ecological deeds, the children will succeed, even from an early age, to observe the negative consequences of our acts over the environment, be they unintentional/ intentional.

In education there must be an interconditioning between knowledge, beliefs, attitudes and behaviour. In building up the preschool or the small school age children’s moral-ecological conscience and behaviour, it is necessary to pass through all these components that will reflect in an adequate behaviour shown by the children in their life and social activities, on what concerns their neighbours and also nature. They will show an attachment towards plants and animals, towards everything that nature represents.

For this, it is necessary to emphasize the important role played by the formative, practical, applicative character of the instructive-educative activities in the case of the preschoolers and the pupils from the small grades, and also the need to make them take part in research activities, in taking care of the plants present in their classrooms and in the school yard, in picking the medicinal plants and in protecting the environment during their walks and trips through nature. In this context, it is necessary an ecological education that should focus on building up the sense of responsibility and the solidarity among people, countries and regions, no matter their level of development, so as to protect and improve the environment, to build up the ecological conscience, the capacity of

taking decisions, of identifying and putting into practice the solutions that help prevent and solve some concrete issues regarding the relationship between an individual and nature, the preparation of the present and future citizens in order to positively influence the political, economic and social decisions regarding the environment (Momanu, M., 2002, pp.135-140), and the building up of a moral-ecological behaviour. Also, it is vital to reanalyze, from an ethic and aesthetic point of view, the repertoire of children's songs and literary texts, as it is also necessary to review the man –nature relationship reflected in them, their purpose being to change the mentality according to which Earth is an unexhausted pantry of resources that is always at our disposal, that man is the master of nature and can take advantage of it as it pleases.

This interdisciplinary perspective pinpoints the role played by the literary texts in educating children's ecological conscience and behaviour by making more tangible the concepts and theories regarding the ecological ethics. The implementation of the ecological messages in the research done upon the repertoire of children's songs represents an efficient and economic means, without leading to an overloading of the curriculum, of reaching the objectives of the ecological education contents through the infusional approach that is the easiest to be used by teacher.

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5. BEHAVIORAL FORMATION OF TEACHERS FOR GIFTED CHILDREN'S EDUCATION

Tatiana Bularga¹⁶⁸

Abstract: *The article presents the essential positions of academic training as a form/strategy of behavioural formation at future and present teachers of music. The training's blocs/items evaluates a model of pedagogical behaviour adequate for the necessities and special problems of musically gifted children. The goal of present training is to create effective didactic/pedagogical conditions for valuating the pupil's potential.*

Keywords: *behavioral training, efficient behavior, efficient teacher, necessities of gifted children, adequate behavioral qualities.*

The necessity of teachers' special training for musically gifted children can be reasoned from the point of view of more aspects. We will mention only one of them which is determinant for the whole instructional/educational system of the children with special musical needs (musically talented/ super talented). Thus, it was proved that the presence of the high degree of musical endowment, although identified adequately and in the early stage, doesn't determine necessarily the achievement of high musical-artistic performances. The cause is that frequently the teacher who doesn't have the required level of preparation can't assure the educational program adequate to this category of children, not knowing at the same time which is the specifics of communication with such pupils, the behavioural interaction traits with these.

The training has as a goal the assimilation of efficient behaviour by students-future teachers of music and present teachers of musical education, adequate to the personality traits characteristic to gifted/talented pupils and to their needs towards the school ambiance, a type of behaviour which will allow to create a favourable affective climate in the classroom in which the gifted/talented pupils will be able to develop their potential, feeling the teacher's stimulation. The training is realized during a number of laboratory hours in the framework of the institutional research project „Musicological and psycho pedagogic foundation of the concept of specialists' formation in the problem of instruction of musically gifted children”.

