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The Institute of Psychopedagogical training and Counseling
“George Enescu” University of Arts Iași, Romania**

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ARGUMENT

The volume, which includes seven and eight numbers of the magazine, with the theme „**European culture between East and West - tradition and modernity**”, 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 22th -24th of November 2013 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, Elena Țigler, Lecturer PhD, Higher Institute of Music from Tunis of Tunisia: *“The main objective of education is to realize progress through qualitative changes driven by self-awareness. Education has a permanent effect and it entangles a long-term transformation. Pedagogy is necessary in every culture in order to facilitate and transmit cultural traits and art to future generations, being tied strongly to societal reality. Western pedagogical experience in a country of oriental background needs to find the balance between formative and informative, universal and traditional, and combine all those elements in a way that they complement each other for attaining the goal of opening doors to deeper knowledge for all the parties involved.”*

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

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PART I

MUSIC

1. MUSICAL-EDUCATIONAL RESEARCH OF THE ADAPTATION OF E. E. GORDON'S THEORY OF MUSIC LEARNING IN POLAND

Beata Bonna¹, Pawel Adam Trzos², Maciej Kołodziejcki³

Abstract: *The authors demonstrate the results of their own research on the adaptation and application of E. E. Gordon's theory of learning music in the educational practice in Poland. Their research quests regard all the phases of education from pre-school period to university. The research is generally used to verify the theoretical assumptions of music learning in Polish conditions on the basis of the experimental procedures with the use of tonal and rhythmical motives in sequential didactic approach, diagnosing the musical abilities and achievements with the tools by Edwin E. Gordon, musical instrument timbre preference in children's formal and informal education as well as the correlative strategy in examining the relation between the musical abilities and the eagerness for musical improvisations and musical achievements. The authors represent the only research centre in Poland dealing with statutory research on the theory of learning music.*

Key words: *Edwin E. Gordon's theory of music learning, musical education, musical abilities, musical-educational research, instrument timbre preference, musical achievements, readiness for harmonic and rhythmical improvisation, pre-school and school education, teaching music*

Introduction

The purpose of this article is the scientific afterthought on the musical audiation completed with quantity-quality scientific research related to the educational practice in Poland. The philosophical and methodological background is the theory of music learning by the American psychologist and music pedagogue Edwin E. Gordon. The 'audiation' is subjected to the scientific analysis initially as ability and subsequently as the capability of differentiating sounds in the human mind in terms of pitch, length, rhythmical pattern, dynamics, tempo or tone timbre. This unique and specific internal perceptive effort requires the abilities of hearing sounds being present and the ones reminded and heard at the time being. Especially in Polish musical education the aspects of pupils' audiation abilities development is sampled with relation to the types and phases of music education model based on audiation. In this model the foundation is the acceptance of current 'category of audiation in music learning' (Kołodziejcki & Trzos 2013, p. 167) "Simply speaking, audiation is present in the ability of telling the difference between the sounds on the basis of pitch, length, rhythmical patters, dynamics, timbre, and so on" (Kołodziejcki & Trzos 2013, p.

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167) A separate trend in the educational research in Poland deals with the possibility of joining the traditional and modern solutions in the musical education and upbringing, including the application and partially the adaptation of the American theory by E. E. Gordon in Poland. The theoretical framework still bring the research news about the role of the audiation in the musical education and the analogy between learning music and acquiring one's mother tongue.

Introduction to the issues of the theory of music learning in the context of preparatory audiation.

The theory of music learning by the American pedagogue and psychologist Edwin Elias Gordon has been known in Poland since the beginning of the 1990s. During the series of seminars Prof. E. E. Gordon presented his assumptions of his own theory of music learning⁴ (in short GTML⁵), which constitutes the analysis and synthesis of the sequential manner how and when we learn music (Gordon 1999, p. 507) in the most effective way at various levels of acquiring some new musical experiences. GTML generally relates to the initial 10 minutes of a music lesson during which some activities on pitch (tonal) motives and temporal (rhythm) motives are conducted which are separated from one another and treated separately at the time of trainings (Zwolińska & Jankowski 1995, p.35.) Each another level of achieving tonal and rhythm contents in the activities determines the willingness to proceed to the upper one, related to the music learning along with the comprehension and the simultaneous development of musical cognition. Using GTML allows for directing children's musical development in the manner which is systematical and regulated developing the preparatory audiation and the audiation (Uchyla-Zroski 1995, pp. 183-187; idem 1999; idem 2000). The preparatory audiation relates to informal directing of musical abilities in the developing phase of a child, which is maximally up to the age of six. The inculturation phase called the process of assimilation of the cultural heritage (Śliwerski & Milerski 2000, p. 85) takes place through making the cultural assets available and accessible to a child and it is the process which never ceases, and thus it is considered the most important in the concept of musical development by Edwin E. Gordon. The audiation is the foundation of the musical ability and it is treated as a separate musical cognition and actions indicating the comprehension of the processes and relations happening between the sounds in music. Child's ability to enter a particular type or phase of preparatory audiation displays their musical age but not the calendar age, therefore the possibility of musical interaction is present in each moment of education, but the earlier the better. The inculturation should take place through the demonstrations of various music to a child and surrounding them with the music plentiful with various scales, meters, tempo,

⁴ Such seminars took place in Radziejowice in 1991, Krynica in 1995, Zamość in 1998, in Bydgoszcz in 2001, Ciechocinek in 2004, in Bydgoszcz in 2006 (after Gawryłkiewicz 2006, p. 169). The subsequent seminars took place in Bydgoszcz in 2009 and in Łódź in 2010, after: <http://pteeg.org/o-nas/kalendarium/> (08. Grudnia 2013).

⁵ Also: Gordon's Theory of Music Learning.

timbre and dynamics, singing to a child in the same tonalities as well as presenting tonal and rhythm motives. Preparatory audiation determines the possibilities of music learning, it is the manifestation of the human being's internal musical potential (see: Kołodziejcki 2011; Bonna 202, p. 14; Gordon 1997, pp. 5-6; Zwolińska 1997, p. 24; Zwolińska 2011, pp. 119-120.)

Some brief notes about the theory of music learning by Edwin E. Gordon in the audiation development.

Edwin E. Gordon's theory of music learning is present in Polish educational surroundings in at least a few semantic domains (Kołodziejcki 2013, pp. 48-59):

- it presents the way the children and the youth learn music by themselves or with a help from the others while possessing some helpful suggestions into the process of learning,
- it puts the emphasis on the individual development of a human being following the inborn potential of musical abilities,
- it stimulates the development and the action activeness of a single person and the creation present at increasing the readiness to develop the musical improvisation ability (harmony and rhythm),
- it assumes the individualization of a person's musical development, especially the tonal and rhythmical abilities and capabilities and as a consequence the musical improvisation readiness and ability (Kołodziejcki 2012, pp.173-182),
- it indicates and names the course of the musical development treating it as a phenomenon fully cognitive and able to be directed and formed initially in the informal musical education with the stimuli from the parents and the nearest family and then in the formal education by the pre-school educators and the teachers of musical education at school,
- it verifies methodologically and empirically the thesis on the possibility of increasing the human being's musical potential with the help of intentionally undertaken educational actions (musical training with the use of tonal and rhythmical motives) and self-educational (listening to music, singing some motives, musical plays),
- it carefully depicts the way a human being develops musically starting from the postnatal period with some favourable and/or unfavourable family surroundings (inculturative),
- it uses the concept of audiation which concentrates the main ideas of the theory of music learning and the purpose of a human being's musical development ready for the conscious reception of music culture with its full comprehension,
- it assumes heterogeneity in terms of musical aptitudes considered as inborn, the school group, it constitutes the challenge for the teacher of music and it relates both to a child's individual musical development and the group interactions deciding on the social character of learning,
- it emphasizes the dialogue and the interaction in acculturation and

- subsequently a child's musical education,
- it is characterized with the survey⁶ and the objectiveness in evaluation of the learning and teaching results,
 - in the didactic process GTML is characterised with four units: (1) learning and teaching, (2) didactic and educational interactions, (3) variety (compare Kołodziejcki 2012) and (4) methodical and organisational flexibility (Zwolińska 2012, pp. 71-73.)

Some aspects making GTML unique when compared to some other concepts

Some decisive meaning of the aspects of the discussed theory should be found in the following assumptions (compare: Kołodziejcki 2011):

- particular treating of audiation as a structure similar to external and internal activities performed by a person while understanding and experiencing emotionally music (Jankowski 2004, p. 108),
- theory of developing and stabilised musical abilities along with the series of tests to measure them objectively (Kołodziejcki 2012a),
- displaying the sequence of music learning (compare: Gordon 1999),
- the concept of musical achievements and evaluation measure with the use of rating scales in the objectivism vector of music learning and carefulness of child musical development depending on their potential,
- integrating the motion with vocal and rhythmical performance as an important predictor the proper intonation in singing (Gordon 2006, pp.1-56),
- propagation of mutual music performing within one's own family as an important creative factor in child inculturation oriented at abilities development (preparatory audiation) and musical achievements (audiation) (compare: Gordon 1999).

Music learning theory provides the explanations and responses to the assumptions related to different active musical behaviours of a person – generally singing (chanting, vocal recitation, singing, vocalising), playing the musical instruments, musical motion and motion with music and musical creation and improvisation do not constitute the negation of the qualities rooted in Polish concept of musical education (compare: Przybysz-Zaremba 2012, pp. 385-394, Kołodziejcki 2013a, pp. 410-421).

Polish application and adaptation research on GTML – selected reports

Using the works with E. E. Gordon's theory, the teachers of music can make a diagnosis of their pupils' musical development. The diagnosis should then be described with the related methodologically sequence of actions

⁶ To sample the developing musical abilities the tests prepared by Edwin E. Gordon are used, i.e. Intermediate Measures of Music Audiation (IMMA). To sample the stabilised abilities Musical Aptitude Profile (MAP). To sample the readiness for musical improvisation two tests: Harmonic Improvisation Readiness Record (HIRR) and Rhythm Improvisation Readiness Record (RIRR). To sample the musical achievements the specially prepared by teachers the rating scales are used, but never ready tools – due to the individual teleology in a teacher's practice.

(measurement, qualifying, introducing musical motives, normative and idiographic evaluation of child's musical achievements.) The musical-educational research on E. E. Gordon's theory in Poland rely on the scientific paradigm which considers E. E. Gordon's research studies and the viewpoints of other researchers representing this domain in education (Zwolińska 2011, p. 264.) Within the assumed paradigm of music pedagogy the foundations and orientation of the undertaken research can be updated in the domain of musical education. Frequently, Polish musical educators express their interest in the following issues:

- measurement and evaluation of musical capabilities (Kołodziejcki 2009; Trzos 2009),
- musical training application in the context of child's musical development (Kołodziejcki 2011),
- musical achievements analysis in various situational conditions mainly relating to the real potential of child's predisposition to learning music (Trzos 2009; Kołodziejcki 2011.)

The examples explaining the need and the possibility of using by teachers the particular tools of abilities measure as the key factors of child musical development with the use of E. E. Gordon's Theory of Music Learning background can be detected in the works of some Polish researchers: M. Suświłło, E. Zwolińska, M. Kołodziejcki, B. Bonna, P. Trzos to mention a few. It appears that the possibility of educational diagnosis with the use of E. E. Gordon's research tools by the teachers of music can be highly inspiring for them. The research in Poland indicate that there is the need of sampling of the transfer conditions of GTML into the domain of Polish musical education. The explorations undertaken in Poland always related to the conditions of contemporary musical education in Poland: formal and informal, general and the specific on in the musical education. The educational research on the Polish adaptation of the selected elements of the theory of learning through the audiation development realized various plans, including: experimental, comparable, diagnostic. The written works of the samples performed within the recent years related to the application of terms, problems, models and tests by E. E. Gordon and adapted into the conditions of the teachers' of music everyday practice (compare: Kołodziejcki 2009a).⁷

The empirical character the analysis of the theory of audiation cognitive status caused that the research in this domain had to consider the term 'audiation' as a complex process of 'musical thinking' and the musical information (contents, notes) transformation. Horizontal and vertical research perspective in this area assumes the analysis of quantitative and qualitative changes in happening in musical thinking (Zwolińska 2012, pp. 76-90). This

⁷ The revelations from the particular reseach on GTML application and adaptation in Poland were published up-to-date in some important to Polish and music pedagogy scientific series, like: Creativity in education and educational practice everyday (ed. M. Kołodziejcki), Evaluation and innovations in education (ed. J. Grzesiak), some studies of Polish Society of Edwin W. Gordon (monographs of Polish Society of Edwin E. Gordon) (ed. E. Zwolińska).

important criterion becomes the standard of audiation analysis of the musical education model requiring not only the quantitative, positivist but also the qualitative strategy of actions in terms of interdisciplinary (Trzos 2011, pp. 154-162) approach. Such complementary research on the problem of ‘experiencing’ category of ‘audiation’ in the everyday way of thinking by some Polish teachers of music was conducted by Paweł A. Trzos (Trzos 2012.)

Similarly, the pioneer experimental research in Poland on musical instruments timbre preference in the context of audiation development of children and teenagers internal instrument is worth noticing (Trzos 2009.)

Although the research of the general problematic aspects between the perceptive preference of instrumental timbre and the achievement were acknowledged by some other researchers (Sloboda 1999, pp. 36-39; Gardner 2002, pp. 38-40), it is E. E. Gordon that proved the correlation existence in this area (Gordon 1984, pp.18-21.) In Poland such research was conducted on the sample of 166 children at the ages range 9-17 and indicated that pupils’ preferences in this area were related to their engagement and motivation in work with overcoming the difficulties (Trzos 2009, pp. 123-163) *Instrumental Timbre Preferences Test* (ITPT) by E.E. Gordon was used and *Self-evaluation Preference Sheet* by P. Trzos in the research on the preferences of Polish pupils at musical schools and musical culture centers. Additionally, the observation led to some conclusions indicating the positive tendency of preference compliance with the self-evaluation of the accuracy of selection of an instrument to learn. The dispersion of the results of general comparison of the preference indicators of the instrument sound timbre (*Self-evaluation Preference Sheet* – IX.2003, 2004) with the results of preference measure with Gordon’s ITPT test (X.2003, 2004) is presented following:

Chart 1. The results of general self-evaluation of Polish pupils’ favourite instrumental timbre (results of *Self-evaluation Preference Sheet*) with the results of ITPT Test by E.E. Gordon.

Pupils’ self-evaluation and the results of E. E. Gordon’s ITPT test N = 166					
Pupil’s self-evaluation of preference fully compatible with the ITPT results		Pupil indicating another wind instrument but of the same group		Pupil’s choice of an instrument of another group	
N	%	N	%	N	%
68	41	57	34	41	25

Source: (Trzos, 2009)

Basing on the data above, it can be stated that 41% of sampled pupils of formal and informal musical education in Poland while performing the self-evaluation of their own preferences confirmed the result achieved in E. E. Gordon’s ITPT test. It is worth paying attention to the fact that another 34% of the pupils in the sampled group in the light of their opinions and self-evaluation did like an instrument different than the one indicated in the ITPT Test but still a wind instrument belonging to the same group. It would mean that those pupils

out of other musical instrument groups (percussion, bowed string, string) considered the wind instruments the most attractive in terms of sound. ITPT Test result may be slightly parallel to pupils' self-evaluation. Also worth attention is the fact that $\frac{1}{4}$ of sampled pupils chose an instrument of a totally different group in the Self-evaluation Preference Sheet. 25% of sampled pupils decided before the school activities beginning that they most prefer the sound of a musical instrument of bowed string groups, percussion groups (melodic, non-melodic) or keyboard group. It can be assumed that if their preferences can be sampled with other version of ITPI Test than wind instruments (perhaps with bowed string instruments timbre as such ITPT Test version exists), it may appear that the same people represent similarly strong and coherent with their own self-evaluation of instrumental timbre preference (Trzos 2009, pp. 123-124).

This aspect of Polish research seems very important for people dealing with early musical education. The further explorations relate to **the use of GTML among pre-school children** with the use of tonal and rhythm motives training.

Beata Bonna used some experiment-oriented yearly research according to two-group plan with the initial and final measurements with the participation of the group of 53 6-year-old children of two kindergartens in the city of Bydgoszcz. The purpose of the experimental explorations was to measure the effectiveness of music teaching according to E. E. Gordon's sequential methodology to intensify the children musical development effects in the period of the developing capabilities increased dynamics. An important objective of the research was also the verification of the possibility of the adaptation of E. E. Gordon's theory into the Polish pre-school educational system. The pedagogical experiment was supported with the method in action called 'action research' of the researcher-practitioner's active participation specializing in music teaching according to E. E. Gordon's theory realizing the activities in the experimental group (E). The control (K) group had the musical activities with a teacher specializing in traditional (Polish) concept of musical education. In both groups the same musical capabilities were developed, however in a different manner. It has to be added that in the Polish concept of general musical education is influenced by the systems of C. Orff, E. Dalcroze, Z. Kodaly and J. Mursell. The concept bases on such forms like: perception of music, singing, playing the instruments, motion to music as well as children musical creativity (Białkowski 2002, p. 147) It does not refer to such important and characteristic to Gordon's Theory of Music Learning sequence in which music should be learned to be comprehended better and combining the knowledge of music learning in the sequential way along with the knowledge of musical aptitudes and audiation (Gordon 1999, p.50; see also: Gordon 2001; Bonna 2011.) Musical education based on GTML leads to the musical language development, masters the sound perception, optimizes the aural functions and protects against musical deafness. It also allows for understanding music, its appreciation and perceiving the beauty compatible with subjective sense of aesthetic (Bonna 2005, p.71.) In the

course of experimental proceedings the authoress focused on displaying the effectiveness of the undertaken interactions in the context of musical and perceptive aptitudes development of children in the natural conditions of pre-school environment. The effectiveness of the experimental method of musical education (based on GTML) was compared to the traditional (Polish) concept of musical education. It was assumed that including into the pre-school musical activities the basic elements of GTML will cause the increase of musical abilities and aptitudes of children.

For the diagnosis of children developing musical abilities (of audiation type) *Primary Measures of Music Audiation (PMMA)* Test by E. E. Gordon was used (see: Gordon 1998 pp. 72-75, 120-127,) while the tool verifying the perceptive level of musical abilities of the sampled group was the authoress' *Perceptive Musical Abilities Check (SPUM)* (see: Bonna 2005, pp.214-220) Children performance and improvising competences were evaluated on the basis of the elaborated *Activities Check (ZZ)* (see: Bonna, pp. 221-223) dedicated to the children individual research and accepted criteria (see Gordon 2002; Bonna 2005.)

During the experimental classes children performed tonal and rhythmical motives characteristic to preparatory audiation. They also listened to music presented by the teacher (singing and rhythmical excerpts recitation) different in terms of tonality (major, minor, Dorian, Locrian, Myxolydian, Lydian) and meter (2/4, 6/8 5/8, 7/8.) This way the aural and performance musical vocabulary was built by children through tonal and rhythmical improvisation. Moreover, the interactions were adjusted to the phase of particular child's musical development taking into consideration their musical behaviour and the reactions characteristic to a particular type and phase of preparatory audiation and the musical aptitudes individual profile (see Gordon 1997.) The analysis of results of the experimental research displayed the comparable potential of musical aptitudes of the children in both sampled groups both in the pre-test and the post-test. Despite the higher results of the experimental group children in the final check in Melody Test, Rhythm Test and the general result of PMMA, the difference between the groups resulting from the t-Student test used turned out statistically unimportant. It was also indicated that the increase of the arithmetic means of the points between the initial and the final research was approximately twice as big as in the experimental group of the musical education method (E: Tonal 4,43, Rhythm 4,11, Total 8,50; K: Tonal 2,30; Rhythm 2,04; Total 4,32.) Furthermore, it was observed that both experimental and the traditional activities did cause some positive changes in the aptitudes levels, increasing mainly the number of the sampled ones with the top musical aptitudes. More beneficial changes happened in group E where twice as big increase of children with top aptitudes (of 14 children more) was noted than in group K (of 7 children more.) In the final test in group E not a single child was observed with low musical aptitudes, whereas in group K – 3 children had low aptitudes. The achieved dispersion result indicated the even marking greater efficiency of the teaching

based on GTML in developing children musical aptitudes (Bonna 2005, pp.154-156)

In the analysis effect of SPUM the crucial statistical difference was stated ($p=0,05$; $M=5,25$) between the means of both groups with the upper hand of the children of experimental music teaching. The distinct advantage of the children from this group related mainly initially to the poorest mastered competences which were combined with recognition of meter of songs, long and short sounds in musical motives and defining the number of heard sounds in co-sounds. Moreover, the group E children proved much better in the tasks related to differentiating the sound pitch in the ranges: high, middle and low as well as defining the song structure (AB; ABA.) Also the results of the individual ZZ in terms of performance and improvisation musical aptitudes of children turned out bigger in group E and the difference noted of the mean points ($M=4,36$) was statistically important ($p=0,05$.) The biggest result differentiation between the groups for the benefit of the children of experimental interaction related to recitation of a rhythmical text with the use of tempo, timbre and dynamics (31%), melody improvisation (28,66%) and the improvisation of the rhythmical accompaniment to a song (23,33%.) The greatest improvement of results in the experimental group was related to the realization of song rhythm (increase of 44,66%) and the intonational correctness of singing (increase of 19,405.)

It has to be acknowledged that the interactions performed in group E caused a significant development of children musical aptitudes, especially the ones which were combined with developing intensively in the pre-school period the tonal and rhythmical musical aptitudes. Purposefully and systematically expanded the aural and sung musical vocabulary and performance of particular tonal and rhythmical motives caused a significant development of improvisational aptitudes in terms of melody and rhythm as well as the increase in intonational and rhythmical correctness of singing. It can be supposed that the activities triggered and enforced the audiation process optimizing at the same time the aural functions which effected in the significant development of children perceptive aptitudes (Bonna 2005, pp. 151-168) The interactions undertaken contributed to faster and more conscious acquisition of musical aptitudes through music comprehension and in this way the audiation processes of particular pupils underwent the qualitative change.

In the research by Maciej Kołodziejcki (Kołodziejcki 2011; Kołodziejcki 2007; Kołodziejcki 2008) carried out from 2004 to 2005 in some primary schools in Płock over the adaptation of the theory of music learning in Polish surroundings with the use of tonal and rhythmical motives in grade one (twice a week) and grade four (once a week) the main hypothesis stating that the sequential introducing of tonal and rhythmical motives in accordance with E. E. Gordon's methodology had a modifying impact on the level of aptitudes of grade one pupils and the musical achievements of grade one pupils and grade four pupils was partially confirmed as the experimental procedure selected a few factors determining this process. The most important of them was the early, informal and formal musical guidance, family musical culture, properly selected

method of musical training as the external stimulation, developing musical aptitudes at the proper age through an organized musical training, developing vocal competences in childhood (already at the family home,) a properly advising and compensating school (prior kindergartens, integrated teaching classes.) The diagnosis of vocal competences in grade four indicated low values, which confirmed the thesis that the significant development of the latter ones happens in the early and middle childhood and the early school age. Gordon-based methodology operates as stimuli on the development of musical predispositions and competences but it can not be treated as the only right way to increase the children and the youth musical level but to treat it as the alternative solution helping creative teachers. It was stated that Gordon's theory can successfully complete Polish (good) musical-educational experiences, trigger the animation of musical movement, cause the increase of level of musical education at the early school age. The research outlines that the use of Gordon-based methodology contributes to:

- stimulation of inborn musical predispositions,
- accelerating the developmental changes within the area of musical aptitudes and musical achievements,
- effectiveness of sequential interactions especially at the early school age.

The research results display also the necessity of undertaking some activities aiming at optimizing the musical education practice in Poland – increasing the level of musical aptitudes and competences of the society in Poland, searching new concepts of musical education with a competent teacher as a creator, animator and a manager, underlining the role of family as the institution developing aptitudes, evoking the musical interests and some positive motivations to learn music and the necessity of guiding an early musical interaction. The research indicate unambiguously that the greatest musical aptitudes increase is noted in the lower grades of a primary school and the musical aptitudes develop with age, so the stimulation in accordance with Gordon's concept does bring the positive results which are not to be defined as spectacular.

In terms of quality the better adaptation of tonal and rhythmical motives is observed significantly at an earlier age. Although the vocal competences develop until adolescence, the greatest increase is achieved until the age of 9, which confirms the research. Comparing the results in grades on and four in terms of vocal competences, the decrease tendencies are observed. It means that the older a child, than their vocal competence level decreases with age. It was noted that the rhythmical aptitudes develop more dynamically than the tonal ones, though at the early school age the tonal ones are bigger than rhythmical and what is important, the musical aptitudes can be formed, thus they develop under the influence of musical training when related to the musical aptitude. It is also confirmed by the longitudinal research on developing the musical aptitudes of 7-9-year-old children with the use of the elements of dance and motion with music in which the validity of the undertaken stimulations was confirmed and the aptitudes development was empirically sampled with the tools of E. E.

Gordon, especially with the *Intermediate Measures of Music Audiation Test* (Kołodziejcki 2012c, p. 373-384)

Closing remarks

The fragmentary data above procured in the authors' own research on Gordon-based environment in Poland clearly indicate that the presented theory is slowly embedded into the frames of innovation and innovatory education. However, it is worth undertaking the effort of further research, particularly the one of longitudinal application and verification character, outlying the exploration vectors of E. E. Gordon's theory of music learning.

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2. DEBUSSY AS A FORERUNNER OF INTERCULTURALISM

Alessandra Padula⁸

Abstract: *Between the nineteenth and the twentieth centuries, when colonialism was in full force, Western composers expressed a deep interest in non-Western music, drawing on its structures, melodies, rhythms and timbres. Since 1901 Debussy wrote some pieces related to gamelan music. Should these pieces be considered as examples of colonialist exoticism, or rather as early models of interculturalism? In trying to answer this question, this paper highlights the educational role of music promoting respect and appraisal of cultural diversity.*
Key words: *colonialism, exoticism, Debussy, gamelan, interculturalism, cultural diversity*

Introduction

Although the very concept of exoticism dates at the seventeenth century, Westerners' interest in the non-western world can be traced back to more ancient times. The discovery of exotic peoples, artworks, plants, and minerals in the course of trips or military campaigns, and their description by merchant travelers, explorers, missionaries or soldiers⁹ excited a feeling of difference between the West and the rest of the world, stimulating an attraction to all that was perceived as strange or remarkably unusual. The Westerners' quest of exoticism caused the production of artworks connected to far countries, in painting, decorative arts, and music. One of the earliest exotic representations in Western music can be found at the beginning of the sixteenth century: a pantomime dance, called *Moresca*, in which the executants wore Moorish costumes concludes Monteverdi's *L'Orfeo* (1607). Over the years, non-Western art and music attracted more and more interest: regions as Turkey, Persia, India and China were often set to operas¹⁰, exotic elements were incorporated in orchestral work¹¹ and even in shorter instrumental pieces¹². These inclusions

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⁹ Examples thereof are the literary works by Marco Polo (1299) and Matteo Ricci (1615)

¹⁰ Examples thereof are the following operas and operettas: Antonio Vivaldi's *Juditha triumphans* (1716), Georg Friedrich Händel's *Tamerlano* (1724) and *Serse* (1738), Jean-Philippe Rameau's *Les Indes Galantes* (1735–1736), Christopher Gluck's, *Le Cinesi* (1754) and *Le cadi dupé* (1761), Wolfgang Amadeus Mozart's *Die Entführung aus dem Serail* (1782), André Ernest Modeste Grétry's *La Caravane du Caire* (1782), Gioachino Rossini's *Semiramide* (1823), Giuseppe Verdi's *Nabucco* (1842), Ambroise Thomas's *Le caïd* (1849), Jacques Offenbach's *Ba-ta-clan* (1855), Charles Gounod's *La reine de Saba* (1862), Georges Bizet's *Les Pêcheurs de Perles* (1863), Giacomo Meyerbeer's *L'Africaine* (1865), Giuseppe Verdi's *Aida* (1871), Emmanuel Chabrier's *Fisch-Ton-Kan* (1875), César Cui's *The Mandarin's Son* (1878), Gilbert and Sullivan's *The Mikado* (1885), Alexander Borodin's *Prince Igor* (1890), Sidney Jones's *The Geisha* (1896) and *San Toy* (1899), Pietro Mascagni's *Iris* (1899), Howard Talbot's *A Chinese Honeymoon* (1896), Giacomo Puccini's *Madama Butterfly* (1904) and *Turandot* (1926), Richard Strauss's *Salome* (1905) and *Die ägyptische Helena* (1929), Franz Lehár's *The Land of Smiles* (1929), Sigmund Romberg, Oscar Hammerstein II & Otto Harbach's *The Desert Song* (1926).

¹¹ Examples thereof are the following works: Mily Balakirev's *Tamara* (1882), Alexander Borodin's *In the Steppes of Central Asia* (1880), and the "Polovetsian Dances" from *Prince Igor* (1887), Mikhail Ippolitov-Ivanov's *Caucasian Sketches* (1896), Modest Mussorgsky's "Dance of the Persian Slaves" from *Khovanshchina* (1880), Nikolai Rimsky-Korsakov's *Antar* (1891); and *Scheherazade* (1888), Gustav Mahler's *Das Lied von der Erde* (1909).

¹² Examples thereof are the following pieces: Mily Balakirev's *Islamey* (1869), Ludwig van Beethoven Turkish March from *The Ruins of Athens* (1811), Johann Joseph Fux's partita *Turcaria* (1683), Alexander Glazunov's *5 Novelettes* for String Quartet Op 15 (1886), Albert Ketelbey's works *In a Persian Market* (1920), *In a Chinese Temple Garden* (1925), and *In the Mystic Land of Egypt* (1931), Wolfgang Amadeus Mozart's finales of the

were made according to different lines of thought: among them were colonialist exoticism, and interculturalism.

From colonialist exoticism to interculturalism

The most significant contact between Western and non-Western music cultures occurred through colonization. On one hand, Western music was utilized as a vehicle to convert and control colonized peoples: the concepts of harmony, composition, technical mastery and music for music's sake influenced and transformed indigenous cultures. Sometimes, colonial policies had a direct effect on traditional music: in Bali, due to the Dutch ruling, court gamelan musicians returned to their villages, contributing to the spread of specific musical forms (Brunero, 2003). Although in some cases, colonialism attempted to erase or submerge the traditions which flourished in the colonies until the arrival of the European rulers (Kaiwar, 2007), in other cases western cultures incorporated genres and styles which were characteristic of Oriental or African peoples, promoting a fusion between Western and exotic arts and music (Brunero, 2003). This article focuses on some works by Claude Debussy linked to gamelan music, investigating the following research questions: are these works aimed at keeping a sharp distinction between the Western and non-Western worlds, or rather directed towards cultural and social integration? In short, may these pieces be considered as examples of exoticism, or rather as early models of interculturalism?

The Indonesian gamelan

The gamelan is a traditional musical ensemble from the islands of Java and Bali. These islands are located in the Indonesian Archipelago, on the border of the Indian and Pacific Oceans, between Asia and Australia. Due to their location, they were subject to influence from a variety of cultures; in fact research highlighted that gamelan music originated as a combination of Buddhist musical instruments and styles from the Orient and the music and dance of the South Pacific islands (Hugh, 1998). The gamelan has an array of metallic instruments, ranging in pitch from low to high. The *gong ageng* is the largest and lowest instrument, and plays very low speed bass notes; medium sized instrument called *kenong* play medium speed melodies; the *bonang* is a series of medium sized bronze kettle gongs, which often play complicated interlocking patterns. Higher instruments, such as the *saron* and the *gender*, play faster moving melodies, in the range of one or two octaves, respectively.

There are also other percussion instruments, as wooden xylophones called *gambang*, and drums called *kendang*. Besides percussion instruments, the gamelan includes bamboo flutes, called *suling*, bowed string instruments, called *rebab*, zithers, called *celempung*, and female singers, called *pesinden*. All the instruments and singers weave their parts together to form a complex music

Violin Concerto K. 219 (1775) and the Piano Sonata K. 331 (1883), Sergei Rachmaninoff's *Oriental Sketch* (1917).

structure in which each instrument or singer has the same importance as the others. The gamelan and its music are an integral part of Indonesian culture (Prijosusilo, 2011) and the entire gamelan and particularly the large gongs are considered sacred. Gamelan is based on the traditional Javanese *slendro* scale, which has five pitches spaced approximately equally over the octave. As a consequence, each interval is larger than a major second and smaller than a minor third. The approximate nature of the "equal" spacing creates little differences in tuning between unison instruments within the gamelan, and between different gamelans. This produces a shimmering timbre when all the instruments are played together (Sorrell, 1990, 27).

Gamelan music is built of blended melodic layers, which researchers consider to be symbolically related to social classes: the orchestral complexity is connected to the high social formality, and the improvisations of each member of the gamelan shall abide by strong rules, as the behavior of each individual shall obey to rigid norms of social stratification (Lomax, 1968, 151). Likewise, the regularity of rhythm is considered to reflect the natural, well-organized order of the universe (Becker, 1980, 62). It is not a case that endings, which provide the most important rhythmic events in gamelan music, are always guided by the rich timbre of the large *gong ageng*. Indeed, at the end of the performance, all members of the gamelan ensemble adjust the timing of their final notes in deference to this low instrument (Parker, 2012).

Debussy and the gamelan: *Pagodes, Pour le piano, L'isle joyeuse*

Debussy may have first heard the instruments of the gamelan as early as 1887, when the Dutch government gave a gamelan to the Paris Conservatoire. But in 1889 and in 1900 he heard the complete gamelan orchestra, played by skilled native musicians, when he visited the Paris Exhibition. The 1889 gamelan was a small ensemble consisting mostly of metallic percussion instruments; the 1900 gamelan was considerably larger and had a more complete instrumentation. He was really moved by the music heard, and wrote in to his friend Pierre Louÿs in 1895: "the Javanese music is able to express every shade of meaning, even unmentionable shades" (Borgeaud, 1945, 41). And in 1913 he expressed again his appreciation of Javanese music: "Javanese music obeys laws of counterpoint which make Palestrina seem like child's play. And if one listens to it without being prejudiced by one's European ears, one will find a percussive charm that forces one to admit that our own music is not much more than a barbarous kind of noise more fit for a traveling circus" (Langham Smith, 1977, 74). These quotations prove that Debussy was keenly interested in this kind of music, and give the reader important indications about what characteristics the French musician mostly appreciated in gamelan music: great freedom in forms and harmony, fascinating timbres, and layered texture.

Indeed, research has shown that, although Debussy did not directly borrow gamelan melodies, his compositional style was strongly influenced by gamelan music. In fact, since 1900 he wrote many pieces "translating" into piano music some characteristics of traditional works for gamelan, capturing their

atmosphere without imitating their salient features in an unoriginal manner. Tamagawa lists five criteria for determining if a particular piece was influenced by gamelan music: 1) a title suggesting the orient or exoticism; 2) formal structures built on ostinato techniques, circular or symmetrical patterns; 3) pitch materials, motives, whole-tone scales or pentatonic scales¹³, suggestive of gamelan; 4) performing peculiarities, such soft, pedaled staccato notes resembling the timbres of some gamelan instruments; 5) a layered texture, set up by low, slow-moving gong sound, moderately moving melodies in the middle range of the piano, and faster-moving figurations in the upper range of the piano (Tamagawa, 1988). Although most of these elements were present, at least occasionally and in isolation, in Debussy's music prior to 1900, after this date their number increased dramatically (Tamagawa, 1988). Debussy used elements of the gamelan in some of his pieces: among them *Pagodes*, the *Prelude* from the *Suite Pour le piano*, and *L'isle joyeuse*¹⁴. Let us briefly examine their most relevant characteristics.

Pagodes. It is the first in a set of three pieces entitled *Estampes*⁷ meaning prints made by pressing a carved block into ink and then stamping it onto paper. In *Pagodes* he presents an aural rather than visual print of the gamelan. The piano simulates the timbre of the diverse instruments constituting a gamelan. Musicologist Robert Schmitz pointed out that Debussy was interested not so much in the single tones, as in the patterns of resonance which those tones set up around themselves (Schmitz, 1937, 782). The performer can obtain the effect of vibrating resonances on the piano by using both pedals in an appropriate way. The black-key scale roughly simulates the pentatonic *slendro* scale, and the different layers allude to the different instruments of the gamelan, with low gongs sounding periodically, a moderately paced melody in the middle, and faster moving figurations in the upper range. A *ritardando* leads to the final bar of the piece, in which the lowest B simulates the sound of the *gong ageng*.

Prelude from the *Suite Pour le piano*. The ostinato figurations often suggest layered textures similar to gamelan music. The timbres evoke gamelan sonorities, with pedaled trills overlaid with a slow melody. The tonal scheme suggests symmetrical, rather than functional relationships between the main sections, so that an oscillation may be posited between A minor and C major.

L'isle joyeuse. Ostinato is an important structural component of the piece; a layered texture is maintained throughout, and static harmony prevails.

An intercultural approach merging Eastern and Western elements

Coming back to the research questions of this paper, may Debussy's compositional procedures be considered early models of interculturalism, or

¹³ Research highlighted that other composers used pentatonic scales with the aim of evoking Asia: among them, Ravel used these scales in *Shéhérazade*, *Ma mere l'Oye*, and *L'Enfant et les sortilèges on the notes of pentatonic scales*. Roy Howat, *The Art of French Music: Debussy, Ravel, Fauré, Chabrier*. New Haven: Yale University Press, 2009, 111-112.

¹⁴ Musicologist Roy Howat claimed that also other works, such as *Reflets dans l'eau* and *Cloches à travers le feuilles*, demonstrate strong gamelan-related figurations. Howat, *The Art of French Music*, cit., 116.

rather mere examples of colonialist exoticism? In my opinion, Debussy neither showed to appreciate Western music more than non-Western, nor kept a sharp distinction between the two. Rather, he used elements of both Eastern and Western musical thinking, merging them in a whole. For instance, gamelan music is polyphonic and not chordal, but Debussy employed chords in *Pagodes*, unifying the gamelan timbre and exotic sound with the Western chords' tonal functions. Moreover, the contrary motion and intervallic diminution used in *Pagodes* at measures 15-18 are Western polyphonic techniques, but the shimmering quality of the discords evokes also the intentional mistuning of gamelan unisons (Parker, 2012). As Debussy did not simply imitate or borrow gamelan music, it can be inferred that his music is not a mere example of colonialist exoticism. He rather selected from a gamelan those procedures and sounds which resonated with his own aesthetic sensibility, and incorporated them into his own composition thought, with the aim of expressing his inner world.

For this reason, although the pieces cited in this paper belong to the colonial period, in my opinion they may be considered as models of an up-to-date intercultural educational intervention. Indeed, the aim of interculturalism is to articulate teaching and learning processes where cultural diversity is not eliminated, but rather perceived as a value, respected and appreciated (Aguado, 2003). The main objectives of an intercultural education are to understand culture as something that is learned and transmitted socially, and for this very reason unfinished and in constant movement. Even individuals may have more than one identity, according to factors such as their gender, ethnicity, marital status, religion, spoken language, and job. If identity is conceived as static and unchangeable, conflict and discrimination could occur as a result of any of these attributes. On the contrary, an intercultural approach takes account of the "whole" person (Warmington, 2012).

Likewise, it communities are considered as monolithic entities, individuals and groups might only opt for assimilation or competition. The intercultural approach rejects this oversimplification, believing that a kind of cultural fusion may be a natural by-product of human interaction. Nowadays, as thousands of individuals from far countries and societies come to Europe, both immigrants and natives can contribute in shaping a community which accepts, uses, and respects differences, sharing the responsibility of creating a more equitable society. Debussy's pieces show that music, and generally speaking the arts, can make a significant contribution to the achievement of these objectives.

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3. MUSIC AND DANCE AS A WHOLE

Rossella Marisi¹⁵

Abstract: *There is a deep relationship between music and dance, because music performance may be considered as a kind of dance, usually performed by the instrumentalist's arms, hands and fingers, and the movements performed by dancers may be considered as a source of sound and music. In performing works belonging to specific genres dancers and music performers interact, whereas in other works one kind of professionals fulfills all the required tasks. This article aims at exploring how the relationship between dance and music evolved over time, highlighting the most interesting genres and forms based on these two art forms.*

Key words: *music, dance, synchronization, coexistence, visual aspects of music, musical aspects of dance*

Introduction

According to Vsevolod Meyerhold, dance can be defined as movement of the human body in the sphere of rhythm (Leach, 2004); as a consequence, also facial expressions, gestures and scenic movements enacted in a performance may be included under the term “dance”. Basing on this broad-range definition of dance, this article aims at exploring if and how the relationship between dance and music evolved over time, highlighting the most interesting genres and forms based on these two art forms. The relationship between music and dance has been investigated in two main directions: some researchers focused on the role of body motion in music perception (Carroll-Phelan & Hampson, 1996; Peretz, 1993), others focused on the different roles of dancers and music performers in the production of artistic events (Cadoz & Wanderley, 2000; Friberg & Sundberg, 1999; Hieronimus, 1998; Gilbert & Lockhart, 1961). This article is ideally related to the second line of research.

Music and dance are closely linked, occur in tandem and are intertwined. In some languages, like Greek, there is just a single word covering music, poetry and dance: in ancient times, poetry was chanted, often with instrumental support, and dancing went with the song (Herington, 1985). Also today music and dance are often seen as inseparable. In fact, according to Dewey, the eye and the ear complement one another in terms of perception, creating an illusion of oneness (Dewey, 1987). On one hand, music performance may be considered as a kind of dance, usually performed by the instrumentalist's arms, hands and fingers; on the other, dancers may be considered as percussionists making music by means of the beat of their feet.

In the course of time, the authors of works combining music and dance assigned the performative tasks following different criteria: first of all it should be distinguished between art products in which actors and dancers do not coincide with music performers, and art products in which the performing artists act at the same time as actors, dancers, and music performers. In the first category, in which pieces are performed by two different kinds of artists, music

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and movement may be synchronized, as it occurred in Renaissance, Baroque and classical ballets, or not synchronized, as it occurs in many works created in the twentieth century. In the second category, in which dance and music are performed by the same artists, some works entrust both tasks to dancers, while others assign them both to music performers. As a general rule, dancers can give origin to the sounds which form the arrangement for the dance in performing on small percussion instruments, stamping their feet, clapping their hands, singing, or starting and stopping preregistered music. As for music performers, they can perform their part in a very theatrical way, combining the specific gestures which give origin to sound with facial mimicry, other expressive gestures, and movements on and off stage.

1. Ballet music from the Renaissance to the 19th century

Ballet is a form of dance performed for an audience, usually choreographed and enacted in a theatre setting. The beginning of ballet can be traced to the Italian Renaissance courts of the fifteenth century: the dukes who ruled Florence and other Italian city-states promoted the arts, commissioning art products as paintings, sculptures, music pieces, architectural works, and dance performances. As Catherine de' Medici, a member of the ruling family in Florence, became the queen of France in 1547, this form of dance spread to the French court, where it was developed further (Lee, 2002).

During the first times the dancers were not professionals, but noblemen and –women of the courts, who danced to please the sovereign. Attending dance lessons was part of the usual education of aristocrats, but court dance participants might be neither young nor in trim; for this reason, court dance steps should be quite uncomplicated and relatively easy to be memorized and performed. To this end, the choreographies followed strictly the basic features of the music piece, such as pace, meter, rhythm, accents, and melodic contour. In 1661 King Louis XIV, who greatly enjoyed dancing, founded the Royal Academy of Dancing where professional dancers developed high skills thanks to a rigorous training (Wiesner-Hanks, 2013). This gave choreographers the chance to insert more complex steps in their works; as a consequence, musicians were released from the duty to write in a style which they perceived as excessively linear in comparison to coeval vocal and instrumental music. Although in ballet music melodies should still be not too complex, meters be clearly perceptible, and phrases include periodic breaks in order to give the dancers appropriate rest times, musicians had now the opportunity to write more multifaceted compositions.

Whereas in the early centuries the story lines of dance spectacles told about ancient Greek myths or dramas, in the 19th century people became interested in stories telling about dreamlike worlds. In order to look like heavenly beings, female dancers expanded their technique dancing on their toes, and expressing character and emotion with the entire body (Anderson, 1992). These developments in dance were paralleled by the rise of appropriate accompanying music, which took a “dancing” character, in order to provide the rhythm to guide

the dancers in designing harmonic and well synchronized body movements, without renouncing to a certain degree of sophistication. In fact, music was deemed able to tell the action and support the dancers in the expression of their characters' feelings: each situation, each passion which came momentarily to predominate, required a new rhythm, new motifs, changes of tone and phrasing. This means that much of the burden for making ballets understandable to the spectators laid on the shoulders of the composer (Maes, 2002).

Until the beginning of the twentieth century, music and dance interacted mostly through synchronization: the dancers' movements corresponded with the music in terms of meter, rhythm, structure and development; for example, high notes in a melody may be combined with light movements high into the air. In this way music created expectations in the audience about the dance, and dance did the same with respect to music. Moreover, aesthetic theories prominent in the nineteenth century affirmed that messages combining two mediums might stimulate either aural or visual perceptions, intensifying the emotions elicited in the audience (Rella, 1997).

The Russian composer Tchaikovsky, born in 1840, followed this principle in his ballets. He studied at St. Petersburg Conservatory, focusing on the Western compositional practices, in particular those of the eighteenth century. Yet his personal interest was above all in the Russian folk songs: in his view, these songs were able to induce strong emotions in listeners, and represented a source of patriotic themes greatly appreciated by the aristocracy. He wished to consolidate these two aspects, writing music with a strong technical basis, and rich in passion, which could be experienced by the listeners on a cognitive and an emotional level. Feeling that ballet music would comply with his inspiration, he wrote three ballets: *The Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*. In these works he acted both as standard-bearer and as innovator, enriching the tradition of ballet music more than anyone else of his time (Holden, 1995).

Until the beginning of the 1890s, ballet scores were usually written by "specialists": the aim of their music was to support the dancers' movements without distracting the audience from the dance itself. Therefore, they wrote light, decorative, melodious, and rhythmically clear scores, with a simple instrumentation generally based on violins and other strings. Unlike specialists, Tchaikovsky wished to write much more complex ballet music, rich in melody, rhythm, and harmony, continuing on the path set by Delibes in the ballets *Coppelia* and *Sylvia*, and by Adam in *Giselle*. Tchaikovsky's first ballet, *The Swan Lake*, can be considered quite traditional in rhythm and instrumentation, but already here the composer used the Leitmotiv. The Leitmotiv is a recurring musical theme aimed at reinforcing the dramatic action, *providing psychological insight* into the characters, and suggesting to the listeners extramusical ideas relevant to the dramatic event. Using this technique in his ballets, Tchaikovsky acted as an innovator, because at that time Leitmotifs appeared only in much more complex musical genres, as operas and symphonic poems.

The second ballet *The Sleeping Beauty* was the result of a strict collaboration between Tchaikovsky and the choreographer Marius Petipa: the latter gave

detailed instructions regarding the characteristics he wished in the score, and backed the musical choices taken by the composer, even if the dancers were concerned about the unusual complexity of the music. On the other side, Tchaikovsky tried to meet the requirements of the choreography, producing a score which was inventive and rich in melody and orchestration, but minimized the rhythmic subtleties usually present in his compositions.

The ballet shows some characteristics which do not break radically with tradition: in the first act the music for the ballerina is accompanied by solo violin, or legato strings and harp glissandos: these soft timbres represent the translation in sounds of the gentle, delicate and ethereal movements by the danseuse. But in the third act Tchaikovsky introduced a “new” instrument in the ballet orchestra, the piano, whose percussive timbre presents a strong contrast to the timbre of the strings. In this way the composer linked his music to the one of the 18th century, where the harpsichord continuo was usual in operas and ballets, and in the same time characterized his choice as strikingly modern. *The Nutcracker* shows other innovative choices, as advanced harmonies and a wealth of melodic invention; however, the most appreciated novelty is perhaps in the instrumentation. In the second act Tchaikovsky introduced the celesta, a keyboard instrument “having a heavenly sweet sound”, invented in 1886. Due to its timbre, the composer considered the celesta the most appropriate to accompany the solo of a sweet character, the Sugar Plum Fairy (Wiley, 1991).

2. Ballet music in the 20th century

During the first half of the twentieth century, some composers and choreographers developed new conceptions regarding the relationship between music and dance: Henry Cowell developed an elastic form of accompaniment in response to American modern dance (Cowell, 1934), and Igor Stravinsky began to collaborate with the choreographer George Balanchine following the principle of mutual independence. In their ballets *Apollon*, *Orpheus*, and *Agon*, they clearly based on the same artistic heritage and ideals, but set aside the principle of synchronization between music and dance, abandoning the traditional rule of expressing similar concepts in the same phrasing, either through sounds or through movements (Riom, 2010).

An even more radically innovative conception was pursued by the composer John Cage and the choreographer Merce Cunningham. Rejecting the notion that dance and the music must be expressive of the same continuum of ideas, they just agreed on the duration of each piece, and explored the possibility of coexistence. Applying the Zen Buddhism precept of accepting simultaneity, Cage and Cunningham aimed to reflect the lack of linearity of real life. For instance, in *Sixteen Dances for Soloist and Company of Three* (1951) music and dance use the same amount of time, but develop independently from one another: the score is indeterminate, so that dancers cannot count on the sounds as cues, and have to rely on their own dance timing (Pritchett, 1993).

As mentioned before, in modern and post-modern dance, synchronization between music and dance is no more the unique organizational principle: in

some works music and dance are almost totally independent, in others, principally those based on improvisation; they may converge in some moments and diverge in other ones, depending on the musical performers' and dancers' creative flair. In other works, movements and music may be consciously chosen in order to be totally opposed to one another. This contrast may correspond to the wish to create surprise in spectators and stimulate different interpretations of the dramatic development. An example thereof is the use of Carl Vine's Piano Sonata, a quite percussive work, as music for the ballet *In the company of Angels* by Helen Herbertson (McCombe, 1994).

3. Dancers as music performers

In African traditional music each member of the performing ensemble is involved in each layer of the artistic event: often dancers wear sound producing earrings, bracelets and anklets, and their costumes are provided with sonorous decorations. Research highlighted that the Igbe religious group of Urhobo dances without arrangements made by songs or instrumental music. However, the percussive sounds produced by the beat of their feet have a strong rhythm, and act as leader drums (Nabofa, 1990). Sometimes dancers play little percussion instruments, and sing, with their voice being amplified by masks which have both a visual and a sonorous function (Aluede and Eregare, 2006). As a consequence, dancers can be considered to be also music performers, as hand clapping, foot stamping, singing or yodeling, and chest drumming are in all respects forms of musical accompaniments.

Also in Western dance spectacles the music sources may be controlled by dancers. In her dance-theater piece *Bluebeard* (1977) choreographer Pina Bausch set a tape recorder playing a recording of Béla Bartók's *Duke Bluebeard's Castle* at the center of the stage, giving dancers the opportunity to act on the visible source of music. In her ballet *Breaking the silence* (1993) Helen Herbertson included a section of vocal music with pieces composed by Tom Waits, John Cage, and Ros Bandt, sung by the dancers during the performance. Since 1995 Robert Wechsler developed dance projects based on the use of EyeCon, a video-based motion sensing system which allowed performers to generate or control music and stage lighting by means of their movements in space (Wechsler, Weiss, and Dowling, 2004).

4. Music performers as actors and dancers

In the course of time, the visual aspect inherent in musical events has been variously interpreted: in some genres music performers are hidden from the listeners' view, in others they act at the center of the stage as actors or dancers. Among hidden performers there may be the instrumentalists in the orchestra pit, the vocalists in hidden choirs, and often also organists. Yet, since the second decade of the twentieth century, many musicians rejected the separation of sound from its production, emphasizing the "theatrical performance" character of the sound production (Stravinsky, 1937).

Already László Moholy-Nagy, who built on the experience of Futurism and Dadaism, postulated a *Theater der Totalität* aimed at combining events in different media into a theatrical whole (Moholy-Nagy, 1925). Some years later, Antonin Artaud expressed an even more detailed view: from the beginning of his artistic career he was interested in using sound as an active component in theatre (Hollier, 2004). In *The theatre and its double* he stressed the similarities between the performance of music and that of movement: he mentioned the physical rhythm of movements and their crescendo and decrescendo, and the need to consider, on one hand, musical instruments as part of the set, and, on the other, the actor's voice as a musical instrument. As a consequence, he established a profound similarity between the role of a music performer and the one of an actor (Artaud 1958).

This point of view may lead to giving visual aspects the main role in the performance: this can be obtained, for instance, by means of unusual playing techniques, whose sonorous effects however do not differ from those which could be obtained by means of usual playing techniques. In these cases, the visual aspect is stressed, pushing the acoustic aspect into the background. An example may be considered a performance of John Cage's *Concert for Piano and Orchestra* (1958), in which the pianist crawled around among the pedals of the piano in order to knock on the sounding-board from below: a spectator told that although the knocking in itself was not loud enough, the visual show added very much to the whole event (Thomson, 1972).

Enhancing the visual aspect may even lead to the complete suppression of real sound, in favor of a purely imaginary sound. This occurs, for instance, in Alvin Lucier's *Action Music for Piano, Book I* (1962): the graphic notation indicates approximate pitch and rhythm, dynamics and fingering, yet the performance instructions state that the piece shall be played performing the indicated movements not on the keyboard, but above it, without producing any sound. The same instructions recommend to play an imaginary pizzicato over the grand piano strings (Lucier, 1967). Although also the score of *4'33''* (1952) by John Cage instructs the performer not to play his or her instrument, in my opinion this piece expresses a partially different point of view: here the audience should listen to the sounds of the environment, realizing that what they usually consider silence is indeed full of accidental sounds. Vice-versa, the piece by Lucier alludes to imaginary sounds, which each listener "perceives" in his or her mind according to the sonorous reminiscences evoked by the pianist's gestures. In any case, in both pieces the music performer acts as an actor on the stage, stressing the motor and visual aspects of the performance.

Also the Polish composer Piotr Lachert often assigns performers tasks which enhance the motor and visual aspects of the performance, sometimes ironically alluding to disagreement or quarrels between performers, or between performers and the public: this occurs, for instance, in *Sinfonietta pour ensemble et public* (1976), *Per Anka kitsch music* (1984), and *Telefono Valse e Fuga* (2012). Sometimes the involvement of music performers on the stage is due to a creative decision which is not taken by the composer, but rather by the

choreographer. For example, in *Fugue – in pursuit of flight* (1994) the choreographer Sue Haley involved a brass ensemble in her choreography, assigning great artistic importance to the interaction between music performers and dancers.

Concluding remarks

Since antiquity, music and dance have been linked to one another. In both traditional and modern art forms, such as ballets and music performances, professionals of dance and music (such as musicians and choreographers, music performers and dancers) interact, sharing aesthetic views and cooperating in organizing and fulfilling performances. A positive interaction can contribute in facilitating the tasks of the involved professionals, and give them the chance to acquire skills and knowledge both for personal development and career advancement. Moreover, as the expressivity of shared works is enhanced, audience will experience a deep cognitive and emotional involvement, contributing with their enthusiasm to the growth of the arts sector.

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4. MUSICAL IMPROVISATION AND JUDICIAL ACTIVISM

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Abstract: *Can musical improvisation contribute to the development of music? Can judicial activism foster the progress of the law? Supporters of musical improvisation underline its popularity among performers of different countries, education, and stylistic views; opponents assert the higher appropriateness of a faithful performance of the piece, in accordance to the composer's wishes. Similarly, supporters of judicial activism affirm that it serves the needs of an evolving society, whereas opponents contend that in this way the judiciary usurps the role of the legislature. This article tries to shed a light on these issues, citing the opinions of important researchers on these themes.*

Key words: *improvisation, judicial decision-making, constraints, score, legitimacy.*

Introduction

Musical improvisation is the a creative activity in which a piece is composed in the same moment in which it is performed: the performer does not refer to a previously written piece, but rather spontaneously sings or plays a new passage or a whole piece extempore, usually structuring his or her musical ideas on a specific theme. In fact, musical improvisation may be practiced inventing variations on a melody or creating new melodies in accordance with a set bass-line. In the legal field, in order to decide a case, the judge searches for similar cases decided in the past, notes the basis of the past decisions, and converts the decisions into a rule which can be applied to the current case. However, precedents cannot cover all situations; as a consequence, courts sometimes issue innovative decisions. The rulings suspected of being based on personal or political considerations of the judge rather than on existing law are considered examples of judicial activism. This article makes a comparison between musical improvisation and judicial activism, focusing on whether or not their practice can be considered an appropriate contribution to the development of music and the law.

Supporting musical improvisation and innovative judicial decision-making

During the course of time, the relationship between performers and the score changed in a significant way. Before the invention of printing, scores were handwritten; music handwriting or copying was a very laborious and time-consuming task, and in spite of careful attention, many manuscripts contained scribal errors. For this reason composers and copyists usually wrote just the most important features of the piece, and performers completed it in the performance, often adapting it in compliance to the availability (or not) of specific musical instruments, the needs of the performers, or the requirements of the location. Research highlighted that during the seventeenth and the first half of the eighteenth century, each performance of a piece involved major or minor

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changes to the original score, above all if the composition dated back to a period characterized by a different music style (Harnoncourt, 1987). Modifications could be made also to coeval pieces, in order to meet the taste of the listeners, or to celebrate special events or anniversaries. Some theorists claimed that, even in the twentieth century, performing a piece can be deemed as more or less faithfully adapting it, because each performance implies intentional or unintentional changes to the piece, as it was originally conceived by its author (Busoni, 1907).

However, although extemporaneous composition may be unfettered by the prescriptive rules which characterize the original theme or piece, in any case it conforms to specific constraints, to which the improviser complies. Among them may be the following: 1) stylistic constraints, loosely specified by the improvisational style the performer adheres to; 2) internal constraints, which descend from what has already been performed, and the need to follow general principles of consistency or balance; 3) external constraints, such as superordinate principles of harmony and structure, or the wish to produce music meeting the audience's competence and expectations (Pearce and Wiggins, 2002). As a consequence, each performer intending to improvise in his or her performance, shall have a competent knowledge of the rules governing diverse compositional and improvisational styles, and the skills and experiences allowing him or her to apply them in an appropriate way.

Likewise, in the legal field, a judge has to ascertain the content of the law, and apply it to the facts of the case, complying with external and internal constraints, and with the interpretation theory he or she adheres to (Dworkin, 1977, 1986). Some researchers claim that when a judge has to give performance to the law, interpreting and apply it to a specific case before him or her, he or she firstly seeks to establish the existence and meaning of any purportedly authoritative directives of legal institutions. Therefore, the decisions of these institutions constitute the originals the judge is called to interpret and perform (Raz, 1996a).

Giving performance to the relevant rules requires an assessment of all aspects of the case, identifying how these aspects are linked to one another, and establishing a hierarchical order of importance. This implies the practice of legal reasoning, an activity in which premises and consequences shall be correctly linked in order to reach valid conclusions. To this end, the judge has the task of establish whether specific authoritative legal directives are currently in force and bear upon the legal issue at hand. Moreover, he or she shall avoid errors in reasoning, such as appeal to inappropriate authority, overzealous application of a general rule, or hasty generalization (Ramee, 2002).

As musical improvisers, also judges fulfill their role complying with a number of constraints; however, it may occur that the interpretation of both, musical themes on one hand, and laws, statutes and legal precedents on the other, requires not only a backward-looking conserving aspect, but also a forward-looking creative one.

Some researchers consider this forward-looking behavior positively, arguing that the role of the court is not merely the interpretation of the law, but also its maintenance and development. Only a progressive construction of the legal order, they claim, can avoid the charge of denial of justice (Lenz and Borchart, 2006). In their opinion, often courts are compelled to act as “quasi-legislators” by the very nature of their function (Harvey, 1978), aiming at filling procedural gaps (Rasmussen, 1986) or protecting fundamental human rights which are acknowledged as core values by the Constitution. Sometimes courts may deem that further development of the law is necessary in order to overcome the inefficiencies of governments and legislatures (Rodotà, 1996).

Indeed, these experts claim, both musical improvisers and judges shall not only reproduce and faithfully interpret the original documents on which they base their work, but also bring something new out of them (See e.g. Fiss, 1982; Dworkin, 1986; Marmor, 1992 & 2005; Endicott, 1994; Raz, 1996a, 1996b.) The central point lies in the dualistic nature of musical improvisation and legal decision-making: the role of both, musical improvisers and judges, is not only to observe, faithfully interpret and perform scores, Constitutions, statutes, and legal precedents, but also to adapt their interpretation to an ever changing world, contributing to the development and growth of music and law. Moreover, a cutting-edge improvisation or judicial decision may set a new trend in musical performance or legal reasoning, which could later be continued and developed further.

Opposing musical improvisation and innovative judicial decision-making

Until the second half of the fifteenth century music was copied out by hand. As this was a very labor-intensive and time-consuming process, music texts were very expensive and only libraries and very wealthy people could afford this kind of expense. Yet on the mid-fifteenth century mechanical techniques for printing music were first developed; in the course of time, continual improvement allowed large scale production of music texts and their spread out over different countries. In publishing commercial objects to be sold, publishers gained the power to control music production and its usage. Moreover, having the exclusive right to print and sell scores, they had also the right to combat piracy, imitations, plagiarism, and unauthorized performances (Attali, 1985).

Scores began to be understood not just as descriptions of the work’s content but also as prescriptions (Davies, 2011), and new interpretations theories were developed, calling for the most faithful performance of the musical work. The score was now conceived as “sacred” and unchangeable by performers, and improvisation was limited to very few sections of the piece, as cadenzas in concertos, or even dispraised. Likewise, in the legal field judicial activism is often considered with suspicion: the chance that courts can creatively interpret the texts of the Constitution and the laws, going beyond their traditional role as mere interpreters of the law, appears to many commentators as a usurpation of the role and powers of other branches of government (Rasmussen 1998). Some

researchers underline that, although judges exercising a policy-making role may serve the needs of a growing and evolving society, in this way they promote a shift of balance from the legislature towards the judiciary (Weiler, 1994), acting as legislators while lacking democratic legitimacy (Herzog & Gerken, 2008). However, it seems difficult to deny that improvement and development in both, music and the law, could be reached choosing a strategy combining the two different principles: faithful performance of music scores, legal statutes, the Constitution, and legal precedents on one side, and musical improvisation and innovative judicial decision-making on the other. Only this combined strategy can meet the goals of an ever-evolving society.

An “ongoing conversation”

Musical improvisation is common in many cultures: among them are the Indian, Pakistani and Bangladeshi classical music, and jazz. In Indian, Pakistani, and Bangladeshi classical music improvisation is usually practiced basing on ragas, which set the melodic framework for both composition and improvisation (Bor, 1999). Ragas can be considered like ancient European modes: they are set up on series of five or more notes, characterized by lines of ascent or descent, intonation, embellishments, and rendering styles (Jairazbhoy, 1995), and form the basis upon which melodies are constructed. The combinations of the different peculiarities which characterize ragas convey different moods; the emotional content of specific ragas is deemed to make them appropriate to be performed or listened to at particular times in the day, or in certain seasons (Sarkar, 2011). Performers are free to improvise as long as they maintain the raga’s basic structure.

One of the most famous performers of Indian classical music was Ravi Shankar, who toured all over the world since 1956. His improvisations on the sitar had a deep influence on rock artist George Harrison of The Beatles, and other leading artists, as Paul Simon, Donovan, and Bert Jansch. An admirer of Shankar, the British guitarist Davey Graham, became a pioneer of the *fusion* of jazz, blues, folk and Indian ragas. In the United States musical ensembles as Jefferson Airplane, Grateful Dead, and Quicksilver Messenger Service were followers of Shankar’s music, and included echoes of Indian ragas in their pieces.

Jazz is one of the styles which mostly rely on improvisation. In early jazz, performers merely embellished the melody with ornaments and passing notes (Schuller 1968), realizing a quite simple kind of improvisation. Later Louis Armstrong and Sidney Bechet introduced a more complex type of improvisation: jazz musicians extemporized totally new melodies fitting the chord sequence of the theme (Johnson-Laird, 2002). Since the 1940s a new type of jazz, called bebop, was developed by Charlie Parker, Dizzy Gillespie, Thelonious Monk, and others: bebop broke some of the confines of previous jazz soloing, so that performers became much freer in their improvisations.

However, although bebop musicians have a wide range of autonomy, their pieces follow a general structure: they begin and end with an ensemble

statement of a composed melodic theme. Between these statements, the performers take turns to improvise melodic solos of several choruses. In the improvisations, each improvising musician takes over from the colleague who improvised just before, acknowledging the content of the previously performed improvisations. In the ending statement, the ensemble sums up the theme and the most important contributions (Owens, 1995). Fusion music and jazz represent two ways in which performers may have a musical dialogue, recognizing each other's contributions and developing new music ideas and styles.

Likewise, in the legal field, in response to new kinds of problems, sometimes a more liberal interpretation of Constitutions and statutes may be promoted through an "ongoing conversation" between the highest courts: among them are the Constitutional Courts of the Member States of the European Union, the European Court of Justice, and the European Court of Human Rights. This steady "constitutional dialogue" between the highest courts might realize an open cooperation by means of the courts' mutual reception of their respective decisions. The courts may incorporate relevant passages of their respective innovative judgments (Voskuhle 2010), creating a "learning circuit". This, in turn, will enhance the development of a true integration-friendly European constitutional culture.

Concluding remarks

Although the opinions of opponents of music improvisation and judicial activism should be taken into adequate account, in my opinion improvisation has a central importance in music, as well as judicial activism has a fundamental role in the legal field. Law continues to develop through innovative judicial decisions and new legal interpretation theories, as well as music continues to develop through improvisation and new interpretation theories. However, it is important to note that interpreters of both, music and law, can develop new ideas starting from shared principles, and shall restate these principles also at the end of their creative process. In this way traditional and innovative values will be well-balanced and intertwined.

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5. LATVIAN CONCEPT MUSIC IN THE BEGINNING OF THE 21ST CENTURY

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Abstract: *Concept music is a new trend in the Latvian music of the last two decades. The term carries a new theory, too, thus claiming to create a new and theoretically established category for the history of the Latvian music. Nevertheless, in the history of music the conceptualized musical structures are already a well-known phenomenon that has its roots in the American and European avant-garde music and also in the longstanding tradition of the musical cryptography. Cryptography is a tradition that has been used in the music since the ancient cultures in order to incorporate the sacral meanings, secret names, hidden spiritual symbols and also communicate the information for political aims. Some of the contemporary Latvian composers – Andris Dzenītis, Martins Vilums, Santa Buss, Janis Petraskevics, Santa Ratniece, Ruta Paidere, Kristaps Petersons, and others suggest similarly that specifically coded and verbally explicated ideas are crucial in many of their instrumental works. The analysis of their oeuvres shows that the ideas are hidden in specific symbols that are not perceivable immediately. They are sometimes deeply ciphered and the idea might not be obvious even to an experienced musicologist unless he knows the code.*

Key words: *avant-garde music, programmatic music, music semiotics, code, timespace*

This study of concept music, the relatively new paradigm of contemporary music, is focused on the analytical aspects that can be used in pedagogy. In order to explain concept music in a process of academic teaching, and its place in music history, specific terms of code and timespace that characterise concept music have to be taken into account.

The composers now producing work in the Latvian concept music genre were **born in the 70's and 80's** of the 20th century: Armands Strazds (1970), Mārtiņš Viļums (1974), Ruta Paidere (1977), Santa Ratniece (1977), Andris Dzenītis (1978), Jānis Petraškevičs (1978), Kristaps Pētersons (1982), Santa Bušs (1981) among others. **Concept music can be defined as** a compositional paradigm in the field of extramusical semantics which appeared in Latvia approximately during the last two decades. Works that belong to this paradigm demonstrate:

- an extramusical and coded idea incorporated in the deepest layers of musical texture¹⁸,
- a semantic opacity, and a key offering an opportunity to “break” its code,
- the oeuvre has a holistic¹⁹ idea (outlined as a compact structure, not as a linear story),
- and a kind of timespatial²⁰ musical development.

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¹⁸ The deepest layers of the structure are, for instance, the complex aspects of form, texture, calculated rhythm patterns, etc. They are called „deepest” because they cannot be heard at once and identified without analysis.

¹⁹ Holistic – from the Gr. *hólos*: complete, whole, single (Barnhart 2000: 486).

²⁰ Timespace is a metaphoric signification of the development of musical material that tells about its internal changes during the process of expansion while still preserving its outline, its main shape (Christensen 1996: 66-67).

In some aspects contemporary Latvian concept music resembles the tradition of the **concept music** that flourished **in USA and Western Europe during 60's and 70's** of the 20th century (Cope 1971: 102; Cope 1977: 273-274; 303-304; Cope 1984: 309-314; Flynt 1961; Watkins 1995: 570). **John Cage** pioneered the genre with the well-known 4'33" written as early as 1952. The concept music created by Cage also had a **holistically structured idea**, as well as a **semantic opacity**. For instance, 4'33" was made as an intellectual riddle whose title does not explain its idea and therefore can be called semantically opaque. As well, its idea is structured holistically because it represents, one might say, a "grain" of thought (instead of a linear story that would be typical to a programmatic piece). It invites us to listen to the acoustic space that surrounds us – that is music (Kostelanetz 2003: 70; Cage 1973: 175, 191).

On a larger scale, Latvian concept music is related to the **avant-garde** music that appeared in Western Europe in the 1950's and lasted up to the 80's. This also is the case in the USA, and Cage can be included in that genre. It flourished brightly in **contemporary Russian and Lithuanian music** up until the 1990's and ran into the first decade of the 21st century in Latvia. Latvian concept music resembles Western European avant-garde in terms of the extramusical idea worked into the deepest layers of the material, as well as the increasing complexity of code. However, it does differ in a way from Western European avant-garde music (Sofia Gubaidulina, Karlheinz Stockhausen, György Ligeti among others) because the leading role of composition technique is not typical of Latvian music.

Stockhausen, Ligeti and their colleagues have worked out the conceptual principles much more scrupulously than they appeared in the "**classical**" **concept music** of Cage and his followers Tom Johnson, La Monte Young and others. Cage and composers who shared his views built **an outline of conceptual thinking** that has influenced European music up to now. They tried to invent some provocative, **new principles of content and development of the music**. However, compared to the "serious" avant-garde work of Stockhausen, their works were just draft models of a contemporary concept. The holistic structure of idea that was typical of Cageian concept music, turned into so-called musical timespace in Western Europe's avant-garde music. The titles are even more difficult to grasp than the Cageians, e. g., *Rebonds* (1988) by Xenakis, *Gruppen* (1957), *Kreuzspiel* (1951) by Stockhausen, *Partiels* (1975) by Grisey, *Quarternion* (1996) by Gubaidulina.

Latvian concept music is related also to **Russian cryptophony**. It appeared slightly earlier in comparison to Latvian concept music (already in the 1980's) and continued to exist until the first decade of the 21st century. Russian composers, just like the Latvians, used verbal systems "translated" into music, and some very distant sign systems from music like chess and mathematics. Both are polyglot and creative towards inventing new codes. Both avoid the

use of signs openly, in the meantime passing the keys to the listener willingly (Grigoryeva 2007: 29; Snitkova 1999: 98).

There is much research indicating that “secret writing” has been a current trend in Eastern and Western European music since the 1960’s. The Lithuanian musicologist Rima Povilionienė, for instance, has comprehensively examined the cryptographic manifestations in interdisciplinary context: she has analyzed music of the second half of 20th century in reliance to mathematics, architecture and other realms. Analysis of **Lithuanian composers’** Šarūnas Nakas (b. 1962) and Vytautas Jurgutis (b. 1976) and others’ work signifies that this tendency is current also in the neighbour country of Latvia (*Ziqquratu*, 1998 by Nakas and *Fractals*, 1999 by Jurgutis) (Povilionienė 2006: 285-289; Povilionienė 2008: 77; Žukienė 2010: 171, 174).

The parallelism and kinship of those musical streams lead to a conclusion that **the new Latvian paradigm is one of the current trends of contemporary music in a wider area**, and the above mentioned composition principles are actively used in the music of the nearest past. I will briefly reiterate the meaning of the two main terms that are used in this article.

Code is an enciphered sign that lies in the deep structure of the material and therefore is mostly unrecognizable without analysis. It is often related to another semiotic system (mathematics, architecture principles, linguistics, etc.). Code can be mentioned in the title of the musical work; however, the title is semantically obscure because it gives no indications for decoding (indications can be found in the annotation or analysis). This trait of concept music has been called a “hidden coil”²¹ and an “inaudible phenomenon” (Kjuregjan 2007: 605; Snitkova 1999: 107).

The term of **timespace** is used when speaking about the layout of material and its development. The timespatial material can be recognized by an inner motion, an action that represents the “time” aspect, and a clearly perceivable “space” of the sound (Kjuregjan 2007: 606-607; Giacco 2001: 39-40, 44). It is manifested as a processual expansion of a sound spectrum, microchromatic potential, tembric or harmonic possibilities of a certain material that is otherwise unchanging. This type of development is close to the minimalistic style especially when it is manifested as a monotone space that gives an impression of a flow but is qualitatively static. Timespace is built on the model of the basic idea of concept: a laconic formula, image or scheme without a narrative structure.

A precise **example of timespace** is *The Sense of the Past* (2001) for a string orchestra by the Latvian composer Mārtiņš Viļums. Its main idea is an image of memory created by Viļums. For him, memory is like an architectonic space. *The Sense of the Past* manifests a dimension of depth and perspective of memory. Meanwhile, memory is changing. Therefore each phase of the work is made like an internally moving space that is developed by gradually expanding a certain complex of elements, for instance, transforming microchromatically the

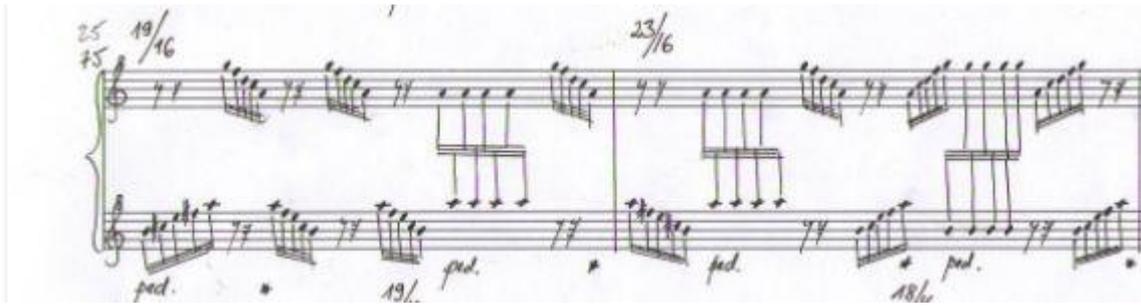
²¹ Hidden coil, Rus. *скрытая пружина* (Karaev 2007: 236)

sound, varying articulation, dynamics and rhythm formulas while still keeping the same pitches or other means of expression (see musical example No. 1: a single harmonic structure is variated with accents, dynamical signs and microtonal “sliding”). This kind of material layout is typical of music by Viļums.

Musical example No. 1. Mārtiņš Viļums. *The Sense of the Past* (excerpt)

Muqarnas (1999) for piano, by the Latvian composer Santa Ratniece, is an **example of a coded material**. Its structure is dictated by a complex sign that is concealed in deep layers of texture. The main idea of the work is an image of muqarna, the Islamic architectural element that is used as an ornament on arches, domes and other places in sacral buildings. Muqarna has a three-dimensional construction: alongside the two symmetric sides of the ornament there is a partition in the middle that is located deeper than the other two. Musically the two opposite sides of muqarna are represented by figures in opposite directions (see musical example No. 2). The third dimension of muqarna is represented by a repetition motive (a^1 , a^2 in the first bar, etc., marked with *ped.*). This semiotic complex functions as a musical code that cannot be registered without analysis. Muqarna is “translated” into a specific musical image that cannot be “read” openly, but only if its’ meaning is revealed by an author.

Musical example No. 2. Santa Ratniece. *Muqarnas* (excerpt)



Returning to the historical context of concept music, there is another term that has to be examined, and that is **programmatic music**. It is similar in some aspects to concept music. Program, as well as concept, has **an extramusical content and a code**, but they differ in the qualities as follows.

Structure of the idea. The idea of concept music is that it has no linear form of story. Concept is a semantic topic, but not a narrative. It can be metaphorically compared to a carcass or a skeleton in contrast with program. There is only a main contour of idea incorporated in concept, or its outline.

Code. The idea of a concept is representative and coded, like programmatic music, but the conceptual signs are mostly encoded discretely and the title is not understandable at first sight, while for programmatic music this would be very unusual. Concept music usually demands a scrupulous analysis to be understandable. Concept music, unlike the program music of romantic era, possesses a „concealed meaning”²². But a listener can obtain the keys of the code supposing that he will not be able to decode the message on his own. The author of program music relies instead on a listener’s capacity to understand the story by his associations.

Material layout of the idea. Concept music is holistic: the idea affects the material as a totality instead of being laid out in a linear way. The development of the material is timespatial. It usually moves inside of a musical “contour” determined by a certain mode of expression. Program music in its turn has a horizontal development, and it moves following the linear idea (Scruton 2005: 396; Krauklis 1999: 9-10; Liszt 1959: 285). The change of the programmatic tradition into the concept music is an important topic in teaching music history. Despite their common features, it is yet insufficient to conclude that the programmatism could be a historical ancestor of the concept music, because there is no evidence of a direct offspring, therefore it is important to differentiate those traditions. The differences of structure of idea and its material embodiment are crucial in order to distinguish those terms and to show the significant change of musical paradigms.

²² Rus. *скрытый смысл* (Grigoryeva 2007: 28, 31)

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6. THE CONCEPT AND PRACTICE OF TEACHING MUSICAL KNOWLEDGE BASED ON OBSERVATION

Viorica Crişciuc²³

Abstract: *The present article reflects the results of the observation experiment. The teaching and the formation of musical knowledge during music education lessons was investigated. The purpose of the observation experiment consists in testing the quality of teaching-formation of musical knowledge to pupils in terms of lack of application/partial application of strategies specific to aesthetic and artistic education/music education. For the statistical evaluation of the samples were applied the indicators of efficiency of teaching and formation of musical knowledge – the perception, the understanding-the synthesis, the application and the valorisation, the profound experience of the musical contextualized message in music teaching activities of the lesson.*

Key words: *music education, musical knowledge, musical cognition, strategies specific to music education, observation experiment, music teaching activities*

The pedagogical experiment has been conducted in three stages: that of observation and stating the facts, training and control/ validation. Specific objectives have been defined for the observation stage, for example: there has been carried out a study of educational documents in order to determine the conceptual and design strategies of teaching musical knowledge to students; an analysis of praxiologic frame necessary to *teach* musical knowledge to students in order to identify the determinants that have a negative influence on the process of acquiring musical knowledge at the lessons of musical education; a study of experiential framework of teachers of music in the field of forming and teaching musical knowledge to students by applying strategies, specific to musical education; an examination and interpretation of the experimental data, having the aim to develop a methodological model of teaching and forming musical knowledge by applying teaching strategies, specific to musical education.

Based on the theoretical foundations, established for teaching and forming of musical knowledge, and there has been carried out an investigation in the practice of these activities as part of the Musical Education (ME) lesson.

A. Teachers' results. Teachers were asked to contribute to our research by supplying responses to the two questionnaires that have different objectives, which directly and indirectly reveal the way they apply specific strategies to teach and form musical knowledge and their visions of teaching and forming process, as part of the lesson of *Musical Education* in the following aspects: methods/ procedures/techniques/ forms/means of teaching musical knowledge, the opportunity to modernize teaching musical knowledge, negative factors of teaching and acquisition of musical knowledge.

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Teachers' representations (Table 1): 1) there are 53 % of affirmative responses, indicating the use of specific objectives when designing / implementing specific strategies to teach musical knowledge, 2) 60 % of respondents do not take into account strategies of ME while designing the long-term planning, 3) 16.5 % respondents are aware of teaching musical knowledge, depending on the application of special methods / procedures /techniques /forms /means use when implementing the strategies used to teach musical knowledge; 4) 12.9 % of respondents systematically assess the students' capacity to identify/ apply musical knowledge in MDA (musical and didactic activities) 5) 51.7 % of respondents apply the components of strategies, specific to ME in teaching musical knowledge (methods, procedures/techniques, didactic tasks), following their efficiency. Evaluation was done by calculating the affirmative and negative responses of the teachers and correlating them to the number of teachers.

Table 1. Assessment given by teachers to evaluate their representations about the strategies, specific to musical education, used in teaching and forming of musical knowledge.

No.	Items	Affirmative answer	Negative Answer
1.	Pursuit of particular objectives while designing / implementing strategies, specific to teaching musical knowledge	53%	47%
2.	Devising strategies for teaching ME in teaching MK when: - designing long-term planning (annual) - educational and didactic projects (lesson planning)	10% 36%	60% 64 %
3.	Applying special methods / procedures /techniques/forms/ means while designing strategies to teach ME	16,5%	72 %
4.	Systematic assessment of students' capacity to identify/ apply musical knowledge in MDA (musical and didactic activities)	12,9%	54%
5.	Record of component strategies, specific to teaching of MK at the lessons of ME (methods, procedures / techniques/ didactic tasks)	51,7%	78%

Thus, 60% of the respondents do not perceive the design / implementation of strategies, specific to musical education while elaborating long and short term planning. 10% of the respondents apply various teaching strategies at their lessons. The majority, 47 % do not apply special design / implementation strategies in teaching musical knowledge and forming musical skills.

Evaluation of teachers' representations about the amount and quality of students' musical knowledge has been performed on the basis of questionnaire No. 2 (Appendix 2). To evaluate the teachers' representations / attitudes to establishing the effectiveness of strategies, undertaken to teach and form musical knowledge from the perspective of students' cognitive acquisitions:

Item 1. Students' basic knowledge: 75.3 % of teachers believe that students have basic knowledge and 15.7 % believe that students do not have this knowledge (Appendix 2).

Item 2. Identification of theoretical knowledge in a musical message: 10.7% of teachers believe that students can identify theoretical knowledge in a musical message; 7.0 % of teachers believe that students cannot identify it, 81.2% of teachers consider that students partially recognize theoretical knowledge in a musical message.

Item 3. Decoding the meaning of musical knowledge: 75.3 % of teachers believe that students can decode the musical knowledge; 15.7 % of the respondents believe students cannot decode the meaning. Items 4, 5, 6, 7 identified the need to attach more value to the musical knowledge. Thus, in *item 4*, referring to the systematic assessment of abilities to know/ identify/ apply musical knowledge in musical activities, 54% of respondents gave a negative response and 46 % of teachers responded affirmatively.

Item 8. Perception of teaching musical knowledge as a process that forms knowledge related to students' attitude. 75.3% of teachers are aware of the fact that teaching musical knowledge is a way of forming knowledge; 11.7 % believe that it is sufficient just to transmit knowledge to the students.

Item 9. Attaching value to the specifics of the didactic strategies used in teaching musical knowledge: 30% of teachers consider the emotive and affective strategies to be efficient (regarding knowledge, memorization, perception, experience of the sound message) (+); 40% of teachers consider analogous strategies to be efficient (with regard to the use of musical knowledge for drafting speeches); 60% of teachers consider mixed strategies (use of musical knowledge as a source of information) to be efficient (-).

Item 10. Using teaching methods in the formation of musical knowledge: 10 % of teachers use four methods (+), 40% of teachers use two methods (*); 60 % of teachers use one method (-).

Conclusions. Most teachers of musical education view teaching musical knowledge as a simple task of transmitting information about music, composer and the musical work; they do not apply strategies, specific to ME in teaching musical knowledge; in the design of teaching and forming musical knowledge, usually they do not rely on students' knowledge; they do not focus their educational discourses on specific aspects of teaching musical skills, which are to be developed in accordance with the specific objectives; they do not design or follow concrete didactic tasks, aimed at teaching musical knowledge and formation of musical skills; they do not have a clearly defined concept of specific strategy, used to teach musical knowledge and therefore understand the strategies in an abstract and eclectic (non- systemic) way.

The findings of the observation (for teachers) showed that contextualized and dynamic teaching and forming of musical knowledge is insufficient and unsystematic, the educational and didactic discourse is centered on *information* (= teaching) not on *formation* (= interaction, cooperation), as required by the principles of art and artistic reception.

B. Students' results. The data have been obtained as a result of two tests and three quizzes to assess musical knowledge and its functionality.

Test 1 aimed at establishing the volume and functionality of musical knowledge in the following aspects of musical competence: perception, knowledge, understanding, synthesis, application, appreciation, profound experience of the musical message (*Table 2*). Indicators of effectiveness of teaching musical knowledge in MDA served as criteria in the determination of reference levels of musical knowledge functionality: III – advanced, II - medium, I - minimal. Each level contains three items, which correspond to the mechanism of musical knowledge, presented in *MPFCM Model* through the strategies, specific to the musical education. Each criterion is designed from the perspective of the main musical and didactic activities of the lesson. Within the reference levels the criteria correspond to the *Creation + Reflection, Audition + Reflection, Performance + Reflection* activities.

Table 2. Functionality of the students' musical knowledge during the observation stage

Level	Criteria	MDA
I. Minimal: Basic knowledge	1. Perception / knowledge of language elements that assign expressiveness to the musical work 2. Careful audition of music 3. Humming the melody of the musical piece	<i>Creation + Reflection</i> <i>Audition + Reflection</i> <i>Performance</i> + <i>Reflection</i>
II. Medium: Functional knowledge	1. Synthesis of the succession of feelings in music 2. Application of the ME to distinguish the musical form by ear 3. Tuning the motifs identified in the message of the music	<i>Creation + Reflection</i> <i>Audition + Reflection</i> <i>Performance</i> + <i>Reflection</i>
III. Advanced: Attitude forming knowledge	1. Appreciating the role of ME in the formation of the musical message 2. Identifying through audition the dominant feelings of the musical work 3. Integration of ME in the MDA: <i>the tune, rhythmic structure, timbre, etc.</i> to experience in full the message of the work	<i>Creation + Reflection</i> <i>Audition + Reflection</i> <i>Performance</i> + <i>Reflection</i>

There has been carried out an evaluation of the initial level of musical competence based on the acquired musical knowledge in both samples, experimental group (EG) (60 students) and control group (CG) (58 students) of the 2nd grade. The obtained data indirectly certify the effectiveness of teaching and training of musical knowledge (*Table 3*). According to the test results, students' musical knowledge is varied, which reveals significant aspects of the functionality of the musical knowledge, acquired in MDA.

Table 3. Evaluation of initial / pre-experimental formation of musical competence based on musical knowledge, acquired through MDA

Musical Knowledge	Items	MDA	Indicators of the efficiency of teaching and formation of MK	Quantitative indicators %	
				EG	CG
1. Basic knowledge (minimal)	Identification/ knowledge of language elements that assign expressiveness to the musical work	<i>Audition+ Reflection</i>	1. <i>Perception</i> of musical message;	10%	11%
	Careful listening of music and identifying the expressive means	<i>Creation + Reflection Performance + Reflection</i>	2. <i>Knowledge /comprehension</i> of the role of ME in the musical creation	15%	12%
2. Functional knowledge (medium)	Delimitation / synthesis of the sequence of feelings in music by identifying analogous moments Application of ME to distinguish the musical form in audition	<i>Audition+ Reflection</i>	3. <i>Application</i> of ME	30%	21%
	Rendering the expressive intonation of the musical message	<i>Performance + Reflection</i>	4. <i>Synthesis</i> of the acquired ME;	35%	31%
3. Attitude forming knowledge (advanced)	Appreciating the role of ME in the formation of the musical message	<i>Creation+ Reflection</i>	5. <i>Appreciation/ integration</i> of ME;	22%	18%
	Identifying through listening the dominant feelings of the musical work	<i>Audition+ Reflection</i>	6. <i>Experiencing in full the message of the musical work.</i>	40%	37%
Total				94%	90%

Test 2 has evaluated the functionality of the musical knowledge in terms of application of strategies, specific to musical education, given the types of musical knowledge: basic (*I know it*), functional (*I can do it*) attitude forming (*I know how to be it*), corresponding to the taxonomy of the specific objectives for the lesson of musical education: *knowledge, skills, attitudes* (Table 4). In developing *Test.2* the taxonomy of ME objectives was taken into account. It was planned according to the curriculum of school subject, which contains the

designed expression of the cognitive competence of the musical component, which was neglected in the basic knowledge (*I know it*), functional knowledge (skills: *I know how to do it*) and attitudinal knowledge (attitudes: *I know how to be it*). We should note the levels of musical knowledge formation: *basic knowledge* is theoretical information, which forms the conceptual basis of ME and is acquired by students, *functional knowledge* represents the values of the music itself, which can exist only in a contextual and dynamic form as a result of reception of music, *in acts information* about the musical work that students have acquired in the process of its vocal / instrumental audition and performance; *attitudinal knowledge* is the information, transformed into personality traits (artistic and aesthetic beliefs: ideas, concepts, principles, musical, aesthetic tastes, demonstrated by the ability to express one's opinion, appreciate, evaluate, etc.).

Table 4. Data on the initial / pre-experimental evaluation of the level of musical competence formation, based on strategies specific to ME

Applied strategies / Objectives	Items	Score	Total score
Mixed strategies <i>Specific objectives at the level of knowledge</i> Basic knowledge	1. Identify/ know language elements which most of all add expressiveness to the musical work, MDA <i>Creation + Reflection</i>	5	15
	2. Listen carefully to the musical work and name the means of expressiveness defined in the given piece of music. MDA <i>Audition + Reflection</i>	5	
	3. Hum the melody of the musical piece, MDA <i>Performance + Reflection</i>	5	
Analogous strategies <i>Specific objectives at the level of application (skills)</i> Functional knowledge	4. Determine /synthesize the sequence of feelings in music by finding analogous moments	5	25
	5. Apply the musical knowledge to recognize the musical form in the listening activity, MDA <i>Audition + Reflection</i>	10	
	6. Render expressively the tunes identified in the musical message, MDA <i>Performance + Reflection</i>	10	
Emotive and affective objectives <i>Specific objectives at the attitude forming level</i> Knowledge at the attitude forming level	7. Appreciate the importance of musical knowledge in the creation of the musical message, MDA <i>Audition + Reflection</i>	20	50
	8. Listen and identify the feeling that prevail in the given piece of music, MDA <i>Creation + Reflection</i>	10	
	9. Render the importance of knowledge (melody, rhythmic structure, timbre, etc.) by emotional and expressive performance of the musical works, MDA <i>Performance + Reflection</i>	20	
	Total	90	90

Once synthesized the theoretical, functional and attitudinal knowledge significantly influence the degree of formation of musical proficiency. *Test 2* contains nine items (*Table 4*), per three to assess knowledge, application and integration of knowledge and application, which is identified as being the attitudinal sphere, since at the appreciation level the student appreciates, synthesizes the knowledge - information and knowledge -skills, turning it into personality traits. Therefore, the given level, which is characterized by the most advanced degree of complexity, has been attributed the highest score - 10 points for each item (in total - 20 points).

7 points for each item have been attributed for the level of application of musical knowledge, which is a medium complexity level. Musical knowledge at the information and theoretical level was attributed 3 items, because it is formed by means of identification and reproduction. The total score of the test is 90 points. Each level of the formation of musical knowledge has a definite number of points and namely: level III -advanced - 66-90 points, level II -medium - 36-65 points , level I - minimal - 0-35 points.

Evaluation data, shown by this test, point out to the level of perception, comprehension, application, appreciation and experience of musical knowledge by means of musical and didactic activities. Level indicators have served to establish and classify the strategies of teaching and forming musical knowledge, which have been identified as *mixed strategies* (using methods/procedures/ techniques/ means/ forms of teaching and forming general and specific ME), *analogous strategies* and *emotive and affective strategies*.

In conclusion, it can be stated that the evaluation of basic musical knowledge pursued not only their volume, but also the degree of understanding of its meanings, the way students make associations and analogies, based on musical works, heard and examined at the lesson.

These actions are of a reproductive nature, a level which is absolutely necessary, but insufficient for complete musical education in its epistemic meaning (which will train the key concepts and principles) and in the technological one (which will result in musical competence, formed in a musical and didactic context). *Functional* knowledge has been evaluated in its ability to synthesize multiple meanings and actions.

Musical *attitudinal* knowledge has been identified by the presence of certain specific musical manifestations (behaviors): integration of certain images based on the musical message, perception of all the elements of the musical piece with its indispensable values, profound experience of the musical message, understanding the music values at an advanced level.

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7. THE INTEGRITY OF THE LESSON OF MUSIC EDUCATION THROUGH MUSICAL – DIDACTIC TECHNOLOGIES

Marina Caliga²⁴

Abstract: *The education reform in the Republic of Moldova has triggered an intense process of reconceptualization of music education, curriculum reform, reassessment and restructuring the content of education. In the context of the quick modern changes, the aim of the musical pedagogy is to form the creative personality in the new conditions. The development and improvement of education, based on the changing requirements of society to personality, and the transformation of the student into an active subject of his own development integrated into society involves the use of educational technologies and methods, which ensure efficient activities for teaching, learning and assessment. This study describes the modernization of the musical and pedagogical technologies which contribute to the integrity of the lesson of music education through principles, strategies, methods and techniques.*

Key words: *music-didactic technology, lesson of music education, logical-artistic integrity*

Introduction

In the new orientations of education the problem of student-teacher interaction is a fundamental one. In this context it is obviously necessary to transform the education in a student-centered educational system that focuses on the level of development of the student's potential by applying modern technologies. Now that the education system faces methodological problems, the new human values should be exploited using the *technological* dimension of training and education. In the educational science and practice there is a contradictory situation, when on the one hand, educational technologies are used in many ways, but on the other hand, the problem of the integration of educational technologies is still insufficiently studied, not being correlated with the development of the student's personality.

The great challenge of pedagogy, outlined by G. Văideanu [13] and M. Ionescu [8] by moving the focus from teaching to learning, from informative to formative, from training to education, becomes the main target of education. "The changed role of the teacher from that of being the main source of transmission of knowledge and information for students, to becoming a collaborator to the students, a colleague who is also involved in the process of cognition, is correlated with the gradual transition of students from passive receivers of information and knowledge, to active builders of their own training" [9].

In this context it is necessary to transform education in a student-centered educational system, integrating appropriate technologies, which focus on the level of development of the student's potential. The analysis of this concept from the point of view of the theory of education emphasizes the ability to apply scientific principles to solving the scientific problems of pedagogy.

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The Researched Problem

Currently the technological approach in education is developing at the level of pedagogical theory as well as in the practical application of educational processes. The term *technology* comes from the Greek *techne* - art, craft and *logos* - study, science, theory. Over time, the meanings of these terms have changed: *technical* means all the procedures used in the practice of a profession, science or arts, *technology* means the science about the methods and means in a particular field. The term *technology* is constantly used by teachers-scholars and by teachers-practitioners.

Moreover, it became a visiting card of modern pedagogy at the end of the XX century. Using this concept in educational processes was a way to increase the efficiency of the educational activity. M. Călin points out that becoming an indicator of maturity with respect to the relationship between science and education, between educational processes and teaching technology, the original meanings of the terms "*technical*" and "*technology*" acquire a new treatment [4, p. 171-180].

The evolution of this concept in the science of education certifies the integration in educational processes through system approach: being integrated through techniques, strategies, principles, methods, educational resources. The problem of modern *educational technologies* was the research topic of the following scientists: D. Patrașcu, S. Musteață, V. Mândăcanu, V. Guțu, G. Rudic, G. Văideanu, I. Nicola, N. Bucun etc.. *The technologies of literary and artistic education* are reflected in the works of Vl. Pâslaru etc.. *The technology of developing training* is characterized by V. Davidov and D. Elconin etc.

The following scientists have conducted research on the essence and perspectives of applying educational technologies: Mândăcanu I. Bontaș V., Vl. Gutu, M. Mahmutovic, G. Ibragimov, B. Bepalico S. Anderson, M. Meyer, B. Skinner etc. D. Patrașcu makes the following generalization: "*Technology* means a thorough study of human experience expressed through formal and non-formal elaborations of man's activity and his interaction with the environment - *technology* should be seen as a means of human activity" [11, p.17].

According to N. Bucun, S. Musteață, Gh. Rudic and others, *technology* is treated as a system integrated into education in several ways: pedagogical (or educational) technology integrates the transdisciplinary objectives through methods and procedures; didactic technologies integrate the objectives in curricular fields; instructional technologies integrate the general objectives of the discipline, the specific objectives, the operational objectives through forms, methods, means, etc. [3, 188].

Vl. Pâslaru defines *educational technologies* in the epistemological sphere: "Technology is the means, the source created by man in order to move the object to the subject and the subject to the object - the driving force of the subject-object-subject interaction in education [12, p.126-128]. Adapted to pedagogical terminology, the concept of *technology* has generated the appearance of new directions of theoretical development and practical application in the field of teaching and education.

Pedagogical technology may be defined as the "pedagogical science" applied in different contexts, according to some objectives of maximum generality, which refer to the implementation and improvement of educational projects. S. Cristea treats *pedagogical technology* from two perspectives: of *the theory of education* and of *the training theory*.

From the perspective of the educational theory, he highlights the ability of pedagogical technology, which is approached as system and as process. From the perspective of the training theory he highlights the operational capacity at the level of didactic methodology (planning and implementing the curriculum, using pedagogical material, applying knowledge, etc.) [11, p.28].

At present there is a tendency to integrate pedagogical technologies into a pedagogical system in which the means of training contribute to making the training process more efficient. I. Cerghit mentions: "The technology of training includes the whole process of forming objectives, of renovating plans and programs, of evaluating pedagogical systems" [5, p. 55]. In this sense "project of teaching/educational technology" integrates the teaching activity through objectives, content, methods which are approached as system and as process.

I Bontaş expresses the view that "didactic technology" represents the theoretical system of achieving concrete and effective teaching and learning through methods, means and forms of didactic activity [2, p.143]. "Educational technology involves an organizational machine for which the elements making up the system are not meaningless but are applied in an integrated way, have a significance of continuous change" [1, 94].

G. Văideanu analyzes the concept of *educational technology* from an integrative system perspective, covering "all methods, means and ways of organizing learning" [13, p 201]. According to V. Mândăcanu *educational technologies* express the effectiveness of an educational strategy, which integrates curricular subdomains [10, p 172]. A systemic approach in treating the concept *educational technology* belongs to the Russian scientist B. Bespalico who defines it as a project of a pedagogical system implemented into practice.

By pedagogical system the scientist means all the methods and processes. The researcher outlines the essence of educational technologies from integrative perspectives: the integrated use of educational technologies reduce failures in the teaching-learning process, focusing in such a way on an anticipated design of the education process; educational technology integrates the structures and contents through didactic activities; the technological process becomes a key issue; the principle of integrity integrates the educational process [14, p.6].

The scholar M. Mahmutov explains *educational technology* as a "paradigm" referring to the instructive/educational process, involving integrities between the activity of the teacher and of students [15, p.5]. Investigating the concept of *technology* in education has no continuity without the relationship technology - methodology. The reason of investigating and analyzing technology through methodology comes from the need to integrate science with teaching practice.

As is known, any educational concept is systematized through actions. D. Patraşcu argues that methodology is not used in isolation, but it is integrated

into a system [11, p 31]. From here we can say that *technology* is a pedagogical system that has several positions: conceptualization, succession (disintegrating a process in several stages), efficacy; verification (of procedural technology, methods and procedures) etc..

"Contemporary pedagogy has become "mature" by applying technologies that are specific to the learning process. The correct interpretation of *pedagogical technologies* results from the specific feature of training and education" [11, p 19]. The research undertaken by I. Gagim highlights the following: "If pedagogy, in general, is a science but also an art, it will definitely become an art ... the pedagogy of art.

Any area of human cognition follows ways that are specific to the given domain. Teaching musical art will have an artistic character, based on the nature of this art" [6, p 5]. As stated by Vl. Babii "The progressive concept of the organizational culture of the education system is that of "*technology*", which is integrated into another concept – that of efficiency of musical and artistic education" [1, 94].

In this context we consider it important to point out E.Poleacov's idea that "technology in the field of music education is a global phenomenon. Methodology is based on a method and on a system of methods. In the musical-pedagogical processes, the method represents a means which integrates these processes in dynamic-integrative systems"[16, p 374-378]. From the perspective of the curriculum, we conclude that the integrality of a discipline is a science with principles, forms, means, specific technologies. "But any teaching is at the same time an art - when theory becomes practice" [7, p 67].

I.Gagim points out: "Although music pedagogy widely applies general didactic methods such as explanation, narration, illustration and so on, methods of music education offer the music lesson some content which is specific for the artistic domain. Applying original methods or methods with a lot of originality deepens the communication between the student and music, contributes to entering the inner substance of music, transforming it from an external act into an inner act"[6, pp. 40-41].

Thus, the curriculum perspective requires some methodological reconciliation between the psychological and social dimensions of education, between the informative objectives and formative objectives of education. Figure nr.1 represents a possible model which reflects the integrality between the school curriculum for the discipline music education and the educational technologies characteristic to the discipline:

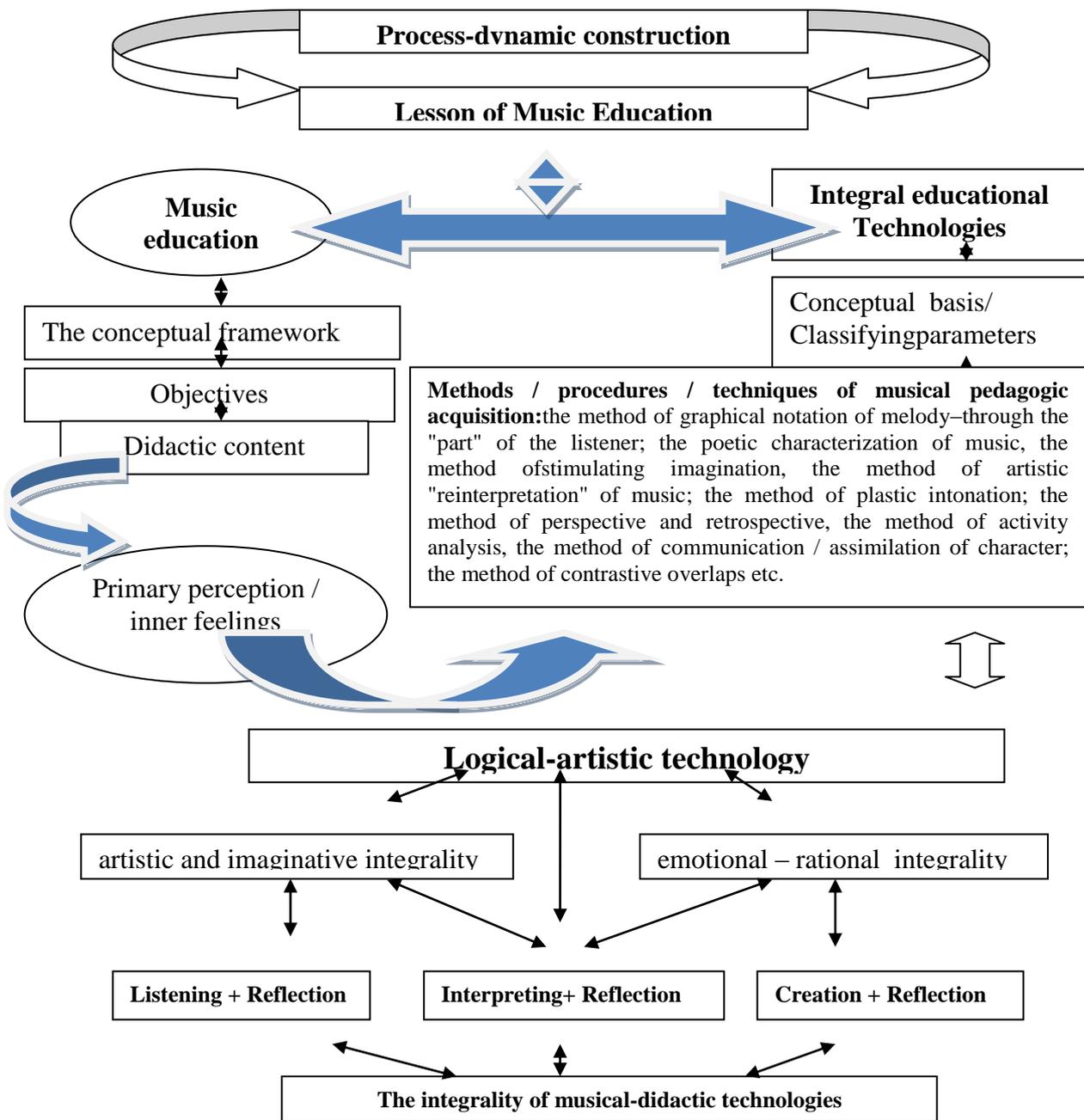


Figure nr.1. A possible model of the integrality of music-didactic technologies

The process of music education dictates some specific technologies for achieving this problem. From the perspective of our research we suggest a possible model of didactic technology which is specific to music education. This model is based on the following categories:

The informational-communicative category integrates the processes of accumulation and transmission of information by the teacher to the students at the lesson. It is very important for this transfer to be done in an artistic-communicative form. The communication through music-pedagogical structures has several elements: motivational, semantic-content, communicative-interpretative etc.

The motivational element – the teacher’s perception of the mechanism of musical-pedagogical communication. The inclusion of this element in musical-pedagogical structures is a complex process, as it deals with systematizing the

individual spheres with the emotional values of the teacher at the lesson through a "communicative field," solving problems of artistic communication, penetrating all the levels of the psychological state of a teacher-musician. The motivational element has two functions: *content function*—it integrates the system of reasons, which determines the teacher's artistic-communicative action, and *dynamic-process function*, which reflects these reasons.

The semantic content element is based on artistic communication, which reflects the aim of the lesson of music education.

The interpretative-communicative element—in this activity process, the element carries a communicative-artistic character and helps the teacher to feel and perceive the emotional state of each student and of the class as a whole. This element focuses the students' attention at the lesson, i.e. it integrates their emotional state in communication through the art of sounds (I. Gagim's idea that "students bathe in the great music"). The teacher should always be careful to communicate with the students through the art of music, about music, and only based on music.

The artistic-constructive category: this construct occurs at the lesson when the attention of the students and of the teacher integrates with the art of sounds. The goal of this artistic construct is to get the students' attention through emotions and feelings. Solving this complex problem will depend greatly on the teacher's professionalism and pedagogical skill. The success of this process will be seen when the teacher himself/herself will be deeply moved by the musical work that is proposed to the students. This category solves a number of musical-pedagogical problems: generalization and updating the knowledge gained through the music experience of students, achieving the conceptual-creative drama of the works that are studied etc.

The artistic-analytical category seeks the integrality of the reverse reactions of the music-pedagogical communication between teacher and students through the musical works that have been studied. It has the following functions: **artistic and imaginative integrality**, which helps the teacher and the students to reach inner feelings of music from the primary perception of the music work; **emotional-rational integrality** — the integrality of inner feelings with external feelings, systematized through logical-artistic spheres. This complex process is expressed by "the musical pedagogical composition of the teacher, which is compared to a musical-pedagogical creation"; internalization of the melodies that were heard, i.e. interpretation in thought.

Conclusion

Didactic technologies represent a complex procedural phenomenon. The educational contents are under a constant creative change, but the curricular standards indicate the extent to which educational objectives are achievable by integrating the teacher's work into continuing education, and the student's work in self-knowledge and self-improvement. In this respect, the school should apply the new educational technologies with maximum efficiency. Integrating educational technologies in formative education requires the school to focus on

the development of thinking, thereby selecting contents, methods and forms of training and evaluation, i.e. to develop the didactic technology which develops a specific learning style with lasting effect.

In the context of the research, the integrality of the musical-didactic technologies refer to integrating music-educational technologies. The integrality of musical-didactic technologies will monitor the lesson of music education through a process-dynamic design. Having researched the essence of didactic technologies in music education we have come to the following conclusion: didactic technologies determine the structure and content of teaching/learning activities that need to be performed by the teacher and the students.

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8. PIANO PEDAGOGY: WESTERN APPROACH IN A ORIENTAL CULTURE PEDAGOGICAL EXPERIENCE IN MAGHREB

Elena Tıgler²⁵

Abstract: *The main objective of education is to realize progress through qualitative changes driven by self-awareness. Education has a permanent effect and it entangles a long-term transformation. Pedagogy is necessary in every culture in order to facilitate and transmit cultural traits and art to future generations, being tied strongly to societal reality. Western pedagogical experience in a country of oriental background needs to find the balance between formative and informative, universal and traditional, and combine all those elements in a way that they complement each other for attaining the goal of opening doors to deeper knowledge for all the parties involved.*

Key words: *Pedagogy, western, oriental*

Art as an integral component of culture has a main role for society, because of its cognitive and educational functions. Form of the human conscience, art reflects the reality through expressive images, capable to generate and communicate specific emotions. The artist transmits subjective and objective reality facts facilitated by their sensations, intuition, affectivity and their intelligence. Art is connected to its contemporary social reality and the artists' job is to reflect it. They reflect their contemporary society through their work, using stylistically appropriate characteristics of their time. The goal of this paper is to focus on the phenomenon of the Western music implications in the artistic growth of the Tunisian students of oriental culture. In my pedagogical activity as a piano faculty at the Superior Institute of Music of Sousse and Tunis (Tunisia), the main challenge has been to train students of oriental culture with limited knowledge of Western music about the art of piano interpretation, also to comprehend the vast Western musical repertoire.

This dichotomy "Western-oriental" in the educational system represented a big trial not only for the professors for the Westernized culture, but also for the students of oriental background. How could one interpret Bach, Mozart, and Beethoven in their freshmen year of college when they don't even know where the notes belong on the staff?²⁶ Most students start playing their instrument in their freshmen year or start the program with very basic knowledge of music.

In Western culture, the artistic education is formal, starting from a very young age and building up to superior levels. Tunisian students on the other hand have a limited time spent in music colleges to accumulate such vast material. The result is that artistic education here is more informal. That deprives the students of acquiring enough knowledge and practice in order to become a good musician with good pedagogical skills.

A succinct analysis of the reality of those institutions regarding the oriental instrument interpretation led to a pertinent conclusion about the

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²⁶ Most students start playing their instrument in their freshmen year or start the program with very basic knowledge of music.

efficiency of the pedagogical methods that are utilized here. Therefore, the results show a big lack of:

- Development of the instrumental technique
- Poor knowledge of the piano apparatus
- Freedom of movement of all the components of the pianistic apparatus
- Control of the musical thinking
- The science of sound formation
- Problems of control and memorization in interpretation
- Lack of knowledge of the compositional styles
- Problems of self-control in recitals and exams
- Problems of concentration

Music is a universal language. The musicians should be able to understand and analyze the works they have to play before they are performing them, so that they can enter and transport their audience into a new dimension. In the Western educational system, acquiring knowledge and the learning process shouldn't be a problem, but in a strict oriental environment, with limited time, a teacher has only 4-5 years, during college years, to implement all those aspects. In this temporal space, the teacher has to surpass all or most of all the barriers in interpretation, in order for the student to be prepared enough for their final recital and be at the level required by the European standards for instrumental technique and performance.

In order to create good piano educators, our efforts were focused on the emotional development of the musician, establishing a strong connection between the teacher and the student. Only by getting to know the qualities of each student, their intelligence, motivation, work ethic, physical and psychological strength, the teacher could help the student choose long term appropriate strategies and ultimately, helping the student to reach an acceptable interpretative level in such short period of time. For the students that didn't choose to major in instrumental performance, the main objectives were geared towards improving the musical and technical qualities in the following directions:

1. Instrumental interpretation
2. Forms, analysis and Western musical styles
3. Scientific research

1. Instrumental interpretation

Western instrumental pedagogy helped and improved the quality of musical interpretation of oriental students in the following areas:

- Instrumental technique: freedom of body movement; knowledge and control of the components of the pianistic apparatus; equality among sounds through controlled movement of each finger; controlling the speed and the angle of attack of each finger; "breathing technique" for the pulsation of the attack at the beginning of the phrase; the balance between activating the tip of each finger while maintaining complete freedom in the rest of the body.

- Teaching the students how to better analyze and become independent the musical context by following the musical text with fidelity; analysis of musical phrases; the form of the entire work; decoding the characters, feelings, the artistic message of the composition.

If Western music is based on strict instrumental technique, the world of the oriental music revolves around the mysterious character of the human being. Its melismatic flows seem to have a free, uncontrolled character, though touching the deepest chords in our souls. It is because of this dichotomy "cold-warm" that allowed the teachers and the students of Western music in the Tunisian music colleges to attain unexpected high levels of instrumental interpretation.

In order to improve their technique and their score analysis skills, the teachers approach was to assist the students become independent, to think, build and be creative on their own, without being told how or what is the correct approach.

Freshman year students started with C Major scale over two octaves, Czerny Etudes op.599 and Minuets by Anna Magdalena Bach. By their senior year, students were performing scales in thirds, sixths and octaves, in parallel and contrary motion, Etudes by Chopin, Rachmaninoff, sonatas by Mozart, Beethoven, preludes and fugues by Bach, romantic and modern pieces with a high level of difficulty.

2. Form, analysis and styles of Western music

To attain a superior level of musical intelligence of the Western culture, students also had to study music theory, solfeggio and melodic and harmonic dictation, harmony, counterpoint, world music history, forms and music analysis, compositional styles. The courses that assisted the students the most to faster understand and develop the performance skills were compositional styles and analysis of Western music forms.

The necessary components in order to become a successful performer are found in the score and in the compositional style of the score. The composer can not offer the means of interpretation. Therefore, the students, who already developed a certain degree of musical intelligence based on the course work we provided, are expected to decode the composer's intentions and to send the true message to their audience by becoming directly involved in the musical act of the interpretation.

In order to teach the true meaning of the musical works, the intentions of the composer, how to decode the musical message and the technical means utilized, the pedagogical system was geared in 3 directions:

1. The analysis of the work to the smallest detail
2. Providing the intellectual training to overcome technical and interpretative difficulties
3. The function of the entire body in the pianistic apparatus

The lack of time was compensated by replacing the real movement with the imaginary movement.²⁷ This route of the information, from intention to action is

²⁷ Great teachers admit that the fastest way to overcome a technical difficulty and to memorize it is to visualize it

generally unconsciously done. The access toward the conscious movement is done through the mental stimulation that precedes the execution of the movement. Roland Barthes said: « *il y a deux musiques : celle que l'on écoute, celle qui l'on joue. Ces deux musiques sont deux arts différents, ont chacun possède sa propre histoire, sa sociologie, son esthétique, son érotique ; un même auteur peut être mineur si on l'écoute, immense si on le joue (même mal)* »²⁸

The lack of a deep understanding of the work, of the musical analysis and of technical security leads to insecurity in performance. Psychological insecurity could become a true obstacle in transmitting the artistic message. The score needs to become one with the performer. The great pianist and composer Dinu Lipatti once said that if you love the score, the score will love you back.²⁹ The clearer the mind, prepared to judge every move and to understand the score already memorized, the faster and more naturally the performer can focus on listening to their instrument, discovering new sonorities, phrasing, creating a unified artistic image. It also allows the performer to transcend into a different, dream-like dimension, but without losing contact with reality and still maintain control of the performance.

Making music means to create an animated architectural edifice, with a profound internal life, filled with sensations, thoughts, and feelings that impact the world around us. Music brings life, moves, engages the performer, the instrument and the audience. It goes beyond the simple execution of the notes and symbols notated on the score. That could be a trap that the performer needs to stay away. "*When listening to a great performer, we admire that their strong means of communication, of building the architectural structure of the work, their personality, stage presence are defined by what we could call it only a fight with matter.*"³⁰ As stated above, the professors worked to create performers of Western music with a high level of difficulty. It was not easy, but the greatest support came from the traditional culture, and from the Tunisian students' receptivity and their innate talent.

We noticed that those incredible performances had not been possible in this combination of "Western- oriental", two cultures that are completely different, if they didn't have similar levels of sensitivity. The novelty of this combination stimulated the individual development and opened unbelievable possibilities toward a complex understanding of the artistic phenomenon. This cultural exchange allowed Tunisian students to enter the world of universal

²⁸ Barthes Roland, « *Musica Pratica* », (L'Arc, février 1970), in Id. *L'obvie et l'obtus. Essais critiques III* , Paris Seuilcoll. Tel Quel, 1982, P. 231. ("There are 2 kinds of music: the one we listen to and the one we're playing. Those two are two different art forms, each one has its own history, sociology, esthetic and erotic character; the same composer could be uninteresting if we listen to them, or extraordinary if we play them (even if we play them poorly)".

²⁹Păsculescu Florian, Carmen, *Vocatie si destin Dinu Lipatti*, editura Muzicala, Bucuresti, 1986

³⁰ Pitis, Ana ; Minei, Ioana, « *Teoria comportamentului pianistic* », editura Sfantul Gheorghe-Vechi, Bucuresti, 1997, pag.133. « *Auzind un mare pianist admiram faptul ca forta lui de comunicare, de a cladi convingator arhitectonica piesei, personalitatea, prezenta sa scenica sunt degrevate de ceea ce am putea numi "lupta cu materia"* ».

music and the Western professors to grow to appreciate the oriental culture, to know it to a deeper level, and to incorporate it in their class work, by using images and specific analogies. If in the beginning stages, those accomplishments seemed unrealistic, the more we worked together, the bigger the growth in the quality of the musical interpretation.

3. Scientific Research

Today's world is geared toward science and advanced technology. Today, more than ever, we use scientific research in all areas. Every musician needs to be up to date with the latest musical research. The topics for the research for the final papers to graduate from college or to obtain master degrees were in the following areas:

- Instrumental technique
- Knowledge of the instrument
- Tunisian musical pedagogy - between reality and perspective
- Analysis of well-known and large scale universal works

Scientific research, together with the music courses taught, assisted the Tunisian students to acquire the Western performance material at a superior level, improve their technical abilities and to better understand musical styles and ideas. The ideal performance would require the artist to know their instrument, in addition to the mastery of technique and the deep understanding of the work performed. Modern pedagogy stresses the importance of collaboration between the teacher and student, while traditional pedagogy is mostly teacher directed. Today's education in Tunisian institutes of music follows the modern model, where relationship between teacher - student is based on a continuous partnership. The two musical cultures, Western and oriental, do not cancel each other, they complete each other, opening new doors for further knowledge, which will assist Tunisian musicologists with their work in the artistic world. In a country like Tunisia, whose music has a profound modal character, west and east meet, ultimately leading towards the same goal, THE LOVE FOR MUSIC.

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9. PERSPECTIVES AND MUSICAL ANALYSIS BETWEEN OCCIDENT AND ORIENT

Elena Ovănescu-Pîrvu³¹

Abstract: *Impact of occidental culture on oriental music is recent, and so is the discovery of oriental music by occidental composers. Between modal and tonal systems, from occidental rhythmic span to oriental rhythmical diversity, from the instrumentation of the modern symphony orchestra to the oriental small group of Takht, from the various and ample genres of Occidental music to the accompanied monody specific to oriental music, composers of the twentieth century (both Occidental and Oriental) have searched for the ideal formula to understand, and then to introduce in their creations the atmosphere of another culture. If expressive meaning may be the same (sadness, joy, melancholy, etc.), the expression and, above all, the esthetic capabilities of each cultural public differ significantly. Therefore, the two musical cultures can meet tangentially, they can share certain typical elements, but without "their voices ever to be mistaken, or to lose their own tone and register" (J. Dering).*

Key words: *Occidental culture and Oriental culture, elements of musical language, repertoire, professionalism, musical communication and perception in two cultures*

When we speak of the Orient, our virtual memory evokes wide open spaces, where the time element loses its real meaning, all taking place as within eternity. On the contrary, the Occident, as a semantic concept means spatial and temporal limits, the quadrate, moral, intellectual and social constraints. But the spiritual typology of these two civilizations contradicts existing clichés, perhaps because of the inevitable truth that the mind has acquired out of contrasting marks as compared to where it was developed. As the balance, the fundamental law that should be ruling the world requires the existence of counterweights, so that reality may not be pleonastic, fact that would inevitably lead it to its extinction.

First, we must determine what East is referred to, because geographically it implies Asia (Middle East and Far East), but culturally it also includes the Turkic and Arabic speaking countries, countries of Islamic culture, not necessarily in the sense of religion, but mainly in the sense of cultural tradition.

Although in both civilizations the lode of music was religion, its role being to emphasize the expressiveness of the verb, the later development had different manifestations, in form and content, and even during shifted periods. Almost from the beginning Occidentals felt the need to free their mind and soul of the narrow space that overwhelmed them, as being the only way out of spatiotemporal constraints. Meanwhile, the Easterners reflected on themselves, while conserving the idea that "the world is the mirror of God" that leads to the focus on the theme of the individual tragic condition, as a consequence of the same dominant theme in antiquity. In fact, Occidental music quickly released itself from the burden of the word, and harmony, polyphony and counterpoint (choir at first, indeed) demanded the appearance of polyphonic instruments, of

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which the organ was the example of magnitude and complexity. The timbre spectrum was structured in the instrumental diversity so that the symbiosis between the full orchestra and the choir is fully accomplished in the early nineteenth century in Europe (the Ninth Symphony of Beethoven). The increasingly accentuated dynamic and formal timbre diversity reveals musicians' research and efforts to nuance the expressiveness of the fight between feeling and intelligence (their favorite theme). It is because of these efforts that they introduce, especially after 1830 (the year of impact with the Arab culture, due to the inclusion of Algiers), oriental items that they call *exotic*, meaning *otherness*, of what is neither ordinary nor known.

However, Islamic music (as music belonging to Arabic, Turkic cultures, and not in the sense of religious music) carefully kept vocal characteristics, with strict laws of composition, expression and behavior, being traditional music, transmitted orally and not in written form, as in the Occident. According to During "any tradition is created in the *objective world*, meaning that it adheres to a meaning, to truths (or dogmas), it complies to standards and laws, is full of symbols that bring up a lack of transcendence without which it deteriorates in practice"³². In Islamic cultures, tradition, especially oral (because here music is eminently vocal, dependent of poetry), has not allowed musicians to go beyond Sufism³³, since one cannot speak of music aesthetics (as an art independent of the verb) before the twentieth century. Music *beauty* laws take shape once with the loosening of music from poetry, namely, when the music starts to have an intrinsic expressive value. But, since until the twentieth century we talk about the perfect symbiosis between poem and melody, the influence of music on the audience can (and it surely should!) amplify the expressive value of the verb, while maintaining its high value aesthetics. For example, Al Fārābī speaks of the existence of blank and full notes in Islamic music, and this in relation to the words of the poem. Thus, when we speak of a blank note, we refer to a note lying between two accents (two stressed syllables or two words). On the blank note, the musician can develop the ornaments of the performance, regardless of the rhythmic factor. Then the melody is even more beautiful, but the meaning of the words may be lost, being difficult to understand. Full notes are well synchronized with the syllables of the words, articulated even by letters. This is a more rhythmic music, less beautiful certainly, but it offers more clarity to the verb. Thus one finds in blank notes the essence of vocalization and improvisation, while in full notes, the structure of recitatives³⁴.

Improvisation, either vocal or instrumental, takes place in small intervals, from one note to another in small values, without a definite rhythmic structure, the *ad libitum* kind. Occidental composers will predominantly use this half-cadential element to define the intention of Orientalism in their creations. We

³² Jean During, *Question de gout. L'enjeu de la modernité dans les arts et les musiques de l'Islam. La modernité en Orient*, in : Cahiers de musiques traditionnelles, 1994, p. 27

³³ See <http://fr.wikipedia.org/wiki/Soufisme> - ontological and religious quest in Islam, inner way (Batin) appeared with the prophetic revelation of Islam. His speech is contemplative and his verbal aesthetic, poetic.

³⁴ Rodolphe d' Erlanger, *La musique arabe*, Volume II, Ed. Geuthner, Paris, 1935, p. 66-68

may mention here (except the famous example of Scheherazade, by Rimsky-Korsakov), the third movement of the Concerto for violin and orchestra, by Stravinsky, the Second movement of the Concerto for Violin and Orchestra, by Khachaturian, "Afternoon of a Faun" or "Syrinx", by Debussy, Ravel's Habanera, etc. Moreover, small improvising spirals of oriental appearance can be both tonal and modal because the inclusion of modalism in Occidental music of the late nineteenth century is an often encountered phenomenon.

Modalism, the basic framework of Oriental music is so vast that in 1949, Mikhail Khalil Allahwirdi states that "it is necessary to draw up a complete inventory of the *Maqâmâts* and to specify, by means of an infinitesimal measuring unit, the atom (the *dharra* - of which Allahwirdi is the inventor), subtle differentiations in order to include by this multiplicity the complex nature of feelings"³⁵. So, Oriental modes are numerous and complex, and in addition, modulations from one mode to another must follow strict laws, we can say stricter than harmonic modulations in Occidental music. Most Oriental modes are sad or solemn, according to the melodic treatment. For example, in two modes with the same changes for the first tetraccord, the character may be different: sober and solemn if the intervals are gradually enchained consecutive seconds, or gay and lively if it contains leaping of thirds, quads or fifths. Similarly, if in a mode with a certain structure a note is excluded, it turns into another mode. Occidental composers have not deepened into these fine details, given the large dimensions and the specificity of the domain ethos. Instead they used the improvisational style to emphasize decreased or increased intervals, especially on the augmented second.

Even if they flirted with half alterations (as George Enesco and Eugène Ysaÿe in their violin sonatas, where they used half-flats and half-sharps), this was accidental, through chromatic passages, ornaments, shifts, without pretending to really get into the Oriental mode. And we should not forget that some Romanian modes contain micro-intervals and that George Enesco used them wherever he wanted to strengthen the Romanian folk character (for example, his third sonata for piano and violin, or its sequel *Impressions d'enfance*). Similarly, Ysaÿe's *Ballade* (his third sonata for *solo* violin) is dedicated to G. Enesco, and therefore he used them for the same reasons, namely to be more persuasive on the Romanian folk character. In addition, Maurice Ravel uses in his rhapsody for violin and orchestra, *Tzigane*, notes of the 2nd tetrachord of the *saba* Arabic mode (semitone, tone, semitone), corresponding to the first tetrachord of the *altéré*³⁶ mode (known as the decreased *superlocrien*, or, more rarely, as the *locrian 4*) widely used in jazz. If the ethos of *saba* mode in Arabic music is the bearer of a sense of the extreme, even of the tragic, sadness, and in jazz this sequence is used "on dominant chords to create melodic tensions compared to a slightly monotonous harmonic

³⁵ Christian Poché, *De l'homme parfait à l'expressivité musicale. Courants esthétiques arabes au XXe siècle*, in : Cahiers d'ethnomusicologie, 1994 : Esthétique, p. 17

³⁶ The melodic minor scale, sensitive for tonic.

progression"³⁷. Therefore, we cannot make a simple analogy between the notes of any type of mode and the *maqâm*³⁸, especially at the level of perception, which differs for Orientals and Occidentals³⁹.

I consider the Occidental composer Maurice Jarre as the most faithful and the closest to the Oriental spirit in the music of the film *The Message*. He valued here the motif of the call to prayer in a way considered to be of religious spirit (the *Hijaz*). Through several types of variations (rhythmic, melodic, harmonic, timbral), Jarre creates an almost visual music. But to access and create this genre, we must understand and (if possible) feel the spirit of the mode, not only its melodic aspect, but also its rhythmic one (in fact, it aims to melodic-rhythmic structures).

Oriental rhythm, extremely rich, fitted out with strong and weak beats (the *dūm* and the *tek*), however, does not obey the Occidental metric symmetry that is usually organized in quadrats sentences (4 or 8 measures). The metric becomes non-symmetrical and irregular in Oriental music, a much more sensitive and expressive rhythm. In Occidental music, square sentences (4 or 8 measures) correspond to the poetry and drama verse, while for this kind of rhythm and asymmetric metrical structure Arnold Schönberg applies the term *musical prose*⁴⁰. In Oriental music, even if within the measure, the succession of strong and weak beats is not symmetrical, especially in counterpoint with the rhythm of the melody, the metric structure remains stable and consistent, without changing its texture for an entire melody, especially when it's a song accompanied by percussion. For its role in accompanying the song is to emphasize the beauty of the melody rhythm, and also to confer specific stability. In his *Ancient Epigraphs*, Claude Debussy applies a non-symmetrical suggestive and steady rhythm, to better express himself in the *Egyptian*. Moreover, those who surprise the most and enter the deepest the Oriental atmosphere are the Impressionists and the Moderns. Giving up the laws of tonality and rhythmic symmetry (as equivalent of pictorial perspective) they discover, through the Orient, the expressive power of color.