Characterization of the sample participant at the training

An important aspect is worth mentioning before presenting the objectives of the program of assimilation of behavioural traits by the teacher of gifted pupils. It can also be called efficient assets/qualities in the instruction/education/stimulation of gifted children. Therefore, in this context a question often appears: which is the degree of endowment of the teacher of music himself/herself involved in the instruction/education of pupils gifted with a high potential? In the process of teachers' formation of musically gifted children we opt for the position according to which a good educator mustn't necessarily have

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a high degree of musical endowment (this constitutes only a desirable asset), but he must be competent in the problem of identification, improvement and development of his/hers disciples' potential, *to have behavioural qualities which will facilitate the achievement of special performances by these pupils*. It is the case to mention that the specific objectives, which are set in order to be achieved with the help of the training, show the personal qualities not only of the teacher of music, but also the teachers of other school disciplines who deal with other various types of endowment (logical-mathematical, linguistic, spatial etc.).

The objectives of the training

The analysis of the reference list in the literature of speciality allowed us to formulate behavioural traits which are necessary to be trained by the efficient teacher of the musically gifted pupils (capable to stimulate the development of the gifted pupils with higher abilities and to create a favourable atmosphere in school) as follows:

- understanding of the special problems of musically gifted/talented pupils;
- ability to encourage the pupils in difficulty;
- democracy, respect towards the individuality of each student;
- amiability, sociability;
- discrete and polite behaviour.

The content of the formation program

Work Bloc I

Aim of the bloc: *the formation of the competence to support the special social and emotional needs of the gifted children in the participants at the training.*

Applied techniques: modelling; brainstorming; discussion; analysis; assessment of the actions undertaken by the teacher (student in the teacher's role); assessment of the possible effects of teacher's actions (according to V. Babii, 2005); assessment of the student's/teacher's performances taking into account the aspect of respective competence.

Development of the work bloc

Formative items. Social, psychological and pedagogical situations of bringing up-to-date special needs/ problems of the gifted and extremely gifted pupils are modelled in the conditions of the group of students/teachers:

- situations of bringing up-to-date the desynchronises between the intellectual, affective, psychomotor spheres of the gifted/extremely gifted pupils (prevention of de-socialization/mismatching of the pupils in the conditions of school);
- situations of bringing up-to-date the high emotional sensibility of the extremely gifted pupils (states of anxiety, insecurity, feeling of isolation, complexes of manual and physical inability , sufferings that they have different occupations than their classmates: M. Jigau, 1994);

- situations of bringing up-to-date the feeling of alienation and inferiority that takes place due to the emotional and intellectual differences of the pupils.

Formative processing (way of problem/situation/item solving).

One of the students/teachers introduces himself as the teacher, the rest of the participants of the training form a group of pupils of the same age/certain form (age/form is established according to the extremely critical periods in the evolution of the gifted pupil: the beginning of school life; preadolescence) manifesting traits specific to the gifted/extremely gifted pupils in the social and psycho pedagogic curricular context (during the lessons of musical education). In the time given the students/participants of the training can interfere with evaluations, corrections, ideas on the formed/modelled situation and the actions of the student-teacher. At the end of the work bloc the evaluation of the results of the training done by its participants takes place (see *Evaluation card of the results of the training* p.6).

Work bloc II

Aim of the bloc: formation of the ability to encourage pupils in difficulty (personal-psychological, social) in the participants of the training.

Applied techniques: modelling; brainstorming; discussion; analysis; evaluation of the actions undertaken by the teacher (students in the teacher's role); evaluation of possible effects of the teacher's actions (according to V. Babii, 2005); evaluation of the student's performances taking into account the aspect of the respective ability.

Development of the work bloc

Formative items. Social, psychological and pedagogic situations of bringing up-to-date different profiles of super talented/talented pupils (according to G. Bets and M. Neihart, 198) and of stimulation/support of these are modelled in the conditions of the group of students/teachers:

- modelling of the *hidden* type of super talented/talented pupil and creation of the social and pedagogical situations of support/stimulation of this type of pupils (pupils with a strong need of belonging to the group, who not trusting their own abilities hide them);
- modelling of the type of an *extremely gifted who gives up* and creation of the social and pedagogical situations of support/stimulation of this type of pupils (pupils who abandon studies, ignoring their own endowment).

Formative processing (way of problem/situation/item solving).