Apart from the melodic, modal and rhythmic clichés, they use a rich, extremely colorful orchestration, the great master being Maurice Ravel. However, instruments of soft velvety tone, such as the bass flute and bass clarinet, make their appearance, so that music may be more faithful to the

³⁷ See <http://sublevels.free.fr/gammes-modes>

³⁸ Beyond the sequence of intervals, often in a two-octave vocal range, the *maqâm* expresses the spirit of a fashion, its color, nature and feeling.

³⁹ Habib Hassan Touma tells, in his writing *The Music of the Arabs* (Oregon: Amadeus Press, 1996, Portland, p. 44), about an experiment performed on two equal groups of subjects, one Arab and the other one non-Arab who listened to saba mode. All were invited to record their emotions in concentric circles, with the lowest emotions outside. All Arab subjects expressed their feelings as "sad, tragic and painful". Among non-Arab subjects, almost half (48%) had the same feelings, but 28 % experienced feelings of "seriousness, desire and tension", while 6 % described their feelings as "happy, active or lively", and 10% did not identify any feelings.

⁴⁰ Arnold Schoenberg, *Composition with Twelve -Tones* (1) (1941), In: *Style and Idea: Selected Writings of Arnold Schoenberg*, Faber and Faber, London, 1975, p. 218: "This is what music prose should be - a direct and simple presentation of ideas, without any mosaic appearance, simple padding, nor empty repetitions" (referring to Brahms' music).

introspective and intimate atmosphere of a sacred and mysterious air, that of the Oriental atmosphere. As, if Occidental music reclaimed the existence of instruments with high and ample sonority, of extrovert character, in the sense of *expressiveness of strength* and width (concerning nuances), Oriental music created instruments of small, soft and velvety timber, of introverted character, subject to the *force of expressiveness*. *Nai*, *qanun*, *oud* and even the Oriental violin (with its tuning decreased as ambitus) remain to their maximum in the low or medium aria of intensity.

But the passage of Oriental music of the vocal to pure instrumental raised major disruptions and upheavals in the Arab musical thought. In 1956 the Egyptian philosopher Fouad Zakariyya (or Fuḳād Zakarīyā - 1927-2010), observes in his book *Musical Expressivity* that "the essentially vocal Arabic music is hampered by the burden of the word, its traditional role being to deliver a poetic message, commented and embellished by the sound"⁴¹. He thinks that, since expressiveness is thus in the text, and not in the pure source of the sound, the development of instrumental music is urgently needed, as the "only possible criterion to achieve the fullness of expression". Henceforth, instrumental tracks are open, without compromising in any way the vocal path. The principle of the new directory is instrumental valuation of vocal pieces. Thus one finds the coexistence of classicism (considered as traditional) with the Romanticism (considered as modern).

Aesthetics, as science, defines Modernity as "a broad movement of individualizing the world", the objective World of Tradition, responsible for standard, laws and symbols. Shayegan characterizes modernity as forget of the symbolic dimension, "the shift in focus from top to bottom"⁴². The Islamic East followed a similar evolution of that in the Occident, going from the idea of the Beautiful subordinated to truth and intelligible towards Modernity, where the artist is invited to express his subjectivity. But this turn caused during the entire twentieth century, disputes concerning the most appropriated means to achieve it. For if the case of the expressiveness of instrumental music, independent of the verb, had already earned its place, instrumentation, orchestration, Occidental forms, harmony and polyphony (more than three voices) are still very controversial.

In the early twentieth century the Taqtuqa⁴³ could be heard in Egypt, a form of song accompanied by piano, instrument belonging entirely to Occidental music. Although proponents of classical Arab music qualify it as the "easy and enjoyable urban form", which "contaminates the musical field"⁴⁴, this form

⁴¹ See <http://ethnomusicologie.revues.org> - Christian Poché, *op. cit.*

⁴² Dariush Shayegan, *Le regard mutilé. Schizophrénie culturelle : pays traditionnels face à la modernité*, Ed. Albin Michel, Paris, 1989, p. 52

⁴³ See <http://fr.wikipedia.org/wiki/Taqtuqa> - kind of slight voice Arabic music sung in an Arabic dialect. It is associated with singers of the early twentieth century and became popular thanks to the gramophone, cinema and singing cafés in Cairo.

⁴⁴ Alexander Chalfoun [Shalfūn Iskandar], "*al-caṣr al-ḥālī wa-maraḍ al-taqāṭīq (wa-sabab intishāruh)*" [*The current time and taqāṭīq disease (and the causes of this expansion)*] review *Rawdat al balābil* - 1924, 1/5, p. 7-11 in: <http://ethnomusicologie.revues.org/1345>, 7/1994: Aesthetics, Christian Poché, *op. cit.*

seduces the Cairo civilization and is rooted in modern genres, as premise of variety. Chalfoun, violently denouncing the taqtuqa in a virulent article entitled "The Present Age and the Taqtuqa Disease" receives a reply directly from a shaykh⁴⁵, namely the shaykh Muhammad Younis Al-Qadi. He takes the cause for taqtuqa, demonstrating that "its structure [...] requires an intrinsic knowledge of music"⁴⁶. In fact, through these completely opposed views, in this conflict between old and modern, we assist at dissonances on musical aesthetics, which demonstrates the autonomous existence of music in the context of all arts.

The twentieth century brought an invasion of Occidentalism in Arabic music. Harmonization, Occidental orchestration of Arabic music, coexistence of purely Occidental instruments with the *qanun*, the *oud* and the *darbuka*, in large orchestras are attempts to touch new paths in Oriental music. Tradition advocates oppose (surely, in a very relevant way) this contamination of Oriental character of the music, based on the primacy of feeling in the new romantic wave. Allahwirdi believes that "in order to express itself, the feeling does not need to make appeal to the Western technology of harmonization"⁴⁷. Similarly, Habib Hassan Touma (Palestinian musician of the late twentieth century) denies the usefulness of Occidental instruments in Arabic music, opining that they "affect the Arabic modal system", so that "the intimate atmosphere of small Arab orchestra is profoundly injured"⁴⁸. On the contrary, other musicologists put Arabic music in a state of inferiority as compared to the Occident, because of the lack of description, ideas and realistic images. Husayn Fawzi, a great defender of symphonic music, emphasizes the idea of universalism⁴⁹.

In fact, the rules of departure are not the same for Occidental music and Oriental music, because the first is based on the Greek tonal system, while the second is based on the Arabic modal system, which divides the musical range in 24 micro-intervals (having considered the quarter tones). Therefore, the two systems were developed on fairly different ways, together with all their accessories (compositional technique, quality of instruments, ethos and aesthetics). Therefore, how could the Occidental musician feel the spirit of a mode such as the *rast* or the *saba*, with all that it implies (in terms of melodic-rhythmic formulas of expression), in order to achieve composing within this *maqam*? Moreover, how will the Arab musician proceed to orchestrate (using temperate instruments of the symphony occidental orchestra, with complex harmony and polyphony) modal melodies, assuming quarter tones? Jean During gives a wonderful conclusion to this dilemma:

⁴⁵ See [http://fr.wikipedia.org/wiki/Cheikh - master, old man, wise](http://fr.wikipedia.org/wiki/Cheikh_-_master,_old_man,_wise). Among Muslims, a man respected for his age and especially for his scientific and religious knowledge.

⁴⁶ Muhammad Yunis al- Qadi, "*al- Aghani al- muwashshaḥāt, al- mawāliyā, Adwar al- al- al- taqātīq tasmiyat taqtūqa*" [*Sung Forms muwashshahāt, Mawwal -s, Adwar taqātīq, of the name of taqtūqa*], journal al- Masrah, no. 20, 1926, p. 9-10, in: <http://ethnomusicologie.revues.org/1345>, Christian Poché, *op. cit.*

⁴⁷ See <http://ethnomusicologie.revues.org/1345>, Christian Poché, *op. cit.*, p. 17

⁴⁸ Christian Poché, *Musiques du monde arabe. Ecoute et découverte*, Paris, Institut du Monde Arabe, 1994, p. 239-240.

⁴⁹ Husayn Fawzi, "*How to Achieve Universal*", the Lebanese newspaper *Le Jour*, December 18, 1965

"The ways of the Occident and the Orient are like two parts of a flowery counterpoint: from one approach to another, a pattern anticipates another, or echoes it, sometimes or synchronously crossing over some notes and in parallel progressing at a consonant distance, yet without ever their voices to merge or to lose their own tone or register"⁵⁰.

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⁵⁰ Jean During, *op. cit.*

10. MELODY, RHYTHM, COLOR. A GENUINE VISION UPON ORFF METHOD

Luminița Duțică⁵¹

Abstract: *The Orff-Schulwerk pedagogical model has imposed as one of the most attractive and efficient method of musical education where the rhythm and percussion instruments play a fundamental role. Synchronic perspective, especially the diachronic perspective upon this phenomenon indicates a permanent update and enrichment both of the concept itself and modalities of practical concretization. The present study refers to personal results obtained by the vocal-instrumental children assembly Alpha Lirae that I conduct since 2007, a band that has promoted in Romania and outside the borders a modern musical repertoire based on the exploitation of rhythmic and melodic virtues of Romanian songs with oral tradition. I will highlight the playful dimension of interpreted works by revealing the polyphonic play, techniques of modern composition and coloring that derive from diversification of vocal-instrumental combinations.*

Key words: *Orff method, syncretism, percussion, rhythm, polyphony, ostinato, musical play*

1. ORFF METHOD – PEDAGOGIC MARKER INTO MUSIC STUDY

I.1. METHOD PRESENTATION

German composer Carl Orff (1895-1982) has brought important contributions into composing and theatrical domain, and also into musical pedagogy, by creating the *Schulwerk* method in which the instruments of percussion and the movements of human body play an important role for the musical education of children.

This method had a major impact upon the German musical learning system, spreading also in other countries of the world. The name of *Schulwerk* belongs to composer and means “pedagogic creation” or “school creation”, and the Romanian bibliography runs under the title of “Orff method for musical education” or “Orff system”. Being draw of the new artistic tendency regarding the creation of “expression dance”, Carl Orff has founded in 1924 the *School for gymnastics, music and dance* which was known as *Günther School*.

The composer tried to find a modality of musical expression that corresponds to ideas of a new type of dance. Knowing that the common element of the two arts is **rhythm**, he wanted to regenerate music through motion. The rhythmical motion can be achieved by specific instruments, starting with resonator parts of human body (slapping, snapping fingers, trampling), continuing with rudimental rhythmic instruments which are used into jazz music: bells, drums, claves, etc.

Carl Orff has experienced this instrumentation, adding materials that were made of teachers and students of *Günther School*. “For my idea to create a style of **elementary music** (our reference), the percussion, the oldest and primary instrument, has played a decisive role. Here it will not have an accidental function, but an essential one, that generates shapes and sonorities with a self

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life”⁵². Even if the structure of this music is simple and accessible, it does not mean that cannot be developed by application of improvising procedures of variational type. Carl Orff has concerned personally about the spreading of its method, both in Germany and other countries, organizing along with his colleagues from *Günter School* numerous auditions, recitals, school festivals, representations to conferences and symposiums.

To come in assistance of Orff method application, there were edited 5 **tomes** titled *Orff-Schulwerk. Musik für Kinder*, constituting the basic work of the composer in this domain. Subsequently appeared the works *Einführung in Musik für Kinder (Introduction into music for children: 28)* and *Elementaria-the first experiences with model Schulwerk: 24*. Orff and his collaborators added lately practical books, song book for children, with instrumental accompaniment, books with exercises for instrumental improvement. This didactic material was completed by the audio-visual material by apparition of the documentary movie *Musik für Kinder* (1954), of a record and serial broadcast with the same title, on Bavarian television.

The method has become known in Austria, by initiatic lessons for students of *Mozarteum* Academy of Music from Salzburg, reaching in the west of Europe, Canada and Japan, and the 5 Orff tomes were translated and adapted to autochthon specific and repertoire of children songs.

From 1963 the Orff Institute had begin activity in its own center which became a high learning institution, with specialized faculty, with programs and classes regarding the applications for students. Subsequently, the record label *Harmonia mundi* from Freiburg has performed a sonorous documentation containing 10 records, titled *Musica poetica*, a material that came into support of application of the 5 tomes *Musik für Kinder*.

In 1976, Carl Orff has edited the tome *Carl Orff und sein Werk* that was dedicated to his plentiful pedagogic work, namely *Schulwerk*. The pedagogic ideas of Carl Orff are held of consideration and are included in primary school musical education from Germany. Today, the companies which are using this name, including “Carl Orff” Foundation, are concerned by the broad artistic and pedagogic inheritance of the composer, spreading internationally.

1.2. ORFF INSTRUMENTATION

In concept of Carl Orff, the instrumentation means an extension of human body, of hands and legs that are used for application of the method. The Orff instrumentation contains natural and made up instruments:

1. **Sonorous gestures** or instruments of human body: slapping, slapping the thighs, trampling, snapping fingers;
2. **Made up instruments that are not adjustable:**
 - a. Small percussion: **wooden block** emanated from Asia, **cylindrical wooden**

⁵² Carl Orff – *Carl Orff und sein Werk, Dokumentation*, vol. III: *Schulwerk – Elementare Musik*, Tutzing, 1976, p. 69

block emanated from Central America, **claves** emanated from popular music of Latin and Central America, **castanets** emanated from Spain and **pinwheel** (rattler or stick);

b. Instruments emanated from jazz music:

- Wood: temple blocks, maracas, wooden agogo, guire (reco-reco);
- Metal: triangle, large plates (cymbals) – Turkish mode, crotales (small plates), bells, balls tube, cowbell, vibra slap, cabasa, agogo bells;
- Leather: hand drum, drum with plates (tambourine), side drum, bass drum, bongos, conga

3. **Made up instruments that are adjustable:**

- Ear drum
- Melodic instruments with boards: xylophone, metallophone, bells game, sonorous plates.

To these are added the recorder (Blockflöte) – with its natural timbre, which become again into XXth century a frequent instrument that was used for scholar musical practice due to largely favoring of self-taught study – and glass instruments, glasses with chalice shape chosen to reproduce each sound of the scale.

I.3. THE OBJECTIVES OF SCHULWERK METHOD

Regarding the followed objectives by application of *Schulwerk* method, the author himself proves that it would be „creation of a fundament for any kind of practice or interpretation of music, respectively for real understanding of musical language and expression, for which the *Schulwerk* method can be the starting point, as an abecedarium”⁵³. The means of this model are music, motion and word, „ways of communication of human beings, merged into primary stage of its evolution, which define the notion of **music and elementary music**, a notion around which the entire model gravitates”⁵⁴.

I.4. LANGUAGE ELEMENTS

The “elementary” music of Carl Orff refers to miniature patterns that are accessible for small children who by variation can reach to games much more complex. The song book *Musik für Kinder* and records *Musica poetica* presents progressively these elements. The *Schulwerk* method promotes a musical conception based on game and improvisation leading progressively to creation of a style which is characterized by following particularities of language:

- **Melodic** of modal type, with intonations centered preponderant on structures that are oligochordic and pentatonic.
- **Rhythm** which is simple, of divisional structure with some asymmetries deducted from heterogeneous combinations of some formula of binary and ternary type. It is recommended the use of musical rhythm development techniques, such as augmentation, diminution, recurrence, dotted rhythm, syncopation, off beats, interleaving of rests, complementarity. It is important to

⁵³ Cf. Carl Orff, Gunild Keetman – *Orff – Schulwerk. Musik für Kinder*, vol. I, Introduction, Mainz, 1950.

⁵⁴ Astrid Niedermaier – *Educație muzicală modernă*, Sibiu, Hora Publishing House, 1999, p. 27.

notice that the rhythmic dimension is achieved with the contribution of percussion instruments.

- **Vertical writing** is relatively simple and combines some elements of homophony and primary polyphony with some advanced one, or polyphonic-imitative type: accompaniment, *ostinato*, harmonic and polyphonic mixtures, imitation, canon, double counterpoint.
- **Texts** which are selected especially from the German folklore and within spoken exercises are added scansion of counts, riddles, callings correlated with slapping and stamping. The versions of method's application in other musical cultures except the genuine one contain adaptations of these languages elements, the result being an intonational diversity that can contain even the chromatic scales, rhythms that are specific to traditional songs, including jazz music, timbres of novel instruments.

I.5. SCHULWERK METHOD INTO ROMANIAN MUSICAL PEDAGOGY

The implementation of this method into Romanian musical education had a desultory character and it was applied into schools with German language teaching. Beyond the affinity of language and culture, some of these institutions were able to ensure the *Orff instrumentation*.

Along with Astrid Niedermaier who published the tome *Modern musical education-Pedagogic conception and Orff instrumentation* (Sibiu, Hora Publishing House, 1999), Ligia Toma Zoicaș and Cristina Maria Sârbu obtained special honors for knowing and promoting this method.

In recent years we assist on a dispersion of this pedagogic conception into schools and kindergartens from our country, a demarche which is favored by the specialization (including abroad) of teachers. In our opinion, the implementation of this method into Romanian space would have high chances if it would be connected to valuable pedagogic conception launched by the professor and ethnomusicologist George Breazul. In his vision, the musical education should be underlain onto Romanian culture of oral tradition and, especially, on children folklore. The main objective is connected with necessity of peculiarity by the children of Romanian music of modal-archaic substance, a dimension which is complementary to occidental education which is based on major-minor functional tonality. Furthermore, George Breazul pleads for knowing of this diverse and novel popular instrumentation made up by children from different materials such as: nutshells, string, cobs, pieces of wood, etc. At Ethnographic Museum from Cluj-Napoca, there is such kind of exhibits, such as: toy violin, toy tulnic, vâjietoarea, sfârla, cârâitoarea, ocarina, and others. Relatively independent, but in accordance with pedagogic principles of *Schulwerk* method, the Romanian composers enriched the repertoire which was intended for children choir with genuine works that contain numerous moments of play and motion.

There are distinguished by a language which is modal (in resonance with children folklore and archaic layers of Romanian popular music), dynamic rhythms of aksak and giusto-syllabic type, a modern polyphonic writing, bright

harmonies, vocal timbres and instrumental effects, the last being due to use largely of percussion instruments. Among composers, Liviu Comes, Dan Voiculescu, Felicia Donceanu, Gheorghe Duțică, Valentin Timaru, Dan Buciu, Myriam Marbe, and others have come to the fore.

II. ORFF METHOD. A GENUINE VISION REGARDING THE INTERPRETATION OF *ALPHA LIRAE* BAND



Practical, experimental character, that has wide opening in domain of modern musical pedagogy, has determined us to find a specific modality of implementation of Carl Orff's method on the Romanian territory. This project has started by personal achieving of instrumentation from Germany and formation in the fall of 2007 of the vocal-instrumental assembly *Alpha Lirae* belonging to Art National College "Octav Băncilă" from Iași.

The band made up by 40 children of 8 and 14 years old (musical department) and being equipped with almost the entire Orff instrumentation, has sustained the concert of **debut** in December 2007. The program has contained a series of Romanian carols and universal Christmas songs, the repertoire being structured by a modality that was original and very attractive for voices, piano and percussion instruments by the composer Gheorghe Duțică. This first manifestation has enjoyed by a particular success, being appreciated both of the audience and experts.

Since the debut, the band wanted that its activity to have an atmosphere favorable for experimentation of genuine formula regarding the improvement of *Schulwerk* method' principles by a reportorial conception which integrates harmoniously the Romanian music, especially the folkloric one, in the generous space of universal music. The central element on which it was founded this new vision upon Orff method is **polyphony** seen in correlation to **intonations** and **paces** emanated from Romanian folklore. Accordingly, the melodic frame will keep the oligochordic base which is specific for mentioned above method (of course, in different intervallic configurations), but it will extend the modal

scales to heptacordic structures. To the same effect, it will be developed the temporal dimension, but with an amplification of rhythmic complexity, reaching to complex structures of **polyrhythmy**, respectively, **horizontal** and **vertical polymetry**. In this new context it is put into discussion the issue of utilization of Orff instrumentation which will prove to be favorable for the expression and ethos that comes from folkloric melodic, from where we can draw the conclusion of generalization capacity of principles applied by the composer.

The repertoire of the vocal-instrumental assembly *Alpha Lirae* contains different works, from classic genre up to jazz, children folklore, musical or pop, processing, transcriptions, adaptations, but also **genuine** works that belong to composer Gheorghe Duțică.

For illustration of our concept upon implementation of Orff method, we have chosen **three** from the most important works for voices and percussion from the repertoire of *Alpha Lirae* band, belonging to composers **Dan Voiculescu** and **Gheorghe Duțică**.

PAPARUDA– music by **Dan Voiculescu**⁵⁵, lyrics by Marin Sorescu

The dramaturgy of the work has as base the emphasis of melody and specific paces of Romanian archaic agrarian habit of **invocation of the rain**, known under many local designations, such as: *paparuda*⁷, *păpălugă*, *paparuga*, *păpăruța*, *băbălugă*, *mămăruța*, *dodolița* etc. “The melodies of *paparuda* are different from one area to another and are in accordance with game character. The songs being, usually, using the word **paparuda** and resuming of the last two syllables of it, being created a wordplay which is specific to children’s folklore./ .../ To the hexasyllabic pattern belongs usually a rhythmical organization where the length of the word **paparudă** is equal with its truncated resuming, ‘**rudă**’. /.../the sonorous structures have a small number of sounds, from three-tones, with or without *pieni* up to pentachords or hexacords”⁵⁶.

The dominant of the language in the work of composer Dan Voiculescu represents the ostination which is generalized at the level of the entire work-isorhythmic structured resulted from invariable repetition of an asymmetric formula (7/8= 2+2+3)

Eg.1, p. 25

Giusto, molto ritmico



From intonational point of view, the entire work is based on an oligochordic structure of **acoustic 1** type- a combination between lydian and mixolydian, from where results the insistence of the composer on intervals of tritone (**D-G sharp**) and low seventh (**D-C**).

⁵⁵ Dan Voiculescu has a reach choral creation dedicated to children: *Cântece pentru copii*(1976), *Prin timp*(1979), *Ecouri* (1992) and *Jocuri* (2002)

⁵⁶ Gheorghe Oprea, Larisa Agapie – *Folclor muzical românesc*, Bucharest, Didactică și Pedagogică Publishing House, 1983, p.161

Eg. 2, p. 25

mf

1. Ploa-ia ba-te-n foa-ie, Foa-ia nu se-n-doa-ie, Foa-ia nu se u-dă,
 2. Plo-uă doar cu ro-uă, Mă-mă-li-gă no-uă, Mă-mă-li-gă cru-dă,

p

Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă!
 Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă!

As we can observe, the oligochordic frame which is promoted by “Orff method” knows here a special modal color, with a strong Romanian ethos. Also, it is present a first involvement of percussion – with possibility to choose any membranophone instrument that is not accordable (for the nonce, **drum**).

Beyond two *ostinato* plans that were created by percussion and low voice, it is created the melodic line of *paparuda*, the vocal apparatus being amplified by the soprano who reaches a counterpoint based on the same sonorous material, but having an octaviant nature (**D2**).

Eg. 3, p. 28

più f

Ploa-ia ba-te-n foa-ie,

più f

Ploa-ia ba-te-n foa-ie,

f

Foa-ia se in-doa-ie, Por-nesc u-du-doa-ie, A-pe curg si-roa-ie,
 Foa-ia se in-doa-ie, Por-nesc u-du-doa-ie, A-pe curg si-roa-ie,
 Foa-ia se in-doa-ie, Por-nesc u-du-doa-ie, A-pe curg si-roa-ie,

At the end of section, the composer adds to choral writing more dynamism by choristers slapping on first time of each heterogeneous measure, and in *Coda* the performance difficulty increases by complex combinations between them and *clusters* performed on four voices in *glissandi*.

Eg. 4, p. 29, Coda



**JOCURI DE CUVINTE (Game echoes) - music by Gheorghe Duțică⁵⁷,
lyrics by children's folklore**

The choral poem, *Game echoes*, is composed for two choirs of equal voices (noted with **A, B**) and percussion instruments (3 tom-toms, wood-block, tambourine with plates, raganella and gran cassa). The score is structured on **five** sections which correspond to the same stages from a scenario conceived by the author.

- I. *Animato* – apparition of the rain along with characteristic phenomena: wind, thunders, etc.;
- II. *Allegretto, Energico* – invocation of rain ceasing in order to games resuming;
- III. *Andantino cantabile, poco rubato* -apparition of the rainbow and manifestation of joy among children;
- IV. *Parlando frenetico* – development of games that are specific to children; counts, scanned lyrics, slapping and stamping, where are added the instruments of percussion.
- V. *Moderato. Tempo giusto* – smooth and short reversion of the rain, in a most peaceful way.

The work *Game echoes* conquered the hearts of children, of preceptors (who know that this work generates their success on national and international choral contests), of juries of specialty and audience by its multiple expressive valences, novel versification from children's folklore, by ability of composer to use different dialogs between choral groups into a varied polyphonic writing, filled with asymmetry of rhythmic structure and accents games. The *Alpha Lirae* band interpreted this work within **International Choral Contest from Germany, from Frankfurt on Main**, right in motherland where Orff method was applied for decades, and had an extraordinary success.

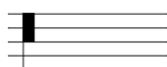
The writing from **Picture I** describes the moment before rain gusts by junction between the accompaniment, onomatopoeias (allusive interjections), spoken and whispered sounds into an aleatory rhythmical disposal, slapping and stamping and percussion instruments.

The **legend** that precedes the musical text itself comes to assistance of preceptor and each group of interprets in order to decode fragments with modern semiography.

⁵⁷ The Composer Gheorghe Duțică is the main supporter of the band *Alpha Lirae*, performing and dedicating to it numerous genuine creations that had a great success and has brought to him the national and international recognition.

 = sound or group of sounds whispered

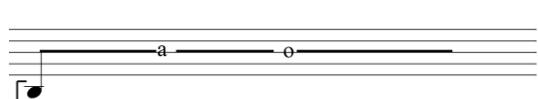
 = sound or group of sounds uttered

 = hand clapping

 = beats foot

 = imitation wind's effect

(Fiș) și _____ și _____ su _____

 =graduel transformation (on the sound)

H with indeterminate period) to phoneme: a - o; o - u; u - o; o - a.

Here it is several wonderful lyrics from the children's folklore which animates and creates the atmosphere of the first picture.

<p><i>Fâș, fâș, fâș, fâș, Stai vântule, stai acuş, Stai vântule, stai colea Și intră-n căciula mea.</i></p>	<p><i>Tună, tună, Oile se-adună. Plouă, plouă Într-o casă nouă.</i></p>
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As we can observe, the entire elements from this introductory episode are collocated in order to make a reference to Carl Orff's method.

MELODY

The international base of the work represents the different oligochordic structures from the sphere of a eolic mode on **B**. Even in the **picture II** it can be seen the game of oligochordic structures, more precisely, the game of octavian tetratone on **B**.

Eg.1, Picture II, p. 3

II Allegretto (Energico) 3



An element of difficulty, but also of probation of attack correct technique, of perfect supporting and vocal emission represents the extension of melody

ambitus in a high tone, on long period of time, in a counterpoint obtained by a sonorous material which was reversed on extreme voices (A1-B2).

Eg.2, Picture II, p. 5

5

In the **third** picture, the colors of the rainbow are drawn by a suggestive melodic line with a tritone structure which was developed along in modal formations more ample, exposed by an imitation to perfect ascendant fifth.

Eg.3, Picture III, p. 6

più legato, espress.

To the end of this episode there are superposed two different themes regarding the ethos, versification, rhythm, dynamic and performance modality, but emanated from the same modal block on **B**, the second preparing in a genuine way the character with plenty of vitality of the next section.

Eg.4, Picture III, p. 7

The conception concerning the processing of intonational variety reveals us in picture IV the intention of exploitation of oligochordic entities of scalar

type, but also triton descendant (on F), being integrated in the end the same aeolic mode.

Eg.5, Picture IV, p. 9

The rarefaction of the intonational frame, with tendency through the pointillist technique leads us through the resolution of this beautiful narration in modern style, where the archaic habits reveal us a world of unspoiled childhood.

Eg.6, Picture V, p. 12

POLYPHONY

Although it seems difficult to approach for smaller grades, the work develops in time by a polyphonic organization which is perfect from logic, expressive and dramaturgic point of view. The rarefactions, voice amplifications, dialogues, symmetrical and asymmetrical imitations (at unison, fifth or octave), all these techniques are leading to outlining of a complex and dynamic architecture.

The composer Gheorghe Duțică is enlarging the polyphonic frame which is suggested by Orff method by amplifying of multivocal writing, valorizing the

FREE POLYPHONY

4. PEDAL

Eg.10, Picture V, p.12

Musical score for '4. PEDAL'. It features two vocal parts, 'Soli', in a 4/4 time signature with a key signature of two sharps (F# and C#). The first vocal line starts with a dynamic marking of *pp* and has lyrics: (F) și — și — — — — — și — — — — — șu — — — — — simile. The second vocal line starts with a dynamic marking of *mf* and has lyrics: a — — — — — o — — — — — u — — — — — o. Below the second vocal line, there is a marking: *mf* ma con sonorita. The score is marked 'Moderato (tempo giusto)'.

5. OSTINATO

Eg.11, Picture IV, p.11

Musical score for '5. OSTINATO'. It features three vocal parts: I, B, and II. Part I has lyrics: En - den - doc! Ca - ra - me - la moc! Part B has lyrics: Din - di - rin, din - di - rin, don - don Din - di - rin, din - di - rin, don - don Part II has lyrics: Din - di - rin, din - di - rin, don - don. The score is marked 'Moderato (tempo giusto)'.

POLYRHYTHMY AND POLYMETRY

The entire work fulfills the structure of rhythms that are specific to children and based on two standard unities: fourth and eighth, in hexasyllabic sequences, and sometimes in eight syllables. The polyrhythmy phenomenon develops in time all together with amplification of polyphonic writing, yet the climactic moments appear in **Picture IV** in which there are described the beauty, dynamism and purity of games played once by children.

The frenetic episode of the work is characterized by simultaneity of binary rhythmical formula with ternary formula, metametrical structures, imposed rhythmic and dynamic accents, asymmetric metric, slapping and stamping, scanned lyrics and counts.

POLYRHYTHMY IN RATIO 3/2

Eg.12, Picture IV, p.8

Musical score for 'POLYRHYTHMY IN RATIO 3/2'. It features four parts: A. I, B. I, Tom-toms, and Tamb. The lyrics for A. I and B. I are: U - ni - ca, do - ni - ca, tre - ni - ca, pă - tri - ca U - ni - ca, do - ni - ca, tre - ni - ca, pă - tri - ca. The score is marked 'Parlando frenetico, cresc. poco a poco'.

In conclusion, the work *Game echoes* brings numerous elements that are common for applying modality of Orff method, by combination of music with rhythm, motion and scanned lyrics.

OSTINATO⁵⁸ for piano, voices and percussion, music and lyrics by Gheorghe Duțică

The song *Ostinato* represents a real apotheosis of rhythm, being implied at the same time the most part of Orff instrumentation. The composer joints the vocal sonorities with sonorities of percussion instruments where is added the piano (which rather has a role of percussion), slapping and stamping.

As title says, this work is based on a rhythmic motif α which is undertook progressively by different instruments, up to reaching of a climax presented isometric by the entire assembly, voices, piano and percussion.

Keeping in mind this generalized ostination, there are hatching two much known folkloric motifs of Romanian ethos: one from game “Călușarii” from Muntenia and Oltenia areas, and the other one represents the callings from Maramureș and Oaș areas (so called “roars”). We consider that this emblematic example of emancipation of Orff method’ principles to all compartments of sonorous discourse: intonation, rhythm and timbre.

We will further present what is the process of making the sonorous architecture during 12 episodes, both at the level of layers of *ostinato* rhythm, and at the intonational level.

Ist EPISODE

Eg.1 – motif α , p. 1



Within an 8 measures, the claves are displaying in *ostinato* manner a percussion rhythmic motif which will appear identically or developed in the other episodes too.

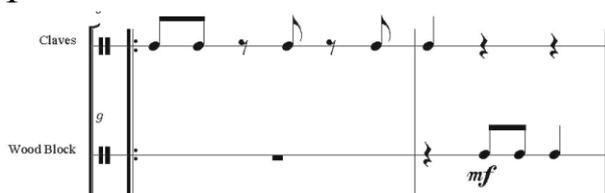
IInd EPISODE

The layers of ostinato rhythm are doubled by adding of a new formula displayed by triangle in a period of 8 measures.

IIIrd EPISODE

In this episode it is amplified the surface of *ostinato*, reaching four distinct layers which are displayed by claves, triangle, woodblock and glockenspiel. It is remarkable the fact that it is used the complementary rhythm for claves and woodblock instruments which lead to apparition of $\alpha 1$ motif - a progress of the first.

Eg. 2 – $\alpha 1$ motif, p. 1



58 The work was interpreted many times by Alpha Lirae band, each time enjoying of a remarkable success. It was registered into repertoire that was presented within Choral International Competition from Frankfurt on Main (June 7th–10th, 2012), being very appreciated by the specialty jury and knowing audience which was present within the hall.

IVth EPISODE

In this episode are presented seven episodes by adding new instruments: maracas, bongos, tambourine, heavy and medium tom-toms. Among these, only two pairs display the same rhythm: bongos + claves and maracas + tom-toms. For the first time it comes a new percussion element which is the possessor of melodic and harmony from this musical play, namely, **piano**. It displays the **α** motif, but in a rhythmic-harmonic manner, with a chord structure of fifth and fourth which are perfectly superposed.

Eg. 3 – p.2

Vth EPISODE

The basic characteristic of this fragment consists in apparition of the choir which intones a new musical motif, **β** , from song *Călușarii*, developed on a pentachordic structure of **3** chromatic type (apparition 2+ between stages I-II), having as final the sound **G**. The glockenspiel, xylophone and piano are focused on cells of this melodic entity.

Eg. 4 – **β** motif from *Călușarii* dance, pp. 3-4 (choir + piano)

VIth EPISODE

The composer reduces the number of the instruments, allowing to be distinguished better the sonority of the piano, which recurrently displays in an harmonic way a variant emerged from motif **α** (**C-G-C**).

VIIth EPISODE

A new instrument of percussion, which is genuine by its color and pointed timbre, **temple-blocks**, which will transmit in ostinati manner the descendent **α** motif, on undetermined sounds, but being a part of the three distinct octaves.

VIIIth EPISODE

This is the most extended episode from the entire work, preparing, by almost the entire instruments, the climax from Picture IX. As a novelty, it appears a new rhythmic-melodic formation (noted by us with symbol **γ**), displayed in canon of xylophone and piano (right hand), with accents that are imposed and require the ternary on the general binary frame. The motif is conceived on a pentachord having the final **C** and it will be repeated frenetically in a polyphonic writing of canonic *stretto* type.

Eg. 5 – p. 8, xylophone + choir + piano

Whilst the piano and xylophone are continuing the dialogue, the rush increases by culminant agglomeration of ostinato layers (12), and the choir is scanning and slapping a new motif ω , from Oaş area. Keeping the ratios, we could say that it takes place a repetitive riot of stranvinskian type which is reduced to the percussion assembly, choir and piano.

Eg. 6, ω motif, choir, p. 9

IXth EPISODE

To the preceding triumphal moment is occurring a total change by intervention of the generalized **isometry** phenomenon to the entire instrumental and vocal apparatus, on α motif, from the first episode. During the 8 measures, the instruments that are accordable complete the atmosphere by overlaps with ostinato character of two sounds, **G** and **D**.

Xth EPISODE

The *călușari* motif reappears on piano on sound **G** simultaneous with development of *ostinati* rhythms of the other percussion instruments. As a new element, the temple-blocks and xylophone render repetitively the same motif from descendent thirds, on ambitus 7m, the crotales coming out periodically – a small cymbal (instead of the instrument) made up from brass with penetrant timbre.

XIth EPISODE

There is a moment of “meeting”, when the two aspects which define our ancestral habits are heard jointly. In continuance of the precedent episode, the piano displays integrally the **călușari theme**, which is developed on the integral **3** chromatic mode (octaviant shape), in simultaneity with percussion motif from Oaş area which was displayed only into a rhythmic manner, by slapping.

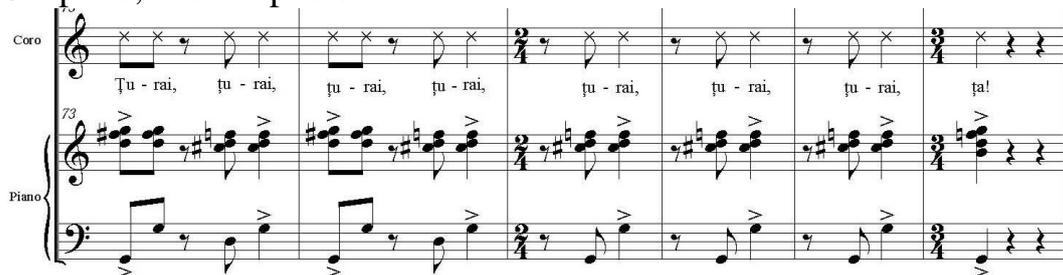
Eg. 7 – p. 14, choir + piano

XIth EPISODE

The last episode of this work develops into a triumphal atmosphere in which all instruments display repetitively the α motif in nuances of *fortissimo*. In a frenetic, incisive expression the choir is overlapping the callings and slapping on the rhythm from Oaş area. The piano, transformed in a real percussion instrument, is launching out in this heady rush interfering with ambiguous sonorities, clusters performed aleatory in different registers of the piano on the same rhythm from Oaş area.

Everything comes to an end by isometric displaying of some cells from precedent motif which temporary approach by compression and a metric frame of alternative type (3-2-3).

Eg. 8 – p. 17, choir + piano



The musical score for Example 8, page 17, features two staves. The top staff is for the Coro (Choir) and the bottom staff is for the Piano. The choir part consists of a single melodic line with lyrics: 'Tu - rai, tu - rai, ta!'. The piano part is highly rhythmic and percussive, featuring complex patterns of chords and single notes, often with accents and slurs, creating a dense, layered texture. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

This remarkable masterpiece reveals a pattern of presentation of the triad **melody-rhythm-color** which was the title of our study, with an ostinato rhythmic writing of great development and a modern architecture based on densities/rarefactions made around two archetypal musical motifs that are representative for our Romanian ancestral space.



CONCLUSIONS

The Orff method which is implemented with aleatorism in our country, should be reconsidered, because it is one of the essential patterns which attract the child for study of the music. As it was observed from the practice of the band *Alpha Lirae*, it can be adapted very easily to the features of our folklore, disclosing the beauties and the great dialectic diversity of it. Each one of us could make up some instruments of percussion or even replace other instruments from Orff scale which are more difficult to purchase, with other ones which are specific for Romania. Which remains important is the desire to change and modernize the manner of teaching music, satisfying as soon as possible the children.

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11. THE PREMISES OF EXTRACURRICULAR MUSICAL ENVIRONMENT DEVELOPMENT AS A FORM OF PUPILS' MUSICAL CULTURE

Marina Cosumov⁵⁹

Abstract: *The content of education in the postmodern society is a strategic resource for sustainable human development in space and time determined from/by historical, cultural and socio-economic point of view, etc. The educational reform, based on curricular approach, involves radical changes including arts education field, constituting/ representing "an essential precondition for/of the cult personality formation with high moral and spiritual aspirations" [Music Education Concept]. The conceptual valorisation of the extracurricular musical environment will favour the concern of musical education field, when the last will ensure a productive continuity by pursuing the development and succession from the teleological independent perspective of the affirmation process in its own correlation with the musical environment, available everywhere.*

Key words: *continuous musical education, extracurricular musical environment, musical context, independent musical knowledge*

The educational reforms from many countries are focused on creating conditions for education continuity in time and space, especially on transforming the aims of education in opening conditions to lifelong learning and self-education. In pedagogy, this configuration of the present factors in the deployment of an educational act is the educational environment (Educational, Teaching). This concept was defined by the Romanian researcher D. Todoran as a "structural and functional complex of forces ("subjective" and "objective" ones) that determines the growing and the spiritual development of the man" [8, p.112]. Curricular and extracurricular components of lifelong education are closely linked, enabling the pupils' development and adaptation to new conditions and the effective use of free time which is one of the basic conditions of the creative personality formation. Schooling is aimed at teaching pupils how to learn and to integrate themselves in social and cultural way. The emphasis is on the implementation of active and participatory methods during the educational process, on efficient learning techniques and self-evaluation capacity development.

School enhances and develops pupils' capacity of adaptability and understanding in terms of knowledge and culture. The goal decoded by C. Cucuș is the following – *To know how to use what you know in order to behave intelligently and give to existence an orientation that will never be regretted.* The conditions of modern life are those that each human being learns and need to learn every day; school is the place where learning starts, but the skills the child receives here must give him what is necessary to make him able in the future to work alone to improve himself: education and teaching are an

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introduction, an opening" [1, p 175]. Education is always a relationship between two poles: the agent is aimed to initiate and trigger the action, and the receiver, through whose subjectivity filter passes all performed messages. If two agents with distinct attributions appear in education, within the self-education, their attributions are taken over by the same person. Education is done through *others*, while self-education through *himself*

(Figure 1):

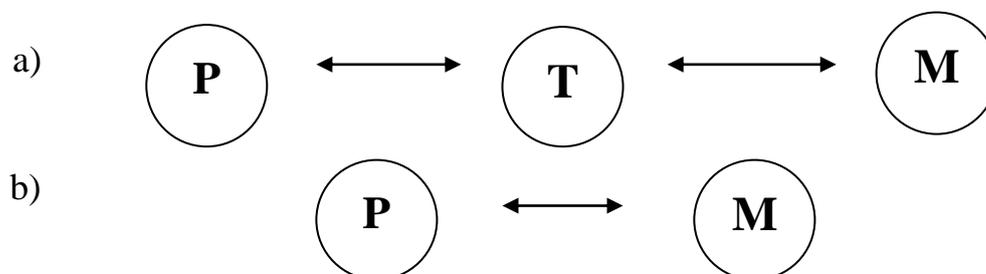


Fig. 1 Pupil relationship in the context of education and self-education

In the context of musical education, the route established between M (music) and P (pupil) is intersected by the intermediate figure - T (teacher), which aims to organize and conduct the pupil's meeting with the musical phenomenon (variant a). In the case of self-education (variant b), P (pupil) involved in one or more musical activities (M) aims certain goals, organizes and evaluates their achievement by himself, self-regulates the manifestation of certain attitudes/musical passions.

Self-education becomes possible through education, when the pupil reflects on what he studied and has individual skills of musical and cultural values appreciation, internalizes them, participating, thus, in its own formation/development. However, self-education fosters the receptivity to influences of musical education, but it also integrates the educated person into the permanent musical education. Therefore, the school should transmit to the pupils the bases and the methods of musical self-formation (through music), preparing them for the permanent musical education.

The achievement of musical self-education (through music) is influenced by a group of internal and external *factors*.

a) *Internal factors* are represented by abilities, character features, general and special musical behaviours and skills (talent), as:

- self-cognition, due to which the pupil becomes aware of his own knowledge/capacities/ musical attitudes;

- the ability to achieve self-critical reflection, observing also the failures in the musical culture field;

- aspiration to a high musical culture;

- responsibility towards the formation-development of a high aesthetic taste;

- its own way of appreciating moral, religious, cultural and artistic values

- desire for continuous self- improvement through music.

b) *External factors* are:

- general and musical values of culture;
- family, school, society.

Permanent musical activity (in the context of musical education), representing a mean of formation of self-education, forms to the pupil the ability of permanent spontaneous self-trigger of musical communication. Between musical education as a subsystem of general education and self-education through music there is a complementary relation. Both perform, in the spiritual plan, transformations of human personality: musical education - by external factors, self-education - by achieving similar objectives as a response to the requests of the intimate universe. Thus, musical education features are formed and developed of musical and artistic pursuits with self-education character, which are become favourable and stimulating internal conditions for the efficient permanent musical education.

According to the disciplinary curriculum, artistic musical education is a continuous individual process of spiritual self-realization of pupil's personality through various forms of contraction with arts – ways of the universe reflection in which the human being finds himself as a component [7, p.5].

No matter how important the musical education would be in school context, it does not permit the exhaustion of extracurricular influences sphere on musical self-education of the child. A person's musical education occurs regardless the age and circumstances. It is known that the lesson constitutes a fundamental form of activity in school. But at the same time a thorough assimilation of the musical elements can take place only following a personal approach of educational goals by each pupil.

D. Kabalevski consigns: "... the more numerous music links to life will be, which we discover during the lesson, the deeper music will permeate into the pupils' consciousness as an integral part of life, as life itself ..." [8, p. 20]. M. Stephen asserts that the integration refers particularly to that musical progress through which the musical extracurricular activity, as a mean, becomes subsequently finality: "The finality of education lies to expectations, the goals or claims of person on its future performance in a given task ..." [5, p. 202]. The musical education reference to the environment where it takes place constitutes its basic condition. The musical education limitation at activities achieved only *classroom* generates the real musical ignorance of context. Therefore the musical education goal provides a musical *training of the moment* and *of future subjects*. When integrating actively into the musical complex environment under different aspects, the pupil brings his activity in school, conceiving and realizing the musical culture as part of spiritual culture.

The musical activity and musical context are two essential sides. The environment/musical context facilitates the formation/development of musical culture, and vice versa, the musical culture, as part of spiritual culture, would exceed the school limits, confirming the need/necessity of grounding of musical and cultural situation.

Thus, the **extracurricular musical context** highlights three dimensions of musical independent activities of pupils:

- decontextualization and adaptation of musical experience to the extracurricular conditions;
- complexity improvement of independent musical activities in order to apply variously the musical skills;
- assessment of one's own streams and / or difficulties in independent musical knowing.

The overall and musical aesthetics assert that any contact with music is a creative one, for the creative factor is always present in compositions, performances, auditions. It is an obligatory condition in order to know the music in any form. The creative activity is closely related to *the individual experience of each pupil apart*.

The amplification of pupil's autonomy in the sonorous environment outside lesson is expressed by its independence assessment when perceiving the music. To teach pupils to decode the sonorous message of the universe means, therefore, to build knowledge, abilities, skills and techniques of musical perception and creativity (= capacities) associated with intrinsic necessary reasons and existence through music. In this context, we highlight the idea that the most important thing is that when moral values are internalized, they obtain the character of certain inner necessities. In the life variety surroundings, which are manifested in the educational field, they represent an authoritarian call of our consciousness, becoming stable reasons of behaviour.

On this line, F. Turcu mentions that "the needs cause various human emotional states and only as a result of those activities (as the educational process) they can be perceived as necessities" [9, p 126] and V. S. Merlin notes that "the need gets a motivational character only if it is conceived as a provoker to action" [6, p 82]. E. Stan reflects personal subjective perception of objective reality surrounding generating a sense of personal image. It follows that "meaning, attitude, position arise not from direct content/appearance, but the relationship between motivation and action direct result of them ... The aim motivations, needs, awareness, specific qualities of mankind are formed throughout life" says author [9, p 35].

Pupil's musical extracurricular activity is one of the assimilation of musical and cultural values which the school considers effective in human formation with a high aesthetic culture. The aim of these efforts is related to the functional balance insurance of these two periods. Pupil's musical experience, making motivational structures as units of personality, subordinates the selection and integration of musical values process. Pupil's balancing and adaptation process to external cultural and musical influences will gradually become a function/a necessity of these motivational states.

The musical education consists in focusing it on pupils' creative personality development. From the pedagogical point of view, it does not mean to force the child to become a "little genius", but it means to form the creative personality in the context of his integration in social life. The musical activities

accomplished independently should focus on the principles of art, being in direct accordance with the envisaged theme by the curriculum for the lesson in question. Thus, the themes' content will expand gradually, depending on pupils' musical development and on the material taught in the classroom, contributing to pupils' "immunity" against non-musical values. The general musical culture's building of each pupil supposes first of all, the personality full self-realization in a personal and individual way.

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12. THE IMPROVEMENT OF THE LATENT POLYPHONIC VIRTUES OF PSALTIC MONODIES OF THE TROPARION OF ST. PARASKEVA, ECHOS VIII (PERSONAL CHORAL ARRANGEMENT)

George Dumitriu⁶⁰

Abstract: *Troparion of St. Paraskeva in ehul VIII psaltic belongs to the series of general hymns (standard) that is played in the venerable holidays. The Psalter Troparion experienced some choral harmonization signed by Ioan D. Chirescu, Achim Stoia and Nicolae Lungu. This paper analyzes and explains a new treatment of this hymn, which combines homophon writing with elements of imitative writing and fleeting use of different tonal plans, exploiting latent plurivocal virtues of psaltic monody.*

Key words: *melody, eh, consonance, imitative polyphony, total plan, choral treatment*

Troparion (in gr. *Τό τροπάριον*) is “the oldest, smallest and simplest form of hymnographic poetry used in Orthodox worship”. Its purpose is to briefly illustrate the holy event or celebration of a specific saint. There are several types of troparion categorized by content as melodic patterns or not for other troparion, by religious service to which they belong or by the way they are sung: as a stand-alone or suite. Troparion of St. Paraskeva belongs to the troparions called “general” (standard) and we sing it to celebrate the holy pious (nuns); the only thing that changes is the name of the Saint. Being monostrophic, up to 5-6 verses⁶¹, musically speaking the troparion has a specific tempo called Troparion (Allegretto-Allegro), predominantly giusto-syllabic rhythm with vocal short runs (2-4-6 sounds) in the highlights of the musical phrases and in the cadences inner and final always on the stressed syllable.

Troparion of St. Paraskeva is written in the VIII echos/mode (psalm from *Ga* sound) tempo giusto, diatonic mode, major scale, which is “founded on the principle wheel quart”⁶², also named *triphonic*. In psaltic (neo-Byzantine) music theory the arrangement scalar of sounds of a mode (echos) does not coincide with a range of tonal music theory, although there may be similarities. The scale of echos VIII of *Ga*, with its *tonic* transcribed on sound *G*, covers the ambitus of the melody of troparia hymns.

Regarding the mode, the melody is organized around certain sounds operating perfect and final cadence on the sound *Ga/g* and inner suspensive cadences on the sounds *Di/C*, *Ni/D₁* and - in many other troparions - on *Ni' /D₂*. I

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⁶¹ Ene Braniște, (1993), *Liturgica generală*, ediția a II-a revizuită și completată, Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române, București, p. 713

⁶² Victor Giuleanu, (1981), *Melodica bizantină. Studiu theoretic și morfologic al stilului modern (neo-bizantin)*, Editura muzicală, București, p. 379

choose the psaltic melody of *Troparion of St. Paraskeva*, published by the protopsalt Ioan Popescu Pasarea⁶³ for transcribing it on linear notation with its tonic on sound G.

EH VIII

Ga În-tru ti-ne Mai-că cu o sâr-di-e s-a mân-tu-i-t ce el du-pă-ă chip
 În-tru ti-ne Mai-că cu o sâr-di-e s-a mân-tu-it — cel du - pă chip,
 că lu-ând cru-ia ai ur-mat lui Chris-tos și lu-crând ai în-vă-țat să nu se
 că lu-ând cru-ia ai ur-mat — lui Chris-tos si lu-crând ai în-vă-tat să nu se
 u-ți-te la trup căci e e-ste e-tre că-ă tor ci să poar-te
 ui - te la trup căci es - te — tre - că - tor, ci să poar-te
 gri-je e de su-u-let de lu-crul cel ne-mu-ri-tor pen-tru a cea a
 gri - jă de su - flet, de lu-crul cel ne - mu - ri - tor, pen - tru a - cea -
 sta a a și cu în-ge e rii im-pre-u-nă se
 sta — si cu în - ge - rii îm - pre - u - nă se
 bu-u-cu-ră cu-vi-oa-să Mai-că Pa-ras-che e e vo-o-du-hu-ul tău
 bu - cu - ră cu - vi - oa - să Mai-că Pa - ra - sche - vo — du - hul — tău.

Consisted of 7 melodic lines, the last of which is part of a unified musical phrase, this liturgical song has a covering space of an octave ambitus. Transcribed on linear notation, the psaltic melody integrates G major tonality. Regarding the **melody** of Troparion, the citation of melodic phrases was done as faithfully as possible, sometimes with insignificant corrections, enabling either gradual continuity or adopting a certain musical intervals to facilitate imitation to another voice. Only the last sentence has undergone substantial changes of melodic drive, wishing to create an ascendant highlight, at the top of the echos scale, more exactly at the lyrics “*the angels rejoice together*” and “*venerable mother Paraskevo*” where the sinuous course is conditioned by prosodic accents.

⁶³ Ion Popescu-Pasărea, (1934), *Podobiile celor 8 glasuri, Troparele Învierii și Troparele sfinților și Praznicelor*, Tipografia Cărților bisericești, București, p. 60

The choral treatment of Troparion combines the homophone writing with elements of polyphonic writing, although usually - because of their small size – the troparions go through a simple harmonization of the melody. There are only a few choral treatment of this Troparion made by Ioan D. Chirescu, Achim Stoia and Nicolae Lungu. For the choral enrichment of this melody I tried to put emphasis on the musical discourse with the help of harmonic writing - at the beginning and at the end of this work. Also I wanted to give a dramatic note by using elements of polyphonic writing which grows gradually from canon in two voices: soprano - tenor (bar 10-16), to the loose and strict imitation to other parties of the choir.

Although intended to be used in monody execution only, Psaltic melody - transcribed by linear notation - becomes able of polyphonic treatment. Moreover, by its specific structure with melodic flourishments of its own, cadences on certain music stages of the range and emphasis on specific sounds, psaltic melody shows polyphonic latent possibilities that allow vesting without diluting its ethos but rather enhances it. For example, the persistence of the sound Di/C_1 as a central sound around which outlines arching melody and inner suspensive cadences facilitate natural inflection modulating the tonality of the C minor. The increase agreement of stage VI ($E-G\#-B$) that now has become dominant enhances the sounds attraction to the new tonal center. This means that phrase 1 (bar 1-6) starts with a homophone writing, where the bass goes contrary to the soprano voice, with a fugitive modulation at minor supertonic tone and perfect cadence at agreement tonic of the original tone.

The second phrase (bar 7 auftakt–10), corresponding to the verse “*You followed that by taking the cross of Christ*” with semi cadence in the second stage, has a harmony that creates a progressive tension by using the minor agreement of stage VI on the word “*cross*” and inflection modulating to the supertonic tonality, culminating in agreement with the reduced lowered seventh (*G#-B-D-F natural*) gives dramatic expression on idea of taking the cross and follow Christ.

a tempo

6

Că lu - ând Cru - cea ai ur - mat - lui Hri - stos

Cru - cea ai ur - mat - lui Hri - stos

Că lu - ând Cru - cea ai ur - mat - lui Hri - stos

Cru - cea ai ur - mat - lui Hri - stos

VI 2 IV VI $\frac{3}{4}$ II VII \sharp I V $\frac{6}{\sharp}$ I 6

Starting with the 3rd phrase (bar 11 auftakt -17) the dramatization of musical discourse of the Troparion intensifies through the emergence and dominance of polyphonic writing. Although Psaltic melody was not created to develop a polyphonic music, certain melodic passages with gradual ascending–descending melody give space to some small imitations. Moreover, walking sinuously upward-downward in equal amounts on a hexacordic space (E_1-C_2) enables an imitative polyphonic between soprano and tenor, which borders on a loose canon, conducted over a vibe pedal on sound *D* (stage V), on low voices. Singular appearance in sound *B flat₁* in Psaltic melody (bar 11) and the tenor’s persistence, establishes homonymous minor (*G minor*), in whose depressive sonority finds expression the lyrics “*do not look at the body for it is temporary*”.

Ke ifes

rall.

stos si lu - crând ai în - vâ - tat să nu se ui - te la trup că e - ste tre - că - tor...

stos si lu - crând ai în - vâ - tat să nu se ui - te la trup că e - ste tre - că - tor...

stos si lu - crând ai în - vâ - tat să nu se ui - te la trup că e - ste tre - că - tor...

stos si

Sol II 6 la I 6

V

sol: I

Starting with the 4th phrase (bar 18 auftakt–22) the vocal score becomes more and more crowded by the entries of voices, making loose and strict

imitations as harmonic essence allows to happen. Thus, although the construction of the musical phrase does not allow melodic imitation, other voices enter one by one, creating a non-imitative polyphony in order to highlight, through repetition, *caring for the soul, the immortal thing*. Imitations regard the beginning of the musical phrase and take place in the literary text (soprano-alto-tenor-bass), bar 16-19. However, the structure of the psaltic song allows free imitation of the thematic word and flourishment of the melodic cadence of the tenor (bar 19-25).

S
Ci să poar - te gri - jă de su - flet, de lu - crul cel de mu - ri -

A
Ci să poar - te gri - jă de su - flet, ne - mu - ri -

T
Ci să poar - te gri - jă de lu - crul cel ne - mu - ri -

B
Ci să poar - te gri - jă ne - mu - ri -

II I 6 5 IV II la: I

22
S
tor. Pen - tru a cea - sta si cu în - ge -

A
tor. Pen - tru a - cea - sta

T
tor. Pen - tru a - cea - sta si cu în - ge -

B
tor. Pen - tru a - cea - sta în - ge -

The final phrase (bar 23-34) gathers the whole drama of previous musical polyphony into a homophone writing that bursts triumphantly into exclamation: “For this and the angels rejoice, Venerable Mother Paraskevo, your spirit!”

im pre u - nă se bu - cu - ră cu - vi - oa - să Mai - că Pa - ras che e e vo o
du hu ul tău
du - hul - tău.

Since Psaltic original song does not have a significant highlight in this sentence, I made changes in the melodic arc by extending it to the sound of the acute E_2 . Liturgical text prosody produces sinuous melodic giving two different accents, one on the word *rejoice* and another one on the word *mother* winding descending up to tonic of the echos. This subtle change in melody moves the melodic climax of the Troparion (emphasis pathetic) to the final sentence, where the whole emotional tension is gathered.

im - pre - u - nã se bu - cu - rã Cu - vi - oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

preictus ictus 1 postictus preictus ictus 2 postictus finalis

Alternating tone plans major (G major) to the minor (C minor and G minor) creates contrasts of color, lights and shadows, putting emphasis on different emotions that the Troparion describes. Combining homophonic writing with polyphonic writing constantly stimulates the musical discourse whose consistency lies in the dialectic tension-relaxation.

rii im - pre - u - nã se bu - cu - rã Cu - vi - oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

rii im - pre - u - nã se bu - cu - rã Cu - vi - oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

rii im - pre - u - nã bu - cu - rã Cu - vi - oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

rii im - pre - u - nã se bu - cu - rã Cu - vi - oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

Sol: II V I $\frac{6}{4}$ V $\frac{6}{5}$ $\frac{6}{3}$ I la: I V $\frac{6\#}{4}$

30

oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

oa - sã mai - cã Pa - ra - sche - vo - du - hul - tãu!

oa - sã mai - cã du - hul - tãu!

la I (IV) $\frac{6}{4}$ $\frac{5}{3}$ Sol II V I

The choral processing above demystifies the theory of traditional songs dedicated exclusively to Monod interpretation, demonstrating that any monody – including the Psaltic one – can be improved through various polyphonic possibilities, which emphasize the authenticity and richness of sound. Furthermore, composers of religious music inspired by the Byzantine style led to the creation of a national liturgical choral repertoire and facilitated the enrichment of existing repertoire, continuing the tradition begun by our Romanian predecessors.

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13. THE VOCAL AND INSTRUMENTAL ART IN A COUPLE'S

AURA

Lăcrămioara Naie⁶⁴

Abstract: *This paper intends to be an inquisition concerning the multivalent preparation of the Classic Canto students by the instrumentality of the piano. The didactic, scholastic and artistic experience demonstrated the fact that the Classic Canto students have the necessary skills and aesthetic abilities both for the vocal interpretation and for the instrumentalist apprehension. It is about a unique kind of relationship between the performer and the musical instrument in a shape and essence unity which is characteristic for the instrumental-vocal chamber music while overlapping the singer and the instrumentalist. Therefore, the entire poetry of the artistic language cannot be perceived and reduced only to the expressiveness and the delight of the vocal intonations but understood within a cohesion and instrumental comprehension.*

Key words: *Overlapping instrumentalist, lyrical artist*

The acuity of our investigation has to deal with the interpretative aesthetics of the PIANO from the point of view of its expressive artistic polyvalent features. It is a percussion instrument that invokes the pedal's unconditioned luminosity within the artistic life experiences and that from a sensorial point of view seems somewhat more abstract than the sonority of other cultured instruments such as the violin, the cello, the flute and the horn (which are much warmer, velvet-like and closer to the human life experiences as expressive resorts). It is with royal dignity that the PIANO wears the crown of its intellectual uniqueness – a Polyvalent Instrument: “a conductor”, “an actor”, a soloist, an opera accompanist, a partner of the human voice, being to an equal extent the master or the docile and unconditioned servant of the interpreted musical work. Thus its exceptional dynamic resources as well as its formidable timbral acoustic richness are real reasons for supporting its “sculptor's prerogatives” of “the holy sonorous marble” during the countless hours of restlessness, sleeplessness or nocturnal searches and not only.

Being rightly called the best “actor” of all the cultured musical instruments, the Piano proves its unlimited imagistic sonorous possibilities in a diversity of timbres, shades and colours that are specific to the human voice. It is unique in commentary, vivid and always present; it is a creator of “décor”, of atmosphere and of coloration; it describes the most delicate images or tumultuous temerary outbreaks; it is the confident of the great innermost confessions.

Our conference is expected to be a plea in the polyvalent training of the students from the Canto - Classic Department WITH and BY this noble instrument. In other words, my vast didactic – academic and concerto experience (purely instrumental, cameral vocal – instrumental and theatrical – as

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an assistant chorus master within the opera, operetta and ballet show), has proved to me the following fact: the students, lyrical artists from the Canto – Classic Department, have to an equal extent artistic availabilities and abilities, both within the vocal chant and within the instrumental pianistic one. Thus they have the compulsoriness to prepare a vocal work (etude / lied / aria) in which they should accompany themselves, and then to present it at the Piano – Canto graduation exam. That represents a challenge and a responsibility.

The students will certainly find the joy and the pleasure of the artistic act in the richness and the variety of the didactic material which will generously be at their disposal in order to study it, and thus they will be able to combine their acting qualities with the instrumental ones in a “couple’s” aura. Therefore the students will have at their disposal a musical material that includes to an equal extent: etudes of vocal technique (Lutgen, Vaccai, Concone, Glinka, Panofka, Garcia Panseron), lieds (L. van Beethoven, W. A. Mozart, E. Caudella, G.Ștephănescu, G. Enescu, N.Bretan and others), arias (G. Paiziello, H. Purcell, G. Fr. Händel) – all of them being of average difficulty in terms of pianistic accompaniment.

We have to admit that all this operation is not by far simple or handy for everybody as it supposes work and devotion both in the pianistic technique plan and in the vocality one. Much different from the vocal technique, the instrumental technique itself includes a psychological – intellectual effort of subordinating the whole system of fundamental pedagogical procedures to the auditory sensitivity. In this way the entire process of the piano study goes through a series of important stages. We refer precisely to the constant preoccupation upon the instrumental elements related to: fingering, the finger fine technique, the octave and arpeggio technique, the style unity, rhythm, metrics, phrasing, pedalling, shading, staccato and legato elements. Apart from mastering in reasonable terms the technique of the muscular – motive pianistic device, the students are justified to watch and control the expressive resorts of the vocal device in a primordiality that aims to an equal extent at elements of breathing, vocalisation, articulation, emission, intonational articulation, diction and dosing.

In order to achieve such high objectives, the students need:

- ✓ memory, attention, focus
- ✓ clear and participative artistic thinking
- ✓ aptitudes of feeling and understanding music with all its aspects
- ✓ will of: sound, sonority, line, rhythm
- ✓ controlling the level of the auditory perception
- ✓ synchronising the pianistic accompaniment to the vocal part
- ✓ focussing their attention upon the moments of the soloistic entries

To these musical, technical and psychological indications (intellectual – artistic skills), we would like to add the exemplificative and the illustrative personal ones to the instrument, in a combination of the narrative descriptive art to the purely visual demonstrative one, always offering solutions according to the specific features of the studied play. This entire psychological – motive

effort of sonorous shaping is called “work upon the text” in the practice of the instrumental pedagogy. The reason for this is that in the real pianistic practice we “come across” an infinity of situations in which the mentor (the professor) has to correct in passage the entire privilege of dynamic instrumental stereotypes. The correction may aim to an equal extent at errors of digitations, rhythm, negligence in the touch, inadequate sonorities or tempos, inoperative positions of the pianistic device, the correlation of the attention in the musical pianistic plan with the vocal one. It is certainly not suitable for us to ask our students (who are to become lyrical artists) to achieve a varied range of colours and timbral sensitivities, in a relatively short period of pianistic practice, but we can help them develop to an equal extent their taste for the art of the instrumental sounds next to the vocal ones.

By following with maximum acuity the entire ensemble of technical expressive indications, the musical work will benefit from that unit of content and shape specific to the cameral vocal instrumental art, in a perfect superposition player – instrumentalist. The necessity of this superposition imposes a responsibility towards the one who composed the work (the composer) as well as towards the listeners. It is from the conscience of this responsibility that arises the way of studying the mentioned plays, with the same professional approach and exigency.

In the same line of ideas, that double type of artistic expression which we mentioned during our conference (singer/player – pianist) has also a real profit on a long term, precisely disciplinableness and responsibility while following the musical score, avoiding fluctuations and interpretative liberties (which sometimes are specific to the lyrical artists in the stage play), understanding the artistic – musical act from other parameters, ennobling and sensitizing the musical stage experiences from the position of a much more cultivated and refined musician. As a consequence, the entire richness of the artistic language cannot be perceived and reduced only to “the richness and the pleasure of the vocal intonations”, but in cohesion, relation, entwinement and life experience with the instrumental discourse. We can certainly extrapolate the topic by finding similitudes of cameral art in the double hypostasis singer/player – pianist in the exceptional lives of great Romanian musicians and not only. Here are some impressions from the concertos of the composer Gheorghe Dima, a “Schubert” of the Romanian lied: “The composer Gheorghe Dima used to come to many musical reunions with his wife Maria Dima (a pianist, a singer and a translator), in vocal concertos or accompanying each other at the piano”.⁶⁵

Being a director in “the own musical show” (each hour of study can turn into a stage representation) and having the advantage of an instrumental pianistic instruction, the lyrical artist can ... dream, search freely, hope beyond the daily routine, distribute originally and selectively the superabundance of the artistic emotions – all of them under the distinct sign of the innermost distinction.

⁶⁵ Constantin Zamfir, “George Dima – muzician și om de cultură”, Editura Muzicală, București, 1974, pg.166

It is with pleasure that we go back in time in order to offer to our present times an argument of spiritual experience by Art, under the sign of Art and in the name of Art. "It is by the musical language that Mussorgsky rendered so genially the lives of the characters that he created, perhaps due to the fact that he was himself, as it is certified by the contemporaries who met him, a complete interpreter – singer and pianist".⁶⁶

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14. NEW FORMS OF SYNCRETISM IN THE OPERAS OF THE FIRST HALF OF THE 20TH CENTURY. THE INTERTWINING GENRES

Loredana Viorica Iațșen⁶⁷

Abstract: *Given the multiple aspects of the post-Wagner opera genre, with a history so heterogeneous and fragmented as to prevent detailed coverage, it would be superficial on our part to attempt a complete presentation of 20th century opera. Limiting ourselves to the new variety of stagings and their reception, we shall dwell on the numerous genre works, their chronological continuity, changes in the perception of syncretism (the various terms applied to the genre – lyrical drama, musical story, monodrama, musical or instrumental theatre, etc.), the particulars of the relationship with theme and dramaturgy types (the verist, post-romantic, impressionist, expressionist, neoclassical), approached languages (tonal, modal, atonal, serial or combinations of these) and the intertwining vocal (cantata, oratorio) or instrumental genres (poem, fantasy and typical structures of autonomous music – invention, fugue, sonata, etc.).*

Key words: *opera, syncretism, dramaturgy, the intertwining Genres, language*

By attempting to accomplish a thorough presentation of 20th Century opera, one may find oneself exposed to the risk of getting superficial, due to the multiple facets of post-Wagnerian performance, which has experienced a heterogeneous history, which is both fragmented and impossible to encompass in every detail. One must specify that the multitude of creations of the genre and their chronological continuity, the changes in perception over syncretism (the diversity in the terminology that defines the genre- lyrical drama, musical story, monodrama, musical theater or instrumental theater, etc...) the peculiarities at the level of their connection to types of thematic, dramaturgy (either veristic, or post-romantic, impressionistic, expressionistic, or neo-classical), the language adopted (either tonal, or modal, atonal, serial, or a combinations of the latter), the intertwining of vocal genres (cantata, oratorio), or instrumental (poem, fantasy and some structures typical to autonomous music- invention, fugue, sonata, etc...) are a mere few elements whose finality signifies a novel variety in stage settings, and their reception by the public.

After all, *the European symphonic tradition*⁶⁸ was predominant in the conscience of opera creators of the early 20th Century. In this sense, there stands proof the intertwining of the aforementioned vocal and instrumental genres. At the same time, we would mention that the possibilities of defining characters would undergo a dichotomy within the context of a different perception over syncretism, via the modification of either musical or extra-musical elements- choir, decor, pantomime, ballet, cinematographic projections- assembled within a unitary context. The new forms of syncretism in the opera and ballet of the first half of the past century were the result of both some traditions and innovations- unexpected combinations of genres, unfolding throughout the Italian, French and German cultural areas. In concordance with

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⁶⁸ Valentina, Sandu-Dediu : *Wozzeck – Prophecy and Consummation*, Musical Publishing House of the Union of Composers and Musicologists from Romania, Bucharest, 1991, p. 38

the aforementioned aspects, we've identified traditional vocal scene genres - opera, drama, comedy, tragedy- inspired by the theatrical themes in classical acceptance (subjects from antiquity, mythology, medieval legends, *commedia dell'arte* etc.).

Gradually, opera, as a self-standing genre, along the other aforementioned categories, would turn into a landmark from whence sub-genres would derive, according to the changes in the theatrical world (symbolist in the view of Maurice Maeterlinck, or expressionistic in the view of Franck Wedekind), in the area of expression, by adding the folklore, the mythology, the exotic space, and the archaic, in connection with the developing of character-defining techniques, that went from leitmotiv, to thematic, and to symbolism. Thus, the fundamental categories of esthetics- the comic, the dramatic, and the earnest- acquire multiple senses, conducive to various ways of reifying syncretism. In this sense, according to the varied musical interpretation of the libretto, according to significance, to the creator's own vision, the genre underwent subtle ramifications.

We encounter comedy as *musical extravaganza*, *Die Kluge* (*The Clever Girl*, 1942), *Der Mond* (*The World*, 1930, little burlesque), of *folk fantasy*- *Der Bernauerin* (*The Woman of Bern*, 1945), by Carl Orff -, of *opera buffa*, *singing and dancing*, *Salade* (1924), of *dancing opera closely related to operetta*, *Le Train Bleu* (*The Blue Train*), by Darius Milhaud. Remote transformations of the genre in the spirit of either irony, parody or satire, by intermingling either musical or extra-musical elements, are present in the work of Igor Stravinski – *Renard* (*The Fox*, 1916), a *burlesque story, sung and danced*, *Histoire du soldat* (*The story of a soldier*, 1918), especially composed for being both read, performed and danced. Some peculiarity reveals itself in the comic opera in one act *Von Heute auf Morgen* op. 32 (*From One Day to the Next*, 1929), by Arnold Schönberg, that may be interpreted from the viewpoint of the message conveyed as a *satirical drama*.

As well as Leoš Janáček touches the comic in his work- *The Travels or Mr. Broucek* (1917)-yet in a hypostasis of *sharp satire* of grotesque highlights, Darius Milhaud is mingling the typology of the buffo show with the dramatic, in *Esther de Carpentras* op. 89 (1927), whereas Serghei Prokofiev composes in 1940 *Engagement in a Covenant*, comprising the subtitle of a comical- lyrical opera.

Tragedy appears in either the acceptance of the lyrical – *Šárka* (Leoš Janáček 1888), *Semirana* (Ottorino Respighi, 1910), *Oedipus* (George Enescu, 1931)- or of the satirical- *Lady Macbeth of Mțensk County*- *Katerina Izmailova* (Dmitri Šostakovici, 1930-1933).

An important feature in 20th Century opera is related to focusing syncretism, aiming at relating closely and eventually replacing music with theater. Gradually, composers would give up on the idea of performance. The trend would manifest itself by the comeback of certain kinds of traditions- *the melodrama*, and *the cameral opera*, that would be later subjected to certain transformations. The melodic, the lyrical, the sentimentalist hue- specific to the

19th Century melodrama- were replaced by the restrained attitude, in the neoclassical style of works like *Amphion* (1931), by Arthur Honegger and *Persephone* (1934), by Igor Stravinski, aspects related to either the antique or mythological area of inspiration, and to sonority treated as decorative feature.

The reduction in the number of characters, the centering of action, the reduced orchestration, the abstracting of the elements of expression, the pronounced symbolism, are all features that characterize cameral opera, that oftentimes features various subtitles, in accordance with the particularities of the lyrics, and with the orientation of the composer or of the current he belongs to: Arnold Schönberg – *Erwartung* - *The Expectation* 17, 1909 (monodrama), *Die glückliche Hand* – *The Happy Hand*, op. 18, 1910-1913 (musical drama), Manuel de Falla – *El retablo de maese Pedro* - *The Dolls of Master Pedro*, 1922 (cameral opera), Béla Bartók – *A kékszakállú herceg vára* op. 11 - *The Castle of Prince Bluebeard*, 1911 (dialogue opera), Ferruccio Busoni – *Arlecchino*, *Die Fenster*(*The Window*), op. 50, 1914-1916 (musical theater capriccio).

The trend of concentrating is being brought to extreme essentiality in the so-called *short-operas*⁶⁹ by Darius Milhaud, in 1927: *L'Enlèvement d'Europe*, *L'Abandon d'Ariane*, *La Délivrance de Thésée*. At the antipode there's the scenic creations signed by the same author, built on the tradition of *grand-opera*, of ample unfolding, up to five acts, of many characters, choirs and numerous ensembles, in grand scene settings and visions: *Christopher Columbus*, op. 102 (1928), *Maximilian*, op. 110 (1930), *Bolivar*, op. 236 (1943).

Another characteristic of 20th Century opera relies on borrowing some sonorities of the European tradition- some subjects, rhythms, structures, of renowned works (for instance, some fragments of the works of Richard Strauss)- or of some entertainment music- some romance, rhythms and intonations borrowed from jazz, etc...- elements re-reified either in the form of quotation, either altered in the manner of a parody, ironical, or even grotesque, capable of either illustrating or symbolizing some act, situation, character, or sentiment.

We identify the latter, either in the unfolding of some operas (like *Wozzeck*, *Lulu* - by Alban Berg), or by their being associated with some dramaturgy and by the composition of some independent works- *Johnny spielt auf* (Ernst Křenek, 1927) and *Dreigroschenoper* (*The Threepenny Opera*, Kurt Weill). The work last mentioned is suggesting a new type of musical theater- the opera made of songs composed throughout the collaboration between Berthold Brecht and Kurt Weill- inspired by *The Beggar's Opera* composed by John Gay. We would highlight that its representations unfolded beside the musical, another genre of tradition, resembling the opera or the operetta of the *beggar*, built on the alternation between theatrical scenes and choreographic instances. Beside the mingling between jazz sonorities and experiments of the avant-garde- *Three penny Opera* has risen to domination as a particular genre

⁶⁹ Darius Milhaud : *Notes sans musique*, Julliard, Paris, 1949, p. 228

by converting the concept of lyrical dramatic theater, where the agitation, uncontrolled motion, direct connection, is involving the audience both implicitly and actually- in the epic theater, where the atmosphere of calm, the tonality devoid of passion, require some sort of objectiveness by the audience.

Throughout the 20th Century, opera performances were initially partially developing alongside the either laic or religious vocal-symphonic genres- the *cantata*, the *Mass*, or the *requiem*, - dramatic- the *oratorio* - and scenic- the *ballet*- which genres, gradually, would commingle as a consequence of the primeval nature of the concept of syncretism, of modern scene settings, where the choirs, the pantomime, the decor, and cinematic projections were converging in a unitary whole.

The vocal-symphonic genre of a dramatic character (soloists, choir, orchestra), displayed solely in concert, turned into a religious discourse performance accompanied by music. In the works of Arthur Honegger (*King David*, 1921 and *Cries of the World*, 1931), the genre is altering its structure, drawing nearer to a cantata, at Dmitri Šostakovič (*The songs of the Forests*) and at Serghei Prokofiev (*On Guard for Peace*) and subsequently at Arnold Schönberg (*Moses and Aaron*, 1930), Igor Stravinsky (*Oedipus Rex*), they are intermingling with the opera. Between the years 1930-1933, Carl Orff conceived some pedagogical-oriented opera – *Schulwerk* – where he emphasizes the idea of a synthesis between the opera and the Oratorium, based on the principle of unity between word, music and motion. At the same time, Honegger was composing the scenic oratorio *Jeanne d'Arc* (1935), some heterogeneous musical genre, where he was mingling the elements of performance with the spoken text, lyrical opera, the oratory, cantata and symphonic poem.

Similar to the aforementioned genre, at the beginning of the 20th Century, the cantata was being confused with either the oratory or the passion, distinguishing itself by its cameral orchestral nature, or by its being amplified according to its either laic or religious content, yet especially in its relation to its either festive or meditative expression: Arnold Schönberg – *A Survivor in Warsaw*, op. 46 (1947), written for a reciter, and for a male choir and orchestra, Darius Milhaud- *The Return of the Prodigal Son* (1917), *The Cantata of Peace*, op. 116 (1937), *The Cantata of the War* op. 213 (1940).

Another syncretic genre, of utmost importance, of ancient tradition since the 16th Century- the ballet- would be revived in the 20th Century through some modern creations by the *Russian Ballets* (1909-1929) Company choreographers, managed by Serghei Diaghilev. The latter, alongside with some other personalities in the sphere- George Balanchine, Mihail Fokin, beside some remarkable dancers of the time- collaborated with some notorious names in the field of musical composition (Igor Stravinski, Serghei Prokofiev, Claude Debussy, Maurice Ravel, Eric Satie, Francis Poulenc, Darius Milhaud, George Auric), and with some representative creative artists, from among which Pablo Picasso is absolutely worth mentioning, bestowing on the public numerous premiere art creations. There is worth mentioning the accomplishments by the

Russian and French cultural areas, the two focal points from whence syncretism sprung, entailing peculiarities as regards tradition-innovation in the art of ballet performance.

In his ballets, Serghei Prokofiev (for instance, *The Clown*, op. 21 – 1921, *The Prodigal Son* op. 46 – 1928, *Romeo and Juliet* op. 64 – 1935-1936, *Cinderella*, op. 87 – 1940-1944, *The Stone Flower*, op. 118 – 1948-1950), is resuming the path outlined by Piotr Ilici Ceaikovski, that of danced performance, emphasizing the dramatic expression and creating a special connection between action, music, and the dancer's gesticulation.

Novelty asserts itself from the very first shows by Igor Stravinski – *The Firebird*, 1909 (danced fairy-tale), *Petruška*, 1911 (burlesque scenes in four tableaux), *Le Sacre du Printemps*, 1913 – focused on highlighting the extrovert expression of syncretism via some powerful contrasts of timbre, harmonic, rhythmical, by the thickening and the rarefying of sound mix, which are elements related to the sphere of inspiration laden with color and significance- the fairy-tale, the puppet-show, and the archaic folklore.

In the next two ballets- *Les Noces* (1914-1923), Russian choreographic scenes composed for soloist, choir, piano and drums, in reality some intermingling between cantata and ballet, and the *Pulcinella* (1919), written for voices and small thematic orchestra, based on fragments and melodies by Pergolesi -, the author transforms the traditional acceptance of ballet, and, implicitly, the concept of syncretism, drawing the genre nearer to cameral opera, made of fragmented intertwining between music and dance. We find particularly special the abstract fashion of creating syncretism in the opera *Apollo, the inspirer of the Muses* (1928) (concept that is also encountered in the Oratorio-opera *Oedipus Rex*), in that case the ballet being made up of intrinsic musical structures, derived from fixed choreographic numbers of classic ballet: *Pas d'action*, *Pas de deux*, *Variations*.

In the French cultural area, the genre undergoes some unprecedented refreshment, via the nonconformist syncretism in connection with the surrealistic theater of the *Parade* (1916) ballet, sprung from some interesting collaboration between Eric Satie (music), Pablo Picasso (decors, costumes), Léonide Massine (choreography), and Guillaume Apollinaire (audience scheduling). The score, bearing influences of jazz and recollections of the *musical-* and unconventional instruments- the typewriter, sirens, pistol, and sound pipes- which are elements that create a bizarre atmosphere- is suggesting some heterogeneous society turned into Carnival theater.

As opposed to the pragmatic conception of *The Parade*, Francis Poulenc is suggesting some new stage in syncretism, via that performance called *The Hinds* (1923), devoid of choreographic argument, that is solely mentioning the décor. Even though that type of *white ballet*⁷⁰ would allow for some limitless freedom in regard of stage setting, the very strict organizing of music on numbers requires a lot of rigor from the part of choreographers.

⁷⁰ Jean Roy: Francis Poulenc, Paris, Seghers, 1964, p. 32

Pantomime asserted itself beside the ballet, a different way of artistically expressing feelings and sentiments via bodily motion, and by gestures and facial mimic. Originating in the antique syncretism, pantomime gradually got included into ballet, distinguishing itself in the 20th Century by the stylization of motion and by the symbolic concentration of gesture, impregnated over the *choreographic element*⁷¹ in a special fashion. The genre, that throughout modern times was the foundation of silent movies, was to be found in combinations between the art of mimes and dance, in the most diverse forms of syncretic performance.

The ballet-pantomime genre was approached differently in various composer's creations. In his opera, *The Miraculous Mandarin* (1918-1919) Béla Bartók touches the climax of violence and rhythmic motorism for the purpose of creating some psychologically tense atmosphere. As opposed to Béla Bartók preoccupations of accentuating sonority of a constitutive purpose, aimed at achieving the shock of either emotion or breakup, Darius Milhaud, on the other hand, in his modern ballets *Man and His Desires* op. 48 (1918), *The Ox on the Roof* op. 58 (1919), is reuniting aspects of daily life, mingling various intonations- dance, folk songs, rhythms and melodies from jazz, music of an illustrative character, appropriate for constituting the background of some cinema motion picture. One should not overlook the fact that throughout the 20th Century, the art of opera contributed to making syncretic performance, whereas numerous composers approach in their creation motion picture music (Serghei Prokofiev: *Lieutenant Kije* – 1933, *Queen of Spades*, by Alexandr Nevski – 1938, Arthur Honegger: *The Wheel* – 1923, *Les Misérables* – 1934).

Previously we were mentioning the intermingling of vocal genres of different feature (opera-oratorio, opera-cantata), viewed as a consequence of the performance's primeval nature, and of the concept of syncretism. On the other hand, it is worth mentioning the question of vocal and instrumental genres intertwining, fact that required a different approach of dramaturgy and therefore of syncretism from the part of the composers.

As opposed to the 19th Century, when composers were specializing in creating opera works, applying themselves exclusively to the genre, the first few decades of the 20th Century were defined by the importance of European symphonic tradition over the author's own conscience. In this sense, we note that the influence of pragmatic music symphonism over the second half of the 20th Century scene genres, was conducive to a new type of dramaturgy, based on *integrating freely the developing pages in a poem-like unfolding*⁷², mostly present in one-act operas, specific to the modern era (*Salomeea*, *Elektra* by Richard Strauss, *The Expectation*, *Happy Hand* by Arnold Schönberg, *The Castle of Prince Bluebeard* by Béla Bartók, *Gianni Schichi*, *The Mantel*, *Sister Angelica* by Giacomo Puccini)⁷³.

⁷¹ *Dictionary of Musical Terms*: Scientific and Encyclopedic Publishing House, Bucharest, 1984, p. 363

⁷² Laura Vasiliu: *Articulation and the dramaturgy of musical form in the moder era (1900-1920)*, Artes Publishing House, Iași, 2002, p. 203

⁷³ Idem

Those works, called *opera-poem*⁷⁴, represent no less than the mingling between *scenic dramaturgy and the dramaturgy specific to pure music*⁷⁵, based on the model of symphonic poem moments intertwining. At the structural level, we noticed that on one hand, there is a continuation of traditional vocal forms- recitative, aria, arioso, Wagnerian declamation-, whereas, on the other hand, due to the influence of instrumental music over opera throughout the 20th Century, the scenes or the acts making up the performance, were built in either classical or baroque architectures (fugue, passacaglia, intervention), encountered for instance in *Ariane* and *Bluebeard* by Paul Dukas, *Wozzeck* and *Lulu* by Alban Berg. Beside the other genres characteristic to the modern era, the ballet, in particular, displays several *formal-dramaturgic types of segmenting*⁷⁶. By that, we meant the delineation which is subject to *scene genre criteria in acts and tableaux- Petrușka* by Igor Stravinski, *suite organized on choreographic numbers- The Celebration of Spring* and the *ballet-poem* based on the continuous progress of scenic moments (*The wood-carved Prince, The Miraculous Mandarin*, by Béla Bartók, *The Waltz* by Maurice Ravel and *Plays* by Claude Debussy). Particularly special there appears the combination between the structure of the concert- classic tradition genre- and the structure of the ballet in *Aubade (Song at dawn, 1929)* by Francis Poulenc. Conceived as a choreographic concert for piano and 28 instruments, the author intended to *simultaneously highlight a dancer and a pianist*, therefore the work was conceived in 7 movements from the concerto-symphonic viewpoint (based on the model of the *concerto –grosso*) *Toccata, Recitatif et Rondeau, Presto, Recitatif, Andante, Allegro feroce, Conclusion*, every of the latter being subjected at the same time to both choreographic and concerto conception⁷⁷.

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⁷⁴ Laura Vasiliu: *Articulation and the dramaturgy of form...*, op. cit., p. 208

⁷⁵ Idem

⁷⁶ Idem

⁷⁷ Jean Roy: *Francis Poulenc*, op. cit., p. 32

15. THE SET OF 24 PRELUDES AND FUGUES – DIDACTIC INTENTION OR CONSTRUCTIVISM?

Gabriela Vlahopol⁷⁸

Abstract: *One of the most popular collection of preludes and fugue on all notes of chromatic scale, "Das Wohltemperierte Klavier", belonging to Johann Sebastian Bach, represent the starting point of a long series of cyclical works with didactic purpose, made after the same pattern of tonal sequence. The didactic goal of the set, explicitly expressed by the composer in work prologue, and structural organization were important premises for subsequent reevaluation of bachian model. This study aims to discover the relationship between teaching and constructivist side both in Wohltemperierte Klavier, but in its modern iterations, and the transformation over time of the original intent of the teacher Bach.*

Key words: *cycle, didactic, constructivism, Bach, modernism, tonality*

1. Introduction

Das Wohltemperierte Klavier Ciclul represents a collection of piano preludes and fugues, each of the two volumes containing 24 sets in all major and minor tonalities in ascending order (1722, 1744). The title of the paper refers to a new system of chording called equal temper, where each octave is divided into twelve equal intervals, method that replaced the previous one, meantone, where the tone of C major and its relative were the only ones with pure intonation, while those with sharps and flats had relative intonation. In the meantone tempered sound scale, each tone and semitone were significantly different, while the equal temper avoids the perfect intonation through an equal division of the octave, so each tone and semitone is equal. Bach recognizes the value of this new system, allowing greater freedom of modulation and use of chromatics, so that *The Well-Tempered Clavier* serves as a way to popularize within the composing circles of the time the new methods of chording, a living demonstration of flexibility and practical character of equal sharing of the keyboard. However, the cycle is an example of Bachian composing genius: despite perfect expressiveness of his music, as well as the attention to specific technical issues, it seems that Bach composed this work in the absence of the intended instrument, during a trip with Prince Leopold.

2. Educational aspects

Johann Sebastian Bach is one of the first teachers of piano, who comprised collections of repertoires for teaching. Moreover, Bach organizes many of these cycles of plays based on several exhaustive learning principles, including the design, technical, expressive and musical cultural area: *Klavierbüchlein für Wilhelm Friedemann Bach*⁷⁹ is based on the sequence of plays based on their technical complexity, *Inventionen und Sinfonien* BWV 772–801 (known as Inventions for two or three voices) are arranged in ascending order of tonalities,

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⁷⁹ The book begins with a preface that contains an explanation of clefs and a guide to playing ornaments and two of the plays represents the only surviving works that feature the fingering in Bach's own hand.

each volume covering eighth major tonalities and seven minor tonalities. *The Well-Tempered Clavier*, according to the allegations of the composer, is a collection that initially aims the pedagogical primacy, the work being designed for study and training the sons of Bach, and the secondary purpose is the idea of entertainment. The original title bears the following inscription: *for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study*⁸⁰.

Like other pedagogical works of the composer, *Well-Tempered Clavier* is a collection of works whose musical value is equally significant as the formative one. Each play proves and at the same time proposes various issues in the pianistic technique; however, Bach does not sacrifice the musicality for the pedagogy, so that the theme of fugues are both simple and interesting, the motifs are skilfully developed and the melodic lines are graceful and harmonious at constructive level. The Book II of the cycle, composed after twenty-two years after the first volume, is less focused on the pedagogical side, being clearly addressed to trained instrumentalists and not to young learners mentioned in the title of Book I. Also, Book II, in its printed score, does not have a decisive role in the equal temper: since 1744, this new system was already known and it did not require the special support of the composer.

The stylistic diversity of the plays included in the cycle proves a fundamental didactic principle: the repertoire approached by the student must contain enough variety, stylistic and formal wealth, so that he would be highly motivated in his formative effort. In terms of teaching, the two sets of preludes and fugues in *Well Tempered Clavier* raise a number of technical and expressive problems, whose solution is the foundation of a fair training of the performer of all time:

a. virtuosity – figural writing, based on formulas that evolve from simple to complex, from rarefaction to rhythmic density, associated with the choice of tempo represent a technical challenge for the instrumentalist performer. On the other hand, the chordal homophony and polyphony develop the ability of multivocal execution of the discourse, with temporal emphases of several sound interest areas placed in different registers.

b. articulation – approaching the staccato, non-legato and legato techniques according to the movement of the play, phrasing, intervallic composition of the melodic line or the indications of the score.

c. counterpoint – both preludes and especially fugues develop the voices highlighting technique, independence of fingers and hands, as well as the simultaneously pursuing of melodic expressiveness and harmonic complexity.

d. expressiveness - aspect with multiple branches and determinative elements: character of the play and its relation with the election of tempo, agogic fluctuations, phrasing in the polyphonic writing and the one of monody

⁸⁰ *Das Wohltemperirte Clavier oder Præludia, und Fugen durch alle Tone und Semitonia, so wohl tertiam majorem oder Ut Re Mi anlangend, als auch tertiam minorem oder Re Mi Fa betreffend. Zum Nutzen und Gebrauch der Lehrbegierigen Musicalischen Jugend, als auch derer in diesem studio schon habil seyenden besonderem Zeitvertreib aufgesetzt und verfertiget von Johann Sebastian Bach. p. t: Hochfürstlich Anhalt-Cöthenischen Capel-Meistern und Directore derer Camer Musiquen. Anno 1722.* Source www.wikipedia.de.

accompanied type, dynamics (influenced by the capabilities of baroque instrument for which the work was designed or adapted to the timbral possibilities of the modern piano).

e. musical intuition – element less quantifiable of influenced by external factors is based on the deep understanding of the aspects of historical, stylistic, aesthetic and psychological class.

3. Structural aspects

The *clavier* explores both the potential of tempered chording innovation, which, for the first time in history, put an equal sign between the tonalities in the tonal system, and also the possibilities that the musical organisation develops due to the establishment of the new tonal system.

Each fugue is preceded by an improvising prelude, where a particular melodic motif is developed and ornamented, often overlapped to a fixed harmonic pattern. One of the elements of stylistic and formal diversity in *Well Tempered Clavier* cycle is the correspondence between preludes and various forms and genres of dance music.

No. 17	Menuet
No. 24	Gavotte
No. 10	Aria
No. 8	Sarabande
No. 13	Gigue
No. 24	Trio-sonata
No. 11	Two voices invention
No. 7	Toccatà

Fig. 1 J.S.Bach - *Well Tempered Klavier* book I

The cycle *Well Tempered Clavier* covers a typological diversity in the fugued writing, so the same type of fugue integrally repeated is not find as structure in the two volumes. Fugues is less developed than many other polyphonic works of the composer: they circumscribe the whole assembly of techniques specific to the fugue form, without the most complex of them – stretto, augmentation and reduction – to be imposed, as they seem to be in other more complex compositions. However, Bach uses significant rhythmic figures, derived in dance music, by a great effect through their intrusion in the polyphonic writing.

As the churches in Bach's time were built in the symmetric form, the concept of symmetry, which originates in the cross of Christ, dominated the structure of the piece, penetrating deep into the constituting elements of music and the musical form itself. If we divide the *Well Tempered Clavier I* into two halves, we then notice that the concluding movement from each section is built around an identical compositional concept: in section 1 (no. 12), all the twelve

semitones are covered by the subject and the answer, while in section 2 (no. 24), they are contained in the single subject entry. This can be thought of as the symbolic representation of the concept — 'all the keys'. If we extend our search into the details by dividing the sections further, we find sub-divisions in threes, marked by the large fugues in minor keys, namely nos. 4, 8, 20 and 24 (no. 16 is not that substantial, however).

From a different angle, we can also find a concept of symmetry in the number of voices used in the fugues: in each section there is one 5-part fugue written in stile antico; In the first section, there are seven 3-part fugues (plus three 4-part and one 2-part), while there are seven 4-part (plus four 3-part) in the second half. ('Seven' and 'twelve' [3 x 4 or 4 x 3], often quoted as 'holy numbers', seem to be stressed here by Bach.)

4. Pedagogical interpretations in XXth century

The exploration of various methods in piano pedagogy became particularly important in the second half of XXth century, a phenomenon reflected in updating some important scores with pedagogical purpose. In the case of *The Well Tempered Clavier*, there are many different editions of the two books of preludes and fugues: Dover, Alfred, Henle, Guild and Schirmer. The Henle edition (1968) is considered the most complete in terms of keeping the original intentions of the composer (Urtext), being based on the study and research of the original manuscripts.

Béla Bartók, one of the most important composers of the musical modernism, enforced respect for 40 years by his double profession of concert pianist and teacher, holding a particular vision on the act of learning. Bartók has trained many musicians and pianists who later enjoyed international recognition, being an outstanding piano teacher, but introverted, holding extraordinary pedagogic principles and ideas, but they have never been published systematically. His works for piano, including *Mikrokosmos*, as well as the reprinting of a significant repertoire for piano, the most important being the one of *The Well Tempered Clavier* of Bach, are remarkable by the wealth of teaching principles that they contain, referred in general by detailed annotations.

His experience in the composing and teaching field determined Bartók to give up on the original tonal organization based on the chromatic sequences in favour of a sequence of prelude/fugue type pairs based on technical and interpretative difficulties, the original numbering being placed in parentheses. Thus, the edition of Bartók begins with *the Prelude and Fugue in G major*, considered the most easy and it ends with the couplet the most complex, the *Prelude and Fugue in sib major*.

In the case of *Well Tempered Clavier* (Huang, 1994, p. 50), the edition of Bartók includes annotations organized into four categories:

a. Phrasing. Bartók uses some specific graphic elements indicating the phrasing – straight and curved lines, placement of each voice of fugue on a distinct staves, metrical modification -, references that, in the context of a polyphonic

multivocal writing, focuses on the musical structure, on the circulation of motifs in the segments of form.



Fig. 2 WTC II:25, Fugue in D major

b. Orchestration. The cycle of preludes and fugues *Well Tempered Clavier* was designed for the execution to organ and only occasionally to clavier, so that the timbrality and interpretation must be made in the sense of a sound as close as the one intended by the composer. Bartók indicated in his score the execution of chords expanded and arpeggiated into a manner similar to that used at the clavier, suggesting at the same time to avoid an excessive sentimentalism, distorting the expression of the original instrument. On the other hand, the references to the sounds of organ are made by using the pedal in some chordal fragments (process considered by Bartók as extreme option) or the suggestions for doubling the bass line in octaves.



Fig. 3 - WTC II:17 A-flat major Prelude

c. Accents, dynamics, agogic and expression indications.

The main types of accents used by Bartók⁸¹ can be classified into four categories (Huang, 1994, p. 51): initial sounds of the phrase, the most acute sound with the most ample rhythmic value within the phrase the longest sound in the syncope formula and the complete chord in cadence. Bach's clavier pieces do not often bear tempo marks. This is partly due to the domestic and

⁸¹ The numerous clarifications of metronomic and tempo class from the edition of Bartók provided a detailed and clear picture of the teacher's vision regarding the speed of execution of plays and hence on their character, considered the primary determinative factor in approaching the tempo. However, the score provides important suggestions of interpretation, mentioned both in footnotes and in the Preface and Appendix.

educational nature of these compositions. When learning pieces from the *Well Tempered Clavier*, his pupils were expected to study not only how to play the correct notes, but also how to interpret individual pieces correctly. All this is actually contained in the form of musical notation. The source of information resides in the use of a variety of time-signatures, the way the main motifs are shaped, and the way the texture is formulated. The tempo signs written in the *Well Tempered Clavier* Book I are all exceptional cases, which are intended to clarify the composer's intention. Here Bach used five kinds, namely *Adagio*, *Largo*, *Andante*, *Allegro* and *Presto*: they appear in preludes no. 2 (*Presto*, *Adagio*, *Allegro*), no. 10 (*Presto*), no. 24 (*Andante*) and its accompanying fugue (*Largo*). It is important to note that they do not indicate the absolute tempo, as we would understand it today. In Bach's time the tempo indication meant its emotional character, which in turn suggested the speed to which it belonged.

d. Fingering. Discovering a suitable fingering, that is consciously and thoroughly chosen is one of the fundamental processes of obtaining an adequate interpretation of the *The Well Tempered Clavier*, adapted to the individual level of execution, as well as the psychological fund specific to every interpreter. The introduction in the Bartók's edition of a very detailed fingering work for each play, as well as the close connection with the phrasing results demonstrate the teaching intention of the new score revised, it articulates important structural references at musical level and makes connections between the sounds of the same phrase, being useful especially in the execution of fugues for four or five voices.

5. Conclusions

One of the main purposes of the teaching works of Bach is to demonstrate the universality of musical laws. The music of *Well Tempered Clavier* can be played by musicians of all levels, providing important references at all formative levels of the interpreters: technical, expressive, stylistic.

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16. ACHIM STOIA – THE MULTIFARIOUS NATURE OF A PEDAGOGUE. MARGINALIA ON THE SKETCH OF A PORTRAIT

Anca Leahu⁸²

Abstract: *An essential generator of the artistic academic breath in Iași, Achim Stoia played a decisive role in the development and the thriving history of the Iași Conservatory. His activity is proof of a special passion for folk music, as he was a collector of folk songs, which he used mainly in his own compositional creations, of a selfless dedication to managerial activities, of a particular consistency in performing musical life, as he was a tenured conductor of the Iași Philharmonic Orchestra, and of strenuous efforts to research and attempt to create and discover meanings, translating them into a glass window stained with sounds. As to Achim Stoia's creations, he remained faithful to the soundness of the tradition that he acquired in Paris, as he managed to express himself best, most naturally and full of inspiration, in the choral genre, to which he devoted himself from the very beginning of his compositional career; he was clearly very attached to the inexhaustible resources of human voice, to the manner in which it met the needs of his creative sensitivity and to its capability to express folk music so genuinely. In his works, Achim Stoia made use of the simplicity of technical means, yet he expressed a maximum of semantic efficiency.*

Key words: *Achim Stoia, folk music, choral genre, semantics*

An essential generator of the artistic academic breath in Iasi, Achim Stoia⁸³ was born on the fertile soil of Transylvania and adopted permanently as a Moldavian.

He starts his life journey from Mohu, a village in Sibiu county; he attended primary school in his native village and subsequently began his musical studies at the "Andrei Șaguna" Teacher Training School in Sibiu between 1920 and 1927; here he was taught musical theory, solfeggio and choir practice by Timotei Popovici; his teacher further directed him to the Conservatoire of Bucharest, where he will study Musical Pedagogy between 1927 and 1931, acquiring substantial knowledge from his reputed professors: Alfonso Castaldi in harmony, counterpoint and composition, Dimitrie Cuclin in musical forms and esthetics, D. G. Kiriatic and Ioan D. Chirescu in musical theory and solfeggio, Constantin Brăiloiu in the history of music and folklore, George Breazul in pedagogy and musical encyclopedia and Ștefan Popescu in conducting and choir practice for ensembles.

He was a thorough nature, always eager to learn; in search for professional growth, Achim Stoia enrolls for the courses of the Schola Cantorum in Paris between 1934 and 1936, where he studies counterpoint with Paul le Flem, modal polyphony with Charles Koechlin, orchestral conducting with François Rühlmann and Gregorian chant with Edouard Scriortino; in parallel he studied composition at École Normale de Musique of Paris with Paul Dukas, who was after his death replaced by Igor Stravinski.

During the same period, he acts as the conductor of the Romanian Chapel Choir and in this position he consolidates through practice the knowledge he had

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⁸³ Achim Stoia was born on July 8th 1910 and died on April 2nd 1973

acquired. He should also be credited for his efforts of introducing Romanian pieces to the repertoire of the choir; Achim Stoia turned the desideratum of promoting Romanian music and composers into a lifelong creed that was manifested during both his Parisian episode and throughout his career at home.

The two years he spent in Europe's musical capital were intense in terms of professional development and represented an opportunity for the young musician both in that it allowed him to experience the ebullient cultural life of Paris and it helped him establish direct contact with important personalities of the world of arts, among them his close friend and colleague Dinu Lipatti, then Paul Constantinescu, as well as George Enescu, of whom he remembers: "I feel great pleasure and honor to mention that I personally met the great Enescu on two occasions. First, Professor Brăiloiu introduced me to him on a visit he paid at the Folklore Archive of the former Society of Romanian Composers [...] The second time was in Paris, my colleague Dinu Lipatti introduced me at the end of a concert when Enescu played the sonatas for piano and violin by Beethoven; on this occasion I was also given the maestro's autograph on a photo of himself⁸⁴".

The thoroughness of his studies in France and the rhythm of the life in the capital will leave an indelible mark on the musician and will reverberate, guiding him along the path of his later career.

After he returns to Romania, he begins his career in **musical pedagogy** and for a while he teaches music in high school. Concurrently he conducts the choir "Carmen", publishes collections of folklore; after a time of hardships on the front during World War II, he takes a position at the Iași Music School, where he teaches musical theory and solfeggio.

He will remain in Iași for the rest of his life and become the rector of this musical institution, on whose development and thriving he had great impact, as he himself confessed in an interview to his disciple, Vasile Spătărelu: "As a rector, I strove to ensure the good organization of the Music School and to create good conditions for the teaching activities. My main concern during this period was to create emulation and a good reputation for our institution, which would thus rise to do honor to the name of the great musician George Enescu that the Iași Musical School bears."⁸⁵

His activity is testimony of a special passion for folk music, as he was a collector of folk songs, which he used mainly in his own compositional creations, of a selfless dedication to managerial activities (as the rector of the Iași Art School⁸⁶ between 1949 and 1950 and then again between 1960 and 1973, or as the President and Secretary of the Romanian Composers and Musicologists' Society between 1949 and 1968 and as the Director of the *Moldova* Philharmonic Orchestra of Iași⁸⁷ between 1950 and 1959), of a

⁸⁴ Achim Stoia – Centenarul nașterii, Editura Artes, Iași, 2010, pag. 278-288

⁸⁵ Ibidem, pag. 288

⁸⁶ It was renamed Conservatorul de Muzică / The Music Conservatoire in 1960, when it was re-established after 10 years.

⁸⁷ The foundation of the "Gavriil Musicescu" State choir within the "Moldova State Philharmonic Orchestra of Iași and it is owed to Achim Stoia and his colleague George Pascu.

particular consistency in performing musical life, as he was a tenured conductor of the Iași Philharmonic Orchestra starting 1948, and of strenuous efforts to research and attempt to create and discover meanings, translating them into a glass window stained with sounds.

The Iași Music School owes Achim Stoia its prestige for the talent and skill with which he managed to search for, find and attract the most valuable graduates of musical schools in the country by offering them the best conditions to develop and refine, thus founding and consolidating the tradition of the Iași compositional school. This is how, between 1962 and 1966, musicians such as Vasile Spătărelu, Sabin Păutza, Anton Zeman, Liliana Gherman, Gabriela Ocneanu, Cornelia and Adrian Diaconu, Iulia Bucescu were attracted and became connected to Iași spiritually and professionally. It is a crucial moment which will completely change the climate in the artistic world of Iasi in the theoretical area, but also in terms of musical creation: the presence of the three composers, Vasile Spătărelu, Sabin Păutza and Anton Zeman, who gradually managed to rejuvenate and innovate the musical life by their compositions and even influenced Achim Stoia, towards the end of his career, to experiment and to express himself in the new innovative style. "They did not initiate a group mentality and neither did they promote *avant garde* at all costs; on the contrary, they held esthetic views of a clearly delineated specificity; they did not try to be extravagant or to officiously imitate famous composers,"⁸⁸ as Melania Boțocan states.

Encouraged and supported by their mentor, the three composers will each develop their own creative personality in different directions, laying the foundations of the Iasi school of composition and establishing a tradition here.

As to Achim Stoia's creations, he remained faithful to the soundness of the tradition that he acquired in Paris, as he managed to express himself best, most naturally and full of inspiration, in the choral genre, in which he contributed an impressive number of pieces remarkable for their sincerity, expressiveness, a **simplicity of technical means** but with a **maximum of semantic effectiveness**.

As Melania Boțocan states about his choral creation, Achim Stoia "built a harmonic language of classical clarity, which he masterfully enveloped in the folk monody. Starting from classical tonal harmony, he advanced farther on the path of modal harmony with the aim of finding harmonic commentaries that suited folk song. He also cautiously approached the madrigal style of composition, being at the same time careful not to depart from the ontic savour of folk music in pieces such as *La fereastră spre livadă / Through the window to the orchard*, *De dor și de veselie / For yearning and for joy*, *Trei cântece de nuntă / Three wedding songs* and the collection *Coruri pe teme populare / Choir music on folk themes*"⁸⁹ collected from the village of Deleni.

⁸⁸ Melania Boțocan – George Pascu – Hronicul muzicii ieșene, pag. 374

⁸⁹ Ibidem, pag. 366

He approached **choral genre** from the very beginning of his career, as he was obviously attached to the inexhaustible resources of the human voice, to the way in which it responded to his creative sensitivity, and to its capacity of genuinely expressing folklore – the essential source from which he drew his artistic vitality; thus, throughout his entire career he will create more than 100 pieces for various timbres and structural components: mixed *a cappella* or accompanied choirs, female, children or male choirs, carols, religious songs. This is how he explained his affinity for the choir genre: “Since my primary musical education came in the form of the choral genre, the main place in my own creation was occupied by choirs.”⁹⁰ Thus, he composed the choirs *Liturghia modală / The modal liturgy*, *13 Colinde pentru cor mixt / Thirteen carols for a mixed choir*, *Şase coruri populare româneşti / Six Romanian folk choir pieces*, *Mândruliţă, noapte bună / Good night to you, my lovely lass*, *Cinci cântece de dragoste / Five love songs*, *10 Coruri pe melodii populare din Moldova / Ten choir pieces on folk melodies from Moldavia*, *Vino maică să mă vezi / Oh, mother come to see me*, *Ce-ţi doresc eu ţie, dulce Românie / What I wish for you, my sweet Romania* and others.

His love for the **folk treasury** was directed mainly towards the area where he was born and partly on his region of adoption – Moldavia; it was materialized in the collections of folk music, of which remarkable are *50 de jocuri din Ardeal / Fifty dance songs from Transylvania*, *234 de melodii şi texte populare / 234 folk melodies and texts*, *2000 de melodii populare / 2000 folk melodies*, *600 de colinde şi cântece de stea / 600 Christmas songs and “songs for the star”*). This love permeates his entire creation and was enhanced by the special meetings with Timotei Popovici, Constantin Brăiloiu and George Breazul. Resorting to folklore comes in the form of quotations, the adaptation of folk songs and the creation of melodies in the spirit of folk music bearing great similarities to the original source. However, he confesses that “the use of the quotation is not satisfactory any longer, I find this somewhat outmoded. What I have been concerned about lately is to find solutions that should bring into my future creations a sound matter in which elements of intonation, rhythm, modal structures can be recognized; all these materials should, however, be used in as personal a manner as possible”⁹¹.

His pieces of **vocal music** displayed a special lyricism and candour, enhanced either by the lyrics of famous poets, or by the faithfulness to the universe of the anonymous authors. Thus came to life creations such as *Mama mea / My mother*, to the lyrics by Carmen Sylva (penname of Queen Elizabeth of Romania), *A venit un lup din crâng / A wolf came from the clearing*, to a poem by George Coşbuc, *Inscripţie / Inscription*, *Inscripţie de bărbat / Inscription by a man*, *Zăpada / Snow* to lyrics by Tudor Arghezi, *Izvorul / The spring* and *Trei feţe / Three faces* to lyrics by Lucian Blaga, as well as *9 cântece*

⁹⁰ Achim Stoia – Centenarul naşterii, pag. 284

⁹¹ Ibidem, pag. 285.

din Ardeal / Nine folk songs from Transylvania, 5 cântece de nuntă / Five wedding songs a.s.o.

The folk melos can be also perceived in the other genres he approached; their variety was dependent on his practice as the conductor of various philharmonic orchestras, which stimulated his taste for the symphonic genres, of which he states: “Beside a few works dated during the beginning of my career, which I consider to be studies of the orchestral apparatus, my actual symphonic creations emerged as I was appointed permanent conductor of the Iași symphonic orchestra. I should remind you of the following pieces belonging to this period: *Trei jocuri din Ardeal – Suita I / Three dances from Transylvania – Suite 1*, the orchestral arrangement for *Coralului variat / The variegated choir* and the suite *În lumea copiilor / in the children’s universe*. I should also mention *Suita a II-a / Suite no. 2, Rapsodia moldovenească / The Moldavian Rhapsody* and *Suita a VI-a ardelenescă / Suite no. 6 from Transylvania*”⁹².

Therefore, in the area of **symphonic music**, although no symphonism can be mentioned, he created mainly suites and generally he expressed himself by means of free pieces and programmatic pieces in which his passion for the folklore can also be felt.

He also expressed himself with clarity, eloquence and candour, in rustic notes, in the **vocal-symphonic genre** (*Concert religios / Religious concerto – for a mixed choir and orchestra, Primăvara tinereții / The spring of youth – for a male choir, Mândruliță, noapte bună / Good night to you, my lovely lass – for a tenor solo, mixed choir and a string ensemble*) or **chamber music** (*Introducere și passacaglie pentru pian solo / Introduction and passacaglia for a piano solo, Coral variat pentru orgă / Variegated choir for organ, Vocalize pentru mezzosoprană și ansamblu instrumental / Exercises in vocalization for a mezzosoprano and instrumental ensemble*). His creation was awarded several **prizes**: here are some of them – 2nd prize for composition in the “George Enescu” contest, 2nd prize for radio creation and also the State Award.

Although towards the end of his career he attempted at a more **modern musical language** under the enthusiastic influence of younger composers, in pieces such as *Mica suită pentru orchestră / The small suite for orchestra, Zece ghicitori / Ten riddles for a choir* or *Vocalize pentru mezzosoprană și ansamblu instrumental / Exercises in vocalization for a mezzosoprano and instrumental ensemble*, Achim Stoia remained faithful to the universe of folk music and strove not to alter its ancient essence, as his credo was the authenticity of folk creation; as he himself declared, “I have always been heedful of the melody and the rhythmic elements I have borrowed from the most beautiful and original musical creations of the rural repertoire, to which I am bound by birth. I have adapted them with the greatest respect, without any intonational, melody or harmonic alterations induced by technical fads. My love of music and the love for those I envisage as the audience of my music has led me to a style which is

⁹² Achim Stoia – Centenarul nașterii, pag. 285.

clear and devoid of any obscurity. Maestro Enescu once said: «A melody that belongs to all needs a musical harmonic attire that is accessible to all»⁹³.

Being always in a perpetual quest, Achim Stoia also animates his artistic activities through his **musicological research** which accompanies and supports his **pedagogical activity**: thus, he published articles and papers and delivered conferences, conducted educational concerts and appeared in various radio programs.

He expresses himself by simple means, in clear constructions, usually of strophic nature; the candour of his expression, the simplicity of his approaches often borrowed from the folklore (he often resorted to children's folklore, as in the suite *În lumea copiilor / In the children's universe*) are the constituents that converge to create a musical universe where the composer manages to retain the charm and the playfulness of folk sonority; moreover, he succeeds in maximizing it by using inspired harmonic and rhythmic expressions and transparent syntaxes. It results in high accessibility and an extensive audience for Achim Stoia's musical creations.

“In effect – as musicologist Liliana Gherman states – his naturalness, authenticity, sincerity, originating from a connection with his native land that was never severed, are the characteristics of Achim Stoia's musical profile.”⁹⁴

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⁹³ Achim Stoia – Centenarul nașterii, pag. 289.

⁹⁴ Liliana Gherman – Dimensiuni ale creației și interpretării. File de cronică muzicală I (1966-1976), Editura Artes, Iași, 2003, pag. 99.

17. THE VALUE OF CONTEMPORARY MUSIC EDUCATION AND MUSICAL ANIMATION: EDUCATION FOR MUSIC, EDUCATION THROUGH MUSIC AND THERAPY THROUGH MUSIC

Rosina Caterina Filimon⁹⁵

Abstract: *Contemporary music education is based on criteria of globality, interdisciplinarity and transdisciplinarity, which even if it focuses on sound language, it is designed constantly on other learning areas involving the ludico-expressive, psychomotor, verbal and logical-mathematical sphere, to which are added the auditory-musical experiences of the child: perception, selection, storage, analysis, notation, handling and production. In the XXI century, music education is no longer a solitary discipline, codified for the untrained people, but rather a social experience of music that belongs to the whole community. Contemporary musical activities, in preschool and school education, are organized in so-called music workshops, where dynamic activities combining music and movement are practiced, education being achieved by musical animation, which replaces the rigid teaching methods and adapts to each individual. Musical animation is a cultural phenomenon, a social practice and a new teaching strategy in music education. This includes three main directions for the application of music education: education for music, education through music and therapy through music. Music education has the noble mission to activate, to raise awareness and to balance the child's receptivity, giving them opportunity to know the sonorous world by directing them to express through sounds, to promote and develop the potential of the child, rich in expressive-communicative resources, the musical experience being also important in shaping intelligence.*

Key words: *Music Education, Musical Animation, Education for Music, Education through Music, Therapy through Music*

1. Introduction

Contemporary music education is based on criteria of globality, interdisciplinarity and transdisciplinarity, which even if it focuses on sound language, it is designed constantly on other learning areas involving the ludico-expressive, psychomotor, verbal and logical-mathematical sphere, to which are added the auditory-musical experiences of the child: perception, selection, storage, analysis, notation, handling and production. In the XXI century, music education is no longer a solitary discipline, codified for the untrained people, but rather a social experience of music that belongs to the whole community.

2. The concept of Active Method in Artistic Education

The necessity of music education initiated from the childhood and adolescence was promoted by the XIXth century teachers. However, only during the XXth century this idea has become common for educational thinking, providing the opportunity for teachers and musicians to perform projects and educational programs, which later became methods and systems of music education taught in active schools⁹⁶. The concept of active method in artistic

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⁹⁶ Active method was applied in public schools by Georg Kerschensteiner and his fundamental results were published in the work *Der Begriff der Arbeitsschule* (1912); Pierre Bovet, Swiss psychologist and teacher,

education refers to situations in which children learn music in the prenotation period, without resorting to theoretical concepts, graphics and conventional representations, an idea in conformity with Rousseau's view: "*the knowledge of the musical notes is not necessary for to know how to sing, as well it is not necessary to know the letters for talking*"⁹⁷.

3. The New Methods of Learning Music

The new methods of learning music are the result of educational proposals made by Justine Bayard Ward, Edgar Willems, Shinichi Suzuki and those of Émile Jaques-Dalcroze, Carl Orff, Zoltan Kodaly, Edgar Willems, Giordano Bianchi, which are therapeutic teaching methods. Through active methods proposed by them, the fundamental elements of music education, such as learning to understand and interpret music, have become available since early childhood, through vocal singing, musical game, improvisation, movement and listening to music.

The characteristics of the methods proposed by the XXth century musicians and teachers can be found in the *Music Learning Theory* (MLT), belonging to the researcher in education and music psychology, Edwin E. Gordon⁹⁸. The Gordon's theory (1971)⁹⁹, developed in fifty years of research, has as the main premise the fact that music can be learned through similar processes to those of the mother tongue learning, from the neonatal period. Since its birth, the child is surrounded by sounds of spoken language, so that, he will develop along the time, its own vocabulary through imitation and repeated attempts. A child surrounded since an early age by the musical sounds will have the opportunity to develop their own musical vocabulary and thus he will can interact with the world of music through spontaneous and then deliberate actions. Gordon claims that if the child is not given, from an early age, the opportunity to develop their own vocabulary of music listening, as speaking vocabulary happens, brain cells responsible for the development of the sense of hearing, will be, in the best case, routed to another sensory system and no further attempt will completely repair the damage caused¹⁰⁰.

The value of the music education has been demonstrated and brought in the foreground through the scientific study conducted by Professor Hans Günther Bastian¹⁰¹, who highlighted the beneficial influence that music has on the character and the evolution of each person, especially in childhood. The study

translate the term *arbeitsschuhe* through *active school* (l'école active, 1917); René Hubert, *Histoire de la pédagogie*, Arno Press, New York, 1979, p. 129

⁹⁷ Jean-Jacques Rousseau, *Emilio o dell'educazione*, Arnoldo Mondadori Editore, Milano, 1997, p. 236

⁹⁸ Edwin E. Gordon (b. 1927), PhD Research Professor at the *University of South Carolina*, Columbia, teacher, editor, author of several reference works in the field of music education.

⁹⁹ idem, *A music learning theory for newborn and young children*, GIA Publications, Chicago, 1997, passim

¹⁰⁰ Edwin E. Gordon (b. 1927), *Listening: The Critical Component for Understanding Music*, in "The GIML Audea, A Journal for Research and Applications of Music Learning Theory", Vol. 18, No. 1, 2013, p. 6

¹⁰¹ Hans Günther Bastian (1944-2011), PhD Professor of music education at the *Mozarteum University of Salzburg* and the *Goethe University of Frankfurt am Main*; founding director of the *Institut für Begabungsforschung und Begabtenförderung in der Musik* (IBFF).

was conducted during 1992-1998, on a group of 170 students aged from 6 to 12 years, both coming from normal schools and music schools of Berlin. The children who have studied music for four years in music schools, irrespective of they were predisposed to music or were less talented, have developed a range of competences and cognitive skills to a higher level, compared to students from regular schools. This fact proves that the study of music develops skills that are transferred to other cognitive activities, increasing creativity, the flexibility of thought, the concentration on the logical reasoning, the analysis to visually and manually levels. Thus, children who study music are able to concentrate better and to have good results in mathematics and linguistics, the musical experience being one of the most important in shaping the intelligence. Bastian emphasizes the importance of music instruction, stating that "*politicians wanting to economise money at the expense of musical education these days, will have to spend it tomorrow on psychiatry and rehabilitation*"¹⁰².

4. Musical Animation

Contemporary musical activities, in preschool and school education, are organized in so-called music workshops, where dynamic activities combining music and movement are practiced, education being achieved by musical animation, which replaces the rigid teaching methods and adapts to each individual.

Musical animation is a cultural phenomenon, a social practice and a new teaching strategy in music education. It is not a form of a schematic and notional learning, but rather it is occurred as an educational interactive project, ludic at the same time, that involve any individual person, or group of persons, developing the spontaneous expressiveness and operating the gradual stimulation of the cognitive processes. Thus, learning music is done through interdisciplinary activities: body expression, graphico-pictural, logical-mathematical, verbal language, which replace the traditional technical methods that are accessible to a smaller group. In the course of interdisciplinary activities, music is the non-verbal language that shapes the activities developed. Musical animation is used in different contexts of preschool and school education, in rehabilitation centers, hospitals, and is accessible to all ages. Is addressed groups up to twenty people and requires the active participation of each member to create respective activity.

The animator is the person that has the ability to entice the interest of the people and to develop the capacity of single components of a group, to involve them in a ludic project through practical activities. He is the person able not only to convey the music, but he has the capacity to elaborate the music, together with the others participants. To get out of traditional methodology patterns, the followed path begins from the practice, an important role having the creativity, activated by means of the operativity, improvisation and liberty of expression.

¹⁰² Sebastian Matthias Lorenz, *Cognitive Neuroscience. Gender dependent critical periods*, Schule Schloss Salem, Baden-Württemberg, 2007, p. 2

The animator provides the required teaching materials, that are melodic instruments (piano, flute, guitar), percussion instruments (*Orff instrumentarium*) and eurythmy materials (ribbons, veils).

The main goals of the musical animation are the audio-motor and oculo-manual coordination, the development of the capacity of intonation, memorizing and associating of an antecedent with a consequent, active listening, spatial orientation depending on the sense of hearing, studying of the various instruments, gestural imitation, orthophony, readiness of the reflexes and the association between the visual image and the sound event. Musical animation objectives are implemented in practice by means of the game, involving mind, body, voice, the peculiar activities of the musical animation being done in musical laboratories by means of various disciplines: animation and basic music teaching, mimic, theater and music, vocal technique, contemporary dance, each child developing not only his musical universe, but also cognitive, linguistic, motor, expressive, aesthetic, moral, religious and social skills.

The importance of the game was already known to Greeks and Romans in ancient times, but it was only a theoretical discipline that was not acquired spontaneously, practically. The idea of introducing of the active game in education field belongs to Jean-Jacques Rousseau. Before him, the school was conceived as a place where the student had to memorize mechanically certain concepts and to learn certain customs in a climate of excessive severity, a dictatorial system characterized by physical punishment. Modern teachers as Johann Heinrich Pestalozzi and Friedrich Froebel, have revealed the importance of psychological and educational children's games. Froebel make available to the children the *Gifts*¹⁰³, that stimulate the symbolic, evocative, creative activity, and John Dewey, Jean-Ovide Decroly, Édouard Claparède have conceived the game as a development psychophysical tool for the child. Owing to the power of the game to involve the creative and social power, this activity becomes a means to overcome the psychophysical differences of the group, having among its multiple purposes and the one to not exclude disadvantaged people, such as those with disabilities, too.

4.1 Education for Music, Education through Music and Therapy through Music

Musical animation includes three main directions for the application of music education: education for music, education through music and therapy through music. In case of children, they facilitate socialization and communication through the game, improves and treats emotional inhibitions, sensory and motor handicaps, autism, respectively¹⁰⁴.

The education for music is achieved through techniques that are the result of practice and aim to read, write and play music. The practice develops fixed and stringent rules that determine the method, that makes possible the

¹⁰³ The *Gifts* are teaching material invented by Froebel, composed by games of geometric shapes, linking between play and learning.

¹⁰⁴ Ioan Bradu Iamandescu, *Muzicoterapia receptivă. Premise psihologice și neurologice, aplicații profilactice și terapeutice*, Editura InfoMedica, București, 2004, p. 153

understanding of the rhythm, tempo, melody and harmony, appreciating all the music elements for what they are, without a formal representation of musical elements. Through some expressive actions is educated the musical hearing, the sense of rhythm, the voice, giving to the person the required means for a proper coordination of the actions, in the case of the vocal and instrumental interpretation.

The education through music signifies the usage of the music as a means for socialization, to overcome certain situations of egocentrism and emotiveness of the children who make up a group or a class. The education of the musical hearing is aimed to habitude of receiving not only the musical notes, but all sound events that can be classified as sounds, by differential recognizing of the melody, rhythm, harmony, timbre and intensity.

By means of the musical animation, the therapy through music establishes a contact between educators and persons with a compromised psychophysical condition, unlocking and activating communication channels that connect them with the world around, succeeding to improve the quality of life, to develop the capacity of self-control, concentration, creative expression and relaxation. In contemporaneity, the child lives in a noisy world where are present sonorous stimuli produced disorganized and excessively, that diminishes attention and interest for the world of sound and causes a harmful passive reception. As a tool of operating within the music laboratory, the music education has the role to facilitate the balance, the psychosomatic maintenance and psychosomatic evolution of the child.

5. Conclusions

The contemporary music education and musical animation launches auditory-perceptual education to a new dimension, which exploits the natural relationship between human and sound, in which the person is located in the center of formative processes through ludic and creative experiences.

Music education has the noble mission to activate, to raise awareness and to balance the child's receptivity, giving them opportunity to know the sonorous world by directing them to express through sounds, to promote and develop the potential of the child, rich in expressive-communicative resources, the musical experience being also important in shaping intelligence.

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PART II

DRAMA

1. IONESCIAN AND BECKETTIAN MASKS AND STAGE PROPS

Tamara Constantinescu¹⁰⁵

Abstract: *In modern theatre shows, the masks were used to create typologies, to dis-individualize characters, to emphasize the ceremonial character of staging. The mask reveals the ritual roots of the genre, infusing the dramatic experience with more detachment, releasing it from the style and dynamics of realistic drama. The antiheroes / anti-heroines in the Absurd Drama appear as grotesque automata, drained of any human substance, like masks and puppets easy to handle. The playwrights of the Theatre of the Absurd do not necessarily use the mask as disguise. The human figure becomes materialized in true masks. Stage props can have a plurality of meanings. Ionesco's stage props can be understood as an attribute of the character, a distinguishing feature, that characterizes the antihero / anti-heroine, acquiring symbolic value. Beckett brings on the stage objects that overpower the spirit as the body separates from it. But the object can be bearer of humorous messages, tending to balance the feeling of despair or finitude. The absurd drama plays, the Ionescian or Beckettian ones cannot be reduced to the interpretations offered to traditional plays that have a conflict which can be summarized in narrative form. The essential feature of the plays indebted to the Theatre of the Absurd is precisely that they motivate us to find multiple reading versions.*

Key words: *theater of the absurd, Ionesco, Beckett, Bible, birthday, meaning*

Dance and mask are related to myth and ritual. "Mask pervades the entire historical time and all meridians. Its presence is an indication of the search for truth about the world and the gods. The term derives from the Italian *maschera* (4th century) and has an obvious connection with *travesti*, met in the Carnival celebrations. [...] The mask is designed to lend the "actor" the hero's life, prompting those who see it to meditate at a «reality» of beyond (the world of the gods, of earthly beings, hidden self, etc.) or a return to the beginning of the universe, but constantly keeping the factual position."¹⁰⁶ The mask can be seen in theatrical shows of all time, from Greek tragedy to the modern drama, where the masks are used either with the aim of creating typologies, of dis-individualising characters, or to emphasize the ceremonial character of the staging. Thus, drama returns to ritual, converting its values into aesthetic values. The mask infuses the dramatic experience with more detachment, releasing it from the style and dynamics of realistic drama.

Antiheroes / anti-heroines in the Absurd Drama appear as grotesque automata, drained of any human substance, like masks and puppets easy to handle. "The principle of un-masking, of manifesting a critical attitude towards

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¹⁰⁶ Sorin Crișan, *The Game of Fools*, Dacia Publishing House, Cluj-Napoca, pp.74-75

reality, by using the mask of the clown designates a fundamental process of the grotesque and absurd creation.”¹⁰⁷ “*The Bald Soprano*” at the Hungarian Theatre in Cluj (1992) in Tompa Gábor's production, for example, illustrates these ideas through the absurd vision conveyed by his directorial vision. The “*Rhinoceros*” show signed by the same Tompa Gábor at “Radu Stanca” Theatre, Sibiu (2006) is the representation of uniformity and a replication of Evil, in which the characters metamorphosed in rhinoceros, have a stage behaviour that leads to ritual, wearing identical masks and costumes. “Ionescian paraphernalia are all in place: the ritual movement that hides, in reality, the mechanism, the deformed masks (as in Beckett are the clown hats) and overcoats/raincoats to the ground which distort. In *Rhinoceros* everything is gray, dull, identical, pyrographed.”¹⁰⁸ Not incidentally, in the play “*Rhinoceros*” staged by Claudiu Goga at “Vasile Alecsandri “ National Theatre (2011) ” rhino heads carried on the shoulders of the characters at the end of the show do not have eyes, nor mouth, they only have horns, symbol of latent intolerance, instinctual violence that smoulders and awaits. Paradoxically, people metamorphosed into rhinoceros, by the frequency of their appearance shrouded in a mist which dissolves precise outlines, cease to be hated, they do not frighten anymore. On the contrary, they arouse wonder and curiosity. We believe that it is by doing so that they are actually threatening. That is, through the possibility of our acceptance, of the consent that leads to membership.”¹⁰⁹

Mask appears in the text itself. In *Jack, or The Submission*, Roberta's mask which has three noses, as Ionesco himself highlighted, refers to myths, to Mesopotamian agricultural deities and, at the same time to those of sexuality and fecundity. The dramatic, theatrical mask reveals the ritual roots of the genre, however its function is not only mythical, but one revealing of theatricality. If, in the beginning, drama brought on stage especially mythical subjects and actors' faces were covered with masks, as time went on, the masks were abandoned and descending into ritual became an exception. In the absurd drama, in Ionesco's particularly, the characters are trying to break free through ritual from the exile they are subjected to, to dominate a hostile reality, as a sign of the rift between man and the world. The ceremonial of death, of the passage of time in *Exit the King*, the ritual dance in *Jack, or The Submission*, the dance which accompanies the metamorphosis of the rhinos, or the dance of the metamorphosing witches in *Macbett* are just a few examples. In *Hunger and Thirst* there appear three types of rituals: a religious one, a military one and a prison one, in which the character is trying to save himself/herself from a tragic reality, from the rigidity of exile.