One the students introduces himself as the teacher, the rest of the participants are trained in the following way in the formative process: a student, who will play the role of the first or the second type of talented pupils (hidden or the one who gives up) displaying characteristics specific to this type, is chosen and he others create unfavourable psycho-social conditions for such pupils. The aim of the student-teacher is to correct the created psycho/social climate and in the intercession of the undesirable assets of the updated types of talented pupils. In

the time given the student/participants of the training can give their evaluations, corrections, ideas on the modelled situations and the actions of the student-teacher. At the end of the work bloc the evaluation of the results of the training undertaken by its participants takes place (see *Evaluation card of the results of the training* p.6).

Work bloc III

Aim of the bloc: formation of a democratic style of instruction, respect towards the individuality of each student and polite behaviour in the participants.

Applied techniques: modelling; brainstorming; discussion; analysis; evaluation of the actions undertaken by the teacher (student in the teacher's role); evaluation of the possible effects of the teacher's actions (according to V. Babii, 2005); evaluation of the student's performances taking into account the respective abilities.

Development of the work bloc

Formative items. Educational situations with the presence of multiple creative manifestations specific to talented pupils are modelled during the work (infrequent creative manifestations of behaviour; relations, characterizations, replies, proposals, original non common associations). They often at first sight don't directly refer to the content of the modelled educational situation (topic of the lesson, the subject of the musical-artistic activity, the content of the objective brought forth by the student-teacher).

Formative processing.

The allocation of the functions in this work bloc is similar with the previous blocs. The student-teacher should:

- discriminate on the tangencies of the relations, answers, original proposals of the pupils (students in the role of pupils) on the subject of the lesson/sequence of the lesson;
- link the productions/original ideas of the pupils and the musical-artistic domain to the subject of the sequence of the modelled lesson, direct the original intercessions of the pupils (students in the role of pupils);
- manifest respect towards each student and towards his/her creative initiatives.

The assessment of the formative effect is done in the same way as in the previous work blocks.

Work bloc IV

Aim of the bloc: assimilation of an amiable, discrete, polite behaviour

Applied techniques: modelling; brainstorming; discussion; analysis; evaluation of the actions undertaken by the teacher (student in the teacher's role); evaluation of the possible effects of the teacher's actions (according to V. Babii, 2005); evaluation of the student's performances taking into account the respective abilities.

Development of the work bloc

Formative items. In this bloc social, psychological and pedagogical situations of presence of problems specific to the talented pupils (see Work bloc I) of updating the undesirable traits of the different profiles of the talented children (see Bloc II), of presence of uncommon creative manifestations of behaviour are modelled.

Formative processing. The allocation of the functions in this work bloc is similar to the previous blocs. At the same time bloc IV ends the cycle of the work of the training and the students should be able to apply the abilities and competences previously formed (in the previous work blocs) in complex.

Evaluation of the results of the training

Qualities/ behavioural traits formed during the laboratory hours are assessed by using the method of behavioural observation. The participants of the training act as observers (observation and reciprocal evaluation) who put down the results of the observations on a special form (according to J.B. Hansen and J.F. Feldhusen).

Assessment card of the teacher's behaviour with musically gifted pupils

Teacher (student in the teacher's role): _____

Form/age (modelled): _____

Observed criteria: _____

Evaluation scale: 4 points – special
3 points - satisfactory
2 points – needs perfecting
1 point - unsatisfactory

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6. EDUCATIONAL POLICIES AND THEIR IMPACT ON THE SYSTEM OF TEACHER TRAINING

Simona Marin¹⁶⁹

Abstract: *The researchers are increasingly focusing more towards analysis the changes which the informational society introduces, the dominant being given by knowledge and creativity, which are vectors of personal and institutional development. The goal of looking into the specialized literature and the programmatic European documents will be to identify the principles and priorities of the contemporary education which are assumed globally and their impact on the sphere of reanalyzing the politics, models and strategies used in the training and development of the human resources, that contribute to the stimulation of competitiveness and cooperation, to the promoting of innovation, change and flexible training, and also to the valuing of the new informational and communicational technologies. The educational reality demands for the widening of the scientific preoccupations so as to talk of the professionalization and development of the human resource as a process of training and enlarging the amount of knowledge, competences and attitudes which will allow to take upon oneself and to accomplish the professional tasks specific for a corresponding level of performances and to put into practice the principles of a „knowledge based society”. The impact of such a system of standards role educational policy aimed at teaching career centered on performance, career development, professional development, ensuring professional dynamics, linking institutional structures, programs and regulatory acts governing the status and professional standards. The knowledge society reaffirms developed a foundation of social systems - education system progress depends on the quality of human resources. Training and development of teaching staff with professional standards of career didactic reference to become for institutions a dominant component in personnel policies and organizational development. In this context, the professionalization of teaching careers by implementation of a competency-based standards for teaching and research is a general reference framework in assessing the condition of human resources and improve quality in education in Romania.*

Keywords: *educational systems, teacher training, professional standards*

1. Global context

The emergence of a new legislation in the Romanian education system has generated the reorganization of the institutional and operational structures, forms and practices devoted to training human resources in education. The challenge matches up the change, the immediate need felt within the reality of school requiring the formulation and adoption of methodologies, regulations and procedures specific to the legislative framework in education. Human resources training in education have always been acknowledged as a major component of the education systems, which entailed in the course of the time an increasing tendency to centralize at national level forms of selection of future teachers, as well as curricula and syllabi. At European level, the changes that have occurred in recent years have generated a unified approach at least in regards with the teachers' training, which brought about changes in the Romanian educational system as well. Therefore, all syllabi regarding the

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training of future teachers were brought under regulation in order to function only at the level of higher education, regardless of the specialization conferred by the diploma. At the same time, the desire to align national standards to the international ones in the teacher training field has generated a phenomenon contrary to the university's autonomy policy, all higher education institutions choosing their own management of the psycho-pedagogical studies syllabus, without changing the specific curriculum imposed by the Ministry. In this article we will instance some of the official regulations as European and national landmarks, which, thus, produced such changes and generated new trends in human resources training.

The knowledge-based society has brought about world-wide changes in the approach of cultural, socio-economic and educational policies. The conclusions of the European Council in Lisbon on the 23rd- 24th of March 2000 represent one of the most important documents adopted internationally in regards with the global recognition of the importance of human resources investment for European progress in the educated economy which led to the requirement forwarded to the Member States in order to carry measures that dispose of the obstacles encumbering the mobility of the teaching staff and the promotion of quality training. Objective 1.1 of the program "Education and professional training 2010" emphasizes the need to attract qualified and motivated people towards the teaching profession, to identify the specific skills they need in order to meet the ever-changing demands of the society, to ensure proper conditions for supporting teachers through pre-service and in-service training, as well as to attract people with professional experience in other areas towards education and training.

"The globalizing phenomena that have displayed an increasing intensity in the past twenty years represent another determining vector for the issue under analysis. As a result of these phenomena, aiming to integrate national communities in the global society (the knowledge society with the perspective of a consciousness society), the states engaged in the globalizing mechanism abandon their political, economic, financial sovereignty in favour of the global society, as well as their educational sovereignty. (Nicolae Ioana, 2012, pp. 259)

2. Educational policies and official factors

The global action at European level continued systematically in the years following the Lisbon Convention and was based on a series of programmatic documents such as "The Council Resolution on the 27 of June 2002 on lifelong learning", which invited Member States to improve education and training of teachers involved in lifelong learning in order to acquire the skills they need in the knowledge-based society. On the same lines enters the series of reports designed to assess the progress of member countries, such as:

- "The interim common report of the Council and Committee on the 26th of February 2004 regarding the progress in the accomplishment of the Lisbon objectives in education and training field", which gives priority to the

development of common European principles that regard the competences and qualifications needed by teachers in order to fulfill their ever-changing role in the knowledge-based society.

- "The interim common report of the Council and Committee on the 23rd of February 2006 regarding the implementation of the working program "Education and Professional Training 2010 "" which states that the investment in training teachers and trainers, as well as the consolidation of the education and training units are of paramount importance for improving the efficiency of education and training.