¹⁰⁷ Mircea Cristea, *The Human Condition in the Theatre of the Absurd*, Didactic and Pedagogic Publishing House, Bucharest, 1997, p. 61

¹⁰⁸ Iulia Popovici, “They Say Some Rhinos Were Walking Free Around the City” published in ‘The Day’, March 6th, 2006, in “Eugene Ionesco in Stage in Romania”, work designed and conducted by Florica Ichim, Cheiron Publishing House, Bucharest, 2010, p. 90.

¹⁰⁹ Anca-Maria Rusu, “About Unicorns and Bicorns”, “The Theatre Today”, no. 5-6, 2011

The playwrights of the Absurd do not use the mask as a disguise. Beckett neutralizes the mimics of the actor, turning his face into a real mask, abandoning the psychological expression that conveys information about the character's feelings. In *Comedy*, he specifies in the early stage directions, that the characters are just impassive faces with atonal voices.

The human figure becomes materialized in true object masks. This is how appear Nagg's and Nell's heads "with a very white face" in *Endgame or Krapp in Krapp's Last Tape* who presents the bluish nose on a white face of a typical clown mask. This loss of meaning of the facial expression is recovered, for example, in *Waiting for Godot* through increased mobility of the body, gestures and movements, with which it is externalized, in fact, the character's inner state, and in *The Last Tape* the pantomime of repetitive gestures emphasizes the absence of genuine human feelings. This fixed expression of the actor during acting, in Beckett's shows, this paucity of facial means is sometimes inconsistent with the design of gesture language, the mobility of body movements, suggesting an escape from normality, a break from the patterns.

Mask, as Vito Pandolfi stated, is the principle of the game in life and illustrates the very essence of the grotesque. The contemporary world, a world turned upside down, filled with absurd relationships between individuals, wars and terrorist attacks, the nonsense and the lack of a well-defined purpose of existence, a world in which the divine is perceived as absent, can be illustrated on stage only by means of the grotesque, the tragic farce. In this respect, Ionesco, in *Notes and Counter Notes*, stated: "If the value of drama consisted of self-evident effects, they should be straightforward and more, they should be highlighted, be emphasized to the maximum. Pushing drama beyond this intermediate zone that is neither drama nor literature, is to return it to its own framework, its natural limits. You should not hide the strings, but made them more visible, deliberately obvious, go in the depth of the grotesque, in caricature, beyond the pale irony of witty comedies. Not comedy, but farce, extreme burlesque caricature. Humour, yes, but with the help of burlesque. A rough comic, devoid of refinement, excessive. No dramatic comedies. But a return to the unbearable. Everything to be pushed to the paroxysm, where the sources of tragic dwell. Let there be a drama of violence: violently comic, violently dramatic. Psychology should be avoided or rather be given a metaphysical dimension. Drama lies in extreme exaggeration of the feelings, an exaggeration that dislocates flat everyday reality. Also a dislocation, a disarticulation of language."¹¹⁰

Grotesque was defined as either "a game with the absurd", either as a synonym of the absurd. Grotesque was frequently the form the absurd took in depicting the human condition, highlighting inconsistencies, the hardships of reality; from the point of view of form, the grotesque opposes classical regularity, composite structures, Baroque and mannerist irregularity. The tragic

¹¹⁰ Eugène Ionesco, *Notes and Counter Notes*, translation and foreword by Ion Pop, Humanitas Publishing House, Bucharest, 1992,p.5

and the comic are intertwined in a "smile mixed with horror" as Ionesco said. Modern grotesque replaces the notion of absolute with that of absurd, of an operational mechanism beyond any human control, becoming a true philosophy developed into the absurd, having an impact on the entire dramatic structure from worldview, to antiheroes, situations and conflicts. It requires the image of an alienated universe, full of surprising metamorphoses, deprived of the criterion of rational understanding in which everything is possible, changing, often nightmarish.

The aesthetic category of grotesque expresses in a "skillful" way a lonely world, full of dangers. It involves the representation of unlikelihood, of fantastic exaggerations, of paradox. In absurd drama, by means of the grotesque, daily reality is particularly exposed where the antihero becomes the clown of an irrational, meaningless world.

There is no longer any clear distinction between man and animal, between man and plant, there appear distortions, exaggerations of in the appearance of the objects, beings, phenomena. The worlds portrayed are disproportionate, in which space and time are subject to other laws, bringing to the stage a "grotesque reality".

Ionesco and Beckett's texts rely on aesthetics in which a large part of the traditional drama structures disappears. Among them there may be mentioned specific elements such as: the cyclical, repetitive situations and dialogues, the communication gap, the cancellation of the "hero's" presence, placing the centre of gravity of the play outside it, thanks to the character who became absent, to the approach of the theatrical expression, the absurdity of the behavior in and between pairs of characters, the entwining of the comic and the tragic.

Beckett is a true master of theatrical signs. He reformed the dialogue down to its substance, giving up the word, when it may not help (see *Act Without Words I*, *Act Without Words II*). The characters sometimes turn to non-verbal forms of communication using robotic, puppet gestures, pantomime or gags from the circus arena.

Eugene Ionesco's plays are sometimes allegories of human life maladjusted to the social environment, satirical attacks against the unwillingness and inability of the individual to act as well as the Character, the lonely being in *A Hell of a Mess*. The author, starting from the desire to emphasize the limits of speech as a means of communication, highlights the power of other theatrical signs to complete and enhance the meanings. Therefore, not only Ionesco, but in general, the absurd drama, what cannot be revealed by using the word is encoded in signs and symbols. The props that invade, overcrowding the stage, almost crushing the characters in *The New Tenant*, *The Chairs*, *Amédée*, or *How to Get Rid of It*, *Victims of Duty* may also have a plurality of meanings. The Ionescian stage props can be understood as an emblem of the character. Without being possible to be separated from him/her, becoming a hallmark, they characterize the antihero/anti-heroine, gaining symbolic value. The corpse in *Amédée*, or *How to Get Rid of It* contains the image of a sin, an error occurred in

the couple years ago which cannot be overcome. Also, the corpse, which is living matter brought into the decaying phase, symbolizes in Ionesco's text, the death of love that was once "alive" and which has died, entering the stage of "decomposition".

The set of furniture that buries *The New Tenant* builds the portrait of the depersonalized individual, lost in the labyrinth of matter that engulfs him. "The assault of the space on the Ionescian hero is accomplished by the proliferation of object-oriented world. Things build up in a mechanical disorder, out of control. Matter creates matter; chairs, tureens, cups, eggs, mushrooms, furniture, dead bodies, cars, rhinoceros heads, stifle the individual, overwhelming him. The heaping of objects, their frantic movement create a world subject to laws which converts the contingent elements into hallucinatory rules of a universe in which man is expelled. The mechanism and image of the proliferation are ultimately a sign, a symbol of death."¹¹¹

Beckett brings on the stage objects that overpower the spirit as the body separates from it. In *Happy Days*, Winnie tries to define herself, depending on the bag full of memories contained in the objects of daily use that she handles, while her body is captive under the mound of earth. But the object can be bearer of humorous messages, tending to balance the feeling of despair or finitude.

So are the carrots, leftovers of a biscuit, turnips, worn-out shoes, bananas ready for the slipping gag, the top hats as marks of the tragicomic of human existence. Those who try to discover in Beckett's plays "the key to understanding" them, trying to prove in well-defined terms what message these disclose, they can see that many times, the show goes beyond the initial intentions of the author, and appear much richer, more complex and more open to a lot of other possible interpretations. For example, as Beckett himself showed in his writings, form, structure and emotion in art cannot be separated from the content, of its conceptual substance; simply because a work of art, as a whole, represents its meaning, because what it is said in it is inextricably linked to the way in which this is said and cannot be said in any other way.

Ionesco in his journal pages, in interviews, in the conversations he had, tried to provide avenues for decoding his plays. In contrast, Beckett refused to comment on his writings. *Godot*, for example, the biggest conundrum in the history of the theatre, the essence of expectation, may be an allegory of fate or a metaphor for the faith. Each critic or producer of shows is trying to unravel the meaning of Beckettian texts, depending on the path he follows.

Symbols contain, in their substance, the mystery of a possible relationship of the individual with the divinity, astonishment and concern at the human condition, despair and inability to give meaning to existence. Other symbolic meanings in the absurd drama, point to the annihilation of human ideals, to the man crushed by stress and daily worries; or to the man reduced to "nothing" in the face of the complexity of the universe. In *Happy Days*, Winnie soliloquizes and Willie is the one who incites her to speak. But Winnie talks only for the

¹¹¹Anca-Maria Rusu, *The Concentric Circles of the Absurd*, Artes Publishing House, Iași, 2009, pp.126-127

sake of talking while her gestures express a completely different state. Overwhelmed by the angst of the passage of time towards death, Winnie succeeds in conveying through word messages other messages than through the body language, illustrated by handling objects of daily use. Staging a show with this Beckettian text allows its producers to find multiple meanings, both in the words and gestures of the character.

In the 1985-1986 theatrical season at "Bulandra Theatre, under the "wand" of Mihail Măniuțiu with Irina Petrescu in the role of Winnie, the director decodes this one as being a clown figure, "a modern lunatic" oscillating between burlesque pathos and discreet comic, a desperate, hopeless character, shadowed by an external eye which reflects her and watches her at the same time.¹¹² In the first staging of this play in Romania, implemented in 1960, having I. Igiroșianu as director, Ana Barcan introduced a warm, generous, good Winnie using the tone of a "caring mother", without free sentimentality related to the dying condition of the man. To wait means to suffer the action of time, which means a constant change."¹¹³ The difficulty of staging the plays of Beckett comes especially from the fact that they are even more devoid of conflict than of other authors of the Absurd. "Instead of a linear development, it presents the author's insight on the human condition, through a basic polyphonic method; they are asking the public to face organized structures of images and statements that are interwoven and must be understood in their entirety rather different themes in a symphony, gaining meaning through the simultaneity of their interaction."¹¹⁴

The fact remains that the plays of the Absurd Drama, the plays of Beckett and Ionesco cannot be reduced to the interpretations of the traditional plays that have a conflict that can be summarized in narrative form. The illusion that it might be revealed "some key" to help uncover the secret that might bring out the conventional-type conflict, well concealed in such a text, remains only an illusion. The essential feature of the plays indebted to the Absurd Drama is precisely that they motivate us to find multiple reading versions, of several ways and possibilities of deciphering the meanings. Through its power of generalization, the Theatre of the Absurd encourages allegory and parable, providing show producers with different ways of interpretation.

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2. INFLUENCES OF THE ORIENT IN THE EUROPEAN THEATRE

Ioana Petcu¹¹⁵

Abstract: *Without ever depleting its abundance of image, the Orient's world represented a clear and refreshing spring, a definitive experience, beneficial for the artists from European zone. From the cultural view – but not only, the theatre had only gains from the multi-facets dialogue with the Hindu, Arabian or Egyptian traditions. The results were to be seen in directing, in theatrical pedagogy, because the direct or indirect interaction with the Levant had been refreshing the visions of scene's people, it made possible approaching and discovery of the tangential points. The opinions and conceptions of some personalities as Ariane Mnouchkine, Eugenio Barba or Peter Brook have interested us in the analyze of the process by which Oriental elements are discovered, adopted and inserted into the Occidental scene.*

Key words: *influences, inter-culturality, theatrical anthropology, theatrical pedagogy, directing.*

The fact that Europe was fascinated by the Orient in various historical periods is not a matter of novelty anymore. Interesting is how the collective mentality treats this far-away-from-frontiers encounter, because the image of the Oriental transcends the map of Europe, having different coloraturas and directions. If we would turn back to the myths' universe, we could clearly observe the connection of the two areas, even looking just to the story of Europe, the beautiful daughter of Agenor, the Phoenician king. Loved by Zeus, she is kidnapped by the master of Olympus, transformed into a bright white bull, bringing her to the island of Crete, where, after consuming their love, he will leave her. Stranger wandering in an unknown realm, with her origins in Levant, she will unite with Asterion. Those who study the mythology find here the approach of the Orient and Occident, in the very mythical root of our continent. Also in the legend of the fifty Danaids maidens we partially find the kindred of Orient and Occident. Fleeing at exhortation of their father, Danaos, from their cousins that desired to mingle with them, the maidens request asylum on the lands of the future Hellas, a realm by the sea, ruled by Pelasgos. The sons of Egyptos – the legendary father of Egypt, as the name itself indicates – invade the shore where they were sheltered; but on the “wedding night”, the maidens prepare the men's slaughter. Only one of them does not sacrifice her cousin, Hipermnestra and Linceus uniting the East and the West, saving an ancestry through love. In tragedy, Aeschylus raises a hymn to goddess Aphrodite, but the denotements go further than that. Fear and attraction, flee and enchantment, departure and forthcoming, these are the duets having under their sign the relationship of Orient and Occident, in the ancient greeks *telos*. The stranger – often coming from the East – inflicts a perpetual curiosity in western human's mind. The shades of manifested curiosity are different, and if we would think about the way that Medea's story shapes, we might notice how the Oriental one

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is seen on Greek realm. Coming from Caucasus, from the today borders of Turkey, her figure is inwrought with a halo of witchcraft, considering the fact that she practices the tradition of some places unknown to Greeks. Therefore, what is alien is seen with suspicion and, the more it goes into evidence, the more it could be a peril. Medea becomes stigmatized, hence being generated her reactions: disobedience, fury, defense. And her complex exceeds the natural limits and she gets to the fatal gesture of negating the flesh from her own flesh, killing her children. The final act, a devastating one, makes her to leave, having the Corinth left behind, she turns to her homeland, in a conciliation with the divine. Hellas perceives, as it seems, the alterity as an intruding element. The Orient, as any other sign of geographical difference, awakes in ancient human curiosity a partial conjuncture.

Throughout the centuries, the history of arts and thinking takes shape in new tendencies and, by this course, the Orient's perception changes, unhackneyed sentiments and approaches marking the evolution this way. Along with the technological effervescence, doubled by the ideological backwash of the junction of XIX and XX centuries, the reception of the Orient, in artistic perspective, becomes an important part of new artistic poetics. The name of Antonin Artaud is a landmark in theatrical avant-garde, and his importance grows as long as his theories served the decades of 60s and 80s, namely the experiment and re-inventing the scenic techniques. For Artaud, the encounter with Oriental theatre is a chance of revelation. In 1931, amidst his surrealistic career, the actor and poet assists on a show at Balinese Theatre, by the occasion of a colonial Exhibition in Paris, and he got deeply impressed, without any hesitation in manifesting, orally or in writings, his enthusiasm. The exoticism is the space where the visionary Artaud can manifest in his plenitude. Therefore, his image about "a theatre of light, image, movement and shouts" figures out following his journey in Mexico, in 1936. The man of theatre and actor of cinema will become "the father" of multi-cultural theatre and of experimentalism of the 70s, when in America his theories are rejuvenated by The Living Theatre. In *Theatre And Its Double*, in an attenuate address, and partially redundant, having a language abounding in senses and metaphors, the theoretician expressly says, even using an accusatory parlance, that Occidental theatre is nothing but a psychologizing one, dominated by word. Artaud prophetically predicts its alienation, being himself the prey of images that cross his sight, real or fantastic ones: "In the Oriental theatre of metaphysical tendency, in contradiction with that of the Occident, with psychological tendencies, all this compact sum of gestures, signs, attitudes, sonorities, that constitute the language of directing and scene, this language develops all the physical and poetic consequences, on every level of consciousness and in every direction, and necessarily involves the idea that real attitudes must be hold to sustain what could be called the metaphysics in activity."¹¹⁶ [our translation]. Artaud's destiny was not to put in practice the theory that sometimes lacks in

¹¹⁶ Antonin Artaud, *Le Théâtre et son double*, Paris, Gallimard, 1964, p. 64

brevity, partially cluttered, which he collects between the bindings of *Theatre And Its Double*. But certainly here is the legacy explored by the directors belonging to the half of XX century, leaving behind the vehemence, rampancy and fervor of the author. Beyond the subtle formula of his expressing, the friend and rival of Charles Dullin or Roger Vitrac has the vision of a very modern theatre, where the word is abolished, non-verbal signs dominating the scene. A theatre in which the actor has to ancestrally communicate with the invisible, and not to explain in front of public, by an endless and implausible monologue, his entire life. These are terms that would be taken over by European artists, they will research and accept them, each one of them in his or her own manner, only after a few decades, in a continuous quest for novelty and, simultaneously, maybe for some origins lost in immemorial eras.

The Occidental theatre has found in exercises and interactions with the Orient a genuine source of inspiration and refreshment. There are many who come back, after a time spent in that zone, seeing their work manner in a different light. This is the case of Ariane Mnouchkine, which in 1963 goes in a journey for more than a year in Japan, then in India, Nepal, Pakistan, Afghanistan, Israel and Turkey. The necessity of meeting the Other had been entailed in the artist's existence. "I have needed a breach. I have needed, for the searching for myself, for discovering myself, to go away, to go on the time line, on the course of river, of space, to leave for adventure"¹¹⁷ – she states. Here the director, still having a very young age, sees and acknowledges the theatre Nō, Kabuki, Kathakali; here she discovers places, people and a time different from those Europeans. She confesses that this chapter of her life was a definitive one, it fulfilled her and determined her to see the theatre also from this view – now experienced, as well – of an expressing mode that stands for more than two thousand years. Returned in Paris, in 1964 she establishes Théâtre du Soleil, the renowned company from Cartoucherie, where she will put on stage the spectacles that subscribed in the history of scenic art: *L'Âge d'or* (1975), *Les Atrides* (four parts accomplished between 1990 and 1992), *Tambours sur la digue* (1999), *Le Dernier Caravansérail* (2003), *Les Éphémères* (2006). Mnouchkine's tone regarding the reference to the Orient is certain: „We, the westerners, have created nothing but realistic forms. I mean, we did not create “forms” in a true meaning of term.”¹¹⁸ And equally, following the paths opened by Artaud, Brecht, Copeau or Dullin, the director of Théâtre du Soleil continues by considering a special importance about this sphere, as long as in her opinion “Orient is the cradle of theatre. Therefore, there should be the endeavor for theatre. [...] I would say that the actor searches for everything in Orient. In the same measure the myth and reality, the interiority and exteriority, that famous autopsy of heart by the means of body. And there must be searched, as well, the

¹¹⁷ Ariane Mnouchkine, *Arta prezentului (The Art Of Present)*, translation by Diana Dimiu, Bucharest, Fundația Culturală „Camil Petrescu”, 2010, p. 32

¹¹⁸ Josette Féral, *Întâlniri cu Ariane Mnouchkine (Apointments With Ariane Mnouchkine)*, translation by Raluca Vida, Oradea, Artspect, 2009, p.19

non-realism and theatricality.”¹¹⁹ With actors she works on the same principles by which Zeami or Kathakali theatre artists have conceived the scenic experience. For Mnouchkine, the basic ideas, constructed on lectures and on direct contact with capital studies and with the Japanese or Hindu world, have an overwhelming simplicity. First of all, the actor must exercise and develop the muscle of imagination, must learn not to act for exterior, but to live the present, in present, in other terms – to be a presence. As long as the Stanislavskian system is developed on psychological and analysis side, the French director proposes candidness, the actor building with the self, and not adapting to a character. The actor does not describe, does not collect multiple postures simultaneously, but builds from his or her self, gradually, without preparing the incoming moment. Only thus they can get close to the technique which allows the Oriental actors to give birth to scenic metaphors, and not realism, neither imitation. It is a need for honesty, not originality, a need for acting and creativity. To imply the actors as much as possible in the process of self discovery, Mnouchkine uses the Balinese masks, closing the actors to them not expository, but with inner acknowledgment; she writes the sceneries together with the actors, and the costumes are created, at first work step, by themselves, actors expressing in this manner the way they perceive their character.

The results are significant and determine the uniqueness of conception of people from Théâtre de Soleil. *Agamemnon* is a relevant example for what means the encounter of different traditions. Aeschylian tragedy offers to French director the possibility to bring together the hieratic recitation, the Oriental dance and costume, the make-up of Nō theatre, all in perfect cohesion and having sense in this togetherness. The minimalist backdrop may belong to any continent, making room for the development of choreography. Overall effect is that of the spectacles from ancient amphitheatres, just as they were done, but now having also the quality of dynamism. *Indiada* (1987), having a script done by Hélène Cixous, is a story in Shakespearian key, taking place in the Orient. The protagonists Nehru, Gandhi and Mohammed Ali Jinnah, being of course, into a suggestive simplicity décor, are dreamers in their ideology, philosophy or politics. Each one is living his dream until the end, sketching an example. The spectator is yet surprised by the multitude of similarities with Shakespeare’s tragedies, and allegorical approach makes the similarities more obvious.

If for Mnouchkine the journey to Orient was a definitive event regarding her conception in the subsequent years, for Peter Brook, which also starts from the Artaudian and Brechtian theories, this world comes again in various enactments, in small but significant quantities. It is very true, in the same time, that the answer for the leader of The International Centre for Theatre Research was not the Orient, after all, but Africa. The ideal actor, the simple forms sustains their origins in Africa, in this case. Nevertheless, the episodes named *Orghast* (1971-1972) and *Mahabharata* (1985) remained as landmarks in scenic art. Enacted at

¹¹⁹ Josette Féral, *Întâlniri cu Ariane Mnouchkine (Apointments With Ariane Mnouchkine)*, translation by Raluca Vida, Oradea, Artspect, 2009, p.19

Shiraz-Persepolis and at Naqsh-e Rostam, *Orghast* was the dream that became reality, where Brook collected – and this turned into tradition – actors from many continents in one show, with a single language, incarnation of Esperanto. A story about creation of the world, and about man and destruction, just as the great European or Oriental thoughts had shown in their mythologies, is contouring in the landscape of Iranian ruins. Looking to reveal new possibilities of theatre, Brook has chosen the myth not as a turning back in the past, but as a recall of it in the spectator of the present moment. Constituted in two parts (first having place on August 28th, in front of Artaxerxes the IIIrd tomb, and second on August 29th, enacted in town of Naqsh-i-Rostam), this enactment was a sum of depictions where were incarnated the characters from the ancient tragedy, situated under the sign of life and sun: the particle *org* meaning life, and *ghast* meaning *fire* or *solar light*. Starting from Prometheus, for Brook - a symbol of power and civilization that throws the fire among people just as an fireball, it comes to the second part at Greeks war against Persians, following somehow on an imaginary map shaped by Hesiod's poems, the ages of mankind's decay – a humanity always searching for freedom, living under the solar globe that gives birth to illusions. Straight light. Deceiving light. The symbols that define Prometheus perpetuates along the entire spectacle, being fulfilled by other significations. Chains, knives, torches, sunshine of the sun that rises¹²⁰ are signs of life, of evolution, but also signs of collapse, profane and death. From his solitude, Prometheus sends the burning ball to man (The Man Below). But the man does not know how to use it and he gets into loneliness in the fading light: king Krogon (played by Katsuhira Oida) is afraid to be dethroned by his progenies, and kills his sons or throws them in prison (Ted Hugues makes an inter-text with the play of Calderón, *Life Is Dream*). Finally, Krogon decimates his family during a feast, like Heracles - blinded by the light of Lyssa - took out his own eyes, as unfortunate Oedip did. Beyond the study of sound, with a major importance in Brook's concerns, beyond the main idea of *mise-en-scène*, the director has shown on his theatrical concept background the diverse faces of loneliness: that of god, that of man. That of actor or of the spectator linked together, but left behind in a self-destructive cosmos.

Mahabharata was not achieved in Oriental geography, but it has remade on scene (and it would become a film as well, in 1989) the Hindu writing of major size and significances. A spectacle of nine hours that got shown worldwide, being on tour for five years. The central symbol, namely the water, sends towards the primordial meanings, and a critic like George Banu decoded this symbol in a critique dedicated to the multitude of those meanings: "In the end of the show, the big river unites with the splash. At first, all people gather around

¹²⁰ Part I of the spectacle *Orghast* had begun at sundown, and action took place while the dark grown. The critic Ernest Wendt described the nature effects over the theatrical construction: "In darkness part I took place, bawls, sharp voices, - almost sing, cries that melt down from the rocks. The darkness begins to become music. After a few minutes above the actors and public a fire ball emblazes, falling slowly from the rocks wall." (Ernest Wendt, apud. Ileana Berlogea, *Teatrul și societatea contemporană (The Theatre and The Contemporary Society)*, Bucharest, Editura Meridiane, 1985, p.186). Part II took place at sunrise to noon, the victory of Greeks over Persians being imaged as an open field, full of victims on which the hot sunshine of the sun fall.

the big river, making thus a living image of India. One fraternal and communitarian vision. Then actors and musicians walk together to us, the spectators, the child (...) goes even more, to deploy on the plash a little cup with a candle inside. Alone, as he was in the beginning, when he cooled up here his cheeks, the child brings the last homage to water.”¹²¹ The great Hindu poem it is an occasion for the director from Bouffe du Nord to show again that the myth is universal, it transcends spaces and aeons, it can be found again – partially or on its whole – in our century, he shows that the archetypes rule us and they are so recognizable in the main structures on which the mankind operates. Thus, the Orient represented a phase of Brookian creation that has demonstrated once again that, as Sarah Dunn assessed,¹²² the artist is not to be perceived as director, but as an explorer, a researcher of senses and bridges between civilizations, an idealist, an humanist and anthropologist, more than anything else.

On a different path, from the view of evolution, but having the same guidance, starts in the same decade of the 60s Eugenio Barba, when he travels to India. For refreshment of his experience, he comes back often in places like Taiwan, Bali, Sri Lanka or Japan. “For a long time I have incarnated one typical character of our inter-cultural planet: the man that walks on the furthest zones and on streets in the neighborhood, as well, carrying a pouch on his back, wearing glasses on his nose and a notebook in his hand. Those rumpled notebooks that, after the sweat of the Orient and of Mediterranean summers, got shrunk inside the denim pockets.”¹²³ But earlier as well, in 1958, the director of Odin Teatret while being in Epidaur, in a trip in Greece and Turkey, has acknowledged a crucial moment for his evolution. He relates in *Theatre: Solitude, Craft, Revolt*: “One morning, a couple of young Englishmen picked me up in their long motor car, where they use to sleep at night. They were going to visit the ancient monuments, too. When the night fell down, they stopped in some uninhabited zone. (...) The birds clutter woke me up; I looked around, in that dizziness of the moments when sleep goes away and I saw the rocks dreaming. There was a solitude populated by gentle forces, a space of harmony and beauty, a world of endless stone and at the same time intimate: the sight got far, but I saw every detail like I could touch it. Everything was made on the scale of human being, as it could be done for a more righteous world. At the time, the theatre in Epidaur was not yet closed by the archeological protection services, and I entered it to sleep, without knowing that. I never felt again the wish to return there as tourist or man of theatre, in those places where I’ve experienced an enlightenment.”¹²⁴ Episode with mystical influences, the

¹²¹ George Banu, *Peter Brook. Spre teatrul formelor simple (To The Theatre Of The Simple Forms)*, translation by Delia Voicu, Iași, Unitext, 2005, p. 230

¹²² Sarah Dunn, *Cross Cultural Productions: Peter Brook and The Mahabharata în About Performance*, Department of Performance Studies at the University of Sydney, nr. 2, 1996

¹²³ Eugenio Barba, *O canoe de hârtie (A Paper Canoe)*, translation and foreword by Liliana Alexandrescu, București, Editura Unitext, 2003, pp. 13-14

¹²⁴ Eugenio Barba, *Singurătate, meșteșug, revoltă (Theatre: Solitude, Craft, Revolt)* translation by Doina Condrea Derer, București, Nemira, 2010, pp. 21-22

Epidaur moment is decisive for the future director of Odin Teatret, the author of theatrical anthropology book *A Paper Canoe*, on those pages he confessing that to see the theatre and actor in its origin context, in the tropical or desert climate and landscape, it is something without any comparison degree, having an overwhelming importance for an artist. And here is the connection on professional level: Mnouchkine, Brook, Barba recognize the capital status of the Oriental experience.

Eugenio Barba has been given by the Orient a model for body work, for understanding above all, for concentration, rhythmicity and, not to miss out, for communication with the invisible. In 1980, having in sight the female dancer Sanjukta Panigrahi, which excels in a virtuosity demonstration in the ISTA¹²⁵ session, Barba comes to form the theory saying “the way you move in space manifests a way of thinking. It is a revealed motion of thinking.”¹²⁶ And also from her experience, shared in time near her, the director concludes: “Sanjukta is not an “Indian” woman: she is just Sanjukta and that’s all. After all these years of working together, I could barely remember that she is “an Indian”. Just the same way she rarely, almost suddenly, remembers that I am “European”. What is this? Interculturalism? Humanism? Work’s culture? No! It is just the love for the other one. It is the need to know myself.”¹²⁷ The borders are annihilated, but the sense is double: in alterity is the retrieval, but there is the departure, too. Thus is created the dialogue between continents; a perpetual re-acknowledgment and analyze of each other. Eugenio Barba even came to a parallel on spiritual level between the two areas and the modality they mutually influence. He concluded as it follows: “On Orient and Occident encounter, the seduction, imitation and exchanges are mutual. We often did envy the Orientals for a theatrical knowledge that delivers from a generation to another the living art of actor; they did envy the capacity of our theatre to always confront new themes, as times changes, varying the traditional texts by the means of personal interpretations (...). On the one hand, a theatre that lives by *logos*. On the other hand, a theatre that is especially *bios*.”¹²⁸ The artist, doubled by the researcher, finds in this very difference the reason for the Orient is situated on a mental, social, artistic level in immediate vicinity with the Occident. That difference comes from the directions took by the “roots” of the two defined conceptions about the theatrical art, of the two great traditions. And this, explained Barba to himself, is due to the human need for defining related with the many traditions among it gets a place.

¹²⁵ International School of Theatre Anthropology is established in 1979 inside the Odin Teatret and aims to follow the multi-cultural studies encounter, applied for the actors’ techniques. About ISTA its author stated, also doing a program for this centre: „ISTA allowed me to sum together masters of Oriental and Occidental theatre, to confront the furthest work methods and to enter a technical domain which forms the common substrate for us all, no matter if we do theatre in Occident or Orient, regardless of our affiliation on so-called “research theatre” or on “traditional theatre”, in mythical representation in ballet or modern dance.” (Eugenio Barba, *Singurătate, meșteșug, revoltă (Theatre: Solitude, Craft, Revolt)*, ed. cit., p. 362.

¹²⁶ Eugenio Barba, *O canoe de hârtie (A Paper Canoe)*, ed.cit., p. 153

¹²⁷ Eugenio Barba, *Singurătate, meșteșug, revoltă (Theatre: Solitude, Craft, Revolt)*, ed. cit., p. 230

¹²⁸ Idem, p. 360

Therefore, if we passed through the visions of a few great directors and pedagogues of modern and contemporary theatre, we did it to demonstrate, having as much relevance as possible, how the Oriental practices had an echo on conceptions and forms that European theatre has shown and shows itself today, too. However, in theatre nothing is immovable, no truth can be singular, no way can be terminative. A renowned critic, fine observer of relationship of Orient and Occident on his entire career, George Banu stated, as if he was to contradict a generalized belief, from a strictly personal perspective: “The Oriental actor has become a phantom that follows me, ceasing to be the dream I’ve been searching for. Pure and far away this actor will remain, from now on, on the other shore, while I will stay close to the European actor, disobeying and disarmed.”¹²⁹ Closed and alienated, the two traditions retrieve and alienate each other, as naturally is, the Oriental theatre techniques helping the Occident, vibrating strongly in minds of the true artists, searching and yearning for new experiments. From the same block, the treetop evolves in its abundance – and the same do the paths or art, nurtured by a common sap, but outspreaded abroad.

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¹²⁹ George Banu, *Modelul oriental: de la fascinație la îndepărtare(The Oriental Model: From Fascination To Departure)* in the magazine „Yorick”, issue no. 77

3. THE PUPPETEERS AS SOLO PERFORMANCE „MAKERS”

Anca-Mihaela Ciofu¹³⁰

Abstract: *Certain syntagms such as **total actor** and **total show** have been increasingly used for some time. When it comes to the puppet theatre one might say that the corresponding term for the ideal actor, the total actor as he is called, is the solo puppeteer. There are a number of very good reasons that support the idea of promoting the solo puppet show: the many transformations the art of performing undergoes, the various expectations of the audience, the responsibility the artist assumes towards perfecting his professional activity. The work of some solo puppeteers has been closely observed despite their being un-contemporary but yet important figures in the field. I have contacted some of them personally and had the chance of discussing with them some of my most ardent questions.*

Keywords: *solo puppet show, total actor, preparing a show.*

SERGEY OBRAZTSOV – from traditional puppetry to essentializing the stage forms

Considered one of the greatest puppeteers of the 20th century, an actor and director of both musical and drama performances and a film producer at the same time, Sergey Vladimirovici Obraztsov, the founder of the Central Puppet Theatre of Moscow, imposed puppetry as an artistic form of expression within the Soviet Union. According to his confessions in *My Profession*¹³¹, his soloist activity can be divided into two periods: that of his becoming a soloist puppeteer based on his aesthetic principles he was to use throughout his career, namely his "family" performances, and that of his artistic maturity, when he defined and refined his artistic style in his professional shows.

Let us keep in mind that Obraztsov's impressive solos emerged in a time when puppetry was next to amateurship and was being transferred from the streets and into professional institutions. Obraztsov was very much like the *Petrushniks*, the itinerant players, a factotum that was both an actor and a puppet manipulator, the stage props maker and the screenwriter of his own performances. But unlike the old times artist, whose skills were mainly technical and focused on the manipulation of the various objects, Obraztsov's puppet took the role of both character and actor.

His main interest lay in the dramatic character, more specifically in the nature of man himself. He was a keen observer of the human nature and its weaknesses, which were a constant source of inspiration to his performances. He borrowed from Stanislavsky the latter's view on the stage performance and applied it to the puppet theatre in the relationship between characters, in their love or discords. As a consequence, a number of practitioners and theorists of the 1960's considered his performances to be deeply realistic, imitative¹³². If that were the case, it was more like imitating the human universe, actually transfiguring it.

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¹³¹ S. V. Obraztsov, *My Profession*, translated by Mihail Gaur and F. Galea, Bucharest: Cartea Rusă Press, 1952

¹³² Henryk Jurkowski, *Métamorphoses – La marionnette au XX^e siècle*, Institut International de la Marionnette, Charleville-Mézières, 2000, p. 44

In the 1930's, Obraztsov's observations on the hand puppet led him to abandon any costume in favour of the naked hand. Following the model of the well-known characters of the puppet theatre such as Punch, Guignol or Petrushka, the artist understood that essentializing was the key word in conceiving his characters that were to have a puppet head and the dressed human hand for a body. He drew the conclusion that a puppet's essentialized features are more appropriate for a naked hand than a reproduction of the human body. This simplified form is of great support to the stage representation of the puppet that would not mechanically render the human movements, but „concisely express their emotions”.

Speaking about the various situations in which a soloist performer may find himself, Sergey Obraztsov admits that they are linked to one another in that the first directions offered by the producer trigger in the actor an excitement regarding his future character and then a constant search for appropriate manipulating means.

Throughout his acting and directing career, the artist was very careful about controlling his stage manifestations and his inspiration would always follow his reasoning. His screenplay would come to life only after every detail was established. The whole process had different stages as the audience would usually differ from one performance to another. The most important of them was meeting the audience, the end of a road and the beginning of another of new searches for an appropriate adjustment of the personal emotion to that of the character.

By comparing the world of the drama actor or puppeteer that play on a stage with other fellow-actors, who have a director, a scenographer and all the necessary stage elements with that of the soloist performer, Obraztsov considers that the latter's mission is more difficult: „On stage, even the big role actors are supported by their stage partners, the lights, the props, while in the street the actor is basically by himself. His ten to fifteen minutes show is all to himself. Every second counts; the eyes of the entire audience are focused on him and his voice is the only thing that is heard around. There is no support for him, whether from a partner or from the usual stage elements”¹³³.

YVES JOLY and the puppet theatre language innovations

Apparently Yves Joly counts among the first artists in this domain that has different embodiments for his objects other than that of a human being. In 1942 he set up *Les marionettes Yves Joly*, a company he owned together with his wife, Dominique Gimet and Georges Tournaire. In 1949 he chose La Rose Rouge, a cabaret in Paris, to be the site for a series of very successful performances that although based on fairly simple plots inspired from the daily life and presented in an amusing manner relied on a metaphorical narration of events using the specifics of puppeteering. That is the case of soloist or collective performances such as *Bristol* (1946), *Les Mains seules* (1949), *Ivresse*

¹³³ S. V. Obraztsov, op. cit., p. 265

(1950), *Jeux des cartes* (1952), *Ombrelles et Parapluies* (1954), *Tragédie de Papier* (1956). Joly reveals the meaning of the puppet theatre in the various forms, materials or the human hand movements, which he inspires with appropriate human behaviour, characteristics and interests.

Like Obraztsov, yet without observing a particular set of rules, Joly attempted at a very personal essentialized way of expression. He progressed on the road opened by the Russian puppeteer that focused on the basics of form and animated even geometrical figures in a cubistic manner. The characters of his *Paper Tragedy* are a sun-like face that has a triangle for a nose or a horn-like figure with two horizontal slits for the eyes on a circular, square or rectangular body; two more slits are operated for the puppeteer's hands¹³⁴.

In 1946, the artist decided on giving up the screen and other decor in favour of a black background for a better highlight of the profile and shades of his animated objects. His *Bristol* and *Paper Tragedy* performances are both speechless, the character-figures emerge from a white shiny well-lighted piece of cardboard and come to life before the eyes of the audience.

Joly's audience was little aware of the „poetry of forms” of his acts as their attention is swept away by the artist's interpretative manner. They laughed at the shadows or the hand movements, they empathized with the characters of the „romances” or the „tragedies”. Joly was not very careful about the significance of his work as he relied more on the spontaneous character of this art, on his inventions. Apparently his performances were based mainly on inspiration revealed in a natural, easy and joyful manner.

The puppeteer is seen as an artist for art's sake that takes no effort as such and has no limits to his stage expressions. Such an image is very alluring but somewhat illusory. In 1957, during an interview with Régis Bergeron in his Parisian studio where he was preparing for his performance in Bucharest, Joly explained the hard times a puppeteer had to come through, a condition that determined the small number of members of a company and what is more, performing on one's own¹³⁵. As a result, in the 1950's Joly's numbers were present in over 20 spot films. It appears that mid 20th century French puppetry was confronted with problems very similar to those of contemporary Romanian solo or state puppet theatre actors.

PHILIPPE GENTY – From the poetical expressiveness of the marionette to the „inner life of the material”

Philippe Genty has long been highly appreciated for promoting the visual surrealistic performance that syncretically uses various means of expression belonging to equally various domains, drama, puppetry or the dance rendered in breathtaking poetical and dream-like images. Little is known about Genty's first job as an illustrator that he later abandons for that of a solo puppeteer in a

¹³⁴ Jean-Louis Mignon, in *Encyclopédie mondiale des arts de la marionnette*, rédacteurs en chef: Henryk Jurkowski, puis Thieri Foulc, Montpellier, Éditions l'Entretemps, 2009, p. 357

¹³⁵ Régis Bergeron, *With Yves Joly before leaving*, „Contemporanul”, February 1957, no. 8 (542), p. 5

„world of absolute freedom [...] and new experiments”¹³⁶. He was attracted to cabaret shows and in the 1970' he made his first appearance on Parisian cabaret stages such as Olympia, Casino de Paris, Television or Théâtre de la Ville with short mime acts (*The Ostrich Ballet, The Gag, The Joke*). He became famous under the name of „Brassens¹³⁷ of the puppet theatre”. His impressive solo performances did not rely on intricate plots but rather on a series of very accomplished manipulating techniques of objects, traditional marionettes or invented puppets.

One of his most representative solo shows of that time is *Pierrot's Suicide* (1977), which is the best example of Genty's real interests that transgress the daily life and go into the unreal fears, emotions, secrets and contradictions of the unconscious inner self of the human nature. His melancholic Pierrot is animated in an atmosphere dominated by a strange song, which reminds us of the world of circus that makes him aware of his condition as a mere copy and slave of the one who gives him life and manipulates him. From perplexity to sadness and despair, the captive puppet understands that the strings make him powerless and incapable of any movement or act. This is a most convincing example of the puppet-puppeteer relationship. The manipulator is moved by Pierrot's sadness and abandons the strict rules he has observed so far, he touches the puppet, he tries to comfort and protect him, but the latter's wish is nothing but freedom and he stares at the ground dropping his arms in despair. This freedom would actually mean his death, but after he gets rid of his strings and disconnects himself from the hand, the mind and soul of his manipulator, the wooden puppet is left senseless on the small stage, while his maker slowly vanishes into the dark.

Like most of his stage performances, the above show relies basically on music and mime as the puppeteer considers the image “to imply a lot more than the spoken text and to be a better way to convey ideas and various levels of meanings. Words are restrictive, they orient us on a single path, and this I do not favour. [...] Words are opposed to the unconscious”¹³⁸.

Starting with the 1980's, Genty becomes fully convinced that marionettes cannot render the intricacies of the human soul and promotes the object, exploring its capacity of material and artistic transfiguration. He ascertains the „inner life of the material”, the energy it generates and „its inexhaustible capacity to revive and rediscover itself”. At times, this energy may however come to dominate its manipulator and turn him away from his initial conception on the performance and its stage evolution. That was the case of *Désirs Parade* (1986), *Dérives* (1989) and *Ne m'oubliez pas* (1992) or of those particular performances that were based on various puppet/dummy confrontations, on numerous actors and lots of fabric to imagine a twisted dream-like world

¹³⁶ Apud Ludmila Patlanjoglu, *Surrealism - a royal way*, interview with Philippe Genty, „Teatrul azi”, 1998, no. 3-4-5-6, p. 33

¹³⁷ Georges Brassens (1921-1981), French poet and singer-songwriter

¹³⁸ Apud Oltița Cîntic, *Spotlights on World Stages: Insights into the Contemporary Drama*: Iași, Cronica Press, p. 86

dominated by passions, obsessions and fears that are visually striking.

Genty's new accomplishments offer him other possibilities to exploit the objects, puppets, dummies, the dance or lighting, the acrobatic numbers, illusionism or stage effects to better reveal „the profound truth of the human being”¹³⁹. In 2001, he produced *Le Concert incroyable* in Paris with a large number of actors in the unconventional space of the Great Gallery of Evolution of the National Museum of Natural History. In 1998, he used most spectacular and modern technologies in *Océans et utopies* during the opening anniversary of the Universal Exhibition of Lisbon; one of his actors gives the impression of falling 15 meters down in the dark.

Genty's artistic approaches bring him closer to the atmosphere of the shamanic ritual, where objects are invested with magical powers that entrance the audience and allure them into an irrational universe dominated by the image, the **inner world of Genty himself**.

ALAIN LECUCQ and the paper theatre

Starting with the 1960's, Alain Lecucq, a puppeteer and actor, as well as a producer and festival director, the president of the French National Association of Marionettes and Adjacent Arts, and former president of the Publication Board within the Executive Committee of the International Union of Puppeteers UNIMA, is attracted to the paper theatre, being the first in France to bring this genre back to life in a personal manner, very appropriate to his times.

Although he did not favour the unbending Puritanism of his times, he produced a number of rather traditional solo performances that he called „didactical” and considered them a means to introduce the audience to this art. Such an example is *A Robinson* after Daniel Defoe's book that together with Geoffrey de Pennart's *The Sentimental Wolf* is among the few productions for children.

When asked about the way he conceives his stage performances, the artist confessed that he always started from the basics, from the content, from a piece of writing he „madly” fell in love with (a play or a novel he would then dramatize). Only second to this he considered the form or the means he would use in a very unrestrictive manner except for the material his characters were made of. This would explain his very different performances, whose characters were yet always made of paper.

As part of the puppet theatre manifestations, the paper theatre is a very „candid” genre with few accessible manipulating techniques of the cardboard bi-dimensional and rigid figures. The characters are mere illustrations of the narration, they have no stage evolution, they do not change their form, they are essentialized. This simplistic formula dominated by conventions is addressed to the audience, who would deliberately get deeply involved in the performance. Compared to the object theatre, the paper theatre has one big disadvantage: the figures (and even the decor) are not only bi-dimensional and rigid but also too

¹³⁹ Philippe Genty, *La Compagnie Philippe Genty*, „Actualité de la scénographie”, Paris, 1987, n° 31, p. 98

realistic, having little in common with the nature of puppetry.

CARLES CAÑELLAS – follower of itinerant puppetry tradition

A „dean” of the Catalan puppeteers and a true master of this art as he was considered by international critics, Carles Cañellas asserted that his whole creative activity was linked to the degrading situation all puppeteers and most other artists had to experience during Franco's dictatorial regime that in the mid 1970's forced the Spanish marionettists to perform almost illegally in the streets, schools and university centres for a living¹⁴⁰.

He produced over fourteen performances most of which were solo shows addressed to large audiences alternating with small stage experimental productions. His most appreciated solo performance *Solo* (1997) was a getting-together of accomplished parts of productions no longer active. It had its roots in the old street theatre but no doubt mostly in the very popular 19th century solo parts of variety marionettists. In the past the repertoire of the itinerant troupes included such variety numbers; their main performance was always followed by string puppet numbers that would parodically present important figures from the opera, theatre or the circus. This tradition can still be encountered in the squares of big world tourist towns; the puppets sing, dance and impersonate various personalities such as Charlie Chaplin, Elvis Presley, Michael Jackson a.s.f. or representatives of certain player categories, the pianist, the guitar-player, they bring back to life Elizabethan scenes such as that of the skeleton that emerges from the coffin or simply play tricks that entertain the passers-by.

Playing his own part, that of an Entertainer, Carles Cañellas is alternately one of his puppet-characters or just their manipulator. The evolution of the play is based on the illusion that the puppets are independent and have their own life and free will if not dictate the manipulator's movements. This is visually reinforced by the manipulator's position behind or closely following the puppet. However, if things go wrong with the little wooden fellows, the puppeteer is forced to intervene for their own sakes, he casts out the spell, thus reminding his audience that he is in control above all convention.

There is one more aspect meant to keep the audience's interest high, namely that every effort to overcome a new obstacle reinforces a basic principle of the puppet theatre that the puppeteer calls „unstable stability”. Suspending this type of puppets by thin strings makes the audience anxious about their future destiny. Cañellas increases this feeling by having his puppets dance on ropes, climb stairs or rollerskate. They even do acrobatics with the props: they bring them on the stage, they haul them and turn them into different objects, which enhances this effect.

His manipulating skills, which make the marionette's movements look very natural are doubled by his ability to construct them in a particular manner that combines a number of styles and result from his thorough knowledge of the human movements. The simplified techniques he uses enable him to manipulate

¹⁴⁰ Carles Cañellas, correspondence by e-mail

intuitively, and thus concentrate on his interpretation.

He designs his solo shows to be performed on stage as well as in the streets for all kinds of audience, with different versions for children, families, youngsters or adults; „they are very elastic, they can turn into whatever is needed, they can adapt to the audience's wishes. They are not in a fixed structure, their parts can be approached differently, they can be longer or shorter or they can be left out. These changes are operated beforehand or on the spot. They are part of the show's quintessence”¹⁴¹.

NEVILLE TRANTER – the evolution of puppet-puppeteer, manipulator-manipulated object relationship

Neville Tranter was an artist of Australian origins settled in Holland and „the only founder, artistic force and constant factor”¹⁴² of *The Stuffed Puppet Theatre*. He created a particular style in the solo puppet performance to the delight of his audience and the undeniable acknowledgement from theatre critics worldwide.

His puppet performances were closely linked to his experience as a drama actor. Tranter confronts his audience with his puppets, which he animates before their very eyes, establishing a variety of contacts between the characters embodied by them and himself as a character. Initially, he would write the screenplay of his performances as well as his characters' lines; he was also both a producer and a scenographer. At that time, he would use minimal décor in his productions, little music and lighting to support his interpretation and puppet manipulation. As he became more interested in the spectacular side of his performances, Tranter resorted to professional producers, playwrights and composers, but he remained the overall supervisor and only interpreter of his shows.

His use of human size wide mouth opening Muppet-type puppets should be approached from the viewpoint of his stage experience as a drama actor; his characters would have tirades and lengthy dialogues. That was the case of his transpositions of *Faust*, *Macbeth*, *Salomé* etc., where he would consequently use wide mouth opening systems. His productions, which were adult-only shows, were characterized by absurdity and excessively cruel and bitter humour. Despite this, they would not lack in poetry; they were poetical in their particular way.

According to the Polish theorist Henryk Jurkowski, to decipher Tranter's solo productions or his own screenplay shows means to understand the interdependence between the characters¹⁴³, whose visual counterpart can be found in the puppet-manipulator subordination relationship. That is the case of *The Seven Deadly Sins* (1984), an approach to Marlowe's *Faust* from the viewpoint of the human weaknesses, *Manipulator* (1985) or *Underdog* (1985).

Some critics would not favour the Dutch puppeteer's productions, as they

¹⁴¹ Carles Cañellas, correspondence by e-mail

¹⁴² www.stuffedpuppet.nl

¹⁴³ *Métamorphoses – La Marionnette au XX^e siècle*, op. cit., p. 251

consider that their psychoanalytical background is rather a means of strongly affecting the feelings of his audience than of deeply understanding the human soul, and that his productions lack in dramatic effect and abound in schematic characters¹⁴⁴. In my view, Neville Tranter deliberately shocks his audience, emphasizing the scary and the disgusting side of the human nature, yet giving his audience food for thought. His puppets are to him an appropriate means of pointing out man's incapacity to resist certain obsessions, fears or inner turmoil, which turn him and those around him into brutes. Humour is scarce but tense and painful. His performances are not intended to entertain or relax but rather „to haunt” the adult audience and mostly to attract them into a meditative, though at times depressing atmosphere. They are obviously not for everybody's heart, but they are impressive nonetheless.

In 1996, Neville Tranter took a step forward towards larger performances, yet keeping unaltered his previous aesthetic principles: *Molière*, 1998; *RE: Frankenstein*, 2000; *Schicklgruber, alias Adolf Hitler*, 2003; *Vampyr*, 2006 relying on playwrights, producers, composers and lighting and sound professionals that would use from classical to most modern techniques. Like his first solo productions, *Punch & Judy in Afghanistan* (2009), his most recent *Stuffed Puppet Theatre* performance in a traditional style has Tranter as both scriptwriter and producer.

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4. EDUCATIONAL THEATRE

Mirela Nistor¹⁴⁵

Abstract: *The Educational Theatre took form in the 60' in Great Britain as a direct response to both school and theatre necessities. Since then it has been developed in many different forms and contexts taking an impressive variety of theatrical forms. The Educational Theatre facilitates the classical educational system incapable of developing behaviour patterns and demeanours concerning moral values that young people need. This new form of art has tried, since its emergence, along with solving complex issues (from the communication and community development area), to redefine the role of theatre in society, calling in question the relation between the actor and the audience, the playwright and the actor, the theatre and the state, the theatre and the present and not the least important relation between the theatre and the propaganda.*

Key words: *Educational Theatre, Theatre in Education, Theatre, Education*

*The idea of School and the idea of Theatre are nothing but the same idea. They were born together.
Jean Cocteau*

Education is the most important social phenomena in the development of civilisation and human culture. Over the years, the mechanisms, ideals, purposes and contents of education have evolved and improved according to both material and spiritual conditions and the necessities of society.

The current educational system is the product of the reforms that took place in the beginning of the XX century, when important mutation in pedagogical thinking and school practice occurred. Repulsion towards the 'old school' founded only on receptivity and on exclusive theoretical orientation of the didactic activity's content, lead to the emergence of the so called 'New School' based on experimental pedagogy. In spite of these reforms, the existent educational system was undoubtedly incapable of developing behaviour patterns and demeanours concerning moral values that young people need. The teachers' solution for complex issues, from the communication and community development area, was education by the medium of theatre.

The idea of educational theatre is not, in any case, a XX century revelation. The educational role of theatre and the role of arts in general, has been recognised since ancient times. Despite this, the connexion between theatre and school as an institution took place only in the 60', in Great Britain. The Educational Theatre concept appeared as a direct response to both school and theatre necessities and it is being developed since then in many different forms and contexts, calling in question the relation between the actor and the audience, the playwright and the actor, the theatre and the state, the theatre and the present and not the least important relation between the theatre and the propaganda.

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What does Educational Theatre mean? Anthony Jackson offers a possible definition : , *By educational theatre I refer to the variety of theatre forms that have been deployed for explicit educational ends, many of which – but by no means all – involve some active audience engagement: whether full-scale in role participation or performance culminating in a workshop or debate, as commonly found in practices as diverse as theatre in education (...)*.¹⁴⁶ The various social, cultural and artistic contexts, as well as the diversity of perspectives lead to the birth of a vast and complex theatrical phenomenon, the Educational Theatre being now present in an impressive variety of theatrical forms. Moreover, the list of terms associated with this type of work seems to be endless: *theatre of the oppressed, theatre in education, theatre in health education, outreach theatre, museum theatre, theatre in prisons, theatre for development, theatre for liberation, agit-prop, applied theatre, social theatre and interventionist theatre*.

Although there are many supporters of this genre, there are countless directors, actors, dramatists and even professors that are not excited about the collaboration between theatre and education. The question that everyone bears in mind, regardless of the category they are in, is the following: is Educational Theatre a form of art, an educational instrument, or a joint between them? The opinions concerning this matter are divided.

Many reject the idea of an educational theatre that doesn't seriously compromise the artistic values of the sixth art. The experimental playwright Howard Barker is one of the individuals that support this idea: ,*Artistic creation is so instable that a theatre seems to me last place you would go to learn something*.¹⁴⁷ He considers that Educational Theatre belongs, through its dramatic structure and aesthetic principles, to the theatrical genres which refuse the artistic exploration of complexity and ambiguity, essential elements, from his point of view, of the theatrical art. Barker claims that the theatre which puts education above the artistic act cannot be named art. Contrary to this opinion, many Educational Theatre lovers and creators consider irrelevant this issue brought in discussion by Barker. They only see in this phenomenon an effective way of developing the youngsters' personality. The educational role of theatre is more important for them than the theatrical genre's purity.

The playwright Edward Bond starts from the belief that imagination changes reality. Consequently, if the children imagine a society governed by justice, in the future, this thing will become reality. Educational Theatre is, from his point of view, an efficient way of changing the contemporary society: ,*The plays young people write, act and watch are blueprints of the world they will have to live in*.¹⁴⁸

Very few practitioners, artists and professors sustain that Educational Theatre can be art and instrument at the same time. And why could it not be this

¹⁴⁶ Jackson, Anthony (2007) – *Theatre, Education and the Making of Meanings. Art or instrument?*, Manchester University Press, Manchester, p 1

¹⁴⁷ Barker, Howard (1997) – *Arguments for a Theatre*, 3rd ed., Manchester University Press, Manchester, p 137

¹⁴⁸ Bond, Edward (1997) – *The Dramatic Child*, Methuen, London, p 91

way? In the most important contemporary study about performance and theatre, Richard Schechner identifies seven functions of the theatrical act: *, to entertain, to make something that is beautiful; to mark or change identity; to make or foster community; to heal; to teach, persuade or convince; to deal with the sacred and/or the demonic'*.¹⁴⁹ It goes without saying that, like Schechner also said, in an artistic act multiple of these functions, or even all of them can be found, and, in this case, in general, there is a main function around which the performance is built.

It is obvious that, in the Educational Theatre's case, the main function is *,to teach, persuade or convince'*, while in a musical on Broadway the objective is *,to entertain'*. What is the difference between the two of them? How can we say that the musical is theatre and a show made by children within a TIE programme is not? We can hold forth that a show in which the entertainment is brought to the fore is better or more true than an artistic act in which education is the priority? Even if the objectives are different, both theatrical forms can be considered, from my point of view, artistic creations.

Educational Theatre represents one of the most significant developments in theatre in the past fifty years, in spite of the arisen tensions between theatre as education and theatre as „art” and the reluctance of many actors, playwrights, teachers or directors. In his study about Theatre in Education Tony Jackson states *„Nevertheless Theatre in education (TIE) has arived, and has gained recognition in many quarters for the unique contribution it has made to education in those schools fortunate enough to have benefited from it”*¹⁵⁰

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¹⁴⁹ Schechner, Richard (2002) – *Performance Studies*, Routledge, London, p 37

¹⁵⁰ Jackson, Tony (1980) - *Learning through Theatre, Essays and casebooks on Theatre in Education*, Manchester University Press, Manchester, p VII

5. THE DEVELOPMENT OF CREATIVITY THROUGH THEATRICAL TECHNIQUES

Angela Bejan¹⁵¹

Abstract: *In this article the creativity is built as an inexhaustible subject in education, the subject is brought by psychology, but finds its purpose fully in education. It reminds about the innate character of creativity, about the age particularities of imagination, about the educational character of the theatrical education. The methodological value of this work is the theatre techniques to be used for the description and the development of children's creativity.*

Key words: *creativity, features of creativity, imagination, theatrical techniques*

The human being is born with an enormous potential in all areas: social, physical, mental etc. The creativity - human specific dimension - occurs, and therefore, develops from an early age. The education is the basic tool of managing this process. Children create continuously through their through their forms of activity: game, drawing, meditation, dance, song, etc. Often explained, but adults tend to block children's creation from the beginning, i.e. they limit them in their activity by the requirements they impose: *Do not cry, it hurts my head!, Do not jump, it makes noise!, Do not throw, you'll break something!* These are only few typical situations of blockages in children's creation. In this way it creates the following paradox: the child at the beginning creates, because this is his nature, the adult inhibits this tendency from the beginning, and afterwards, within the institutionalized educational process, he forms and develops creation, in other words, he makes the child to rediscover his creative nature and to be disinhibited.

The present context in which there is human existence changed by a mutation almost radical the reference points, the parameters and generally the aspect. This is about the existence of some universal phenomena that have involvement in all aspects of life: the globalization, the rapid pace of changes, of the evolution from various fields. Thus the education as a directed and institutionalized process has as fundamental desideratum the future adult formation for the life with its today dimensions, regarding, mainly the aspects: complexity in changing, interest and enthusiasm for becoming and progress etc. It develops the ability to identify and neutralize the gaps, the responsibility for personal acts, the independence and the openness for interaction and exchange of ideas. All these few aspects listed above, converge and also imply what we call **creativity**.

Moreover, this essential dimension of today life is part of the educational ideal specific to contemporary school which envisages the formation of an autonomous and creative personality.¹⁵² It is known that the main component of the creativity is the imagination. The latter, however, involves almost

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¹⁵² Tapalagă, T. (2009), *Modalități de stimulare a creativității preșcolarilor*. Bacău: Rovimed Publishers, p. 11

necessarily other things: the motivation, i.e. the desire to do something new, unusual, and the willpower, the perseverance in doing many tests and checks. Hence, the novelty nowadays is a difficult feature to achieve different products.

The creativity itself is a dimension that can be acquired hardly through concrete objectives, in a concrete didactic demarche, during concrete lessons. This can be described in more extensive temporal terms and in its more tangible aspects. It is about those traits of the creativity or the imagination, which are called by the literature in the fields of psychology and those related to it with the following concepts.¹⁵³:

- a. *the fluidity* – the opportunity to imagine in a short time a large number of images, ideas, situations;
- b. *the plasticity*, that is the ease of changing the viewpoint, the way to approach a problem when a process proves to be inoperative;
- c. *the originality* – the expression of the novelty, of the innovation, if it may be established, when we want to test one's possibilities, through the statistical rarity of a response, of an idea.

We said that the imagination and the creativity can be developed and enhanced during each lesson, be it in the natural or real sciences. However, we may propose as the main goal of any activity during the lesson, developing creativity through the use of techniques and methods of theatrical art. This will not overturn the teaching approach, but, on the contrary, it will print on it a certain diversity and attractiveness.

Nemirovici Dancenco, in the work *The artistic unit of the performance*, said: „The show which is over, starts a new and a real life, entering in the consciousness of the spectator, giving birth to new feelings and enriching people who have watched it. The feelings lived by the actor, based on its external behaviour, is the most precious thing in the art of acting, and it will just take himself out of the theatre in his life. Excellent played I laughed, I cried - hence arises the feeling of enjoyment during the show. The show finally ended the laughter and the tears ended too. But this thing I take with me”.¹⁵⁴

Toma Hogeia considers theatre show as a "human association with structure and specific functions. The essence of this association is the planned action of building a simulated human experience and the perception of this construction”.¹⁵⁵ Thus, the author suggests to be taken out the definitive separation between the protagonists (emitters) and the spectators (receivers) through ritualizations determined by human relationships: they greet in a way, they say goodbye, they behave ritualized when they are guests, when they are in the transport etc. This fact will foster children's creative act, taking into account the specifics of their experience of social life.

The theatrical techniques are activities which largely take the form of games and do not only concern the development of creative abilities, but also the

¹⁵³ Cosmovici, A., (1996), *Psihologie generală*. Editura Polirom, Iași, p. 154

¹⁵⁴ Apud Hogeia, T., (2007), *Arta actorului în teatrul pentru copii*. Iași, Sedcom Libris, p. 47

¹⁵⁵ *Idem op.cit.*, p.24

communication. Their variety allows the teacher the opportunity to select them according to the learning contents or the proposed purpose.

A classification of the theatrical techniques applicable in the educational process should be (depending on the form of expression prevalent in the game/activity)¹⁵⁶

1. Activities/verbal expression games;
2. Activities/bodily expression games;
3. Activities/visual expression games;
4. Musical expression games.

We show below some opportunities to develop creativity through theatre techniques during the spiritual and moral education classes in primary school.

The moral and spiritual education focuses on all moral values, spiritual, artistic, aesthetic, social, etc. acquired while studying other school subjects and pursuing the main objective child's formation to appreciate and promote human values and national (see "Primary school curriculum"). These values can be implemented efficiently using active and participatory techniques that bring near the children to the properly reality, to the situations that are encountered in everyday life. Only in this way it will be performed the materialization of a specific age experiences, it will be formed a proper lifestyle, where the acquired knowledge and skills will be applied in life.

The moral and spiritual education requires coherence between the content of education acquired at school and socio-cultural environment and helps to the formation of appropriate behaviours, of the social integration and adaptation, of the positive attitude, of the harmony in relationship with themselves and others. The one, who practice/play life situations in order to reduce their risk, may become a well prepared man for life.

Some of the most effective means of achieving this "preparation for life", we would say, are the theatrical techniques. For the student it is easier to solve a life problem where he is involved only as an actor, where he is aware that he has the right to take decisions like an adult, where the result depends directly on his own decision/action. However, such situations allow children to return to the decisions by resuming the situations, thus giving them another chance. Children can discuss/analyze their own actions and the actions of their colleagues, parents, taking into account the events of real life.

One of the actions analysis methods of the characters in a work may be conventionally called the "Character's shadow". The child faces the situation when he should analyze a character's action, should express his own ideas about how he acted and say what he would have done instead of him in such a situation. For example, studying the biblical parable "The living water" (text recommended in the text book "Moral and spiritual education", the 4th form), the pupil will appreciate the virtues of the man that makes wells, when the work leads to an end and how the man's persistence and patience were rewarded.

¹⁵⁶ *Teatrul și comunicarea didactică*. (2002), Coord.: Anca Doina Ciobotaru, A. D.; Mihailovici, E.; Iași: Editura SPIRU HARET, p. 18-22

Something specific to the children in such an analysis is that they easily detect the correctness of behaviour and become partakers of the positive hero. But we are also interested in how acted the "student-shadow" in a similar life situation, that he lived, when he showed the same qualities as the man that makes wells. The child remembers such a situation, becoming the character of his own story. The situation can be analyzed by another colleague using the same method, the "Character's shadow". A method that may be used, for example, for the curriculum content „Development of activities for the benefit of the community” (the 4th form) is “The communitarian platform”. Even the adults who have a good life experience and know what is right and what is wrong, find a lot of reasons to avoid such activities. Only the one who understands that communitarian problems can be solved through their involvement is a citizen that implements the things that he learned.

Pupils, divided into teams, will develop a platform in order to solve the most pressing communitarian problems. In parallel with these teams, will also work the team of experts that will research in the field the community problems, and will evaluate each team working platforms, the domains introduced in the platform, the solutions in solving them as well as the concrete activities already completed. It is more interesting to develop this activity in all primary classes and, together with the teachers, the classmates, the high school pupils who will guide the activity, with their parents to elaborate this platform and to implement it during the previously indicated period. It can be carried out a wide range of activities, which are in early school age pupil's competence: the arrangement of a territory, litter gathering in the park, street sweeping, caring for wells, monuments, cemetery, rivers, helping old and disabled people, organizing certain artistic activities with information purposes, elaborating a newspaper indicating the results of the accomplished activities, displaying certain advertisements, quotes, drawing and poetry contests etc.

In order to evaluate this activity it may organize a round table, a conference inviting the administration of the institution, the Local Public Administration, Family Doctors Centre etc., where it will be assessed the activities from the work program of each working team. A particular attention will be paid to the team of experts that will analyze in details the activity of each team as well as the activity of each member taken apart, both within the platform activities and particular domain. For example, pupils respect things that are exposed on the platform, but they can afford to fight during the break, to eat seeds in public places, to be rude with their colleagues etc.

The moral and spiritual education is the discipline that primarily teaches the child how to behave in the family, in the school, in the society, how to appreciate a deed, a friend, himself. However, children are able to distinguish the right from the wrong, the allowed things from those forbidden ones.. They often do not agree with the adults' decisions, with the penalties they apply to the children, as they believe that some happenings from their life are insignificant to be punished. In order to allow the child to transpose in parent's situation and to appreciate differently something that happened for what it is worth, we will

apply the well-known game “The mother and the father”. The only condition that should be followed in this situation is not to allow the child to do one or the other. The child in his role-playing game should insist to do to his liking. In this context, we analyze real-life situations that happened once with the children. For example:

- the parents do not allow his son to stay long at the computer;
- the child refuses to stay with his little brother or sister;
- the child refuses to gather ripe berries; to clean his shoes etc.

We simulate the first situation. The student playing the role of the parent will receive a written task on a sheet of paper. For example: *You have a child of nine years, disobedient, who caught a cold that means you have to act carefully with him. You are anxious about his health, but lately you notice that he is nervous, he tells you lies, and he receives bad marks at school. Try not to punish him, but convince your son that the excess of time in front of computer is harmful for his health and for his success at school.*

The student playing the role of the child will also receive a written task on a sheet of paper. For example: *You are 9 year old. It's the age when you have to play. You like the computer and you prefer to sit in front of it for hours. The parents disagree and every time they bored you with advices like “It's late!”, “It's enough!”, “It's abnormal to...” etc. Besides all this, you are not like some children who stay all day in the street, screaming and the just making mischief. You are calm, obedient and you want to let you organize your time as you wish.*

After both students presented their roles, each of them will express his point of view on the character played. Also, they will bring similar examples from their private life, which will be discussed. The theatrical situations, the dramatizations, the simulation, the role play etc., theatre education methods facilitate the social integration of the child who is believed wronged or neglected life situations. The child, playing a role, realizes the other side of the truth that belongs to the parent, the teacher and the adult. A child who has tried himself in the role of an orphan child, marginalized, too spoiled, will truly understand the positive aspect of the opportunities that life offers him by parents, teachers and friends. He will be aware with the essence of each category of values that he studied: virtue, kindness, love, mercy, patience, education, obedience, faith, forgiveness, etc.

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6. THE PHYSICAL TRAINING OF THE ACTOR IN THE 20TH CENTURY DRAMA PEDAGOGY

Ana-Cristina Leșe¹⁵⁷

Abstract: *In this paper we will focus on the aspects of the actor's physical training and on the relations between the body and the soul, the body and the psyche which, in Stanislavski's theory and practice, organically form one entity. We will also refer to the domain of Physical Education which includes physical training and is defined along two avenues: general physical training and motion; a parallel can thus be drawn between the methods and means used by K. S. Stanislavski and the methods currently used in Physical Education.*

Key words: *actor, physical training, physical education*

The founder of the Art Theatre of Moscow, a benchmark of 20th century drama, K. S. Stanislavski was one of the renovators of theatre directing and also one of the most widely known experts in acting. His discoveries, transmitted under the name of “the system”, have changed the manner in which acting can be approached not only by those who act, but also by those who study acting. He was one of the great masters of theatre and theatrical thinking for two reasons: one is the manner in which he handled the issue of transmitting experience by way of the written word; the second is his practical and systematic work at the boundary between the body and the soul, regardless of how this work is put to use in performances. He devised a program – a system for the actor's work, which relies mainly on practical activities and **physical training**, as we would call it today, or on training certain muscle groups (by contraction and relaxation, according to the author's specifications), as well as on psychological training, the training of the inner self and training of the voice.

The area of Physical Education provides the information according to which physical training is based on the following notions derived from the term “motive power”¹⁵⁸: the act of moving (the physical exercise), movement (a sequence of physical exercises describing a gesture, a motion) and motive activity. K. Stanislavski started from the very notion of **physical activity** and developed the famous “system” which holds to this day in most drama schools in the world; **physical activity** in Stanislavski's view is equalled to **motive activity** which is mainly used in The Theory and Methodology of Physical Education and of Sports. We see that the **physical activity** in Stanislavski's system has the same meaning as that of **motive activity** in the area of Physical Education, which refers to accomplishing a task by means of the skeletal muscles, mainly in the case of physical exercises. Here we can emphasize the connection between Stanislavski's system and Physical Education, a connection which resides mainly in **the use of the physical exercise**. In answering the question “What should an actor start with in the training necessary for a role?”¹⁵⁹, relying on his extended experience as an actor and researcher, K.

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¹⁵⁸ A force producing or generating movement (DEX).

¹⁵⁹ N. Abalkin, *Sistemul lui Stanislavski și teatrul sovietic*, Editura Cartea rusă, 1955. p.199

Stanislavski rightly states that “the most suitable and efficient method to prepare a role is getting familiar with the role by physical activity.”¹⁶⁰ Here, **physical activity** is understood as any manifestation of the body segments or of the entire body, of a technique, but by **physical activity** the above mentioned author also understands **specialised physical exercise**. K. Stanislavski rightly stated that analysing the drama, the role, by using the appropriate physical participation from the very first rehearsals creates the atmosphere of authenticity. Even a simple jump to see over a high fence can be viewed as **physical participation**; through repetitions, this element or **physical exercise** captures the form, rhythm and attitude required by the role. The right posture, characteristic of the particular character impersonated in the role, necessary to enter the stage, should be thoroughly rehearsed; mastering the emotions which take hold of the actor, especially during the first scenes of a performance. K. Stanislavski calls the new methodology of working for the role “**the method of physical activities**” and he insisted that this should be understood in the sense that he attached to it in “**stage training**” and not in the sense of “**athletic training in sports**”, which focuses on intense development of physical abilities. The Russian actor emphasized that a role is created by an actor’s entire set of faculties – intellectual, emotional, psychological and physical, which has been accepted as an axiom by all theatre professionals.

There are various **physical activities** extracted from social activities, such as walking, holding, opening a window, jumping, lifting a suitcase; by stage convention, they have a particular purpose. However, K. Stanislavski referred only to “**the simple physical activity**” and considered that it lies at the foundation of any “**physical activity**.” Here is, for instance, a sequence of **simple physical activities**: the actor comes closer, raises his right hand to signal hello, hands over a message can represent a **physical activity** such as meeting someone, carrying out an order, or making an announcement.

The simple physical activity is not a mere expressive gesture or movement, it is primarily an **activity**. Anything happening on the stage is meant for a particular purpose. A **simple physical activity** is defined as any movement of the actor’s body that is carried out for a particular purpose. Similar to a dancer, ballet dancer, athlete or any highly performing gymnast, the actor performs **simple physical activities** in an organic sequence in order to achieve a well defined **physical activity**. In this comparison in which the **simple physical activity** has a fundamental role in both Theater and highly performing sports, there is also a difference in the way muscle force is graded, as well as other motive faculties (speed in execution, speed in reacting, resilience, deftness) in performing **simple physical activities**; this difference results from the different purpose of each of the two domains: **the simple physical activity** is a component of the creative process: **the performance and the competition**, respectively.

¹⁶⁰ N. Abalkin, *Sistemul lui Stanislavski și teatrul sovietic*, Editura Cartea rusă, 1955. p.199 p. 199-200

The simple physical activity in K. Stanislavski's system is the result of a union between movement, thought and feeling. In performing a **simple physical activity** on the stage, the various muscle groups involved participate, along with the entire nervous system through the actor's will, emotions and feelings. Thus, the actor, as well as the athlete, participates entirely in performing **the simple physical activity**. Decoding **the simple physical activity** should be simple, easy to understand and to perceive by the spectators and should render the meaning and the importance of what is going on.

In many texts about drama, there is a constant parallel between the actor and a gymnast or athlete, but equally there is a warning against the "danger" of **intense physical training**. Within the given context, we shall try to offer factual arguments for the role of **the simple physical activity** and of Physical Education implicitly in the formation of the professionals in the two professions: the actor and the athlete; in doing so, we shall start from the premise that each domain appropriately adapts and graduates its objectives, the necessary **simple physical activities**. Aiming at breaking the barriers of this "danger" that we have identified in the readings from texts about drama, we shall emphasize the similarity between the psychological and physical training of the actor and that of the athlete, but especially the benefits obtained from "borrowing" certain methods from/to each of the two domains.

We should also remark on the fact that "physical training" is also included among the tasks of Physical Education, while the psychological training will complement the domain **Highly performing Sports**. The increasingly close connection is thus established between **Physical Education – the training of the highly performing athlete** and **the training of the actor**, where Physical Education has an important, even coordinating – role:

Physical Education

the athlete's training

the actor's training

The simple physical activity suggested by Stanislavski is the compressed expression of the character's inner state or the atmosphere of the situation and of the actor's physical state. Adrian Dragnea¹⁶¹ convincingly argues that "an individual (whether an actor or an athlete, we could add) involved in a **creative activity** (or competition) is a person fully engaged with his entire biological, psychological and social sphere"¹⁶²; as Stanislavski stated, "the psychological aspect can be studied only in direct relation to the human being's activities and deeds."¹⁶³ Experience and the criterion of practice was placed at the foundation

¹⁶¹ Profesorul universitar dr. Adrian Dragnea este șeful disciplinelor *Teoria și metodică antrenamentului sportiv și Bazele exercițiilor fizice din A.N.E.F.S.*, licențiat în Educație fizică și sport și în Psihologie.

¹⁶² Adrian Dragnea, *Antrenamentul sportiv, teorie și metodică*, București, Editura Didactică și Pedagogică, R.A., p. 230

¹⁶³ N. Abalkin, *Sistemul lui Stanislavski și teatrul sovietic*, București, Editura Cartea rusă, 1955, p. 170

of Stanislavski's system. The need to find a theoretical and objective basis for the results of his own experience made K. Stanislavski resort to science and theoretical thinking. Thus, he drew his inspiration from the practice of Indian yoga and created a set of **special exercises** that were mainly devised to train the actor to relax tense muscles, to develop attention, to teach the training actor how to focus and direct his thoughts towards one point only (without, however, any religious or philosophical implications).

In K. Stanislavski's view, the actor's physical training should be adapted to the medium of drama and should not be similar to the training of a weight lifter, but should not be altogether absent either. Muscle cramps are damaging to the creative process. This is only one of the reasons why relaxation exercises are necessary: "when tenseness is felt in the speech organ, even people with wonderful native voices can begin to croak or even become speechless. When the legs get cramped, the actor will walk like one struck by paralysis, when the arms get cramped they become stiff and turn into sticks and move like stiles. Cramps alter the actor's countenance and prevent him from acting. It is even worse when cramps appear on the face muscles and disfigure, paralyse or block facial expressiveness. Cramps can appear in the diaphragm and other muscles that participate in the process of breathing and the actor goes out of breath. Such phenomena prevent the artist from living the role, from giving an outer expression to this experience and inner state."¹⁶⁴ K. Stanislavski clearly explains the negative effects of a body which is tense and insufficiently trained; the same explanation holds for the athlete's training and no one has more poignantly emphasized the need for **physical training** and **psychological training sessions**. Relaxation and self-control exercises before the creative act are recommended with the aim at unlocking freedom in action. They equally have the role of creating a mechanism of self control, a regular habit that can govern the entire organism not so much in the quiet moments as in the "minutes of high nervous and physical excitement."¹⁶⁵

The interest shown by various specialists in clarifying the relation between Physical Education and thinking, especially philosophical thinking, is considered to belong to the wholistic complete educational process. The issue of the relation between **physical activities** and **intellectual activity** brings to the fore the idea of the athlete's training not as a purpose in itself, to create a "professional" athlete, but, in a broader sense, to create a complete human being, as the sum of the ethic and aesthetic features which are characteristic of the ancient human ideal of moral and physical beauty.

The **Physical Education** that Platon speaks of in his dialogues on political topics such as *The Republic* or *The Laws* is, along with the education of the soul, an important part of the virtuous citizen in the ideal city. This ideal of harmony is one of the most important and at the same time one of the most original contributions that Ancient Greece made to the entire history of Physical

¹⁶⁴ K. S. Stanislavski, *Munca actorului cu sine însuși, Însemnările zilnice ale unui elev*, p. 133

¹⁶⁵ Idem p. 136

Education. Theoretically speaking, the human being is seen as a complex combination of physical and spiritual features which can constantly be improved and is aspiring towards the ideal.¹⁶⁶ Stanislavski, the creator of the actor's training "system" of global fame, was familiar with this part of the ancient thinking.

In ancient times, the modern concept that today we call Physical Education was associated with Gymnastics, a term which K. Stanislavski used in presenting the system he created to train his pupils and in which physical training was of the highest importance. Intensive research of the actor's being, his body and soul, from head to toe, and the adaptation to art's requirement were hard to accept even by some of Stanislavski's pupils, but mostly by certain actors of a mannerist bombastic style of acting. Stanislavski's principles required a daily method and a work routine which is undoubtedly unique and always proved efficient. K. Stanislavski, and other contemporaries as well, created and perfected methods for the actors' training inspired from the theories and practice of the art of movement and its advantages as they can be found in the domain of **Physical education**.

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¹⁶⁶ Tsoukalas-Kotsiris, Dionysios, *Educația fizică în concepția lui Platon*, Editura G.M.I. S.R.L., 2007, p.4

7. THE PUBLIC SPECTACLE IN ROMANIAN SOCIETY PREMODERN. SCENOGRAPHY AND AUTHORITY IN DEVELOPING RELIGIOUS CELEBRATIONS

Carmen Alexandrache¹⁶⁷

Abstract: *In the case of pre-modern Romanian society, religious celebrations were not only religion lessons; its were lessons which practicing behaviors, gestures and social attitudes. Thus, they became a good opportunity for to show the political power and social differences. Having a large capacity of social mobilization, the deployment religious celebrations could be done anyway. Therefore, gestures were ritualized framework was carefully prepared, place and contribution of each well fixed. In our paper we showed some examples that illustrate that respect religious holidays are a form of public spectacle.*

Key words: *celebration, gestures, ritual, public spectacle*

The religious celebration is not only self-reflexive spell, it is the liturgical day established by the Church for veneration of the saints and the scriptural facts. For Christians, the religious celebration represented an occasion for a *Religion lesson*, during which they were being taught and were repeating notions regarding the church life and the customs of the Christian life. Having a great power of mobilization, the religious celebrations attracted the interest of the political authority. In this case, they has become a good opportunity for displaying power and social differences. In the Romanian premodern society the observance of holidays was essential, because these religious days were occasioned committing of certain gestures in an especial cadru and the practice of the religious- moral behaviors. These exterior forms of manifesting the renowned Christian holidays were specified by *the foreign travelers* from most curiosity and fascination , or from piety in *the intern writings*. Therefore, these holidays was noted with an ironic nuance (the local customs were mainly considered to be superstitions). Beyond its religious significance, the holiday seemed to be a spectacle in which everyone occupied a specific place, and had to do certain gestures. The following are suitable examples from this perspective, so that we will highlight that the religious celebration was a social magnitude.

Starting from thus mentiones, we had noticed that the celebration of the religious holidays was to seem a public spectacle, one for honoring the great divine acts that were meant to assure the salvation of man, and which the faithful were the *active spectators*, spectators and plaiyers. Besides participating at the sermon dedicated to honoring an important saint, usually the spiritual patron of a certain holy place, the people were interested also in the public events that were organized during those days (processions, fairs, etc.). In the Romanian space, the celebration of the religious holidays was manifesting as a spectacle. The framework, “the scenario” that involved even the people, the

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active spectators, makes us to believe that there was, besides an ecclesiastical ritual, even a public one for honoring the great divine acts that were meant to assure the salvation of man, and which took place even in the ecclesiastical setting and beyond it.

The Liturgies were usually organized by the high hierarchs of the Orthodox Church at the request of the lord¹⁶⁸. It was of course a “representation” offered by the Church and the lord, and therefore it could not be neglected. For instance, when they were organizing the Liturgies for Epiphany and for Easter, the participants were coming in such a great number that “if you were to throw a grain of corn in the palace court, it would have fallen on people and not on the ground”¹⁶⁹; the army had surrounded the “scene” so as to prevent the people “that were coming in great number, to disturb the audience”¹⁷⁰. The joy of the holidays was a collective one, the customs and the religious ceremonial were done in public. Intentionally or not, the lord’s presence (physical and gestural) has focused the attention of the community towards his own image: the lord is God’s chosen, he supports the Church and receives the recognition of his authority.

The holyday has become even an occasion to show off one’s social rank. Either participant at the religious service need to show their joy towards the celebration day or their need to reconfirm one’s social status, they all come to the solemn service dressed with their best and most expensive clothes (“they were all dress in their Sunday best”) („s-au îmbrăcat de sărbătoare”). *The clothes* of the lord’s family and of the boyars’ have caught the attention of the foreign travelers that have described their beauty and magnificence. Nevertheless, “the grandeur, the solemnity and the joy of the people that I have seen manifesting during Epiphany on these lands, it is something that I have never seen nor heard before, not even at the Christian kings”¹⁷¹.

In the Romanian space, the great holidays (The Epiphany, Christmas, Easter, The Whitsuntide, at which one might add the great *patronal feasts*) was manifesting on public alwas. Most of the times, the foreign delegates were being invited by the lord to participate at the religious ritual. Certainly, the foreign envoys had the privilege to notice the pomposity of the holidays, the connection between the lord and his people, the main role played by him during the religious service, even though it was not officiated by the lord, and his enjoyment of his status. Every time when in the country were present high Orthodox hierarchs, they were all invited to attend the ceremony and even to officiate the service. Also, the missionaries were not neglected; we find them sometimes implicated in the manifestations occasioned by the religious holidays.

The grandeur of the holiday was even greater due to the presence of the highly valuable liturgical objects which were involved in the ritual and the

¹⁶⁸ Paul de Alep, în *Călători străini despre Țările Române* vol. VI, îngrijit de M.M. Alexandrescu-Dersca Bulgaru, Mustafa Ali Mehmet, București, 1976, p. 160-161

¹⁶⁹ *Ibidem*, p. 115

¹⁷⁰ De La Croix, în *Călători străini despre Țările Române*, vol. VII, îngrijit de M. Hollban, M.M. Alexandrescu-Dersca Bulgaru, P. Cernovodeanu, București, 1980

¹⁷¹ Paul de Alep, în *Călători*, vol. VI (1976), p. 115

presence of the gestures of the hierarchs that were all dressed in “shinny vestments”: a table (the altar) with a silver-gilt basin, six silver candlesticks and a seventh one which was longer and was held by a young men next to the table, a short chair with a pillow made up of linen, upon which church bookes were sitting on, a tab, surrounded by fifteen wooden chandeliers, filled with holy water. The metropolitan bishop was wearing on his head “a ducal crown made up of shinny gold and precious stones” and in his hand he was holding “a one and a half span cross made with great skills out of a green sapphire. Also, it had a fine gold on its sides”¹⁷².

The great celebrations were starting a day before (in the celebration’s eve) and might have lasted for days, according to their meaning in the Christian life. Starting the celebration’s eve¹⁷³, the icon of the saint that was to be celebrated was placed inside the church, on a lectern. For the event, the church was to be embellished with “flowers and basil” and the participants, both the hierarchs and the commoners, “were wearing their best and most expensive ceremonial clothes.” During the sermon, the icon was being kissed by the hierarchs and afterwards all the participants were to adore it. During the sermon, there were some moments when the people attending were to intervene with songs, thus completing the priers and the readings of the priests. The same was to happen during “The Assumption” celebration, when the “choir was singing from both sides.”¹⁷⁴ The foreign travelers were interested mostly in the Epiphany, a reason for which we are going to insist upon it as well. Usually, the ceremony was taking place in the church’s court and it was followed up by an imposing procession. The metropolitan bishop “was blessing the water in which he has dipped a small branch of basil”. There were always present the lord and his family and of course, his whole court, the boyars, and the common people that were drawn by the grandeur of such religious manifestations.

The lord was arriving to these celebrations accompanied by a great crowd, similar to a procession: “all the leaders of the clergy and all of the priests, dressed with their finest clothes and with crosses in their hands, were coming to the palace court where they were forming a big circle”; then, the patriarch and the lord were walking together towards the places that were prepared for them, according to their social importance¹⁷⁵. Before starting the sermon, “a great number of candles were given to those present.”¹⁷⁶ in the eve of Epiphany, all the priests or the Orthodox bishops of this country have gathered at the lord’s palace in Iasi, they “have officiated the service for him” with incense, holy water, he has kissed the cross”, and they did all sorts of rituals and they “have wished him a happy reign, happy years and good luck”¹⁷⁷. Some other times, “the ceremony ends up with the baptism of the orphan children to whom the lord

¹⁷² Marco Bandini, în *Călători străini despre Țările Române* vol. V îngrijit de M. Hollban, M.M. Alexandrescu-Dersca Bulgaru, P. Cernovodeanu, București, 1973, p. 339

¹⁷³ Paul de Alep, în *Călători*, vol. VI (1976), p. 104

¹⁷⁴ *Ibidem*, p. 97

¹⁷⁵ *Ibidem*, p. 16

¹⁷⁶ *Ibidem*, p. 116

¹⁷⁷ Marco Bandini, în *Călători*, vol. V (1973), p. 335

gives clothes and money”¹⁷⁸, Even Paul de Alep has mentioned about “the baptism of babies in frozen water”¹⁷⁹.

The metropolitan bishop started the sermon with the incension of the lord and of his family, a gesture followed also by the bishops, “the blessing of the holy water which was done in a silver vessel”, with priors and incensements, “and all of these were followed by the sound of the cannons and of the cheers of all the people present. The lord was used to be the first one sprinkled with the holly water and only then would come the turn of all the other participants, after they were kissing the cross and they were receiving the blessing”. At the end of the ceremony, they sprinkled with holly water, twelve horses, “in the sound of the drums and tambourines”¹⁸⁰.

Representing the holiness of the celebration, at the procession that was starting from the parish were attending twelve children dressed like angels, followed by the priests’ choir, three crowned kings and “two children that were wearing masks made up of wood, representing the Sun and the Moon”¹⁸¹. On great holidays, and the days of the apostles and of saints, they gather all their food to church in order for it to be blessed. Between Easter and Whitsuntide, on every Thursday, they carry church banners and they go in procession to the fields and the priest blesses the field so as to give a rich harvest (...), but they do not know any prayers to say on this occasion, which makes the Polish right when they say: ‘there are no such things as: *Polack bridges, German fasts and Moldavian liturgies*’ („poduri leșești, posturi nemțești si liturghii moldovenești, nu sunt decât sminteli”). On Easter, when they meet each other, they kiss and say ‘Christ is risen!’ („Hristos a înviat!”), Christ is risen from the dead („Hristos s-a sculat din morți!”) and they keep on doing this until Ascension Day; they do not greet each other with any other words and when they toast, they still say the same words. And the other responds ‘Truly, He is risen!’ and they offer to each other red eggs and use to spray each other with water and to do all sorts of pranks and tomfooleries, and they even use to throw their priests into water, otherwise the priests have to offer to people a great feast”¹⁸².

During the Epiphany service, “for the Moldavian lord (Vasile Lupu) and his son, two big seats were created in the German style and they were covered with red velvet (...) and when the lord was to go to the water, he was welcomed by men with drums and by others carrying guns and lances”¹⁸³. And at the end of the service (1637-1638), when the lord and his family had to come back from the water, a cannon was being shot and the guns were being fired”¹⁸⁴. The scene was similarly described, but more detailed by M. Bandini: “the lord was seated on a throne oriented to the East; the children were seated to the left on another throne situated at a distance of ten feet („pași”). His wife was sitting on a third

¹⁷⁸ De La Croix, in *Călători*, vol. VII (1980), p. 263

¹⁷⁹ Paul de Alep, in *Călători*, vol. VI (1976), pp. 117, 161

¹⁸⁰ To see also La Croix în *Călători*, vol. VII (1980), p. 263

¹⁸¹ Marco Bandini, în *Călători*, vol. V (1973), p. 335-336

¹⁸² E. Weismantel in *Călători*, vol. VIII (1983), p. 354

¹⁸³ Paul de Alep in *Călători*, vol. VI (1976), p. 115

¹⁸⁴ Vasile Gagara, în *Călători*, vol. V (1973), p. 148

throne situated at about 20 feet from the one of the lord and 10 from the one of her sons (...). On the right side of the lord, towards East, there were the closest seneschal and his two companions that shared the same title, but of a lower authority. Behind the throne, there were 3 sword bearers that were holding: the first, the scepter covered with pearls, the second, the yataghan and the third, the great sword that had two edges, "then there were 10 spearmen and 100 pedestrian riflemen. Five feet from the throne, still on the right, there were: the great chancellor, the minister of war, the judge of the country and other great high officials, seated according to their job and high office, with their head uncovered. Behind them, there were 40 spearmen that were making up a wall, 200 pedestrian riflemen, towards West; between the lord and his lady, there were the Ottoman flag and 100 janissaries. "All around the lady, there were the wives of the great boyars, all dressed in silk and shining due to their bracelets and necklaces. Behind them, glorifying the throne of the lord and of the lady, there was the army made up of 10000 riders that were then pedestrians. (...). Towards South and North, the place was adorned with icons representing different saints ("prapuri") (...), there were the pipers, the drummers and all sorts of musicians that were singing at their instruments. The crowd was made up of 20000 people: wherever the lord was looking from his place, he could see people bowing in front of him"¹⁸⁵.

On New Year day, "in the morning, as it is accustomed, they were all coming to church" and they were all following the same ritual of showing their obedience towards their lord and his authority: "they were congratulating their lord and they were kissing his right hand"¹⁸⁶. The presence of the lord and of his court during the great religious holidays was attracting a great audience¹⁸⁷. The luxury, the splendour of the ceremony and the number of participants was also an expression of Power¹⁸⁸: the more people were coming to the sermon, the stronger was the lord. On the other hand, if the lord's cortège was not so bright, this could have risen suspicions regarding the wellbeing of the lord, an image which was also associated with the authority.

It was a way to highlight the model of a society which had a well individualized hierarchy, a society in which the protagonists were in the top of the pyramid as the only important actors from the public life, while the commoners were perceived as simple and humble viewers for which the appearances were the most important ones and they had to be sustained with any cost¹⁸⁹.

¹⁸⁵ Marco Bandini, în *Călători*, vol. V (1973), p. 337-338

¹⁸⁶ Paul de Alep, în *Călători*, vol. VI (1976), pp. 85, 169

¹⁸⁷ Fr. Pall, *O vizită în Țara Românească în anul 1644 (relatare inedită a lui Bakšić)* în SMIM, VIII (1975), p. 219

¹⁸⁸ Sorin Iftimi, *Ceremoniile Curții domnești. La Crăciun. Anul Nou și Bobotează (secolele XVII-XIX)*, în Constanța Vintilă-Ghițulescu și Măria Pakucs Willcocks (coord.), *Spectacolul public între tradiție și modernitate. Sărbători, ceremonialuri, pelerinaje și suplicii*, București, Editura Institutul Cultural Român, 2007, p. 43-78. p. 44

¹⁸⁹ Sorin Iftimi, *Ceremoniile Curții domnești. La Crăciun. Anul Nou și Bobotează (secolele XVII-XIX)*, în Constanța Vintilă-Ghițulescu și Măria Pakucs Willcocks (coord.), *Spectacolul public între tradiție și*

Certainly, it is considered that the great holidays orchestrated by the Church were actually moments meant to show to the large crowds representing “the whole country”, the grandeur of the lord and his autocratic position. Showing publicly the importance of the lord was manifesting by preparing the context in which the lord has to show himself and his companions to the people (the scene described above), and by involving the lord in the religious ceremonial and in other customs associated to holidays. The examples may continue, but they will not bring any new and relevant information for the present paper.

In conclusion, we considered that in the living of holidays, the emphasis made on the social forms of expression. Based on the observations made, we might conclude that at least in the case of the Romanian premodern society, the main priority was the social dimension of the holidays. Even though the religious connotation of it was not neglected, still the way in which the Christian holidays were celebrated was dominated by the social feelings.

We cannot confirm if the great number of people that were coming to church was due to a powerful belief, but it is known the fact that these wonderful sermons were not always allowed to be seen by everyone. By combining their belief in God with their desire to see what is grand, the people were joyously getting ready for the big holidays. The ceremonial was prepared in due time, similar to a public show, and it was waited with enthusiasm by the people. The lack of an educational system that might have satisfied the learning needs of Romanians, the religious feelings like those exteriorized with the occasion of an approaching holiday, were for a long time the only ones capable to revive the life of the community.

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8. THE CORPOREALITY OF THE ACTOR / DANCER IN POST POSTMODERN THEATRE ASPECTS

Ligia Delia Grozdan¹⁹⁰

Abstract: *Undergone spectacular changes within post-dramatic theatre, the understanding of what means the **dancer corporeality** supports a spectacular reversal. From vital dance, expansive, based on movement pushed to flight and float, it reaches the tendency of transforming the actor-dancer into an object of contemplation, other than the traditional one. It comes to a statutory body that leaves the viewer to admire the attitude and noble picture. In post-postmodern theatre, the companies promoting new physicality in Dance art enjoy great interest. There are so-called "living sculptures", which certifies the specific inclination of the new postdramatic theater to metamorphose living body in an organic theatrical body.*

Key words: *theatre, dance, movement, corporeality*

The aestheticians of our days take a special interest in companies promoting in art **the new corporeality** – statuary-like with unexpected visual effects. The aesthetics of Neoclassicism used to see the actor/dancer as **a talking picture**, which was supposed to imitate the gesture and noble attitudes of the Greek tragedy. This tendency gives rise to a certain statuary quality of the body, enabling the viewer to admire the noble posture and attitude, likewise those images on Greek vessels and antique sculptures. The direction is completely in contrast with the vitalist, effusive, dynamic one whose model was, undoubtedly, Isadora Duncan.

Dancing can be perceived as a kinetic sculpture. Unlike the thing the sculptor engages in, the choreographer arduously uses the living shapes of the dancer's body to compose the so-called **postures**, conceived as brief harmonious movements connoting the feeling of flying, floating, fear or ecstasy. What the choreographer manages to elaborate lasts for one second and then decomposes itself in other movements, for it to finally recreate the initial motion.

After undergoing spectacular transformations in postdramatic theatre, we could say that the comprehension of what corporeality means shifts in a spectacular way. Starting from the vitalist dance, based on motion pushed towards flying and floating, the tendency is to transform the actor/dancer into some sort of object of contemplation, different from the traditional one.

The Japanese choreographer, originally a sculptor, Saburo Teshigawara (a supporter of unrealistically harmonious sculptural shapes) conveniently uses in *Mirror and Music* (2009), the strange effects (on a similarly hallucinatory music) of the dancers' bodies which, reduplicated by the game of the mirrors, shift into identities difficult to decipher. The bodies of the performers are graceful, flexible, and expressive; their hands create and recreate sculptural shapes in the air where their graceful but precise movements mould. Momentary

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sculptures, their bodies sway like willow branches (an innovative motion used with predilection by this company). The media technique, raised to the level of authentic art, serves the performance by giving the impression that the image of the dancer, framed by the rectangle of the mirror, looks towards the model-which-looks in the mirror. At the beginning and at the end of the performance, on the diagonal of the scene, two lighted candles watch over in some tiny mirrors, proving to be the bodies of the dancers-performers, symmetrically caught between the mirror frameworks. The anxiety caused by the *performance* comes from the contrast between the beauty of the motion and the technical-musical accompaniment unfavourable to the harmonious development of the corporeality, suggesting the confinement of bodies within the space of the mirrors.

The famous company *Societas Raffaello Sanzio* equally performs living sculptures, being specialized in statuary performances, inspired from the fundamental myths of the humanity. Extremely appreciated by the connoisseurs, Aeschylus' *Oresteia* (1995) was full of images, treated like quotes from the great modern sculptors, with unnaturally elongated figures, reminding of Giacometti, while everything was enshrouded in the impression of inferno populated by deformed bodies and still... almost beautiful in their deformity.¹⁹¹

There is an inclination (specific to the new postdramatic theatre) to metamorphose the living body into an agonizing theatrical body of a humanity threatened by suffering and destruction.

According to H.T. Lehmann, there is a tendency to shock the audience, to make it snap out of apathy, by putting on scene the deformed, grotesque body, a view difficult to stand, especially when the masters – the Castelucci brothers – turn those bodies into still statues, exposed to the audience's view.

In other performances, such as *Divina Commedia* (2008), the corporal expressivity reaches moments of sublime by making the living statues stand stone-still, as replies-quotes detached from the plastic imaginary dedicated to Dante's creation.

Closer to us, over the past years, Mihai Mălaimare, director of *Masca* Theatre and his company have brought their peculiar *performances* to the attention of the inhabitants of Bucharest, in subway stations, public parks, at rush hours for the occasional spectators around. Many viewers linger in front of the living "exhibits" covered with the folds of some white cloths.

Daria Dimiu underlines the essence of this kind of theatre, a *Living Museum*, which meets the viewers halfway: seven cubes put in a straight line act as pedestals for seven actors draped in creamy cloths, with their heads and hands painted in white, standing stone-still against the background of a seraphic music (Vivaldi's *Spring*) while "the folds are waving, short tails are fluttering, creating a strange effect between the expected fixity and the fluidity given by the moment".¹⁹² The corporeality of the living statues protect the real bodies of the

¹⁹¹ See H.-T. Lehmann, *Postdramatic Theatre*, 289-291

¹⁹² Daria Dimiu, *Mască și matcă*, in "Teatrul azi", 2010, No.. 11-12; 22

performers from the more than curious looks of some spectators, with the fine body-attached coating but equally detached by the waving folds of the cloth.

The recent "performances of living statues" of Masca Theatre, *A Lost Letter* and *A Stormy Night*, directed by Mihai Mălaimare, equally conquer the audience and the most exigent Caragiale specialists, through the unpredictable transposition, artistically flawless, in living statues of the essence of the well-known characters. The critic Constantin Paiu explains his on site impression: "a proposition coming from Commedia dell'Arte, anchored in an equally broad and original comprehension, which extracts the strong essences of the Caragiale-like sarcastic contemplation and gracefully converts them into living pictures"¹⁹³.

The non-movement itself contains the promise of movement, possible at any time – even if the latter is consumed so slowly that it can hardly be perceived by the viewers. They are not completely convinced that the actors really move and that what they see is not in fact an optical illusion.

Robert Wilson, the Texan who got into the American theatre with vast knowledge of architecture, plastic arts and media, took his countrymen by surprise – actually scandalized many of them – with theatrical experiments, mostly due to the visual practice and culture, creating an original form of "theatre of images".

One of the revolutionizing heads of the scenic performance is the so-called *slow motion*.

In the middle of some actions (apparently) accidentally gathered on scene (but in fact architecturally thought, with great precision to the last detail), the slow motion gives the impression that the performers move only on some commands exterior to them, like some mechanically activated puppets: "in Wilson's theatre, as H.T. Lehmann says, mysterious powers seem to move the characters just like magic, without any motivation, purpose or connection that we can understand"¹⁹⁴.

The impression becomes even more shocking, against the background of a mandatory lighting (lighting trajectories previously drawn) like a destiny which must be strictly followed.

By slowing down the motions, the director achieves the effect he wants: a tension of waiting is created in the viewer's perception, which maintains in fact the state of relative time, expanded according to the whim and feeling of the receiving subject. Nowadays, it is not surprising at all the fact that, chronometrically, Robert Wilson's first performances would last for six hours (*Deafman Glance*, 1971 or *Einstein on the Beach*, 1976) and that the Prologue to *Deafman Glance* lasted no less than 25 minutes, consumed in an absolute silence, defying the primacy of word in theatre.

The slow motion of the performers (professional and amateurs all together) connotes, through the power of suggestion, the oneiric unrealistic world; everything takes place really slowly, like in a dream often interrupted by

¹⁹³ Constantin Paiu, *Umorul la el acasa*, in "Teatrul azi", no.12, 102-102

¹⁹⁴ H.-T. Lehmann, op. cit., 100

awakenings. Those who move on well-established trajectories, by standing stone-still in their intent of motion resemble some living statues, virtually movable. The latest reviews of the performances directed by Wilson suggest that he hired a famous Japanese choreographer, Suzushi Hanayagi, which had a solid grounding in the Kabuki and Nô theatrical styles. He prepared the company, so that for example, in Heiner Müller's *Quartet*, the performers acquired the same confidence, flexibility and elegance as the Japanese actors-dancers.

In his ballet, conceived on Debussy's music, *Le martyre de Saint Sebastien* (1988), Wilson deviates from Fokine's choreography of 1911, made for Ida Rubinstein and decomposes every intent of motion of the protagonist (the French ballet dancer Jean-Cristophe Paré), giving the overwhelming impression of *gestural sculpture*. The body becomes even more visible as every movement or intention of movement is slower, shifting the viewer's attention and sensoriality towards details enhanced by the kinetic effort. The unsurpassed mastery of the media procedures of lighting technique and art creates frameworks, bright framings which bring the sequence of movements closer to the quality of the *living* pictures.

The physical body, exposed to viewing, keeps its practical condition, but gradually, we come to notice its peculiarity to change into **something else** than what our senses want to suggest.

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9. PERFORMANCE WORKSHOP – CONCEPT AND CREATIVITY

Anca Doina Ciobotaru¹⁹⁵

Abstract: *The analysis of the double dimension of characters of the animation theatre – the imitative and the interpretative – and the role between animation and public, allows us to show the need to use methods focused on interdisciplinary and comparative studies; belonging of these characters to performing arts is obvious. These elements determine us to structure the show workshops so as to have as a starting point the practical argumentation of theory supported by our research. Every scenic action started from a core idea, concept or hypothesis, the stage performance confirming or invalidating the anticipated formula. This led to better understanding of resources of scenic expressivity offered by simultaneous presences (puppet actors – actors), which can be identified throughout the history of performing arts; this aspect forces us to perceive more attentively and objectively the relation between various forms of performance; tendencies to structure the role theatrical language in outlining the show being harmful, in our view.*

Key words: *scenic action, animation theatre, theatrical language*

The analysis of the double *dimension of characters of the animation theatre* – the imitative and the interpretative – and the role between animation and public, allows us to show the need to use methods focused on inter-disciplinary and comparative studies; belonging of these characters to performing arts is obvious. These elements determine us to structure the *show workshops* so as to have as a starting point the practical argumentation of theory supported by our research. Every stage action started from a core idea, concept or hypothesis, the stage performance confirming or invalidating the anticipated formula. This led to better understanding of resources of stage expression offered by *simultaneous presences* (puppet actors – actors), which can be identified throughout the history of performing arts; and to necessity to correlate rehearsal time (voice, body) to the type of performance and also to organic understanding of the theory used.

All these aspects call for a more careful and objective perception of the relations among different forms of theatrical performance; tendencies to structure the role theatrical language in outlining the show being harmful in our view. The anthropological approach can generate, though, getting an awareness of cultural patterns, inside which a performance unfolds; creation always has a tendency to overcome cultural limitations, the autonomy of the stage language being the result of the ability to summarize and communicate factors of influence. Modernity invites to accepting the necessity to study not only artistic creation techniques (system building, animation, actor interpretation) but also the role of art, of the dialogue between the artist and the public in shaping response attitudes equally to everybody's and community problems. On stage, on streets, in health and educational institutions – the performance arts merge trying to redefine their role. Among entertainment, therapy, teaching method or response to life impulses, more approaches appear, more artistic identities choose to adopt as a means of communication the one specific to animation

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performance. The puppeteer must leave world of illusion and fiction, in order to use its metaphor for expressing his ideas about the world and life; parable acquires its meaning only if it finds its correspondent in the unrest of human existence. Animation theatre looks for its stage identity (in classical forms of expression) also outside theatre; sociology, education, communication sciences – these use more often techniques specific to this art.

The debates that place animation theatre falsely in obscurity made us launch a series of argumentative studies not only by providing our own experience of practising performance workshops but also by relating it opinions of important creators from the world of performance (outsides the technical sphere). We draw your attention on the observation of the stage director Andrei Şerban : „Later I read Gordon Craig, who in *Über-Marionette* says that, in fact, the ideal actor is the puppet-actor. Paradoxically, a puppet can have more soul than an actor, who sometimes is conceited, full of his subjectivity. A puppet is more expressive, more generous and more objective.“¹⁹⁶ Thus, a stage director interested in funding the meaning of theatrical experiment emphasizes the importance of special qualities of puppets, his opinion reminding us of an important essay by Kleist that stresses this important feature of the puppet-actor in relation with actor-person. Stage directors can also consider the principles that govern the art of animation in their attempt to understand actor’s psychology; *small stag* becomes, thus, a theatre space where we can discover ways of expression, formulas of high expression.

Starting with the second half of the XXth century, puppeteers firmly acknowledged srage interferences by redefining their art as a synthesis of performance techniques; where they tried to incorporate the path from primitive art to 3D cinema projections, received and used influences from the world of circus, dramatic theatre, dance theatre, entertainment shows, popular theatre (rituals based). This was the reason that made us engage into a new *research of the duality character-object, including the double condition of the object as an actor and playground and also the relation between text and performance in the animation theatre, and the reevaluation of Alfred Jarry’s, Gordon Craig’s, Vsevold Meyerhold’s, Jerzy Grotowski’s theories.*

In fact, this redefining is triggered by the development of a new relation between the *actor* and *the stage object* in a new semantics adopted in approaching the performance. Defining the theatre puppet as an *animated object* (by the human factor) in order *to deliver a message* transfers us into a space of the *sign object* that involves emotional and cognitive engagement in the exchange of ideas between the stage and the public. It reverses the path: from the specially built object (sometimes technically sophisticated) to a natural or common object, of faily use. *The common* becomes a source of expression, the object passes from its common use to that of aesthetics. „The art (...) is connected, on the one hand, to visual perception, and, on the other hand, to technical procedure. Perception can be an object of rational thought for a

¹⁹⁶ Şerban, Andrei – O biografie, trad. N., Editura Polirom, Iaşi, 2006, pp. 21-22

philosopher and scholar; and for an artist it is an incentive that triggers a system of operation designed to produce through proper techniques *artificial* images identified as an object, the work of art.¹⁹⁷

In case of animation theatre, the synthesis is even more accentuated, the actor functioning, in fact, as a technical system, an object that develops a specific animation technique; aesthetic rules will remind equally of the understanding of the beauty in both fine arts and in performance art in perfect agreement and that goes back in time. The *Puppeteer*, named generically, *handler*, falls behind its own animated object becoming an actor; the technical system designed to create stage images generating certain emotions or ideas, force the animator to adopt a playful style, adapted and well-defined. This type of interdependencies create the specific context in which we will something that could be called *simultaneous appearances – the handling actor and the object actor* in a dialogue, one serving the other, but ready to fight for its supremacy.

The research of this topic forces us to reflect on psychology of creativity, anthropology and theatre aesthetics. Thus, the art of animation theatre can suggest ways which are many times neglected by those interested in understanding the world of the theatre performance art; in its attempt to discover forms of stage expression by which the puppeteer could communicate to the public its message (with high impact), the puppeteer has to abandon himself for the benefit of the created object. The *magical meeting point is searched*, and the animated system becomes a machine which makes the journey possible and that is why it should be carefully and rigorously chosen. The viewers are willing to accept this convention if, beyond technique, the emotion is born.

The performance-workshop can facilitate getting closer to *the magical point*, as its main aim is the *journey* and not the *final* end, without excluding it though The aesthetic side is replaced by the educational one; the performance should not be only enjoyed but also it should develop conscienceness and creative personalities. The unrest of searching is learnt, the patience of acquiring a skill is trained, the undefinable talent is given from a place *Beyond Our Understanding*. The performance energy is born in a close meeting of the actor with the character, of the concrete with the metaphor. It is important to approach the performance-workshop with at least with an initial understanding of theatre semiotics. „Etymologically, a symbol is a *recognition sign* made of two parts of an object torn in two parts which we get closer to; the verb *sumballein* literally means *to throw together with* and it means *to put together, to gather*, and from here its derived meaning to *weave* - and here we get closer to the text, texture and to its weaving.¹⁹⁸ In case of puppets theatre, we can develop the idea and accept that halves of symbols will be held by the puppet theatre and its viewers an almost ritual-like convention. The meaning will be delivered when the meeting takes place. Keeping the discourse matrix, we will accept the fact

¹⁹⁷ Hollingworth, Mary – *Arta în istoria umanității*, trad. Denia Mateescu, Mariana Săndulescu, retrad. N., Editura RAO, București, 2004, pag. 16

¹⁹⁸ Burgos, Jean – *Imaginar și Creație*, trad. Cercul traducătorilor din Universitatea „Ștefan cel Mare” – Suceava, retrad.n., Editura Univers, București, 2003, pag. 23

that a sign can be defined as „... a material object serving to evoke or remind in a conventional way about something absent or impossible to perceive.“¹⁹⁹

Both concepts show that there is a need to create harmony between the symbol and the symbolized, the sign and the signified. Choosing has as the main aim obtaining the highest *expression*. The people involved are forced to distance themselves; the play of the puppet is almost Brechtian: „...its play is just a version where other versions are just sensed (...) What it does not create is the content and it should rely on what it does. Thus, all its language and gestures appear as decisions, the character is under control and tested. In professional language, we call this procedure – identifying *No-But*.“²⁰⁰ The scriptwriter shapes the visual identity of the sign-puppet, but the puppeteer will have to choose verbal and non-verbal elements which can complete and deliver the assigned meaning. Matching the signifier with the signified, their harmonization, will define the way to support the dramatic discourse, deeply polysemantic and with a hypothetical receiver. „Thus, the place of metaphor – both at the level of text and representation is not decided only by the aesthetic intentions of the creator (play writer, director, actor etc), but also by the aim of communication, by the capacity of metaphor designed to deliver ideas or content of consciousness and to which are added feelings that are bought by the receptor.“²⁰¹ *The theatre sign* has meaning only if it is deciphered; the play of the puppet-actor communicates only if its play is received. Its force of attraction comes from its capacity to communicate using means which overcome the limitations of human body.

Roland Barthes suggests approaching the theatre sign as a living human body, analyzing its *health*; for puppets, this view is natural, its status as an *actor* asking those involved in its creation, *balance* – any *attempt* becoming a symptom of a *disease*. The freedom of creation of a puppeteer is limited by the semantic load of the animated object, the freedom of the scenographer is limited by the profile of the dramatic character and its drama. Thus, meanings appear paradoxically and can get contradictory responses; „... the existence of signs and symbols (let us accept for now these names for big forms of meaning rendering) cause surprisingly often contradictory attitudes: on the one hand, in practice signs can permanently convert into symbols, on each sign different symbols are inserted; on the other hand, the theory continuously sustains that that symbols do not exist or should not exist.

The more intensely an activity is symbolized, the more it produces the antibody which is the metasymbolic affirmation that the symbol is not revealed to us.“²⁰² Even if the author referred to a literary text, we observe the same temptation to approach creation as a living body. In a world of disappearing

¹⁹⁹ Burgos, Jean – *Imaginar și Creație*, trad. Cercul traducătorilor din Universitatea „Ștefan cel Mare“ – Suceava, retrad.n., Editura Univers, București, 2003, pag. 23

²⁰⁰ Banu, George; Tonitza-Iordache, Michaela – *Arta teatrului*, trad. N., Editura Nemira, București, 2004, pp. 281 – 282

²⁰¹ Crișan, Sorin – *Teatrul și cunoaștere*, trad. N., Editura Dacia, Cluj-Napoca, 2008, pag. 84

²⁰² Todorov, Tzvetan – *Teorii ale simbolului*, trad. Murgu Mihai, retrad.n., Editura Univers, București, 1983, pag. 310

spirituality and being replaced by technology, the puppet offers the chance to adopt and convey symbolic thinking; its history is a history of associating the elements of language, but also of moving from figurative to abstract language. Balancing between representation and abstractization, the animated object using strings strengthens its connotations by creating an illusion of free movement. Left in the shadow, the puppeteer becomes a communication partner, and the strings – channels for sending a secret code. Conventions change, each generation and stylistic orientation claiming their right to express their own truths.

The story derives from the meanings of the scenic image and from the meaning suggested by characters; words are mere tools of translating the unspoken. The puppets rely on words and the floor – only to underline their grace and power to overcome gravity. The anthropologists draw our attention on the gesture; „... Van Ginneken tried to systematize the whole gesture language in order to set itself up as an absolute origin of language. According to him, gesture is primary as it is part of the action which will define it; here we attain level zero of the sign as the sigh gives meaning to itself.“²⁰³ In this context, the highest stylization of gestures seems to us natural; the alteration between movement and still posture is now becomes time for taking breath and a time for the next gesture. The border line between consciousness and unconsciousness is made by strings; the animation technique is doubled by the desire to show to the world the one's own version about a topic; the puppet becomes a way to observe life, to investigate the general humanity in general, to perceive and send emotions; movements, breathing and uttering send secret thoughts of puppets to the public.

The second half of the XX century reappraises an interpretative technique known also in Indian scenic tradition: the animation of puppets openly. This technique can get produce different attitudes: unveiling/breaking the convention, recreating the space or a dialogue of simultaneous presences? No matter which approach we adopt, we will have to accept that in this scenic position, the actor and the puppet are presented to us as a multiple semantic sum, each element having its role in producing the final outcome; any deviation from this rule causes an imbalance and ruins the message. The identification of message can be facilitated – if the interpretative dimension of the puppet-actor and actor-puppet are balanced and in agreement with promoted values/principles. Thus, the actors (in the two mentioned positions) become vehicles of some ideas with a clear destination – the public. Getting an answer to these hypotheses also raises a set of questions:

How simultaneous presences will influence interpretation?

How can we choose the ideal solution?

What is more important the sign or the significance?

What is the scenic context inside which the signs acquire meaning?

²⁰³ Todorov, Tzvetan – Teorii ale simbolului, trad. Murgu Mihai, retrad.n., Editura Univers, București, 1983, pag. 324

The analysis is relevant only if it is applied, and then tested in a performance-workshop. If the director/puppeteer asks himself all these questions, then choosing the space for the play, the interpretative technique and the topic become an assumed and motivated action which can produce meaning; contrasts, distortions, coding becomes forms of style. The benefits of a semiotic analysis can be especially revealed if these consider the relation between gestures of the puppet-actor and actor-puppet; carried out openly it will become a sign and its significance can differ from one performance to another. Concerned with this aspect, we asked students to double the play of the actor with that of the puppet. Characters appeared in double poses – human and as an object – but had the same starting point. Scenic identity is shown to us in a double stance, the puppet accentuating the dramatic character, enhancing the theatrical expression. Thus, we created generic couples of the type: the clown and ballerina, the husband and wife, the leader and the subordinate – in a context and texture with high emotional impact. The circus, evening life of a family or a chess match became stage context which allowed uttering some messages, the impact of which was increased by the idea of *puppetization/mechanization* of the involved characters – in which the viewers hopefully recognize themselves. Between impossible and imitated love, between real and false feelings, there is a road every person took, at least once; the puppets invited the public to recognize the *moment*. For this purpose, the gestures adopted by the actor-puppeteer had to be adapted to those of its partner – the puppet.

The borders between genres have been, in fact, eliminated long time ago and the solution is provided with generosity by dancers and dance theatre; this approach involves the reevaluation of *body-sign* and *movement-sign*. For example, Gigi Căciuleanu invites us to reflect on the „bing-bang body“. „If we imagine the central part of a body, torso with neck and head as an *explosion in the form of a tree*, the roots of which go into the basin and the branches and leaves radiate from the top of the skull, then we can assimilate it, metaphorically, to a crater of a *volcano in eruption*.

The same metaphor can be used for each part of the body with their respective extremities, obtaining thus a set of *explosive-trees* growing from the center outwards, to the same number of explosions. A continuous *bing-bang*.²⁰⁴ This proposition draws our attention the expressivity of puppet's movements comes from the way the segments and the links between them are made; the use of basin, head and parts of the body involves dealing carefully with technical aspects. Each element can be a resource point of a non-verbal message; the idea of „bing-bang“ movements seems to suggest the moment of world creation – life is born in motor centers. The actor has to control his movements so as to fulfill the two tasks simultaneously: to animate and to incarnate a character. The basin, the axe basin-head and the head will move accordingly following aesthetics proper to puppets – these will be essentialized and stylized, their bodies will be an intertwining of calculation with the dream. Searching for ways of understanding

²⁰⁴ Căciuleanu, Gigi – Vânt, Volume, Vectori, trad. N., Editura Curtea Veche, București, 2008, pp. 83-84

internal mechanisms we get closer again to *vectors* created by Gigi Căciuleanu: „Dance modernity (similar to any art) is not expressed just through an external *look*, but more through a way of thinking. This modernity exists mainly by means of profound and occult mechanisms, an inside *look* which is less superficial and more interesting to discover. The invisible and most important part of the iceberg ...

It is as fascinating to discover and stimulate others to discover by means of your art hidden mechanisms of the danced moves ... to constantly bring to discussion, to revolutionize from inside and thus in the most subtle way visions that are comforting and which can be seen by artists and spectators. ...²⁰⁵

Body movements and attitudes will be enhance their meaning through their positioning in space; the direction of glances and arms, closeness, and place exchanging with the partner – all can convey meanings of sent messages and images. Nothing remains isolated; all elements resonate, the links being created by means of stories and their breathing. Even if, according to objective reality, the puppet does not have mimic and it does not breathe, the internal rhythm of a character incorporates its breathing. Movements can become expressive only if its internal resources are used; strings should not just move the segments but animate them, convey their naturalness, the illusion of a living body. From this perspective, the animation of puppets is a way to understand the expressive resources of your own body. This theoretical approach can acquire meaning only if it is accepted as an argumentative discourse pleading for interdisciplinary approach in modern artist's instruction. *The performance-workshop* reclaims its role of a guide for an artist in training in his path towards building a creative identity and an agreement between his creed and time – present and future time.

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²⁰⁵ Căciuleanu, Gigi – *Vânt, Volume, Vectori*, trad. N., Editura Curtea Veche, București, 2008, pag. 18

PART III

FINE ARTS

1. ORIENT AND OCCIDENT. SPECIFIC SPATIAL IMAGES

Maria Urmă²⁰⁶

Abstract: *Geographical factors, the landscape are key factors in establishing the spatial images. There are differences between the spatial organizations of southern Europe, where assemblies and volumes have been developed horizontally, and Northern Europe, where forms have been developed vertically. The intermediate zone has made a balance between these two trends. At the global level, there are differences on the East - West direction: in the East were developed symmetrical and monumental ensembles and volumes, while the West has developed free and asymmetric compositions, Far East balancing the two tendencies. At the cultural level, the differences in the organization of space are difficult to see. There are models of investigation of Frobenius, Spengler and Lucian Blaga. These theories provide a useful analysis for each culture, rather from inside than outside. This study proposes, in addition, an analysis from the interference of cultures.*

Key words: *spatial images, Orient, Occident*

Introduction

We often put the question to what extent the geographical frame, the physical environment, in which a culture appears, are determinative in the constitution of specific fundamental features of that culture. At a general look one may notice that spatial images have specific ways of organization, according to the geographical or landscape elements as determinant elements in cultural acts.

North and South. Natural light

The natural light has generated certain types of spatial organizations, depending on its intensity²⁰⁷. In the South, where the light is very strong, the architectural shapes have developed horizontally, the shadow given by the horizontal architectural profiles, being thus emphasized. In the North where the light's intensity is weaker, the architectural shapes have developed linear, vertically, with bold relief in depth for a more pronounced effect of shadow. This may also be one of the explanations for the genesis of the gothic style. The strong and very brightful light of Egypt lead to the preference for incision, for bas-relief, speculating the contrasts, the brutal passages from light to shadow, different from Italy's light which, through its gradual passages has generated the round smooth continuous shapes in architecture and sculpture.

At the level of spatial organization, one may notice the same tendency. The southern perspective, through the speculation of the clear effects of light-shadow, has been constituted through the organization of the component objects on a horizontal direction. Each of the three elements of the perspective image

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²⁰⁷ Michelis, P. A. (1982), *Estetica Arhitecturii*. București: Meridiane 1982, page 286

(observation point, intermediate field and terminal element), aligned according to a horizontal axis (the main axis of view) have a visual weight contributing to the constitution of an unitary equilibrated image with congruence between the constituting elements. The very generous light also asked for the detailing of the secondary elements of the image.



Figure 1 The Uffizi Galleries, Florence

The point of observation (the arcade), the intermediary field (the façades with the columns on the left and right), the terminal element (the Signoria's Palace with the tower): unitary equilibrated image with concordance between the component elements.

In the northern perspective only terminal element of perspective is important (the cathedral developed vertically), the intermediary field and the observation point, usually developed horizontally, are minimally treated, a higher rate of detailing being unjustified.



Schwerin Cathedral, North Germany
Figure 2 Perspective, Figure 3 Aerial View

Between north and south, the intermediate area offers equilibrium to these tendencies: the terminal element is sustained by the intermediate field which is less important as a visual weight. Thus, the temperate zone offers suggestive examples from this point of view. At a level of architectural object, the Christian architecture of the East has the vertical marked (by the tower of the church) but also the horizontal (by the longitudinal axis of the church's nave).



Figure 4 Plopiș church. Maramureș, România

Similar to this, at architectural ensemble level, the monastic precincts have, as vertical axis, the church with its tower but also the cells, developed horizontally.

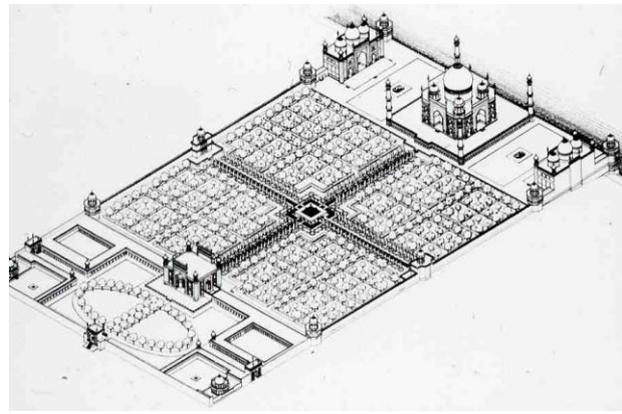


Figure 5 The Dragomirna Monastery, România

Specific spatial images of East and West

In the traditional societies the cardinal points were assimilated to the directions up-down, left-right. The up-down direction is expressed by the organization of the constructed objects horizontally, subordinated to the gravitational force, or by the vertical organization, opposing this force. The left-right direction is assimilated to the East-West direction at geographical level. One may observe the differences of spatial composition on this direction too.

The Orient is characterized by symmetry, monumentality, grandeur, an order and domination spirit more emphasised, given by the imperial power and by the religious authority. This may be noticed at the level of architectural object but also at the level of the ensemble. In the East the architectural objects are submitted to this natural fundamental law which is symmetry.



The Taj Mahal Mausoleum, Agra, India
Figure 6 Frontal perspective. Figure 7 Axonometric view

Axial perspective, conceived as an extension of monumentality and grandeur of the monument

In the West, America, through its complete isolation from the East, independent, expresses this liberty through an equilibrated asymmetry in the spatial organizations. In Mexico, the buildings are placed in ensemble, by astronomical considerations. Because of this symmetry and monumentality are not present, the overall composition having a natural, organic character.

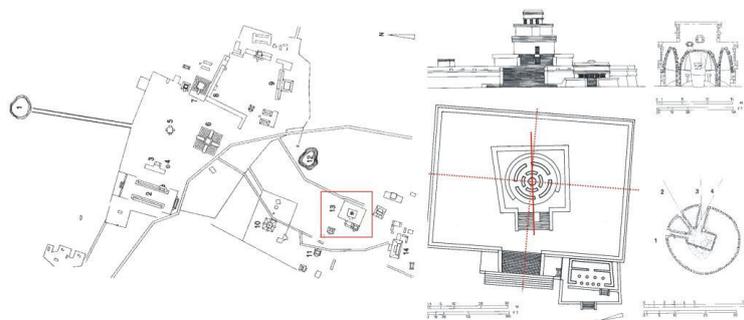


Figure 8 Mayan city. The Observatory. Yucatan, Mexico

Usually the democratic societies have developed asymmetry as a free adaptation to nature and the dominating societies have preferred symmetry, as

an instrument of artificial organization, imposed to the nature. Greece, in its democratic period, has developed the asymmetrical type of construction (see the asymmetry of Erechteion, the symmetrical temples perceived in perspective at two vanishing points, not in a frontal perspective, which would need a symmetrical manner of organisation on the direction left-right).

In the western thought, the emphasis has been put upon ration, in the Orient it's been put upon intuition, upon sensibility. In India, for example, the emphasis has been put upon a certain metaphysical substance of the soul²⁰⁸. The Extreme Orient offers equilibrium between these two tendencies: vertical-horizontal, symmetry-asymmetry, material-spiritual, as a proof that the extremes reach each other.

The West has put an emphasis, during the modern period, more on the object of architecture and less on the ensemble, and the Orient, and especially the extreme Orient, has emphasized the ensemble, the way that Europe has done, more or less, in the modern period. And this is because the Orient and the Extreme Orient have remained faithful to the tradition, through the subordination to nature of the constructed ensembles. The buildings here complete the site, they clarify and define it. In the ensemble compositions the dominating dogmatic axis is avoided, the axis being used only as a direction for the view but not as a direction in the plan. The compositions are asymmetrical, the architectural objects are symmetrical. We can find here a model of the nature: in the nature the organisms are symmetrical, but the environment in where they spend their life is asymmetrical.

These differences between Orient and Occident can be explained at a philosophical level by the fact that the modern way of thinking appeared sporadically in the oriental countries, but it didn't develop enough and it disappeared in its incipient phase. Concerning the modernism, in the Orient there have existed rather conservative thinkers than progressive ones. They rigorously perpetuated the traditional or medieval ways of thinking²⁰⁹. This may also explain the preservation of tradition even in the spatial organizations. In the Extreme Orient, for example, the Japanese traditions have passed from the stage of „*philosophical thought in agrarian communities*” directly to the stage of „*universal religions*”²¹⁰. This feature is more or less valid for the nations of Southern Asia and Northern Europe too (England, Germany the Scandinavian Countries that weren't at all or were only partially part of the Roman Empire so they weren't fundamentally influenced by the Romans' civilisation, guarding they're own traditions). The Romans, in they're expansion to a world-wide level, through they're capacity of synthesizing specific elements of different cultures, have imposed some ways of organizing the spaces of the conquered regions.