In addition to this, in 2006 we partake of the Conclusions of the Council and Representatives of the Member States called together within the Council on the 14th of November 2006 regarding the efficiency and equity in education and training, when it was stated the fact that the motivation, skills and competences of teachers, trainers, other teaching staff, counseling and welfare services members as well as the managers of the schools are crucial to achieving high quality results in learning and that the efforts of the teaching staff should be accompanied by continuous professional development . As a result, the European Parliament and European Council on the 15th of November 2006 regarding the establishment of an action program for lifelong learning adopted the Decision 1720/2006/EC, which includes specific goals to improve the quality and European dimension of the teaching staff and supports the mobility of the teaching staff. The attention of these official bodies turned towards the teacher training curriculum knowledge, skills and attitudes that people need for personal fulfillment and development, active citizenship, social integration and employment, and which through their transversal nature include a more successful collaboration and teamwork among teachers, as well as a teaching approach which is not limited by traditional boundaries between disciplines, being established by the European Parliament and Council Recommendation on the 18th of December 2006 regarding the fundamental competences for lifelong learning.

The professional development of the teaching staff and trainers is continued in two series of Conclusions at the European Council on the 25th of May 2007 regarding a coherent framework of indicators and reference criteria so as to monitor the progress towards accomplishing the Lisbon objectives in education and training, and on the 15th of November 2007 Council attended by the representatives of the Governments of the Member States, whose Conclusions focused on improving the quality of teachers training and it was agreed to spare no efforts in order to ensure that throughout their careers, teachers are supported and encouraged to continue to update their knowledge, skills and expertise as needed, as well as to provide teachers with management positions access to high-quality training in school management.

Another official factor generating policies and changes at international level in the field of human resources training in education is the Economic and Social Committee, which considering the overall development of member

countries issued in 2007 the “Opinion regarding the improvement of teacher training quality COM (2007) 392” which considers that the main objective of education is to train free, quizzical, citizens, autonomous, able to contribute to the development of the society they live in and who have the necessary competences in order to meet new challenges, fully aware of the fact that they are part of cultural heritage and share common values, and that the world they live in does not end with themselves and therefore they have the duty to preserve it for future generations. It is also emphasized the essential role of teachers in achieving the above mentioned objective, in that they are those who have the mission to pass on knowledge, and, in addition to this, those who interact with young people in a society where family structure has changed and functions in compliance with new paradigms. However, the Economic and Social Committee pays particular attention to new teaching strategies that can and should be developed in the context of the mutations that occur globally, solutions to new problems caused by family structure changes, which takes new forms of organization, methods of integrating teachers in-service training in the lifelong education process, and ways making the teaching profession more attractive to young people, especially in regards to wages and benefits. On the same line of approach we can also mention the European Economic and Social Opinion regarding the recommendation of the European Parliament and Council regarding the establishment of a European Quality Assurance Reference Framework for Vocational Education and Training - COM (2008) 179 - 2008/0069 (COD), Brussels, October 23, 2008.

The analysis of the international official authorities meetings purports that the involvement of the political factor and the intention expressed at the highest level regarding the mobility of young teachers as part of the objective of ensuring the quality of the teaching staff training which requires cooperation in order to provide entrants structured syllabi to support them at the beginning of their careers, to improve the range and quality of the in-service professional development programs and the level of participation in these programs, as well as the optimizing of the selection and training of school managers. The statement of the political authorities is expressed in the Council Conclusions on the 26th of November 2009 regarding the professional development of teaching staff and school managers (2009 / C 302/04), published in the Official Journal of the European Union in 12.12. 2009, which send a clear message in this regard: “although European education systems differ in many ways, they share the need to attract and hold down the best teachers and school managers in order to ensure better quality educational outcomes”.

3. About the national strategic directions of development and adaptation to European requirements

As a European Member State and having collaborated in the field of research and education with international official institutions, Romania has been actively involved in the enacting of the above mentioned conventions,

committing at the political level to implement the reforming directions of the education system and to support the knowledge-based society and economy. The enacted documents and measures are numerous and their comprehensive approach is not feasible in any article.

The national strategic directions of development and adaptation to European requirements generated a multitude of legal regulations among which there are distinguished through the major impact on the education system and reconfiguration of the teaching profession, the Law regarding quality education assurance no. 87/2006, which created the official framework for the just assessment of the educational process according to European standards and performance criteria. As a result, there have established multiple official bodies with responsibilities in the accreditation of institutions providing education and professional training ARACIP and ARACIS – to provide quality education, CNFP - to ensure the quality and diversity of the in-service training for teachers in secondary education, CNFPA –for the foundation and promotion of policies and professional training strategies for adults, ACPART – with an important role in the modernization of the higher education qualifications system.

All these legislative changes would have been considered major changes unless the enactment of the National Education Law no. 1 of 2011, which brings the most profound and comprehensive restructuring of the education system in the last 20 years. Reforming initiatives are being implemented and will be supplemented by other measures and their effects will be noticed in time, when the expected increase in the quality of education will be conclusive. There will be necessary come corrections and additions in regard to official decisions, the progressive enforcement of the enacted measures setting down inherent dysfunctions.

The flexibility and openness of the educational systems towards other forms of learning, beyond the official-formal framework created another problem in the reconfiguration of the training system that aims at the evaluation and recognition of professional skills acquired / improved in formal, non-formal and informal context. In this case, the terminological code is based on a series of key-concepts, which are prerequisites for a functional methodology: the paradigm of the competence approach; the cumulative development of teachers' level of competence; the European Qualifications Framework concepts regarding lifelong learning and the emphasis on learning outcomes; the management of the teaching career development; management and self – the management of the in-service training curriculum.

As far as the training stages within the formal context are concerned, the recognition and validation of professional competences are assured by the promotion of the programs and activities that are to be conducted within the educational framework. Another voted approach was undertaken in non-formal and informal contexts that represent the very expression of the professional competences development, apart from autonomous formal forms of education, or through learning activities carried out in collective or informal

groups. The main forms of learning in non-formal consist of methodological experience exchanges, practical-applied research activities, the performance of specific tasks within institutional or community committees, of some educational projects, participation in scientific, pedagogical and methodical conferences. In this case, the recognition and certification of professional competences are carried out by authorized bodies and structures.

4. Conclusions

The reforming process of the field is conditioned by a series of premises:

a) The accidence of the teaching staff to new vision and regulations regarding the certification and validation by including in the methodological and procedural system a factual need investigated and identified in the train of an impact assessment;

b) The management by motivation of the teaching staff and the involvement in the self-management of the in-service training curriculum by establishing procedures and institutional mechanisms in order to facilitate the prevailing assessment of aspects regarding teaching and syllabi with consistency and relevance for the categories of skills defined within the conceptual framework of lifelong learning;

c) The systematization and coherence for the certification and validation of the professional skills;

d) The assurance of the feasibility of the certification and validation methodology by outlining mechanisms for optimal use of resources in the assessment and certification of professional competence;

e) The reconstruction of the professional development of the teaching staff in the pre-university education by aligning it to a set of principles of the European Credit Transfer System (European Credit Transfer and accumulation System - ECTS) for higher education and adapted to the in-service training.

The real success of such an in-service training system of human resources in education would have considered the implementation of the practices provided by the self - management of the in-service training curriculum as a system of teaching activities, of rational, professional and responsible implication in its very own process of professional development through: the diagnostic analysis of the professional competences development in relation to the specific requirements imposed by the teaching career evolution stages, personal professional expectations and other factors (school managers, students, pedagogical and specialized literature); the establishment of project of professional development focused on defining strategic objectives and tactical objectives for (self) in-service training, the recommendation of in-service training programs and activities in order to acquire / improve desirable professional skills; the coordination of the implementation and personal monitoring of the formal, non-formal, informal in-service training, self-

assessment and regulation in the spirit of the professional conduct of the project, for the achievement of results recognized and certified by accredited authorities.

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