²⁰⁸ Nakamura, Hajime (1997), *Orient și Occident. O istorie comparată a ideilor*, Humanitas, București, page 234

²⁰⁹ Ibidem, page 535

²¹⁰ Ibidem, page 539

Theories and interpretations regarding the constitution of spatial images

All these observations are in agreement with morphological theory that places the geographical elements first in the constitution of a certain feeling of space and, last, in the constitution of spatial images specific to different cultures. Spengler and Frobenius have put at the basis of the process of forming a culture, the feeling of space, characteristic to people in a certain place, as an element that generates culture.

The theory of the spatial symbolism defends the idea that a certain space, structured in a certain way, may become the symbol of a certain culture. Thus, there may be equivalences between the landscape, the constructed place, in which a culture and its specific spatial vision is developed. The space becomes, in the culture morphology, a creator of sensibility variable from one culture to another. Frobenius and Spengler have detected spatial symbols specific to some cultures, without talking them all out. Leo Frobenius, starting from the legends' content, from the epic poetry and from the primitives' cosmogonical images, has identified, two spatial symbols in Africa: the cave space or the space limited by the cosmic vault of the Hamite culture and the infinite, unlimited space of the Ethiopians, generalizing up to the difference East and West. Oswald Spengler does the same generalization, giving to western culture the symbol of the infinite, three-dimensional space. Spengler ascribes the vault or the cave as a symbol of the Arabian culture, including here Christianity too, with the cosmogonic representation of the sky rounded off towards the earth, explaining this through the fact that Christianity, in its first millennium of existence, has formed in the frame of the Arabian world. Spengler identifies spatial symbols in other cultures too: the isolated solid in the ancient culture, the labyrinth path in the Egyptian culture, the way through nature in the Chinese culture, the infinite plan in the Russian culture.

In history of art we can see these differences. Ancient Greece has conceived the space as a simple presence of the shapes in space, as a condition of the limited physical existence (the symbol of the apollinic soul, according to Spengler). Ancient Greece put more emphasis on the outer space, the buildings being conceived as huge sculptures in space, built much more for the exterior perception, the interior being usually inaccessible. The Hellenistic epoch is the passage from the type of temple – object in space, convex, to the U shaped temple, concave; from the edifice – isolated object, to its integration into the ensemble, this being another step in the conquest of the depth.

Egypt walks the other way around from Ancient Greece, concerning the spatial depth. They didn't look for depth in plastic representation. The Egyptians were hiding in full, in the material more than they wanted to free from it. The direction in temples and pyramids is from empty to full, from light to darkness, from profane to sacred. Ancient Rome brings as a novelty the container space similar to the vault space of the Close Orient (identified by Spengler as spatial symbol in the Arabian culture)

There are also theories that deny the relationship between the spatial vision specific to a culture and the landscape in which it appears. Lucian Blaga

accepts the fact that the landscape may ease the construction of a certain spatial vision but he also draws attention upon the fact that, at the same time, in the same landscape there may be totally different spatial views. He brings to forefront the individual or collective unconscious which contributes to the construction of a specific spatial horizon. Thus, every culture, clearly formed, has a corresponding spatial horizon, generated by its unconscious inner structures.

The feeling of space, as a characteristic feature of a culture, is replaced with the spatial horizon of the unconscious. Blaga makes the difference between the real landscape of the conscious sensibility and the spatial horizon of the unconscious. Between these two, there may exist, in some cases, agreements, but also disagreements. He proposes the term of „stylistic matrix”, a complex of determinants, discontinuous elements, responsible, among others, also for the spatial horizon. This theory excludes the idea of spatial symbolism of Frobenius and Spengler. In their theory, the determinative element from the basis of the style is the feeling of space. According to Blaga, style is never the product of a conscious individuality, but the product of an unconscious complex. It doesn't represent an individuality, but an anonymous reality. The spatial horizon of the unconscious persists no matter the variability of the landscapes. This explains the fact that in the same landscape may coexist cultures with spatial horizons fundamentally different²¹¹.

In Transylvania, the Saxons have built homes and farms in a different style from that of the Romanians, closer to the German style, even if they were born in Romania. Similarly, contemporary homes of Gypsy minority are totally different from the Romanian architectural style, being rather like the Indian traditional construction. The matrix space is very important in the construction of a culture. It is „*the determinative element for the stylistic structure of a culture or of spirituality be it collective, or individual*”²¹².

Blaga's theory that can be applied to each culture comes to support the idea of preserving and revaluation of the traditional culture, especially of the popular one, the birth and the survival of a culture depend on this preservation of the matrix space in the unconscious structures. Blaga said: „*The Romanians have been born when the matrix space took shape in their souls*”²¹³. The popular art, which proposes eternal patterns, beyond the specific originality of the personalities, preserves this hallmark of the spatial horizon. Because of this the tradition must be preserved in architecture even at a level of spatial organization, the popular art being an eternal source of inspiration for those who create. At a first sight, this type of analysis becomes useful to each culture much more from within, to support preserving the tradition and reevaluate the popular culture. From without, we cannot speak of preserving the tradition, but of a revaluation of the creations from the interference of cultures. But with all the specificity of a culture or of a certain style the cultural contamination is still possible. The

²¹¹ Blaga, Lucian, (1985), *Opere filosofice. Trilogia Culturii*, Minerva, București, page 195

²¹² Ibidem, page 194

²¹³ Ibidem, page 201

influence between cultures can be explained through the fact that the stylistic matrix of a culture may contain common elements with the matrix of another culture²¹⁴. And from here results the validity of the theory of the unconscious spatial horizon even in the areas of cultural interference.

At a more general look upon these theories one may observe that they aren't contradictory. If we admit the influence of the geographical elements, of the landscape when constructing the conscious spatial symbols, specific to the culture and, if we admit in the same time the theory of the existence of some unconscious spatial structures, as determinants of culture, we can follow the line of the determination or inter-conditioning between conscious and unconscious. The unconscious doesn't always oppose to conscious, although it has other laws of organization than the conscious. Sometimes the unconscious is subordinate to the conscious, being in synergy with it.

All these actions and psychic processes contain conscious and unconscious processes. The stylistic matrix has a general, anonymous character, being generated by a collective unconscious. In the collective unconscious stylistic features of culture are fixed, features that result from the community of the dwellings, from language, traditions, myths, way of living, becoming archetypes, as Gustav Jung names these synthesis.

From here we may conclude that the landscape, the geographical frame may be important elements in establishing spatial images, as determinative elements in the construction of some cultures, to the extent to which they contribute, partial, to the construction of the collective unconscious. In this vision the two territories become one, complete each other, in the hypothesis that the landscape, the geographical areas can act fundamentally upon the unconscious psychic structures. When Frobenius started from the legends' content, from the poems and from the primitive cosmogonical and when Spengler started from the representation of space in architecture and art, aiming to identify the fundamental elements that are at the genesis of cultures, they were, in fact, identifying archetypes, as fundamental images of a collective unconscious.

Conclusions

The measure of emphasizing some different or common features of cultures becomes justified and necessary because we thus follow the line of the identification of the areas of cultural interference, (as areas of stylistic superposition, as cultural schemes generally valid) and of identifying of the specific areas (as traditional schemes).

The problem now is to what extent did a culture has the capacity to assimilate values of other cultures. What is the criteria after which this selection is done? Can we accept the hypothesis that the selection has been done after unconscious pre-established structures that coincided, more or less, with the assimilated values: The selection and the appropriation of values is made in

²¹⁴ Blaga, Lucian, (1985), *Opere filosofice. Trilogia Culturii*, Minerva, București, page 185

accordance to the personal unconscious pre-established structures, and the purification, the essentialization of these values is made to the extent to which the stylistic matrix, is more or less defined in the unconscious structures of a nation, of a community.

The identification of the differences or similitude on the lines of comparison North-South or West-East is set up as a measure of identification of some fundamental features, specific to the unconscious, obvious, structures explainable on limited areas or on its globality.

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Illustrations Source

Figure 1: The Uffizi Galleries, Florence. (processed image)
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Figure 2: Schwerin Cathedral, North Germany. Perspective. (processed image)
<http://www.panoramio.com/photo/32120534>

Figure 3: Schwerin Cathedral, North Germany. Aerial View.
http://www.tripadvisor.de/Attraction_Review-g187362-d651393

Figure 4: Plopiș church, Maramureș, România. Autor Maria Urmă

Figure 5: Dragomirna Monastery, România. (processed image)
<http://www.flickr.com>, autor Stefan Petrescu

Figure 6: The Taj Mahal Mausoleum, Agra, India. Frontal Perspective (processed image)

Figure 7: The Taj Mahal Mausoleum, Agra, India. Axonometric view.
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Figure 8: Mayan city. The Observatory, Yucatan, Mexico. (processed image)
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2. FEATURES OF PALEOCHRISTIAN BASORELIEF IN THE PROVINCES DACIA TRAJAN AND SCYTHIA MINOR

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Abstract: *On the territory of the two Roman provinces situated in the north of Danube, Dacia Trajan and Scythia Minor, after the Roman conquest, there will be changes both regarding the encountered topics and the artistic style of basreliefs. Once Antiquity ends, PaleoChristianity will add a religious component, with transformations regarding iconography, but also stylistic ones, this field represents one of the proofs of pervasion and spread of the new religion also in these border provinces of the Roman Empire. And this happens at the level of the two types of relief which exist even nowadays, as they did since Antiquity: funeral relief which ornaments monuments and also architectural relief which decorates the new types of buildings, the PaleoChristian basilicas.*

Key words: *PaleoChristianism, chrismon, stele, kline, kantharos, impost*

As far as the field of basrelief is concerned, the Roman period brings thematic and stylistic novelty in the two provinces on the territory of Romania (Dacia Trajan and Scythia Minor): a syncretic style, combining Italic influences with Thracian ones, Greek, micro Thracian, micro Asian, Egyptian, the result is an original and interesting art which denotes ingenuity in doing handicraft, despite the less increased level of the artistic side. After the Roman conquest, a major ideological change took place – at a religious, political level. The eclectic forms and richly ornamented characterize a provincial art which did not only took over prototypes that used to circulate in notebooks for models, but it interpreted – using particular means of artistic expression – well-known scenes, that are naïve, but full of expressiveness and picturesqueness.

Starting with PaleoChristianity, the scenes having an ancient topic were syncretically transformed into scenes with a Christian topic and the style is characterized by an essentially modified vision: figural motifs are more and more schematic, volumes are delimited by geometrized plans, we remark the more flattened reliefs. The fact is visible in the types of relief that have been preserved until now on the territory of our Roman provinces in this area: funerary relief and the one which decorates the new religious architecture.

1. Funerary relief. A category of proofs regarding the appearance and spreading of Christianity on the territory of Dacia is the one of funerary monuments with Christian signs. The basrelief of some of them impresses through the high level of artistic execution. The provincial mark can be noticed first of all regarding the types of monuments. They are only limited at funeral steles of small dimensions, with ornaments and simple inscriptions. There are less sarcophagi richly ornamented with basreliefs, typical for the PaleoChristian painting in the Empire. Thus, an example which proves their existence in the 4th – 6th century A.D. is a fragment from a pediment decorated with a Latin cross with widened arms, placed on a sarcophagus at Tomis (Constanța), the 6th century A.D.

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Compared to previous steles of big dimensions, which are typically Roman, it is now normal to see the reduced trapezium shaped stele, while regarding iconography, the non-figurative ones provide most of the new motifs of decoration specific to the period of beginning of Christianity: first of all, the engraved cross and Christ's monogram. In Dobrogea, one of the most representative and most well-done steles from the beginning of Christianity is the *Funerary Stele of Terentius*, Tomis, which mentions Terentius, the son of Gaione, a soldier among "the young archers", with the monogram of the name of Jesus Christ (the 5th–6th centuries A.D.)²¹⁶. Crosses having widened arms can be found on the Christian stele that was built by Marcia Aurella, the wife of Marcus who was once *principalis* (with administrative financial onus), at Tomis (the 5th – 6th centuries A.D.). Another stele from Tomis has a more laboured decoration: two Latin crosses, with the arms widened at the extremities, flanking a *chrismon* placed in a circle, superpositioning two doves – birds with a Christian symbolism. A *chrismon* inscribed in a circle is – in fact, a crown having another Christian symbol in the lower part: two vine leaves – here is to be found the pseudo pediment of a funerary stele from Tomis (65cm)²¹⁷ which mentions Torpilla, probably hailing from Epiphaneia Cilicia (Asia Minor) (the 5th–the 6th centuries A.D.)²¹⁸. A fragment with an inscription (in Greek) with a secular text – "Seppon's, a wine merchandiser from Alexandria" – has a palm branch represented (the triumph over death) and one of pentalph (a Pthagorean symbol taken over by Christian art)²¹⁹. Not even the inscription in Greek on a stele from Tomis, with three relief busts, dating back to the 4th century A.D. (121cm high) is not explicitly Christian, but the text has a small fish at the end and, moreover, the stele is decorated with other specific symbols: on the gable, a dove is tucking a grape, while under the gable, there is the representation of the family, mother, father and a child²²⁰. Concerning the funerary stele found on Trajan's Wall (the County of Constanța), dating from the first half of the 3rd century A.D., it is considered by some researchers that it surely is one of the oldest PaleoChristian steles: it is the stele of Hylas buried with his daughter, Pantera, and with his son, Hermogenes (all of them having a Greek name), the wife having a Roman name, Matriona who was converted (?) ("changing her opinion") and buried separately from the other members of the family. Just because she was a Christian?, as I. Barnea asked himself – he does not consider the stele a safe proof of the existence of a Christian community at Tomis²²¹. Except for the register with the Greek inscription, the stele contains a median register with a Thracian Knight (with the dog and the hare) and the upper register, with the funerary banquet, with a character on a *kliné*, with the

²¹⁶ D. Tudor, (1957), *Oltenia Romană*, Ed. Academiei R.S.R., București, p. 516

²¹⁷ Radu Florescu, (1980), *Daco-romanii*, Ed. Meridiane, București, p. 160

²¹⁸ D. Tudor, *op. cit.*, p. 516

²¹⁹ Virgil Lungu, (2000), *Creștinismul în Scythia Minor în contextul vest-pontic*, Ed. T.C. Sen, Sibiu – Constanța, p. 24

²²⁰ Ibidem, p. 23-24

²²¹ I. Barnea, (1991), *Considerații privind cele mai vechi monumente creștine de la Tomis*, in *Pontica*, XXIV, Constanța, p. 269-270

table full of oblations and with a woman seated (140cm high)²²². Another stele (95cm high), from the beginning of the 4th century A.D. has, under the disk decorated with a rosette, near the pagan inscription (in Latin, about the two daughters of Januarius, Aurelia Januaria and Aurelia Domna), a Christian inscription, "Spiritum Deo red(d)ere"²²³. These scenes, but also the image of the Hero on the stele of Valerius Victorinus from Ulmetum, just like Hercules in the Garden of Hesperides from the relief of a monument in Tomis, or symbols (on the steles from Sacidava, Halmyris, Tomis, Ulmetum): astral, vine, funerary wreath, ivy, they are all proofs of a syncretism in art which existed in this period at the end of Antiquity, carrying the ancient concepts about the soul's immortality forward, also the victory over death, Bacchanalian concepts about the deceased's lack of worries²²⁴.

In Dacia, regarding some reliefs from the 2nd–3rd centuries A.D., controversies revolve around the idea of agape and of the symbols with the dish with fish, the bread marked by a cross – characteristic also to the rituals of some oriental cults, also met on many pagan monuments. For example: the vinestalk, with leaves and grapes, embellishing the exterior of an aedicule from the Museum of Dacian and Roman Civilisation from Deva²²⁵, a woman holding a dove on the relief from the National Museum of History from Transylvania in Cluj-Napoca²²⁶, or *panis quadratus* on the table of the funeral banquet from an aedicule fragment to be found in the same museum²²⁷. Anyway, in the future centuries, these symbols will be imposed in funeral art (the cross, Christ's monogram, the vine, the anchor, the crown, the orantha). Decoration for the altar from Potaissa (Turda) is 135cm high and it has the form of a vaulted truncated pyramid, ornamented on the top part with an Ionic capital of 30cm. On the central side of the monument, it is very minutely sculpted a dolphin having its head down: one can distinguish the eye and the 5 small wings, its tail is intersected by a trident. On the right wing, a *kantharos* appears and a vinestalk emerges out of it, while on the left wing, there is a vinestalk with leaves and grapes²²⁸. Moreover, one can also find the image of the dolphin with the trident on the funeral decoration from the National Museum of the Union – Archeology from Alba Iulia, another similar item in the same place has a *kantharos* on one of the faces, a cross emerging out of the stalks of vine, while on the other side, a dolphin. And a monument from Micia has the representation of a *kantharos* with a stalk and grapes²²⁹. A

²²² Virgil Lungu, (2005), *Începuturile creștinismului în Scythia Minor în lumina descoperirilor arheologice*, in *Preda's*, Constanța, nr. 1, ianuarie 2005, p. 150; Virgil Lungu, *Creștinismul în Scythia Minor...*, p. 23

²²³ Virgil Lungu, *Creștinismul în Scythia Minor...*, p. 23; I. Barnea, (1991), *Considerații...*, in *Pontica*, XXIV, Constanța, p. 270

²²⁴ Nelu Zugravu, (1997), *Geneza creștinismului popular al românilor*, Ministerul Educației, Institutul Român de Tracologie, Bibliotheca thracologică, XVIII, București, p. 236

²²⁵ Octavian Floca, Wanda Wolski, (1973), *Aedicula funerară în Dacia romană*, in *Buletinul Monumentelor Istorice*, nr. 3, București, p. 12

²²⁶ *Ibidem*, p. 22

²²⁷ *Ibidem*, p. 24

²²⁸ Ion Ionescu, (1994), *Simboluri paleocreștine din secolele II-III pe unele monumente funerare din Dacia Romană*, in *Acta Musei Napocensis*, 31, Cluj-Napoca, p. 243-244

²²⁹ *Ibidem*, p. 246-247

funerary stele from Potaissa (at the Museum of History Turda) and a funerary monument from Gilău (embedded in the wall of the Catholic Church from here) presents the scene of the funeral banquet approximately in the same manner, with the presence of fish and loaves²³⁰. The item from Gilău (of 145cm high) (completed with the colour red in Ancient times) minutely represents a man on a *kliné*, wearing a tunic, his hair and beard are rendered by incisions made by using a chisel, holding a cup in his hand. On a *cathedra*, a woman dressed in a tunic and *palla* is holding a *patera*, another character wearing a tunic is holding a *simpulum*, while in the back of the *kliné*, one can see another character with a *velum*. On *mensa tripes*, a fish on a tray and a *panis quadratus* are symbols which could have Christian meanings, if the existence of Christianity in the 2nd–3rd centuries A.D. could be demonstrated without any benefit of doubt here²³¹. At Micia and at Ulpia Traiana, a monument having the shape of a pediment and a stele with a similar décor (thus, also similar to the décor of a stele's pediment from the Museum of Cluj-Napoca and a pediment of a funeral altar from the History Museum of Aiud, and also of a stele from Cășei): an almost stylized scene (consequently the symbolic meaning is implicit), with two peacocks and a *kantharos* ornamented with *cannelures* out of which one of the birds is drinking²³². Items which are similar to the ones from Dacia Traian are to be found in Aquileia²³³.

2. Architectural relief. The most frequent architectural reliefs that reflect the new transformation are the basilica's capitals – simple and honest pleading for the new belief: Christianity. Found not only in Dobrogea, but also in Dacia, these are most of the time Corinthian (the other types are abandoned step by step), modified regarding the décor's technique. The form is classic, of the acanthus bush, while the technique is that of a flattened relief, having only a suggested volume, eventually exploiting the play of shadow and light with the trepan (Hystria), having a pointed cut of the leaves. The cylindrical palmiform capital appears.

It also seems that in the early Christian period, the impost capital-impost (which increases the building's resistance): at Callatis (Mangalia), the 6th century A.D., Tomis, Hystria, Tropaeum Traiani, Libida (the Russian Slava), Noviodunum (Isaccea). It is a capital derived from the Ionic one (Hystria), but where the scrolls, if preserved, are atrophied, placed at the basis of the massive truncated pyramid (Tomis). There is a great variety of ornaments on the inclined side of the impost: acanthus leaves, palmettes. And especially the cross with its arms widened at its extremities, eventually a simple one (Aegysus – Tulcea) or framed by stalks and leaves (Tomis) or even by a more complex décor: a Corinthian capital whose fragments are preserved, with stylized acanthus leaves on two superposed registers, with barely sketched scrolls, having a sculpted

²³⁰ Ion Ionescu, (1994), *Simboluri paleocreștine din secolele II-III pe unele monumente funerare din Dacia Romană*, in *Acta Musei Napocensis*, 31, Cluj-Napoca, p. 246

²³¹ Dan Isac, Alexandru Diaconescu, (1980), *Aspecte ale artei provinciale romane la Gilău*, in *Acta Musei Napocensis*, XVII, Cluj-Napoca, p. 12-125

²³² Ion Ionescu, (1994), *Simboluri paleocreștine...*, in *Acta Musei Napocensis*, 31, Cluj-Napoca, p. 248-249

²³³ *Ibidem*, p. 249

Latin cross in the middle (Tropaeum Traiani); or, on the impost, the zoomorphic décor is combined with the vegetal one and a cross (the Greek type, with widened arms) (Hystria).

Furthermore, it is very important the composite capitol, as they are those two dating from the beginning of the 6th century A.D. during the time of Theodosius, from the Syrian Church of Callatis (having a Constantinopolitan typology): having the shape of a circular basket made of thorny knitted acanthus leaves, in the lower part fretted with the trepan; the scrolls are replaced by an ensemble of four ram protomai placed heraldically, breaking away from the vegetal décor, with sculpted ravens placed among them, holding their prey (birds) in their claws. There are pieces of a high level of execution (having microAsian influences), probably import products from Constantinople²³⁴ (given the quality of marble of Proconnes)²³⁵.

In consequence, all these architectural pieces on the territory of Dobrogea can be local, made of limestone (from Asarlâc²³⁶, for example), or they can be imported (there are marble pieces from Proconnes and Tasos: Tropaeum Traiani, Callatis, Libida)²³⁷, while some of them had been brought together with the sketched décor, so that they could be later finished in autochthonous workshops.

In conclusion, PaleoChristianity comes with its specific features, with its modified vision, in order to transmit a new message using symbols and an iconography more or less explicit at the beginning, according to the artistic changes that took place in the entire Empire. And a basilica, with its architecture and ornaments and a funerary monument which is placed in a space which is semipublic, carried a new ideatic message, a powerful message which had a propagandistic value in a period when Christianity was settling in.

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²³⁴ Em. Popescu, *Cap. VII. Cultura (Partea a IV-a. Dobrogea în secolele IV-VI)*, in Dumitru Protase, Alexandru Suceveanu (coord.), (2010), *Istoria românilor*, vol. II, *Daco-romani, romanici, alogeni*, Ed. Enciclopedică, Academia Română, București, p. 651

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²³⁶ Corina Nicolescu, (1971), *Moștenirea artei bizantine în România*, Ed. Meridiane, București, p. 24

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3. GUIDED INVESTIGATION – RESEARCH AS INSTRUCTIVE – EDUCATIONAL PROCESS

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Abstract: *In fine arts the guided investigation – research, as training method extends from the work and creation process to the evaluation of the strategy that led to certain results observable or measurable within an axiological framework and to the assessment of the teaching – learning situation.*

Key words: *learning by guided investigation - research, assessment, items*

The educational artistic practice incorporates various stages of documentation, study, research and analysis, assessment and didactic evaluation. The project related to guided artistic investigation – research, as training and self-training method involves activities of observation, study, experiment, analysis, recordings, processing and transcoding of some graphic elements and aspects. This complex method of learning and individual or group assessment requires a long-term activity, integrated in the artistic instructive-educational activities that concern data and information collection about a certain pre-established theme and their exploitation within the study and drafting of graphic creation works.

The investigation involves an ample evaluation endeavour, made individually or within the team, that starts in the classroom, in the creation workshop by defining and comprehending the work task, possibly by starting to solve it, then it continues outside the classroom for an extended period of time, the students having permanent debates with the teaching staff. The research project ends with the presentation in front of colleagues of a report about the results obtained and of the product thus designed. The guided research may have a theoretical, practical, constructive, creative connotation that can be carried out for a longer period of time, on sequences established in advance or structured depending on circumstances.

Exercise 1 of learning by guided investigation - research:

Interdisciplinary didactic activity that intends the acquirement of knowledge by a project integrating theme suggested within the subject *Study of human shapes and figure in drawing*, 9th grade. The suggested theme is “*Eyes – window towards the world*”. This form of learning by guided investigation – research develops students’ capacity of observation and artistic creation founded on the application and experimental practical character, involving in the visual-plastic expression, the knowledge of organization laws for the elements of plastic language and the transposition of the conception by particular drawing techniques.

In the preparation and performance of the exercise will take into account the knowledge acquired in biology, physics, physical education, history of arts

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and architecture, drawing, modelling. The lesson is carried out in phases, during a 3 hour course. Class level: intermediate. This specialty project emphasizes the development of visual perception, the comprehension, mainly visual of the outside and inside world that we are living in. This is why the eye - the extremely fine and sensitive organ that helps us perceive, recognize, comprehend the surrounding universe - is to us the fundamental instrument of reception and subjective comprehension, together with the hand. Besides their biological role the eyes offer, from artistic perspective a big possibility to express the model's character, the conditions and feelings of the represented characters.

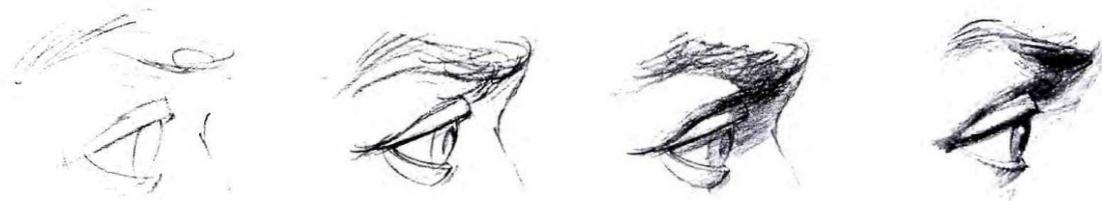
I – First phase: students document, collect documents and information related to eyes (students can come up with bibliographical suggestions);

a. biology elements – from the atlas and biology text books

b. optics elements

II – Second phase: students are guided to make warming, relaxation, re-energizing exercise of the eyes (the palms are rubbed until they warm up, then both eyes are covered with the palms to convey the energy accumulated);

III. – Third phase: Determination of the elements of artistic procedure for the comprehension and reproduction of the shape;



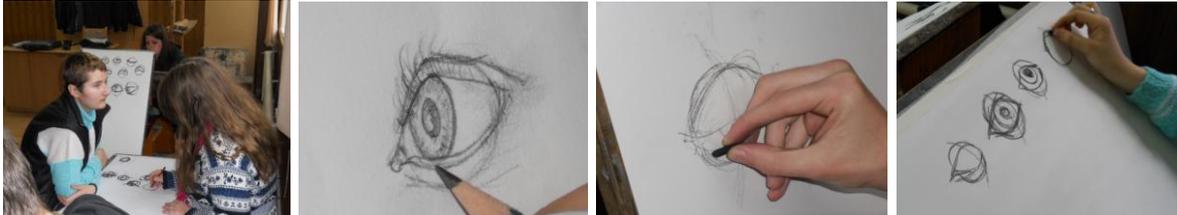
IV. – Fourth phase: action instructions related to the integrating theme of the project (approaches); Some pieces of information will be displayed from the following areas: biology, physics (optics elements). Boards are displayed using biology atlases, images on the computer monitor about types of eyes, their positions in relation to certain axes and facial marks. In the conversations with the students is employed previous biology and physics knowledge, updating and completing it. Students are seated face to face, in twos and they watch one another (shapes of the eyes, colours, proportions, expressions etc.).

A few exercises of warming up the eyeball, focus, energizing, relaxation will be presented. The theme for the following class is to notice the action of temperature (outside and inside) upon the eyesight. The complex, biological shape of the eye is observed and studied, reducing it to the spherical basic shape for the image creation using lines and valorization. By drawing exercises the relations between components will be observed and analysed: different sight angles of the eyes, various situations: eyes wide open, eyes half opened, eyes closed, eyes closed tight, looking upwards, looking downwards, sideways, etc.

Students experiment movements, eye relaxation and activation exercises:



Students' activities: they watch and analyse, they actually make the exercises to test their skills and limits, they sketch, schematize and draw. The eye drawing exercises are made on 50/70 cm drawing paper, in coal or pencil using a living model.



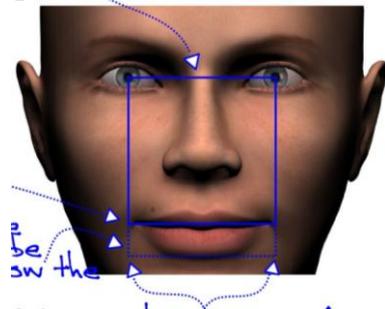
V. – Fifth phase: students, project and activity assessment;

The assessment should be incorporated in the activity materials, this including students' activity products, illustrative images from the lesson. In the end the drawings are compared and the papers and the activity are evaluated.

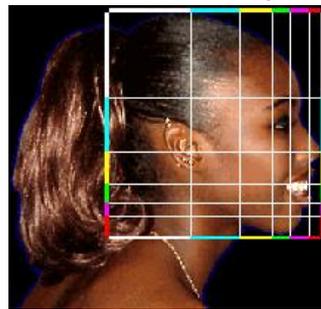
Exercise 2 of learning by guided investigation - research:

In the subject *Study of human shapes and figure in drawing*, the main preoccupation on the level of 9th grade is the *study of portrait*. The study of human shapes and figure in drawing forms and develops students' capacity of artistic creation founded on the practical application and experimental character, involving observation and perception materialized by analysis and synthesis. Also, in the visual-plastic expression are studied the rules of organizing the elements of plastic language and the transposition of own conception through specific techniques. The lesson suggests for investigation the theme of the portrait detail "mouth" and it is carried out in phases, in two courses of 3 hours each. Class level: intermediate.

I. First phase: Research content – Parts of the basic theory



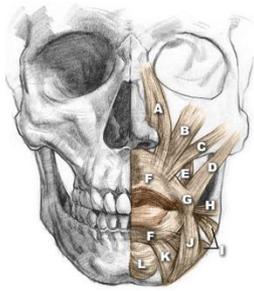
positioning



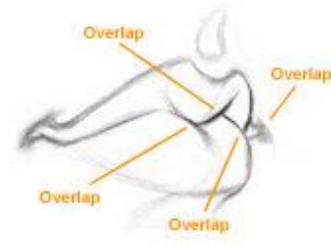
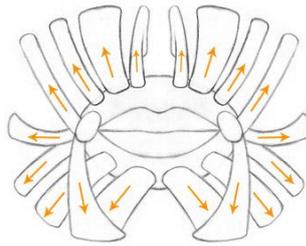
proportions



biological role



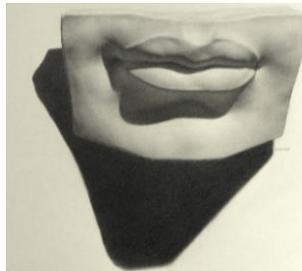
anatomical structure



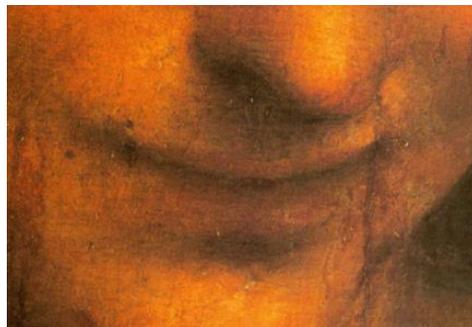
components



external image and expressions



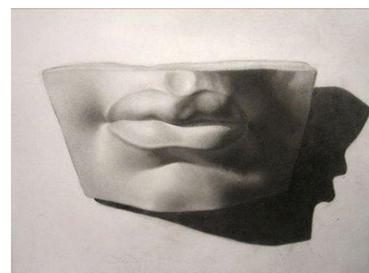
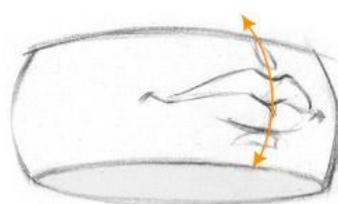
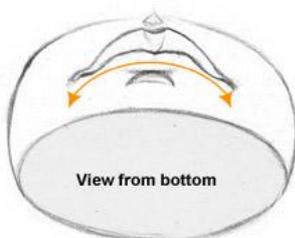
artistic transposition in drawing



artistic interpretation in sculpture, painting, digital art

II. Second phase: Pointing out the possible difficulties encountered by the students and their remediation:

- opting out the template drawing of the mouth;
- logical approach, founded on the basic principles, on the comprehension of volumes in the direct observation;



- making arched shape of the mouth line;
- study of volume and eliminating the local colour;

III. Third phase: Students activity: two sub-groups are formed and they investigate alternatively the element from different perspectives, mainly theoretically and practically. Basic questions: what is the role? what is the shape? what is it formed of? how is it made in drawing? what are its sizes? what are the proportional shares?

From biological perspective is included information from:



From artistic anatomy perspective:

<p>Gotfried Bammes Anatomie artistică</p>	<p>Dr. Gheorghe Ghițescu Anatomie artistică</p>	<p>Giovanni Civardi FigureDrawing</p>

From imitative arts' history perspective:



From the study of shapes perspective:



Theoretical elements related to this anatomical fragment are studied, investigated from various points of view and various sources. The anatomical fragment will be analysed, comparing the solutions found by the masters and seeking of own solutions, drawing by using moulds and gypsum models. All the information collected is displayed and analysed so as to reach an overview.

The students of subgroup 1 research, study texts and images from anatomy atlases, artistic anatomies, texts and images from the internet (they will read, summarize, memorize, abstract, sketch and draw based on images). Each student will pick 5 essential pieces of information and will make at least 5 drawings, sketches within 50' time. The students in subgroup 2 study the volumes of moulds, the gypsum portraits made available (they will notice, touch, rotate, lift and put down, until they comprehend the shape and the volume). Each student will pick 5 pieces of essential information and will make at least 5 drawings, sketches within 50' time.

IV. Fourth phase: Students communicate the conclusions of their own subgroups, discuss and exchange information, they expose the limits of the approach manner, the way in which the personal preoccupations, the possibilities offered affected and influenced the study. (50')

In the following week's course the roles are reversed, the subgroups will perform the tasks of the other subgroup. Additional investigations: from one week to another, students will study artistic anatomies in electronic format.

V. Fifth phase: Students and activity assessment;
Students assess each other's works according to synthesis and analysis criteria of this anatomical fragment investigated.

At the end of the investigation - research all students will be able to:

- approach drawing of the mouth based on simple and clear principles of creating the visual shape (essential reference points, vertical and horizontal axes, large areas of shadow and light);
- see and comprehend the volume of visual components of the mouth in tri-dimensional space;
- to transpose in drawing by own methods the individual manner of comprehension.

Assessment:

- for 10 – 9 grades the student will present: minimum 5 significant theoretical pieces of information, fluently in the adequate language; minimum 5 quality drawings made after mouldings and portraits on A4 paper size;
- for 8 – 7 grades the student will present: minimum 3 significant theoretical pieces of information, fluently in the adequate language; minimum 3 quality drawings made after mouldings and portraits on A4 paper size

- for 6 – 5 grades the student will present: minimum 1 theoretical piece of information, cursively in the adequate language; minimum 1 quality drawing after mouldings or portrait on A4 paper size

Skills: observation, sizing, transposition, communication, cooperation.

Abilities learned by students: approach abilities of the subject from various perspectives, visual observation abilities, cooperation, communication, oral expression abilities, visual - plastic expression abilities.

The evaluation of efficiency of learning by investigation – research is made in the lesson in which they draw an oversized portrait on a drawing paper of 70/50 cm size using a gypsum model or a living model. The final assessment involves reporting to students' class by comparing students results, the progress levels, or by comparing the results to a standard of experiences or reference to firm standards, made by selections and ranking with high degree of objectivity. This method employs competition which has a special motivating and mobilizing role for students. Besides these forms of assessment the individualized scoring is also applied, which involves comparison of students' results to other of their performances. The latter form is used due to the value of pointing out the didactic acquisitions. In the learning exercises by guided investigation – research the teachers must take into account some contextual variables, of social cultural environment, the possibilities and specific resources, the actual creation and learning conditions of students.

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4. THE IDEALS OF EASEL GRAPHIC BEAUTY IN BESSARABIA

Tatiana Rășchitor²³⁹

Abstract: *The present article offers a summarized vision on the situation of the Bessarabian nude in easel graphic, trying to unveil the local specifics of the evolution of the genre. The study reveals the artistic and stylistic particularities present in the nudes signed by notorious artists like Auguste Baillayre, Alexandru Plamadeala, Moissei Kogan, Eugenia Malashevski and others. The mixture of the works mentioned in this study tries to outline the image of the Bessarabian figurative art, marked by oriental and Western cultural interferences.*

Key words: *easel graphic, Bessarabia, nude, human figure, drawing*

One of the less known genres in the Bessarabian art, the nude, offers us a better understanding of the establishment of the modern figurative art and the specific artistic means of the graphic and its role in fine arts. Researching the approached genre reveals a world of workshops marked by daily exercising of the drawing of male and female models, this being a part of a practice and a secular tradition of the European art. The history of nude art is an integral part of the art study methodology, preliminary study of sculpture modelling, painting and engraving, designed to challenge the aesthetic perception of contemplating the beauty and the harmonious proportions of the human body.

The introduction of the nude in the local graphic arts reveals the freedom of artistic creation and the laicization of the art, both representing aspects of one and the same phenomenon, i.e. constitution and modernizing the artistic process in Bessarabia. The emancipated and modern aspect of the Bessarabian art from the first half of the 20th century was the cause of the exigencies of that time, where the amorphous character of the local cultural space couldn't exist much longer, being animated by the European artistic tendencies and processes.

Constituting the genre is a part of the art education system and the methodology of the human body studies developed by the art academies. These art centres shaped by the Italian and then French models which appeared in the 16th and, respectively, 17th centuries, have expanded in the entire Europe until the 18th century. The uniform academic arts curriculum was based on the rigorous study of the nude model and, in particular, the male nude model. Thus, by the 19th century, the same methods were implemented by the French, German, Italian teachers, as well as by other art institutions from Eastern Europe²⁴⁰. An eloquent example is the academic drawings made after the nude models by Michelangelo, Rafael, Annibale Carracci, Peter Paul Rubens, Lorenzo Bernini, Pierre-Paul Prud'hon and others.

In the 19th century, with the apparition of the realism of the '30s, the perception of the nude has suffered several modifications. Thus, the classical impersonal nudes, with common features and idealized body, captured in heroic

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²⁴⁰ Boyd, S., Lucie-Smith E., 1989, Life class: The academic male nude, 1820-1920, GMP Publishers Ltd, London

attitudes and gestures, were overtaken by realistic tendencies, this way obtaining an individual physical and psychological representation.

An important role in engraving plays the material used for it. Starting with the 15th century, the black rock (or the Italian rock), the red one (sanguine) or the white one (white chalk) were the most common materials used in the nude model graphics. Thus, resorting to Italian pencil, pencil or sanguine demonstrates an attachment to the secular classic traditions. But being adepts of the graphic approach, the Bessarabian artists avoided simultaneous applying of these rocks, preferring drawing in black and white with monochrome shades of red. This means that there was a lack of influences, and a distance from the Rubens-like traditions from the 17th and 18th centuries, which implied making sketches with the three rocks – the black served for defining the shapes, the red one for reproducing the skin and the white for placing the lights. By the end of the 19th century, starting with the 20th, the graphic aspect of the nudes gradually moves away from the academic realistic interpretation towards a new post-impressionist and modern vision. As a result, the meticulous and detailed processing of the model disappears, and the mechanical hatching which was used to indicate the volume and the light/shade was replaced by vibrant contour lines which emphasized the form and the shape.

The preferred techniques of the easel graphic remain: the pencil, which, when professionally handled, allows precise lines and modelling of the forms; sanguine, which can obtain natural shades, giving vivacity to the model; and charcoal, which is used in a forth of drawings, like the pencil. This is explained by the possibilities to obtain a much sensual textures than other instruments, which makes perfect harmony with the artistic message transmitted by the nude.

Easel graphics representing nude figures have appeared starting with the 15th century. They treated subjects like mythology, religion, mystical and moral ones as the “*The battle of the nudes*” (1470) by Antonio del Pollaiuolo and “*Adam and Eve*” (1504) by Albrecht Dürer. These works were the result of long searches of proportions and harmonious shapes, which were launched by Renaissance artists. A less veiled approach in other stylistic visions was regarded to the 17th century nudes, one of a kind being the graphic works signed by Rembrandt. The situation of the morals remained unchanged for centuries, slowing down the evolution of this genre. Only by the 18th century, during the rococo period, the admiration towards the beauty of the female body and the laicization of the art contributed to the constitution of this genre in the frame of the easel graphic. Still, at this stage of the evolution we can only talk about the representation in engraving, like nude female bodies by Gilles Demarteau, after François Boucher, and others.

The 19th century has substantially enriched the genre, marking a revolutionary stage in its evolution, launching new stylistic visions related to romanticism, impressionism and culminating in postimpressionist art. We can contemplate the romantic vision on the human body in the aquatints of Francisco Goya and the etchings by Wiliam Blake, but the apotheosis of the genre in the graphic art was reached only by the 19th century, remarkable examples of it

being the “*Nude*” (1890, etching) by Pierre Auguste Renoir, “*The sleep*” (1885, monotype) by Edgar Degas, “*Manao Tupapau*” (1894, xylograph) by Paul Gauguin, and others.

By the beginning of the 20th century stamps on this subject became more popular and frequently seen in the creation of Paul Cézanne (“*The bathers*”, 1900, colour lithography), Henri Matisse (“*Female torso*”, 1937, etching), Pablo Picasso (“*Nude woman in front of a statue*”, 1931, etching), and others.

In Eastern Europe, which in the second half of the 19th century was dominated by the traditions of the “peredvijnic” painters, realist vision in treating the nature was consolidated, and in the frame of the Russian art school there were more and more conflicts between classic tendencies and new ones, which were supported by Piotr Cistekov, Ilia Repin, Vasilii Surikov and others²⁴¹. So, the laborious study of nature, marked by the realism art school, became inherent to the Imperial Academy of Fine Arts from Saint Petersburg, and also to the art schools from Moscow, Kiev, Odessa, and others.

Eloquent in this matter are the early works of Eugenia Malashevski “*Model*” (1895) and “*Model*” (1898), “*Model of a man with sword*” (1899) and the works of Nicolae Gumalic “*Male figures*” (1893), while studying in Odessa.

The cognitive and formative role ensures the genre with continuity and popularity in the frame of the process of constitution of the national Bessarabian fine arts school. The first nudes appear at the end of the 19th century, representing laborious drawings in the realistic academic method. In the pre-war period, i.e. before the First World War, a very small number of creations were preserved, a large number of them were undated, but it is certain that throughout that period stylistic transformations have occurred, leading the Bessarabian art towards the modern Western values.

For the constitution of the easel graphic many sculptors, painters and graphic artists have contributed. The works of Moissey Kogan, Alexandru Plamadeala, Militsa Petrashcu, Auguste Baillayre, Eugenia Maleshevski and Theodor Kiriacoff reveal a constant interest for this genre, offering us a broad stylistic and artistic interpretation. In sculpture, the graphic sheets completes the artistic vision of the searches in gypsum, plaster, wood, bronze and clay, while the nudes in easel graphic and stamps done by Auguste Baillayre and Eugenia Malashevski are supported and followed by chromatic and compositional searches from the works of the artists.

Among the creators of the first generation of artists that have contributed to the founding of this genre in the Bessarabian fine arts there is Eugenia Maleshevski, Auguste Baillayre, Moissey Kogan, Militsa Petrashcu, Pavel Shillingovski and Alexandru Plamadeala. The first four had the possibility to watch and follow for a long time the Western artistic process in Paris, Rome, Munich and Amsterdam, and Moissey Kogan even went on a long cultural pilgrimage, contributing to the German, French, Swiss and Dutch avant-garde,

²⁴¹ Д. А. Сафаральева, 1990, Учебный рисунок в Академий Художеств, Изобразительное Искусство, Москва

going back to Chisinau only in 1933 for a short staying, while the loyal supporters of the rigorous drawing P. Shillingovski and Al. Plamadeala stayed the adepts of the realistic traditional vision. The diversification of the artistic climate in the 1920s encouraged the definitive emancipation of this genre. In the 3rd decade it is ascertained the increase in the number of artists, stylistic variety and apparition of a considerable number of nudes in drawing, as well as in engraving techniques. In the 1930s the tendencies launched in the previous decade continued, but with less pretension, and during the Second World War the interest towards this genre fades away.

Analyzing the specific techniques of the Bessarabian graphic, we notice the domination of techniques afferent to engraving, which constitutes three fourths of the total number of nudes. The works of the Bessarabian artists Alexandru Plamadeala, Eugenia Maleshevski, Moissey Kogan, Auguste Baillayre and Moisey Gamburd are rich in drawings in pencil, charcoal and sanguine. These materials allow artists to solve the fundamental artistic problems which refer to the anatomic construction of the body and reproducing the volume in art space. The few artists, among which was Militsa Petrashcu, made nudes in ink, ink wash painting (literati painting) in combination with mixed techniques by adding chalk, watercolours and gouache. Others, especially the graduates of the Fine Arts School in Chisinau, like Elena Barlo, Elisabeth Ivanovski, treated the nude as a simply decorative art, using watercolours and gouache.

The necessity to explore the forms through the techniques of the stamps was also felt by the Bessarabian artists, who have conceived the sinuous composition, mostly vertically, by using techniques like xylography, etching and linocut. The number of figures varies from one to four, being represented *en face*, few of them from the back, and rarely from three fourths and from profile. The space of the graphic works is dominated by monumental shapes of the models, and often the background is absent ("*Two curled up women*", 1929, xylography), or it is purely decorative like in "*Jizo*"(10) (1922, xylography) by Moissey Kogan. In the stamps of E. Maleshevski and Th. Kiriacoff the model is always inside, together with its attributes, sometimes even presenting a daily action like in the "*Nude putting socks on*"(1927, xylography) by Th. Kiriacoff.

Eugenia Maleshevski (1863-1942) possessed a perfect technique of the academic drawing, learned while studying at the Drawing School in Odessa and then at the Fine Arts Academy in Saint Petersburg. Between the study years of 1892 and 1903 she makes laborious nudes in Italian pencil with dense and short hatching, which virtuously models the form and the volume. As mentioned above, the majority of the nudes were made after male bodies, respecting the academic tradition. The next stage of the study programme is constituted of female nudes, most of them lacking the date of the creation. At the National Arts Museum of Moldova there are preserved around 80 sketches, studies and drawings made by Eugenia Maleshevski. They present female and male nudes made in Italian pencil, pencil and colour pencil (brick-red), sanguine and charcoal, but also a stamp in etching. The compositions of the artist are arranged

mostly vertically, having one or two figures. The double nudes are placed according to different compositional formats. They are placed in a space and are united through an action, a common state, they are overlapping vertically and in different colours, or they are placed separately horizontally, being delimited by an empty space. Most of the times, the models are presented standing up, in static poses, but there are some dynamic drawings, representing fighters. Most of the nudes are made with minimum hatching, the artist applying a vibrant and spiral line which sinuously models the figure. The presence of contour, the lack of mechanical effort and the shade processing of the short and dense hatching make these drawings different from the ones made in the early years of the academic studies. Plus, the nudes made after 1898 are lacking the background, giving them a pronounced graphic aspect. The models presented by Eugenia Maleshevski are young and they correspond to the classic proportions. A large number of the nudes are made in sanguine or red and brick-red crayon, these natural shades increasing the effect of the delicate and tender skin.

Among the graphic works made in the engraving techniques which are emphasizing this subject, only one work was preserved – the stamp in etching “*Female nude*”, made after graduating school, and the stylistic vision of the work inclines towards *Art nouveau*, the style which she will embrace in the ‘20²⁴². The nude had a distinct and original position in the work of Auguste Baillayre (1879-1961). From 1918 until 1940, while living in Bessarabia, he works as a teacher together with Al. Plamadeala at the School of Fine Arts from Chisinau, giving his personal contribution in forming tens of Bessarabian artists. His creative and pedagogical effort brought the Bessarabian art to a new qualitative and aesthetical level, making us call this Frenchman one of the most important Bessarabian artists of the era. From his graphic heritage of his Bessarabian period, very few works are preserved. We only know the “*Female nude*” made in charcoal in the 1940s and “*Landscape with nude*” (1957, gouache), “*Nude*” and “*Landscape with nude*” (the 1950s, gouache) from the period of his staying in Bucharest, which are in the personal collection of A. Baillayre.

These few works reveal a totally separate artistic vision towards this genre, dominated by a formalist, postimpressionist aesthetic, in essence – a true cult of beauty. The master ability and originality of his artistic searches is presented in the “*Nude. Homage to Goya*” painting (1945)²⁴³. In the nudes with background landscapes, which were made in gouache, as well as in “*Nude. Homage to Goya*” painting, the subtle overthrow of the genre is introduced, this being obtained by placing the human figure in a natural environment and still objects. This experiment provokes a sudden psychological effect, after which the perception of the nude is changed, depending on the frame.

The unusual forms of this genre are present in the work of the sculptor and graphic artist Moissey Kogan (1879-1943). The female figure represents the

²⁴² T. Stăvilă, 2003, Eugenia Maleșevschi, Editura ARC, Chișinău

²⁴³ T. Stăvilă, 2004, August Baillayre, Editura ARC, Chișinău

main theme of the artist's work, initially approaching it in sculpture, decorative art, graphic, and starting with the 1920s, in engraving as well. In museums from Germany, Switzerland, France, Belgium, USA and Poland, there are about 150 works of the artist, made in the technique of engraving, as well as its afferent techniques²⁴⁴. Moissey Kogan has systematically exercised the drawing in red and brick-red sanguine, in pencil and red-brown pencil, in charcoal, but also in linocut. The nudes in the easel graphic are presented in different positions: standing up, bent over, laying down, curled up, and sitting. The figure is placed in the main space of the drawing, and the backgrounds, in pencil, sanguine and charcoal are absolutely empty. The brick-red, brown and reddish shades of the sanguine and the coloured crayons suggest the skin colour by using contour lines, but also the hatching, which blurs the contour, materializing the voluptuous volumes of the nudes: "*The woman sitting, seen from behind*" (paper, sanguine), "*Nude*" (paper, sanguine), and others. Female nudes are always placed in a space and form groups united by loving gestures. Even if the female models appear to be very thin, they correspond to the canonical proportions. Overall, the works create a state of mind full of lyricism and tenderness and demonstrates the admiration towards the beauty of the female body.

The etchings, xylographs and linocuts of the artist have a decorative nature and are very stylized. The figures have various gestures and attitudes, being melodious and full of rhythm. The characters dance, meditate or relax, always communicating between them through a language of gestures. The single figures are rare, the largest number of the works presenting compositions of two and three nudes, rarely four. The artist uses three procedures for presenting the figures: the figure appears as a dark-black, brown or black-olive silhouette on a light background of the paper, this technique is applied in the following linocuts and xylography: "*Female nude with the legs crossed*" (1927, linocut), "*Two female nudes curled up*" (1929, xylography). In other cases, the figure, as well as the background, is dark-black, brown or black-olive and the white lines delimit the silhouette of the nude, this method being used in the "*Male nude sitting*" xylography. Another version presents the figure and the background light, as the colour of the paper, and a dark-black, reddish or brown line models the contour of the silhouette, the method being applied in the following etching and xylography: "*Two female nudes standing up*" (1922, xylography), "*Four female nudes*" (1929, etching).

Unlike the nudes made in the afferent techniques of the engraving, the graphic works made in xylography and linocuts have varied backgrounds. Thus, the figures are presented on: white background – light background covered by dense white texture made with the chisel; decorative background – strongly stylized and vegetal background with grass or trees. In the 1920s, Moissey Kogan makes a few engravings on mythological themes: "*Daphnis and Chloe*" (1920, etching), "*Diana*" (1922, xylography), "*The three graces*" (1929,

²⁴⁴ H. Shiner, 1997, *Artistic Radicalism and Radical Conservatism. Moissey Kogan and his German Patrons*

etching) and “*The woman with the reindeer*” (1926, linocut), which served as a wonderful opportunity to present the female nude. Moissey Kogan is very far from the aesthetics of the German expressionists, his work exploring the ancient beauty and its sophistication.

The graphic nudes made by the avant-garde sculptress Militsa Petrashcu have an original touch. She was the pupil of several famous sculptors like: Antoine Bourdelle, Constantin Brancusi and Henri Matisse. Being a passionate drawer, in the 1930s, the sculptress created several nudes in ink and derivate mixture of techniques, like ink, literati painting, watercolours, white chalk and gouache, a large part of them being preserved at the National Art Museum of Romania. Stylistically, these nudes oscillate between the fate and the vivacity of the brush typical for the drawings of Bourdelle, and the spontaneous effect of the *a la prima idée*, observed in the early sculptures, with ragged style with impressionist touches of Auguste Rodin. The model is placed in the centre, occupying the whole space of the sheet. In the often white background, there are silhouettes contoured with spontaneity, by using the black ink pen. The resulted line is so vivid, that the model looks like it is moving, suggesting the dynamic illusion even in an apparently static position (“*Female nudes*”, 1930-40, ink, literati painting and watercolours on paper). The silhouettes of the figures either remain as the colour of the background (“*Female nudes*”, 1930-40, white pencil on black paper and “*Nude*”, 1930-40, ink on paper), or are given a slight colour by using literati painting, offering a strange transparency effect (“*Nude on his knees*”, 193-40, ink, literati painting and watercolours on paper). The easel graphics of Melitsa Petrashcu present female nudes, as well as male nudes (“*Male nude*”, 1930-40, ink on paper) and the compositions are formed by one or two figures (“*Couple*”, 1930-40, ink on paper). The anatomical construction of the figures is slightly deformed, and the proportions are stretched. The essential charm of these works is the spontaneity and virtuosity of the execution. Melitsa Petrashcu has actively participated at exhibitions in Bucharest and European cultural centres like Paris, Milano and London. Even if she worked and lived in Bucharest, she would often visit Bessarabia and participate at Fine Arts Salons in Chisinau (1938)²⁴⁵.

A separate page in the history of the easel graphic of Bessarabia constitutes the easel graphic drawings of the sculptor, painter and teacher Alexandru Plamadeala (1888-1940). The artist was a theologian by formation and he was following a lucid and rationalist logic, where the contemplative spirit would offer him a limited but distinct space. This character of his work is illustrated in the “*Nudes*” collection, preserved at the National Art Museum of Moldova²⁴⁶. Unlike the complex compositions of the avant-garde artists, the drawings of Al. Plamadeala are simple, laconic, composed by only one figure which dominates the entire format of the sheet. The layout of the page and the frequent lack of the portraits of the models suggest a spontaneity and a

²⁴⁵ I. Vlasiu, 2004, Milița Petrașcu, Editura ARC, Chișinău

²⁴⁶ T. Braga, 2007, Alexandru Plămădeală, Editura ARC, Chișinău

pronounced aspect of a sketch in many of his nudes (*"The kneeling nude"*, 1930s, pencil; *"Diagonal torso"*, 1930s, charcoal; and others).

The graphic work of Al. Plamadeala lacks the stamp technique. The sculptor exercised only the natural drawing. This effort was oriented towards the study of the complexity of the human body, being in different dynamical, static, symmetrical or relaxed positions, sitting or laying down. In the 1920s to 1930s, when the graphic nudes were made, the artist also explores this theme in sculpture: *"Sappho"* (1920, wood), *"Despair"* (1921, patina plaster), *"The girl with circle"* (1921, patina plaster), *"The woman with a shell"* (1921, patina plaster), *"Torso"* (1922, plaster), *"Nude, boy"* (1921, patina plaster), *"Sketch"* (1930, bronze), *"Nude"* (1933, wood), *"Torso"* (1938, plaster). The multitude of the works makes us ascertain that the nude genre, as well as the portrait, is a dominant theme in the creation of the artist. But the nude graphics were a part of the workshop and it was not exhibited in the frame of the *Drawing and Engraving Salons* in Bucharest and the exhibitions of the Fine Arts Society from Bessarabia. Everywhere the form is marked by a steady contour line, which in the case of the charcoal drawings is much more plastic and subtle. In some of the drawings, the artist models the surfaces by the usage of halftones and the eraser drawing. (*"Nude"*, 1920s, charcoal on paper). The background is empty, only the white of the paper is crossed by the dark lines of the silhouettes. The position of the models are individual, and their proportions correspond to the canon (*"Bent over nude"*, 1930s, charcoal).

This generation of artists was followed by a flux of young and talented artists, who have, like their predecessors, travelled throughout Europe. Few of them have returned to the home country, less of them to Bessarabia, Chisinau. The next stage of the development of the nude was marked by Th. Kiriacoff, M. Gamburd, E. Barlo și E. Ivanovschi, all of them being pupils of the School of Fine Arts from Chisinau, of whom only M. Gamburd was marked by the Belgian sober realism, while the other ones were the adepts of the decorative art with a modern character. The painter, the graphic artist and the stenographer Theodor Kiriacoff-Surceanu (1900-1958), while residing in Chisinau (1922-1927), had elaborated one of his most enigmatic works: the stamp cycle *"Bestialities"* (*"Bestialities"*) – an album of 13 colour xylography works dated with the year of 1927, among which there is also a series of nudes. Currently, these works are preserved at the Art Museum of Bucharest. These controversial engravings were made in an uncommon to his predecessors' techniques (M. Kogan, A. Baillayre and Gh. Pojedaeff), and it is supposed that this technique was learned by the artist while studying abroad.

The nudes in xylography made in Germany by M. Kogan were analyzed, but the manner of the carving, the modelling of the shape and the artistic vision of both artists are totally different. If in the stylized figures of M. Kogan most the silhouettes are black and white, white and brown or black-olive and the decorative line is wavy, then the nudes in xylography by Kiriacoff are modelled by the line, the hatching and the spot of colour. The technique of the execution of the Kiriacoff's xylography reminds of the British illustrations from the

beginning of the 20th century (*Stuff and Nonsense* by Walter de la Mare created by Alan Bold). Still, the artistic vision and the grotesque of the subject remind us about the xylography of the German expressionists, about the nudes by Schmidt Rottluff and the bordello themes with old prostitutes by Otto Dix. “*Nude getting dressed*”, “*Nude with pot*” and others are extremely rare images for the Bessarabian art, where the aesthetic sense of beauty is jammed and marginalized to its limits²⁴⁷.

Another Bessarabian painter who was excited by this genre was Anatol Vulpe (1907-1946). After the retrospective exhibition in 1947, the name of the painter disappeared from every channels of the history, it was like the artist never existed. He was known especially as a landscape, static nature, portraits and female nude’s painter. With the last ones he had participated at the Autumn Salons of 1934 and 1937 (drawing, engraving and poster), in Bucharest. With this occasion, at the Autumn Salon of 1934, Oscar Han declared him “*all the way manly and elegant in the noble and steady presentation of his nude, which is more expressive in movement*”. A first comeback of the work of Anatol Vulpe, after a long period of nothingness, happened in 2009 in Bucharest, at the *Bessarabia Moia* exhibition. In the Bessarabian art the nude motive can be admired in the works of such artists like C. Cobizeva, L. Dubinovschi, I. Antoceanu, T. Baillayre-Ceglokoff, D. Sevastianov, P. Piscariov, as well as in the works of B. Anisfeld, M. Larionov, Idel Ianchelevici and others.

Following the evolution of the nude in easel graphic, we can see its multifunctional character. On one side, the exercising of the nude plays a formative role in the process of the study and in the systematic effort to make the drawing perfect, and on the other side the nude becomes the object of the artistic revelation of the beauty, putting up problems more elevated than the simple solving of the form and anatomical shape. Approaching this subject, Bessarabian artists have resorted to multiple techniques of the easel graphic, but also of the engraving – this thing demonstrating the distinct position of this genre in the frame of the fine arts.

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²⁴⁷ T. Stăvilă, 2006, Theodor Kiriacoﬀ, Editura ARC, Chișinău

5. FORM AND METAMORPHOSIS EMBEDDED WITHIN THE PLASTIC COMPOSITION OF GRAPHIC, SCULPTURAL AND ARCHITECTURAL LANGUAGE IN SCENOGRAPHY

Cosmin Mihai Iateşen²⁴⁸

Abstract: *The syncretic character of arts gained momentum especially in the second half of the XXth century through the diversification and the transmutation that started from the first decades of the regarded century. The plastic correspondances between graphics, painting, architecture and scenography originate from the relation between the perception of volume and becoming of some shape concept's space, from sketch up to props and setting. One can represent volume in plastic arts in a large and diverse variety of possibilities, all the more so in which sculpture is regarded. The elements of language, such as the dot, the line, the spot and the shape, complete their expressivity through the plastic language's value, plastic rhythm, chromatic expressiveness through dominance, contrast and harmony. Through that which signifies or symbolize a representation in a specific context of the composition. According to the sculpting creators and theorists the sculpture disposes of a richer potential of expression than the painting or the graphics. This may be because the sculpture has a certain force generated by a tridimensional configuration while it's volume regenerates. The plastic image that is embraced on in ronde-bosse, attaches and conveys the content of ideas and the piece of art's aesthetic value in scenography, more evidently, through its style (functional or spiritual, according to the century's overview). By amplifying the vibes and the atmosphere of the century's through architecture (where the volume, the surface and the design coordinate with the science and the art) and through the style of the costumes (outliving time and space) one can create the perfect circumstances for the action this is suggested to the characters whichever these may be either in the theatre, cinematography or television.*

Key words: *shape, metamorphosis, graphic, sculptural, painting, architectural, scenography*

The plastic correspondences between graphics, painting, architecture and scenography originate in the perception of volume as a space of genesis for concepts related to form, sketch up to props and setting. Publius Ovidius Naso (43 î. Hr. – 17 d. Hr.) the Latin poet writer, affirmed in *Ars Amandi*, II, 113: *Forma bonum fragile est* (lat) – *Beauty is an ephemeral gift*. In his ethos, the form comprises a certain type of beauty, the emotion produced during the contemplation of art. The dreadful vision from Dali's universe is created from substance, metamorphosed in terrestrial symbols and originating in objects (time related – the watch), zoomorphism (the apocalyptic stallions or the elephants of *St. Anton's Temptation*) or anthropomorphism (*Narcis' Metamorphosis*, 1937 and the monstrous creatures from *The Premonition of Civil War*, 1937).

The elements of its pictorial compositions distort and decompose themselves. The destructive echoes of medieval art are seen within the terrifying universe, specific to the morphology of creation belonging to Jeronimus Bosch. In the 20th century art, there is a constant relationship of contiguity between archetypal forms, their connotations from traditional environments to virtual space, manifested as a projected result of the technological progress. Many forms of art coexist today within the globalization context, due to a diversification of the expression tools of the artistic language, which the creators

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apply within the human relationships. New creative solutions arise within the endless way of seeking the absolute truth in our existence, through the interaction between the vivid and amorphous form. The syncretic character of arts increased in proportion within the second half of the past century, through the diversification and transformation produced in the sphere of languages. In the artistic field, the originality of form is obtained by associating diverse expression ways throughout different fields. Artistic syncretism is therefore based on nature, as a framework of manifestation for the human expression.

One of the paradoxes of the artist's condition is that *he does not really know what he has to do after he finishes his artwork*²⁴⁹. This is a consequence of him detaching from reality, of des-humanization of art from postmodern era. Under the rational, objective veil and the exact sciences confronted with his ethos and reasoning, the artist who does not know what he does is not a true creator²⁵⁰. Our Universe²⁵¹ of artistic activity is composed of spaces and forms that depict it. According to the idea that the *form is the visual aspect* of creatures, objects and natural phenomena²⁵² everything surrounding us has a form. Thus, the substance is taking very diverse forms. Everything embedded in micro and macro cosmos has a form.

Since the human beginnings, drawing was a tool of communication, a bridge between civilizations, which – along the way – got a symbolic function. The artistic contemporaneity is a premise of symbols because of the analytic spirit. In drawing the soul of the image, the dots, the lines and the patches are creating an internal structure of the artwork from the first artistic touch. The Drawing²⁵³ represents the sine-qua-non premise. In the process of metamorphosis²⁵⁴ of the form²⁵⁵. Through a widely accepted convention and keeping the representative character, the focus is on the universal value and the inter-disciplinary role that the graphic representation involves in communication. From one era to another, the motivations of the artistic visions are changing, proving the necessity to transform experiences, specific to human nature in symbols. Sculpture expressively communicates through drawing,

²⁴⁹ Gheorghe Buş – The human experience, artistic image, visual-plastic creativity (complementary perspectives). Ed. Dacia, Cluj Napoca, 2003, apud Florin Maxa – Expressiona and language, apud René Passeron – The pictural opera and the functions of the appearance, Ed. Meridiane, 1982, op.cit., p.23

²⁵⁰ Georg Wilhelm Friedrich Hegel, Aesthetics lectures, Vol.1, Ed. Romanian Academy, 1966. Estetica

²⁵¹ Heinrich Lützel – Roads towards Arts, translated by Dorin Oancea, Ed. Meridiane, 1986, op.cit. p.149 – Our existence is assigned to a universe of distinct physical presences, in an unlimited variation, that we can perceive through our senses. All the physical corps perceptible through hearing or sight are defined as forms, and all the accomplishments in arts are extensively connected to the shape of the artwork and its completion.

²⁵² Arnheim, Rudolf, Arts and visual perception, Bucharest, 1979

²⁵³ The drawing – represents the organically integrated form in the image and visual representation, which serves as a fundament for all the extra-artistic fields, generally referring to visual communication - Bartoş, Mihály Jenő, Mural Arts, visual –artistic interferences, Ed. Artes, Iaşi, 2006, op. cit. p. 84.

²⁵⁴ The term of metamorphosis comes from Greek – meta – after, morphe – form, and defines a plastic expression mode, through changes of the standard form, without changing the substantial essence. (cf. www.dexonline.ro).

²⁵⁵ Generally accepted definitions of form: the external aspect of a physically determined presence; the lining or the profile; the lining of a certain physical presence, perceived through sight. Greeks use the term morphe – cover, opposed to eidos – idea.. (cf. www.dexonline.ro).

value, colour and material, adding the volume. The expression²⁵⁶ of metamorphosed forms within a composition, underline the significations that the artwork displays to the “reader” – a high -level understanding of the style of the era.

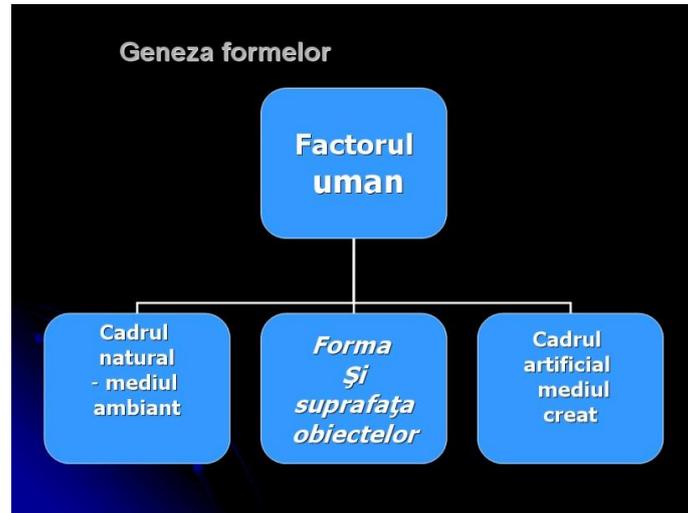


Fig. 1 Genesis of Forms – Cosmin Mihai Iatesen

A general understanding of the concept of form enhances a better delimitation of terminology. The ensemble of the elements able to visually signal any space presence, are designating the concept of form. Since we are born, we are surrounded by diverse forms/shapes, with a different aspect and different functionality, sometimes very similar to each other. The artistic activity begins with the contact between man and the visible world, on an enigmatic fundament, but to express an idea means to create a form²⁵⁷.

Delimitating the meaning of the term through the vocabulary of art critiques help us underline the composure of language tools that build the external aspect of the artwork: colour, line, volume, etc, the result of the creation process, including the fundamental idea standing at the basis of creation. Following these linguistic and connotative explanations, the form dovetails with the creation itself. German dictionary bring several proofs for the idea that the concept of form generates the term of *gestalten*²⁵⁸, which means – the process of creating an artwork. The dissociations of the ways of expression have a structural feature, following analytical goals. The artistic form has more than one definitions, being widely accepted as a result of the artist’s perception. This can be unprompted or elaborated, symmetrical or asymmetrical, geometrical or three-dimensional. In *The Paradigms of arts and beauty, a historical and systemic perspective*, the aesthetician Constantin Aslan focuses on the complex history of form²⁵⁹ memorable from Wladislaw Tatarkiewicz in *The history of*

²⁵⁶ Expression – is the semantic role of lines, colour, sound, form and position, temperature, intensity and modulation, through which all these psychologically and intellectually congregate in a Bostan, Ilie – The dominant contrast in the drawing composition, Ed. Artes, Iași, 2007, op. cit. p. 2.

²⁵⁷ Lucian Raicu – Graphics and Visual between classic and modern, Ed. Paideea, Bucharest, 2002, op. cit. p. 42

²⁵⁸ Arts dictionary, Forms, Techniques and artistic styles,(vol. I and II), Ed. Meridiane, Bucharest, 1995, 1998 – coordinator-Mircea Popescu

²⁵⁹The Form –dating back to the ancient Greeks, is related to the concept of beauty. Its resistance in time since the romans’ era is reflected nowadays in many European languages: Italian, French, Spanish, Romanian,

the six notions. The Polish author delimited the following important aspects of form:

1. The form as a proportions system (resulted from Platon’s research – by respecting the measurements and Plotin – with harmony and shining form)
2. The form – as an external aspect, the colour (Le Corbusier, mentioning the importance of form and not of content)
3. Spatial form – the lining of objects (Giorgio Vasari – unifying the form with the drawing of a human body)
4. The substantial form (the essence) – or the form in the philosophical sense, Toma D’achino and Aristotel – entelechy – the state of completion.
5. The *a priori* form (after Kant, in the Critique of Pure Reasoning)
6. The metamorphosed shape (Umberto Eco in the forms of content. The Aesthetics of Ugliness and Beauty)

In my vision, the interior form of the creator’s spirit is an archetype, determined by a series of intrinsic and extrinsic factors connected to the artist and the act of creation. Along with the time, several concepts of form have been related to the space constituted within the characteristics of each era. Unilaterally, these conceptual delimitations can determine us to affirm that the external form is able to communicate or to support a compositional idea. This brings into discussion the total form, or the form resulted from a comprehensive understanding of its details. Apart from all the mundane aspects, which the form can inherit through the daily condition of humanity, this presents itself as a result of metamorphosed elaboration. This is a reflected in the symmetric disposure of the parts of the object, combining colours and the harmony of the “sounds”. Between the form and content we need to make the following distinction – the form is the lining and the content is the space that can be visually perceived, the substance, or material from which the form is modelled, with an attributed function and significance. The visual elements are the form components of the artwork, such as the line, form, the mass, the space, the dark and light colour nuances, texture, time, movement etc.



Fig. 2 Visual stimuluse’s scheme- adaptation from Mircea Miclea

A series of perception stimulus of form contribute to the organisation of the scenography space: the light, shadow, movement, colour, material. Physically, the light is understood as a phenomenon. From a creator's point of view, this has to be given a great importance, a sine-qua-non condition to reflect the artistic expression. It is the primary condition both to visual perception, but also to the content of painting, sculpture, graphics, tapestry, photography or cinematography. Thus, the wide range of expressing the volume is extremely wide and diverse, particularly in scenography.

The language elements, such as the dot, the line, the patch and form are combining their expressivity through the meaning of value, plastic rhythm. At the same time, they converge through the dominance of chromatic expressivity, contrast and harmony, through what they *symbolize as a representation*²⁶⁰ in a specific composition. *Choosing the most suitable elements of the approached theme, the scenography producer creates through repetition, along all the duration of the show, a specific state of beholder, driving him to the right reception of the message, of the artistic representation*²⁶¹.

Structuring the elements of an artwork so that they can form a balanced, homogenous assembly, able to convey the viewer the creator's idea and emotion represent the fundamental principles of the composition. By using the light, colour, form and movement, we can symbolically embed the unity of the human universe. The widely known scenography producer Ion Truica advises us to take into account the significance of the dominant forms when structuring the scenography space. He underlines the role of the vertical volumes (which bring stability and dominance to the artistic composition, suggesting order, aspiration, dominance, masculinity, morality and dignity), and the use of horizontal forms (suggesting calm, peace, equilibrium, feminism).

Moreover, there is one aspect which cannot be left aside within the composition of scenography – like the rough, rigid or aggressive feature of the oblique forms (*by working with the horizontal volumes, the space becomes active and dynamic*²⁶²). This is based on supporting the “dramatic” moments and their tension through ascendancy or lineage; the former is based on an impetuous background and the second based is related to a grave, tragic, heroic fundament.

The aesthetic function of the use of curves and counter curves convey a dark atmosphere, specific to the baroque style, driven by a unique dynamism, a complete freedom along with a specific undertone of the rococo style. Without doubt, the volumes are connected by architecture through a continuous plastic dialogue with its elements, and harmonized with the background using the light or chromatics. The final goal is to create a warm and dynamic ambiance, for action. Using the line, the value, volume and colour to create an artwork, we

²⁶⁰ Dan Covătaru, Symbol and object in sculpture, Ed. Artes, Iași, 2005

²⁶¹ Truică, Ion – Theory of scenography, , Ed. Junimea, Iași, 2003, op. cit. p. 17

²⁶² Ibidem, p. 19

need to respect the nature's rule, which is in itself impressive through its composition²⁶³.

The composition is the mean to organise and subordinate the expressive elements (in a unitary, homogenous, harmonious and indestructible rhythm) which includes a preoccupation for the selection, proportion, distribution and correlation of elements. The composition is not resumed to a simple sum of principles. This is aimed at creating a coherent unity for qualitative change. Its elements and constitutive parts are keeping their identity through an osmosis generated by an internal force, which is in turn represented by reciprocal attraction through contrast and metamorphosis, structuring the natural elements functionally and morphologically transformed in plastic elements. Stylistically, the specific expression ways become subjective conventions. According to this series of reasons, metamorphosis becomes an important condition within the compositional structuring. Compared to painting and graphics, sculpture has a wider expressive potential due to the force generated by the tri-dimensional configuration and the volume generated in space. The relief or *ronde-bosse* plastic image communicates through a more obvious suggestion power the content of ideas and the aesthetic value of the artwork in scenography, through its style (functional or spiritual, in accordance with the style of the era).

In the art of animation, the contiguity of the plastic language with the marionettes is widely related to movement (with the visual perception) and the space (where the real action of objects is developed on three coordinates: horizontal, vertical and in depth). The plastic space is characterized by three important features which can be distinctively understood. The notion of place (dot, position, zone or the space occupied by a static object) can relate both to the idea of space and surface. The surface is understood as the external part of an object or corp, the superficial layer.

From a plastic point of view, obtaining distinctive features from the surface, grinding, polishing and planning to get gloss, and shining are needed; referring to its texture, we can mention properties such as uniformity with a smooth, velvety aspect. Two dimensions delimit the elongation: width and length, prolongation, surface stretched in space. In scenography, the quality of material and the texture of the surfaces obtained manually or industrially, perceived with the help of light, conferring cant, shine, diaphanous effects by placing the character in the semi-darkness.

Not until long ago, the space has been characterized through three specific dimensions- width, length and height. The latest research qualifies it as four-dimensional. The fourth dimension, understood from Albert Einstein's theory of relativity, on the same principle underlined by Galileo Galilei. The mathematicians Henri Poincaré and Hermann Minkowski have introduced the concept of continuum and four dimensions. In order to create an optical illusion, there is a need of technique and magic and these, from a plastic point of view, are created by modifying the form through metamorphosis. To apply the process

²⁶³ Ilie Bostan, *The dominant contrast in the drawing composition*, Ed. Artes, Iasi, 2007, op.cit., p.13

of metamorphosis on the elements of plastic language in graphic, painting, or architecture, we need to take into account the aspect of space. Even from the beginning of humanity, the space²⁶⁴ was considered a wave of permanent interest in unfolding the daily activity. Referring to Aristotel and Descartes' definitions, the space is a corpus, the product of a mental act – the form of all the external phenomena or the subjective condition of sensibility. Further, the scheme below is a representation of different categories of space, constructed throughout sequent historical stages.

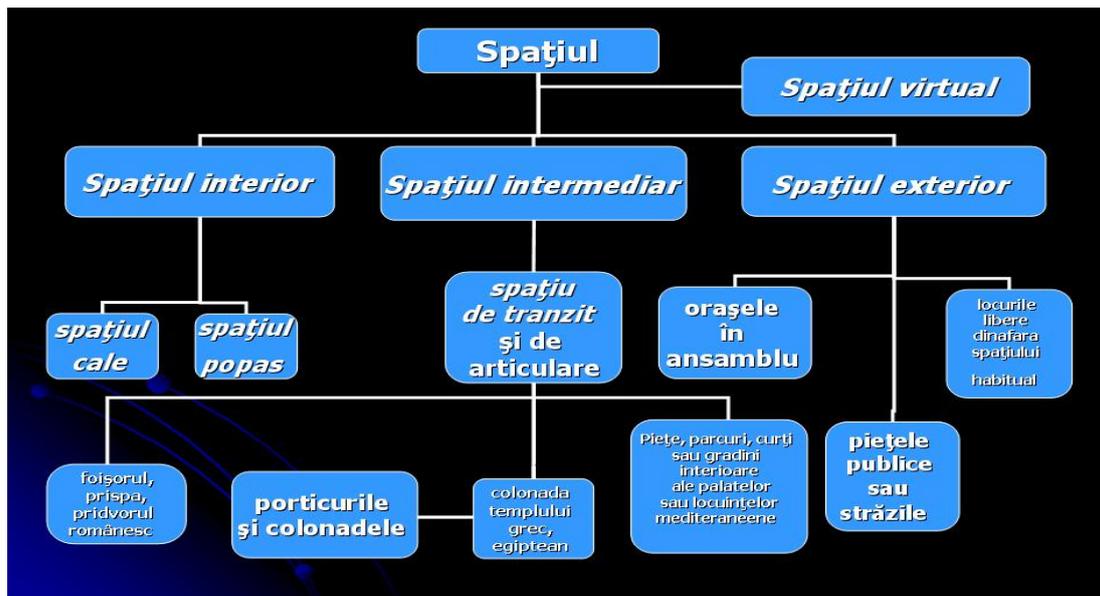


Fig. 3 Types of spaces constructed along the time (Cosmin - Mihai Iașeșen)

Scenography or the plastic composition of an animation show contributes to the reception or living again the past memories, with the hope that the public can retain the emotion produced by the actors and the visual elements represented on the scene. Remodelling a reality and sometimes a fantasy is related to the plastic image created by the scenography producer and it has a few dimensions within the dialogue with the public: it brings events closer to the human soul; it creates the awareness, and complete the satisfaction of going through them, unveiling the interior aspect of the spirit. Once the script has been understood by the scene producer, the artist brainstorms a series of plastic solutions that could bring out the forms – objects, gestures or conflicts, staged by their relevance and value within the producer's conception.

In animated theatre, the marionette is not the only one suggesting actions, intentions and feelings to the spectator; the setting and the stage props portray a particularly important role. The setting amplifies the dramatic action and depending on the context, it can bring out a character. *The formal compilation of arts operates with models that can be exclusively extracted from rationality*²⁶⁵.

²⁶⁴ The Space is defined as: The fundamental form taken by the substance, undetachable from its existence, having a continuous aspect with 3 dimensions which express the order and in which the objects and the processes are displayed simultaneously. (www.dexonline.ro).

²⁶⁵ Ailincăi Cornel – Ailincăi Cornel, Introduction in the visual language grammar, ed. Polirom, Iasi, 2010, p.38

Sometimes there is a harmonic relationship between the pure geometric approach – and the mimesis of nature – as a technical perspective in approaching the forms. Certain natural elements, plastically metamorphosed can be personified and contribute to the artistic reflection of a picture or – metaphorically- of the ensemble. The stage props has been not rightly considered a less important element of the theatrical show. In the art of animation theatre, the objects have an incredible power of suggestion, even when these are not animated, but only brought on the stage to limit a stage. This allows the artist to represent and perform with marionettes with a greater originality.

Creating and choosing the props is not down to the scenography producer only, but to a great extent to the stage production. Stage props have a remarkable role in the animated theatre, being able to suggest ideas and concepts to the same extent as the marionette. Through their metamorphosis, the compositional principle can start from a very simple props objects and be extended to the whole stage space. This is a the visual space combining elements of plastic language with the elements specific to the art of animation.

However, this process can only be understood by looking at the variable of volume. In scenography, the relationship between the costume and the setting has a very real significance. By using the contrasts (warm-cold, complementary or simultaneous) the creator exposes the costumes, which is distinctively observed against the furniture and the other objects. If the setting suggests the static ambience, the costumes are the chromatic, dynamic accents from the space of scenography²⁶⁶.

The Volume, as a result of the spatial unfolding of the assembly image, composed by an infinity of partially articulated images, is identified with a representation of the form in a two-dimensional plan, by representing it through different profiles consisted of light and shadows. By going through those stage by stage, previewing a statue becomes an impressive symphony in which each voice has its own song, but all of them come together in an organic unity, toward a new proportion. As it is widely observed, the concrete volume makes the difference between sculpture and other arts. *Sculpture was the first artistic occupation in the primitive era, [...] although archaeologists disagree on the matter*²⁶⁷. Volume is what makes the peculiarity of sculpture as an art, no matter of type – *ronde - bosse, tutto rondo* or a static corpus.

The artistic spirit is unlimited through the power of imagination (Petre Tutea). Albert Einstein affirmed that *imagination is much more important than knowledge* and John Muir stated that *the power of imagination makes us immortal*. The light effects and the meaningful deformations devolve from the thematic of space cognition. A deformation is a deviation from a specific form. *Through deformation, the form is still a form (eidos) but with a different aspect*

²⁶⁶ Truică, Ion - Theory of Scenography, Ed. Junimea, Iasi, 2003, op.cit. p.58

²⁶⁷ Ion Frunzetti, Frunzetti Ion, Pegas between jelly fish and Perseu – Vol.I, The Discord and reconciliation of sight with the world, Ed.Meridiane, Bucharest, 1985, op.cit. p.225 -226

(or the aspect meant to be)²⁶⁸. Therefore, by breaking the connection with the standard form, deformation becomes pronounced through the modification of volume or the surface of a material (Fig.4). A logical example, from mathematics and geometry can be given by the sequential process of re-shaping a square's four sides, bringing it to more complex forms – rectangles, parallelograms, rhombus.



Fig. 4 –The artistic forms elaborated in relation with stimulus of perception and space.
(C. - M. Iașeșen)

Using the concave and convex mirrors, the 16th century mannerists practiced anamorphosis (*ana* – greek- meaning). The anamorphosis are the direct result of the geometric process²⁶⁹ proving to be pure mathematics. The idea of modifying the dimensions of a rubber holder for painting by stretching it, was leading to not knowing the compositional elements represented. The most convincing examples are the ones represented by the advocate of these conceptions – Jurgis Baltrusaitis. His artwork – *Anamorphosis* – in which the painting of Hans Holbein – *The Ambassadors*- is recognised for the elasticity of the painting frame. Through anamorphosis, the stage prop elements can become characters, can transmit emotions, feelings and get new forms, both aesthetically (symbolically) or functionally (utilitarian).

The light and shadow are two visual components in the metamorphosis of the form, along plastic arts history. These incentives can be compared to the characters of a drama, who confront themselves telling the story. Relevant examples were found by Victor Ieronim Stoichita: Giorgio de Chirico – *The Mystery and melancholy of a street* – 1914 and William Rimmer, *The Shelter toward the target*, 1972²⁷⁰.

²⁶⁸ Mihai Pamfil, Pamfil Mihai, *The Aesthetic perception between returning and constitution*, Ed. Artes, Iasi, 2007, op.cit. p.206

²⁶⁹ Jurgis Baltrusaitis - *Anamorphosis*, edited. Ed.Meridiane, Bucharest, 1975, op.cit., p.5

²⁷⁰ Stoichita Victor Ieronim, *Short history of the shadow*, Ed. Humanitas, Bucharest, 2008, op.cit., p.5

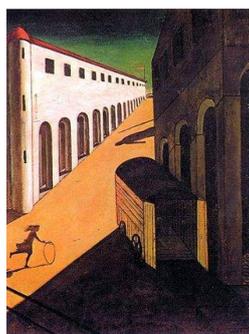


Fig. 5

Fig. 6

Fig. 7

Fig. 5 William Rimmer, *The Twilight of a day* 1869; Fig. 6 Giorgio de Chirico –*Mystery and melancholy of a street* 1914; Fig. 7 William Rimmer, *Shelter toward aim*, 1872.

In the stage space, the light and the shadow, as ways of visual expression in kinetic arts, as well as in painting and sculpture, have a functional feature of synthetizing the message perceived by the public, the receptor. Therefore, depending on the director's concept, the light is artificially driven, the effects are obtained by coordinating and mixing different lighting objects with traditional light sources – such as the candle, the torch, the lamp – leading to special expressive connotations. We can talk about a new stage producer, specialised in lighting design, and following the new technical possibilities dominated by the intervention of computer. This is accurately determining the intensity, trajectory or the position, the rhythm and the colour of the scenography composition. The unlimited variety that the domain of animation integrates proves that when communicating a meaning, anything is impossible. The metamorphosis of objects can always provide an added originality, in mirroring the transfigured reality, through the profoundness and novelty of the marionettes' space.

The amplification of feelings and the era's spirit through architecture (where volume, surface and plan are harmoniously combined at the confluence of science with art) with the costume elements (portraying the time and space) and create the setting of the characters' action in theatre, film or television. Throughout the important architectural elements for scenography, we can mention the windows, the door (under different forms, in which all the styles characterize the interior and the exterior of the buildings, with multiple significations). In addition, important place is given to the arcades (Romanic, Gothic, renescent or baroque) and the columns (which connect the spaces involved stylistically and functionally, as well as the stage movement; this proposes a solemn and monumental atmosphere, comprising a magnificence of each painting moment.

The artwork represents a bridge between the creator and the contemplator. It accumulates, metamorphoses, and generates emotions, through the interior levers of the human beings, of the cultural self. The states, feelings and attitudes often taken and transposed in scenography, along with the new expressivity and polyphony of the form – as a totality of expression ways and the content of the artwork.

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PART IV

EDUCATION

1. NEWS ARGUMENTS FOR AESTHETIC EDUCATION AND THE EDUCATIONAL DIMENSIONS OF THE ART MUSEUM

Constantin Cucos²⁷¹

Abstract. *Education for aesthetic values has to draw both on classical art, which is based on the cultural tradition as a source of perennial meanings, passed down to us from ancient times, and on novel recent contemporary artistic expressions, which, though possibly perishable, evoke the life experience, the apprehensions and the hopes of the contemporary people. In close connection with these innovations, we aim at re-systematizing and re-formulating new arguments in favor of the institutionalized aesthetic education in accordance with these recent artistic developments. At the same time, we insist on the importance of the objectives of the art museum as a way of didactic cognition and reinterpretation of reality.*

Key words: *aesthetic education, museum pedagogy, museum education, non-formal education, informal education*

1. News arguments in aesthetic education

Any responsible educational project assumes a position in relation to every person's aesthetic and artistic formation. Arts education shows a particular way of seeing the human being, a unique philosophy of life, a vision of what is more precious in order to become a human being. The importance that art appreciation gets within the society gives the measure of value of that society, its sophistication and axiological altitude. Arts education leads to new horizons, for it develops the interrogative and reflexive spirit (Gombrich, 1973). On this occasion, the young man consciously enters art's domain, learning something about himself, and this learning will allow him to solve problems, ask questions and enroll in a reflexive culture of the self and of the surrounding world to which he belongs. Arts education becomes an education of the self in the perspective of integration in humanity (Levinson, 1998). The education for beauty engraves a deep meaning, integrative and above all the other things acquired in school. Artistic training offers students an experience for enlightening and building a path for one's existence.

The education of the senses, of aesthetic taste, forming the attitudes and an aesthetic ideal does not have to be the attribute just of the artistic disciplines. It is more than that, reaching other domains. This is a concern of all disciplines, to the extent that they not only aim for the forming of the intellect, but also of sensibility as well (as knowledge will be passed, equally well, through artistic disciplines, becoming, through this, among others, a form of intellectual education). That is why, whenever necessary, the beauty of the area that the discipline takes into account will be targeted (living nature – biology, physical

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nature – geography, divine perfection – religion, the human behavior – psychology, the harmony of computations – mathematics etc.). If truth and good, for example, are targeted by a large number of disciplines, why could not the same thing happen to the beautiful?

The value of a work of art is, at times, determined by its context, as a result of playing it on stage, of a representation, of a meaningful investment (Fivaz, 1989). The places where art is present become similar to the “temples” in which the appearance of divinity is officiated, the emergence of value and its embodiment in artifacts or materials with the agreement of witnesses, of those that receive and who trust that the birth of value is celebrated. Value is not given, but built (and re-built) whenever a receiving conscience wishes, projects it, invests in it, builds it.

More than ever, new manifestations of social, cultural and technological praxis bring up new arguments for the foundation of educational efforts in this regard. We bring to your attention the following bases for a programmed aesthetic education, achieved through intentional teaching practices:

1. Axiological basis. The socio-cultural environment in which the individual lives is full of many aesthetic stimuli that need to be integrated or signified by man through affective and intellectual complicity. These instances do not become values if no one takes them into account, if no one receives or enjoys them. However, relating to aesthetic stimuli assumes giving a review to the subjects that relate to these, an introduction to the “grammar of art”, a prior exercise of aesthetic object “usage”. Reporting on these phenomena and practicing aesthetic values become a prerequisite of founding aesthetic values themselves. If these values are not received and internalized, it is like they do not exist at all. The condition of their ontic presence is given by the condition of their axiological validation. Art becomes art only when someone is aesthetically enjoying it.

2. Cultural basis. From the point of view of self-improvement, aesthetic values closure helps its enlightenment, shaping a polymorphic spiritual profile, open and multidimensional. You cannot consider yourself a culturally fulfilled person if you do not know instances of beauty in certain artistic genres, genres that evolve in time, with different stylistic shapes from one art school to another, from author to author. On the one hand, you cannot aspire to the status of culturally “furnished” (ennobled) person if you know nothing about the evolution of art, about the intimacy of the aesthetic phenomenon, about art reception pathology etc. and, of course, you do not have a rich receiving and “consumption” experience of aesthetic goods. On the other hand, the enrichment of this aesthetic culture will precede or stimulate other cultural horizons in the fields of philosophy, science, morals, religion, citizenship etc.

3. The basis related to the self-realization and self-assertion of the individual. Aesthetic training of the individual leads to self-fulfillment, to an existential happiness through valuing an affective “deposit” that has to be “consumed” by emphatic protection and complicity to the materialization of beauty. The human being, by nature, also has an affective dimension that has to reverse through

projectivity and activity. Aesthetic exercise is fundamental and defines the superior consciousness worn by the individual and humanity. Aesthetic joy (selfless, obviously) is specific only to man, who manages to get away from materiality, from the constraints of a physiological existence or a quickly pragmatic one. To do something only for “the love of art” is a sign of existential superiority, of a separation from factuality which only human beings can hope for.

4. Sympathetic basis, of sharing experiences and mutual acceptance. The methodical introduction of the young man into the artistic universe facilitates a connection to the variety of ways of existing, of his fellow's different experiences, leading towards an understanding and tolerance of otherness and different ways of thinking and feeling. We could say that aesthetic education can be converted into a prerequisite for social education in the broad sense, for smoothing living altogether in a context in which everyone can express in one's specific way. In this way, we understand that people have many vibrating shared experiences, but all of them are going to materialize in a different way depending on their prior experience, their community's dominating culture and the age that the man is living in, accidents or all kind of insecurities.

5. The basis of identity structuring and assertion. Aesthetic education leads to the creation and delimitation of an identity, to forming a one of a kind spiritual profile. Art offers the person an opportunity for updating some affective potentials that will make up a physiognomy specific to each subject. We come into this world with certain affective, attitudinal, volitional talents, but they are going to work when getting in touch with a spiritual casuistry delivered by art, with specific “traces” left to the world by other people's spirit. Prolonged contact with the different instances of art is going to bring certain needs, behaviours, habits, both individually and collectively. All of them, while interacting and in its own combinations, are going to define and sketch the person's uniqueness.

6. The basis of positive usage of temporality. Aesthetic experience, both through cognitive relation, but especially affective and participatory, is the attribute of a person who has extra time that needs to be exploited for perfection, for controlling the inner balance, for proper spending of free time. The individual's and mankind's time gain forces and additional responsibility in managing it. Extra time can become a burden or a dismantled factor for interiority if it is not wisely used for covering superior human's needs. This aesthetic goal, together with other objectives (social, material, tourism-related etc.), can overwhelm, in value, a resource surplus that has to be taken into consideration: the extra time of modern man.

7. The basis of the individual's and human's projectivity and transcendence. Art keeps, for man and humanity, a durability and perenniality beyond context, accidents, existential vulnerability or perishability. It extracts and perpetuates the most sublime in us, ignoring all kind of insecurities. Both for creators and contemplators, the artistic universe is a horizon that is the basis for the durability and everlastingness of value. If through corporality and definitive actions, we are limited by time, through artistic creation, we have the possibility to pass the

test of time, to “move” or spirit in a place of axiological perennality in which continuously new spiritual reflexes will be deposited – unique through their individual emergence, but generally valid for humanity.

8. The basis of controlling creativity. Aesthetic initiation since an early age builds and maximizes the individual's creative potential, a huge reservoir to increase cultural capital, for individuals and humanity as well. Certainly, creativity can express itself in numerous fields, but there are a number of broad and specific factors that can be strengthened through aesthetic experience and then transferred to other areas of manifestation (in science, mechanism, social action, sport, etc.). There are some completeness relations regarding human activities, some kind of “communicating vessels principle”, that make a benefit that prove to a certain extent useful to another.

9. The basis of modelling existence in accordance to artistic illustration. Art can be a part of a set of referential values for becoming an individual, in a worthy to follow example. Through itself, on the other hand, art has paidea valences, urging an existential elevation and rectitude. Artistic exemplarity can guide our lives through building high aspirations, through cultivating thirst for perfection, through the need for living near values, through internal mobilization. The history of art is full of a “casuistry” and “portraits” of creators that have overcome their condition of a usual, dull existence through perseverance, trust, self-realization. On the other hand, our existence can become “artistic” through the internalization of equilibrium, harmony, coherency alleged by artistic beauty. Artistic order can be transferred from creation to receiver, can perpetuate or perfect in people's everyday actions. The artistic mimesis can have a different side: not only can art be a copy of reality, but reality – that of man – has to copy art.

All these arguments (to which others may be added) have the purpose of supporting the need for a coherent, responsible and inspired effort, of the pedagogical substantiation of aesthetic education conducted by school. Through the contents of the school curriculum, through setting fair relations between scientific, social, human and artistic disciplines, though specific controlling of explicit and implicit aesthetic objectives, brewed with the non-specific ones, through the way that didactic activities are sized, through didactic tact or grace, children must have, since primary school, a formation in the spirit of beauty, harmony, and coherency of the world that surrounds us.

2. The formal-nonformal-informal relationship in museum education

The museum can become an educational source either as a nonformal environment, or an informal one of learning. The difference between these two occurs depending on the degree of intentionality, the connection with knowledge from school and the degree of involvement of the trainer and the trainee. In the case of the nonformal, museum education becomes a “prolongation” of school education, it is programmed, intentioned, carefully planned, made by pedagogy specialists, but the presence of children to these activities becomes compulsory. In the case of the informal, museum education is left to the trainee, it is optional,

accidental, self-conducted and it can occasionally be fructified at school. It definitely leads to a supplementary culturalization of the educated person, but it is not always ratified, capitalized, evaluated at the level of formal educational activities.

The connection between formal and nonformal museum education is ambivalent, it can vary from continuity, complementarity and mutual strengthening going towards discontinuity, inhibition or opposition between these elements (Lucas, 1987). It is important that these continuities or tensions stimulate each other, leading to broader knowledge or experience, even if sometimes these reports lead to interrogation, problematization, research (see Zbucea, 2006a). Any form of completeness can subsume some sequences that, at least at a specific moment, do not match. If a pupil, for example, finds out at school about a writer and one is told something else or one notices different information in the memorial house of that writer, the only thing left to be done is to research on one's own or with a group of colleagues and find a solution.

The museum as a place or resources can strengthen, extend or constitute a proof for school teaching sequences. It can become a territory for fixing knowledge, for assuring integration, correlations having a conclusive or transdisciplinary character or for stirring interest, diving in the complexity of the phenomenon in order to motivate and arousing the joy for learning. Prolonging „the teaching” of some content elements in the museum is connected to the thematic specificity required by the curriculum (aimed competencies, content elements), to the availability and the offer of the museum (the presence and capitalization of the exhibits), but also to the resourcefulness and didactic talent of the teacher whose responsibility is to know and inventories this potential, to previously inspect or collaborate with the representatives of these cultural spaces. The creation of brotherhood or partnerships between school and museum represents an institutionalized formula of foreshadowing this formative complementarity. Of course, this type of opportunity cannot be identified everywhere (it is one thing to educate in a cultural city, another one in a remote village), but only in the geographic areas where there are museums, their capitalization should be done by the school. To put it differently, inside a museum, other types of activities can take place, implicitly or explicitly, such as the support of some thematic conferences, the creation of some laboratories or research centers, the editing of specialized magazines.

Didactic knowledge does not oppose scholar knowledge, but it is based on it and it derives from it, it is a form of redevelopment in connection to the circumstances of teaching. It is generated by scholar knowledge, but it is re-dimensioned according to psychological, pedagogical, deontological, logical, epistemological, praxiological principles. Furthermore, didactic knowledge should always keep the contact with reality, with the area of emergence or stocking knowledge, it should be open to those fields where knowledge is alive, it pulses, it is produced.

The museum can facilitate the knowledge of our past and present and also of other people and it can be the basis of the development of intercultural types

of behavior. It is polarizing or „detonator” of other and unprecedented spiritual development. The escape from a specificity or a faulty closing does not put its identity in danger, on the contrary. It is the interface between two worlds, becoming a „meeting space between non-specialists and professionalists / artists /scientists. Museums are those that „translate” the academic discourse, making it accessible for a larger public” (Murgoci, 2005). It can play the role of cultural referential and facilitator starting with pre-school children’s education and going to the education of adults. It is not only depositary of cultural goods, but also of significances (cf. Schouten, 1992). The museum pre- or re-interprets the world through the way it focuses on the exhibits, on the way it gathers them, it brings them together, it offers them a significance, it presents them (the interpretations of the visitors will be added). It installs meanings, it concludes, it shows directions – for those capable of perceiving these things. It is a resonator of this world, it is sensitive to the present, but also careful towards the present. People who prepare and exhibition or are managers of museums also need education and also the people who enter them.

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2. ETHNIC IDENTITY, ASSIMILATION AND THE NOTION OF 'HALF-ROMA' AMONG THE ROMA IN LATVIA

Ieva Tihovska²⁷²

Abstract: *The article concerns changes in Latvian Roma ethnic identity over last decades. Roma traditionally perceive society in a dichotomized way (Roma and non-Roma), but in the process of assimilation a category of 'half-Roma' has appeared. Thus, a question arises – what is the ethnic awareness and status of “half-Roma” in Roma and non-Roma communities. The study is based on interviews recorded during author’s fieldwork. The author continues the exploration of ethnic boundaries actualised by Fredrik Barth. The focus here is on assimilated younger generation Roma living in the “ethnic borderland”. The article discusses the modes of ethnicity articulation. The author concludes that until recently the most significant exposure of ethnic belonging has been the participation in community events and communication, not the use of ethnic attributes or a traditional lifestyle. Moreover, today ethnic belonging is a choice not a restriction more than before.*

Key words: *Roma, ethnic identity, assimilation*

Introduction

Dichotomization of society – separation between *us* and *others* – always is the basis of ethnic definition. In the case of Roma it is explicit and manifested in their daily use of language – in Latvia their endonym is *Roma* and all non-Roma are called *gādže* (there are also less popular names to designate the non-Roma). *Roma* and *gādže* are plural forms of these nouns, but singular forms are used to address a man, woman, boy or girl depending on their belonging or not belonging to the group: a Romani man is called *Rom*, non-Romani man is *gādžo*, a women is *romni* or *gādži*, a Romani girl and boy is *čhaj* and *čhāvo*, but a non-Romani girl and boy is *rakli* and *raklo*. The usage of the word *gādže* can be neutral or pejorative the same way as the Romani exonym *Čigāni* in Latvian language.

This categorization of people through the use of language demonstrates their perception of society. Until recent, Roma had a clear and nonnegotiable identity including definite borders and ideology of belonging, which are confirmed in practice. The Roma have a comparatively *hard ethnicity* if we use John Milton Yinger’s terminology:

„We need to distinguish a sociologically and psychologically important ethnicity from one that is only administrative or classificatory. We might call these „hard” and „soft” ethnicities. The former connects directly with many aspects of life; the latter is marginal. A hard ethnic order is thoroughly institutionalized, with clear separating boundaries and a strong ideology. A soft ethnic order has blurred permeable lines, incomplete institutionalization, and an ambivalent ideology.” (Yinger 1994:3)

While interviewing *lotfika Roma* in Kurzeme (western Latvia) I was intrigued by the use of the word ‘half-Roma’ (*pusčigāni* in Latvian). I started to

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question what does this category mean and how it is compatible with the traditional and rather explicit interpretation of the *Roma–gādže* dichotomy. The word then was not addressed to the persons from mixed families where one of the parents is non-Roma, but used in the cases when a person no longer meets the old and traditional standards inherent to Roma (Rom-ness). Roma use the Latvian term *pusčigāni* as criticism. In Romani language the word ‘half-Roma’ is not introduced and the person is diminished to the non-Roma status – *gādžo*. The following parts of this article present an analysis of, first, how do the elderly and middle age “pure” Roma define Rom-ness and what endangers its existence. Second, it focuses on two case studies on ethnic identity awareness and strategy of younger generation “half-Roma”, who, if we use the metaphor of ethnicity analysis used by Fredrik Barth (Barth 1969), live on the boundary of their community.

1. Roma ethnicity

When questioned about musical traditions and traditions in general, older and middle generation Roma were frequently sceptical and talked about undergoing changes that during the last decades have affected their community and endangered its identity. Here are three informant viewpoints:

- *“We [in comparison with Latvians – I. T.] stick to each other more. Earlier. But not now. (..) Now it is not anymore so that we go to each other.”*

- *“We were more with the older together. Even if we were aside, we still have the old [traditions – I. T.] inside. The youngsters now generally... We are still towards the old times. These will go lost – they do not know anything at all. The younger generation, the more that Gypsy forgets traditions and the like. What traditions? We don’t have any traditions anymore – we do all towards Latvian trend. We do not have anything special – less and less we have.”*

- *“Earlier there were more Gypsies, now there is no more. Inside Europe and finished. Nobody is interested [in Gypsiness – I. T.], everybody goes with the trending. Own folk gets forgotten. We become ourselves not as Gypsies anymore. Earlier – some kind of relationships... Now everybody cares about self, everybody strives in their own life.”*

It is evident from the quoted informants that assimilation process divides younger generation from the previous ones and it is linked to two aspects. First, the amount of their cultural and social knowledge and its use in personal life differs. Second, the intensity of communication with the community members varies. Both aspects are mutually conjunct in the real life – sociocultural knowledge or lack thereof manifests also in communication. Noticeably, specific attributes (national costumes, etc.) are not mentioned in Romani ethnic identity discourse. Despite Herbert J. Gans in his research on ethnic groups of America in 1970s points out that nowadays ethnicity is more expressed with the help of external and easily applicable and perceivable symbols but not through continual behaviour and everyday habits (Gans 1979:9), in the case of Latvian Roma it proves the opposite. Ethnic symbols (in the meaning of attributes) such as a flag, a stylized folk costume, specific musical instruments or the usage of “folk”

songs are almost of no significance for in-group communication. This peculiarity of Roma ethnic practice is effectively demonstrated by their attitude towards such an apparently sacral aspect of ethnic identity as language.

The Roma of Latvia are hardly influenced by the romantic nationalist ideology that considers language, songs and fairy tales, as well as other expressions of intangible culture as basis of folk identity. There is a Romani saying: “Not all are Roma, who can speak Romani language”. Language is a significant part of Roma ethnic identity, however their approach to language is instrumental and the usages of other languages are not perceived as a threat to their ethnic identity. One example of this attitude is seen in their musical repertoire that includes many songs in Latvian and Russian languages. Nevertheless, they consider those as “true Romani songs” and recognize the Romani worldview implied in them, as well as connect the songs with their own or their relatives’ life experiences. The priority of mother tongue has to do with nuances and freedom of expression, because the Roma appreciate orator skills. One of the informants noted that the Roma recognize a speaking style that could be described as “winding language” (understanding it as the use of witticism, cunning, comparison, epithet, proverbs and ability to respond to verbal challenges). Therefore they laugh at people, who talk “straight as plug”. Moreover, their traditional manners of obtaining livelihood often are connected with the communication skills within non-Roma society. Fast mastering of necessary everyday speech is one of their survival techniques. As a result, they use Romani language only in communication within their community and multilingualism is their everyday practice.

It turns out that Roma ethnic identity is not threatened by not using ethnic attributes. More important are the other two aspects – sociocultural knowledge and its use in everyday life, as well as participation in community events.

In the second half of 20th century many aspects of the traditional Roma lifestyle underwent changes. An informant, born in 1949, points out that the 1960s changed both Romani values and lifestyle: “The youth that was growing up were interested in something else. Some started to work, wanted to have an apartment. (..) Others started to get an education, stopped roaming”. These are signs of assimilation that are connected with every day and social life of Roma people – household, education and sources of income. Fieldwork data proves that the Roma of Latvia settled in permanent places of residence as early as the second half of the 1960s. Despite that their houses concentrated in specific parts of towns, a tendency of alienation begun as well as a decrease of family members in each household.

Nowadays the lack of formal education is considered an obstacle for successful social and economic integration of Roma people (Lukumiete, Martišūne 2003:7). In the Soviet period even the illiterate Roma had legal or illegal income opportunities, which provided enough for ones living or even made profit above the average income level. Nevertheless, those Roma, who chose to get education and work legally, started to structurally assimilate into the society of Latvia. In accordance with the idea of Milton Gordon, it is structural

or institutional assimilation, not acculturation, which leads to irreversible inclusion (Gordon 1964:81). The pressure of structural assimilation has grown since the resumption of independence of the Republic of Latvia, the development of capitalism and the joining of the European Union in 2004. The introduction of a free market has decreased their marketing opportunities while the increasing role of education has reduced their chances to take part in the labour market. Government and EU Roma politics aim to help their community and solve the problems of Roma education and other integration issues, nevertheless the traditional Romani survival strategies become less applicable and therefore their ethnic self-confidence is not as strong as it was.

Along with worsening of financial situation, there is a decline in communication intensity and preservation of traditions, because taking part in traditional festivities includes participants' economic contributions, which they sometimes cannot afford (Tihovska 2005). An informant described that as a result of changes Roma people "do less visit and stick to each other". However, this is also connected with another significant aspect of Roma cultural knowledge and its practice – the behaviour proper to traditional social roles. "It is important that you are invited. Because you are invited only, if you are normal," an informant described the situation of taking part in festivities emphasising this aspect. Being a part of Roma community requires its members to be loyal to the Roma and to behave accordingly to sex, age and kin status. It is regulated by various laws and by social control including the Roma court as the community's juridical institution. A Roma that is integrated in the non-Roma environment and culture not always is willing and skilful to behave accordingly to the traditional social roles, for example, a Romani woman, who wants to receive higher education, is not willing to marry at a young age, because traditionally being married and getting an education is not compatible. Another example would be a person who has gained stable status in non-Roma society and thereby might be not willing to act accordingly with inherited family status or might not care to prove his loyalty to the Roma community and its values. Frequently the younger Roma generation lack also the necessary knowledge and skills, for example, not everybody can perform traditional Roma dance *tribakus* or *kozakus*, which is the most powerful show-off element in Roma gatherings.

Moreover, Roma people who marry to a non-Roma spouse do face a choice to which community they are going to belong; although, nowadays Roma people still frown upon mixed marriages, the numbers are increasing. However, such marriages have been around at least since the beginning of 20th century, but that has not troubled these families to gain respect and status in Roma community (Leimanis 2005[1939]:30–31). Definitely mixed marriage brings along extra risk for structural assimilation because spouses do not belong to the same social environment. Nonetheless, if the couple is willing to integrate within Roma community and are ready to accept its rules, then even a non-Roma spouse can become an accepted member of Roma community. This situation is well described in this comment of an informant: "If a Roma marries a non-Roma woman, so called *gādži*, and nor she does want to learn Romani language, nor is

interested in Roma traditions (..) – it turns out, that he chooses the other mentality. When he enters back into the Roma community, where are only Romani traditions and essence, there is a feeling of discomfort, because he is not anymore as our own, he is little bit like the others. (..) But some Roma have Latvian or Russian wives who have learned the language, who respect the values and speak or behave so that you cannot tell that she is non-Roma.”

To sum up, the most important principle that maintains traditional Romani identity is taking part in communication while demonstrating behaviour acceptable to the Romani values. Unpersuasive performance of proper behaviour might result in a decrease of the individual status or even in becoming a community outcast. Successful integration in non-Roma society does not increase a person’s status in Roma community; it rather threatens it, because fruitful border crossing might include adoption of non-Romani values and behaviours.

2. “Half-Roma” ethnicity

The following chapter is a comparative analysis of ethnic self-confidence and strategy of two Roma from the younger generation. The comparison is based on two in-depth interviews – one is recorded in May 2010, the other in February 2013. Both of them got noticed because their lives were connected with music. Informants, we will name them Dainis and Kaspars, were 32 and 31 years old. Both of them have had the experience of being called “half-Roma” and they can be taken for not typical Roma. Both have studied in higher education institutions – one of them had multiple pedagogical qualifications on Bachelor’s degree level and during the time of interview he was studying music pedagogics for Master’s degree, the other had an unfinished higher education degree of technical translation from English language. Both of them were not married and had no children, as well as they were successfully integrated in Latvian society – had respect and did not experience discrimination in the labour market. In the time of interview they lived in the capital Riga, one of them worked as a music teacher in a public school, the other worked as a musician, music manager and journalist. Their life scenarios are not typical for Roma and might be described as non-Romani.

If one part of their story of social belonging is the integration in Latvian society, then the other part is incorporation in Roma community – and here they have different experiences. Dainis visits his hometown in Kurzeme every week. He visits his mother and takes part in the local Roma community, as well as communicates with more distant relatives living also in other towns. Dainis regularly is invited and attends many Roma festivities, has good traditional dance skills, and has participated in few local Roma courts. However, his status in Roma community is ambivalent. On one hand, he is a stranger – many do not understand his never-ending education that is not giving the profits corresponding to the input resources, but on the other hand, he has respect – his family status in local community is rather high and he has quite good knowledge about local Roma history, families (their statuses) and personalities. Most

important is the fact that he is conscious about his behaviour in both societies and is choosing an appropriate communication style: “A wise person adapts to everything and that is what I do – I forget about my education, I act in a simple and Romani manner. When I go to the work, I cannot be only a Rom. There I have to be who I am essentially and I have to live like that. So it turns like that – adapt to every situation. (..) Because there is a boundary – you are inside or outside that community. You are a *gādžo* or not. It is very easy to get that (*gādžo* – I. T.) status.”

Kaspars is less integrated in Roma community. Although, he has also grown up in a Roma family in a town of Kurzeme, his grandparents chose to disassociate themselves from local Roma community and their traditions. His grandparents wanted that their children, Kaspars’ parents, get an education, which they did not have themselves. Kaspars’ parents got professional education and took care of the education of their children. They had an official job and did not take part in the illegal sale of commodities in short supply during the Soviet times. Kaspars summarizes his family lifestyle: “We grew up in a rather Latvian way, I do not know how, but... Maybe it was because of my grandparents – they grow up in quite poor conditions, they were not rich. Apparently, they tried to save from this the next generations. They taught that we have to behave in a different manner, because their family experience was not pleasant and they understood that being a Roma means being rather poor and with no perspective.”

At the time of interview with Kaspars, he did not participate in Roma community and communicated only with closest family members. He seldom goes to Roma festivities, which has two reasons – first, many of his relatives have emigrated to Great Britain, second, he is not among honourable guests. Kaspars no longer is an active community member and he is even criticised for his professional work, which is a paradox, because at that time he was one of those who contributed a lot to create a positive Roma image in the Latvian society. He comments their attitude: “I know that many are invited to funerals only because they are some kind of special persons in the Roma community. But I am not invited and I do no long being invited. (..) It is inevitable, that they do not accept people like me. (..) I take liberties. (..) Eventually, time is passing and I cannot wear black pants and a black jacket or turtleneck sweater all the time. I do not reproach that they do not understand it. How could they understand the details of my job?”

Although Dainis and Kaspars differ from each other by the fact how much do they participate in Roma community and how much do they know about the history and traditions of the Roma in Latvia, their attitude towards ethnicity is similar. To understand the role of ethnicity in their identities, they were asked, if they feel as Roma. The first and spontaneous answer did not approve the importance of ethnicity (Kaspars: “I feel as a human.” Dainis: “I feel wonderful – as myself.”). However, even as they do not live a typical Roma life and not always identify with their ethnic group, ethnicity is an important part of their lives. Both of them use their ethnicity in a practical way, they use the

opportunities of Romani ethnic niche (a term used by various authors to define the link between ethnicity and economical profits – see Alba 2000). Dainis has not only strategically chosen to be an insider in Roma community, but also is the author of several publications on Roma culture; he is involved in a Roma non-governmental organization and has been a researcher in an international documentation project of Roma dialects. Kaspars has founded a Roma non-governmental organization himself, has maintained a home page about Roma community in Latvia and has been a Roma musician (at the time of interview Romani music was his major income source), despite the fact that he is not involved in his local Roma community. However, ethnicity has a significant role in their self-reflection – both of them call themselves Roma, they value Roma traditions and make sense of their life in contemporary society in a dialogue with these values. Kaspars describes his ethnicity awareness: “First reaction is rebellious, I think that it [being a Roma –I. T.] has nothing to do with me. (..) But in reality I often notice that... As the time passes by... I see a reflection of old Romani wisdom. Then I have to deduce and admit, that it [being a Roma – I. T.] has to do with me. (..) I cannot explain that, but they are wise, those old Roma people. Only it is hard to accept their wisdom straight away – some time has to pass, when maybe we ourselves will understand these things.”

Conclusion

Over the last decades there is noticeable evidence of the acculturation and structural assimilation of the Roma community in Latvia. As a result the younger generation has a weaker link to “old times” or the worldview and life model of Roma from previous generations. Another reason, why their community becomes less compact and tied, is the decrease of in-group communication. However, ethnicity still is a significant part of younger generation Roma. The most difficult challenge that has to be faced if one has to integrate both in Roma and non-Roma community, is the two different and sometimes opposing value systems and rules both societies live with. The analysis of ethnicity practice of two young Roma men shows that ethnic belonging more than ever has to do with one’s choice. It corresponds to a thesis by Richard Jenkins: „...neither ethnicity nor culture is ‘something’ that people ‘have’, or, indeed, to which they ‘belong’. They are, rather, complex repertoires which people experience, use, learn and ‘do’ in their daily lives (..) Ethnicity, in particular, is best thought of as an ongoing *process* of ethnic identification.” (Jenkins 2008:15)

A further research might show how many younger generation Roma do value and appreciate belonging to their community and whether they are interested to invest time, money and other resources to be an active part of Roma community. Another question is how 21st century will shape the Roma community – will the Roma tolerate the upcoming changes and which modifications will they accept to define their contemporary identity.

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3. THE STANDARDS OF PROFESSION IN CURRENT APPROACHES TO ASSESSING QUALITY IN ROMANIAN ARTS HIGHER EDUCATION

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Abstract: *It introduces an analytical approach to assessment of quality in arts higher education in Romania, with a focus on academic standards for university teaching staff. Should a similar view over professional standards apply to artists in higher education as it does for other academics, or better yet should their work be reviewed on another set of professional standards? A comparative perspective on approaches to assessment in arts higher education in other countries informs the argument presented here, proposing a critical view on what is local/universal in practices of arts higher education and, implicitly, in approaches to assessment for quality in this type of academic activity.*

Key words: *assessment, arts, higher education, standards.*

The required standards for quality assurance in higher education in Europe have been agreed upon by ministers of higher education in 2005. They are stated in the *Report on Standards and Guidelines for Quality Assurance in the European Higher Education Area*. The standard for teaching is that “Institutions should have ways of satisfying themselves that staff involved with the teaching of students are qualified and competent to do so. They should be available to those undertaking external reviews, and commented upon in reports” (ENQA Report, 2009, p.18). Apart from stating the standard, the report also provides general guidelines to practice, not differentiating between the type or contents of learning in higher education. The general statement of requirement is that of acknowledging the importance of certain features of teaching in higher education : the teachers are generally expected to “have a full knowledge and understanding of the subject they are teaching, have the necessary skills and experience to transmit their knowledge and understanding effectively to students in a range of teaching contexts, and [can] access feedback on their own performance”(idem).

Problem statement

Matching perfectly current trends on nurturing a cost-efficiency rationale in assessing quality in higher education, the ENQA standard and general guidelines translated into increased control and practices of evidence subjecting to standardization and quantitative approaches to measuring performance and quality in all learning areas, irrespective of the traditions, values and practices in various academic disciplines. In the pitfalls of this approach the arts higher education institutions seem to have caught tightest.

In a comparative report on quality assurance and accreditation of higher music education institutions in Europe published in 2008, the Association Européenne de Conservatoires (AEC) explains the situation created by the

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standardization approach in a manner applicable to all arts disciplines: “The vast majority of substantial work in music predates the assessment movement of the latter half of this century that calls for the substantial collection and comparison of data, reliance on quantitative benchmarks, use of large-scale technical review systems, and the production of symbols that reduce complexities so that results can be understood by all, irrespective of expertise. Such simple indicators are intended to confirm what students should know, what they should learn, what they have learned, and thus what teachers should teach. The cry for accountability of this kind has become commonplace. One result is the need to describe, codify, and explain past, current, and evolving practice based on the different natures of fields and professions. It is important to be cautious and aware, however, because wrong decisions about assessment policy can reduce the effectiveness of higher education. Two important issues to keep in mind are: (1) higher education is ever changing, and to assess in one common way that which changes constantly is overwhelming, if unrealistic given the fact that changes are ongoing in many disciplines and institutions; and (2) that which is important to be assessed can be easily lost in the concept, rhetoric, and operation of an overly-standardized review procedure” (2008, p.10).

The concern expressed in the AEC’s report is comprehensive of a number of aspects concerning the quality of teaching and learning experiences in the arts higher education, with which Romanian faculty staff in arts universities are often in a position to declare shared views and worries. Faculty in Romanian arts higher education have been responding to a national methodology of assessment with similar requirements of quality and an equal focus on quantitative markers of academic performance for all types of academic institutions and their teaching staff, irrespective of the discipline or content-related specificities of learning in those institutions. Often admitting to feelings of irrelevance and lack of efficacy in the face of what the governmental take on assessment of their academic work quality was, faculty in the arts feel their work with the students in concertos, recitals, in theatre shows or in visual production of any kind is something simply left out of the scope of quality markers like: number of published papers in peer reviewed publications, ISI indexed or else, number of international conferences attended etc. It thus become relevant to voice and pursue the question: should a similar view over professional standards apply to artists in higher education as it does for other academics, or better yet should their work be reviewed on another set of professional standards?

Paraphrasing AEC’s stance on music, it is simply common sense to admitting that arts go far back in the history of human interests and occupations, whereas the study and practice of arts within and among nations is stable and carried forth in a peaceful, cooperative spirit. As arts production, forms of consumption and learning diversified immensely, the arts higher education institutions promoted approaches to learning heavily building on the tenets of increased mobility of students and teachers among organizations, practices and traditions across and within countries. It is thus often the case that most arts higher education faculty will find it legitimate to either voice or simply resonate

with those questioning the promised increased efficiency of current centralization and standardization trends in delivering an approach to assessment that favors increased professional performance, creativity and higher visibility and sustainability of best practice. In their view, it is not in the value of bottom line profits, business plans, and centralized assessment mechanisms that the increased quality of arts education lies, but in the locally responsive articulation of knowledge, experience and creativity that teachers and students in arts bring forth in their activities.

This type of critical view on current assessment policies and practices in higher education is purposefully demising the stance of those placing faith in the scientific certainty in assessment. In the view of the latter, a system of assessment building on non-discipline specific methodology will help monitor, guide and most efficiently regulate against high quality academic standards the activity of every teacher and student in every university, making curricular routes and learning experiences comparable, transferable and mutually recognizable in a labor market that is increasingly open to mobility of working force.

Criticizing this call for accountability is mainly shaped in the voice of arts representatives in the argument that these approaches have merely the benefit of eliciting general information about the learning processes, applicable at a general level and missing out on many of the most important, definitive features of learning and its outcomes in the academic experience of studying the arts. Efficiency is found in the assessment instruments and methodologies that stem out of the specificities of “the discipline itself and its nuances. To assess a discipline fairly and truly, one must know its subject matter and its ways of working” (AEC, 2008).

However relevant, the viewpoint that the general ought to be replaced entirely by the local and particular one must consider in its own possible pitfalls of which the greatest seems to be isolation and incapacity to translate and calibrate its own discourse to other academic or non-academic discursive practices. The possibility of regarding learning in the arts as much an esoteric activity that it becomes a closed-in discourse, missing out on meaning and power of communication, proclaiming and pursuing the familiar and limiting what was most guarded after in the first place – the creative value of arts – is very much a possibility.

In the AEC’s report a compromise is found in the balance between what external and internal assessment exercises is desired to be about. The externally conducted assessment of quality in the arts academic proposals of learning is expected to perform a function of “explain[ing] in the larger vernacular of higher education so that all can be more assured that assessment is taking place and evolving as it always has” (AEC, 2008). Internally conducted assessment exercises should “be pursued with new refinements as a service so that paths, available to assist institutions to promote, develop, and advance the knowledge base of students and teachers, are explored and pursued with a focus on the pursuit of excellence”(idem). Thus, the outcome of both types of assessment

should be oriented towards *improvement*. Yet, disappointingly enough, current approaches to assessment are understood by the same author, to be regarded as a panacea, a quantitative support for funding decision making and a guiding instrument in the orientation process of new-comers to the university education in their deciding over which program to enroll in, and a discursive tool for nations to set and maintain competitive advantages against other nations. Accused to simply ignore the voices of experts in the arts fields to the benefit of best pursuing their purposes, these assessment practices are considered to be counter-productive to quality and efficiency, whilst un-tailored to “specific discipline, and work consistent with terms, approaches, and habits of mind indigenous to that discipline”(AEC,2008).

This critique in particular, eloquently articulated in AEC’s report published in 2008 finds its counterpart in the Romanian criticism voiced in the academic practice by the professionals working in arts universities, a discourse which I became familiar with in my own experience of working at the Department of Teacher Education at the University of Arts “George Enescu” Iasi. In the following I will try to briefly analyze the context, the nature of critical discourse arising in the academic assessment exercise, proposed solutions at local level and possible ways ahead.

Findings

Every academic year each university in Romania goes through an assessment and reporting exercise which is part of the quality assurance policy in the national system of higher education since 1990. With the establishment, in 2005, of a national agency for quality assurance in higher education, Romania moved into the European landscape of quality policies, itself growing to new horizons of globalization and transferability of educational credits and work, set in motion with the Bologna process in 1999.

The assessment of the quality of work a faculty member in the arts (albeit drama department, music or visual arts and design) was subjected to measurement of the degree in which the work done was matching standards common to all academic disciplines and fields of study. Instruments of documentation of professional outcomes and performance obliged the institution to report in numeric data what has been done, in respect of academic standards nominated by the Ministry of Education and imposed to all universities in the country in the same format and with the same methodology and guidelines. In effect, many of faculty’s self-reports on their work at the university, especially the work of those faculty members working on performing arts curriculum (i.e. orchestra classes, acting classes, painting, sculpting, photo and video production, textile design etc.), were left out of the institutional reports due to irrelevance in regard of what the national bodies of control and assessment were requiring. Whilst concertos, performance shows and exhibitions with relevant numbers of members in the audience and good coverage in the cultural and social press where there to be reported by faculty members having worked with their students to prepare and perform, in the yearly academic assessment exercises

there was no governmental interest in them, as research grants and peer assessed publications in academic journals and well established publishing houses were the single most relevant academic performance standards. The mannerist, highly quantitative manner of reporting was also found to be disregarding the nature of what was internally valued as quality feature of academic activity in the arts. For example, the art performing activity in and of itself is considered a field of continuous assessment. Lessons with instructors, individual practice, rehearsals, juries, and performances – each is thought of as fertile with opportunities for critique and improvement. These are common experiences for all arts people. It was thus, a major mishap on the part of the academic assessment methodology to ignore the fact that the basis for all reviewing, reflecting, improving of the quality of learning and teaching in arts lays in these very opportunities to individually and collectively produce art and reflect upon its making. The intricacies of this type of discursive practices were missed out on the assessment exercises emphasizing on the written word and operating with a language and forms of producing meaning alienated from the day-to-day practices of teaching and learning in the arts.

The instruments used in the assessment practice are divided between a peer/collegial assessment report form requiring people to express on a quantitative scale from 1-5 (where 5 is “excellent”) their appreciation of their fellow colleagues’ conduct in the department (supportive, collegial, respectful, on time, reliable, responsible, promoter of quality academic activities, team player, active in the academic community), an assessment form requiring students to appreciate their teacher’s work (again a quantitative 5 point scale report on clarity and coherence, attractiveness of teaching, fairness and objectivity in assessment and participation in extra-curricular activities) and a self-reporting instrument requiring faculties to detail their work on five major criteria: teaching, research, national and international recognition, activity with the students and participation in the academic community. Albeit on the self-reporting form the national standards were amended on most criteria to better fit the specificities of the work of arts faculties, these amendments are usually written in the form of footnotes, detailing or proposing alternatives to the main criterion featured in the form. For instance in the form there is the criteria of “authored course-books for undergraduate disciplines/ re-edited course-books” (in the section of teaching) which is marked by a footnote explaining solely that work no older than three years can be reported in this section, with no mentioning in whether those who teach an orchestra class, or painting, or acting class for instance are excepted from the criterion, or their manner of transposing the contents of learning in the discipline they conduct is valued for a different type of expression, other than the written, printed discourse. Further, criteria such as “having published books, monographic studies or compendia at well established publishing houses” (in the Research section of assessment) is amended by a footnote explaining that “directing, writing, choreography projects, other than those presented to students/ research projects or projects of artistic production financed by other institutions” are acceptable as well.

What can be mainly observed in the discourse of these assessment tools are two main features: a primacy of quantitative over qualitative appreciation of value in most aspects of assessment, and a hierarchical type of positioning in respect of what ought to be guiding a faculty's perspective on professional performance, placing in a rather more favorable light the fulfillment of traditional academic performance markers, focusing on a written type of discourse and general, trans-disciplinary categories.

Discussion of findings

The question I have proposed addressing in this analytical exercise was: *Should a similar view over professional standards apply to artists in higher education as it does for other academics, or better yet should their work be reviewed on another set of professional standards?* In looking at partisan literature I could learn that having assessment criteria and methodologies that are rooted in the specificities of learning, teaching and producing arts locally, and with high sensitivity to disciplinary idiosyncrasies is highly desired by some representatives of arts higher education. In looking at what the assessment instruments for arts faculty in the university where I work look like, I have learned that a focus on quantitative and a primacy of operating on the basis of an overly generalized assessment discourse, where traditional criteria and categories are prioritized by position and ratio are characteristics of current practices of quality and professional performance in arts higher education in Romania. These features alone could very well justify the increasingly acid criticism to national practices of quality assessment and accreditation on the part of arts faculty members, voicing a constant complaint of assessment being overly beaurocratic and lacking relevance for quality improvement in art higher education. So, it is simply justified to attempt finding possible remedies to the situation and propose a critically informed position on assessment for quality in arts education.

Concluding remarks

Assessment is useful if it advises experts in content and operations as they map and plan next phases, both locally and on a broader scale. Assessment focused on and designed for the discipline and applied with respect for local knowledge and prerogatives, in the end advances arts culture, preserves conditions for innovation, and further strengthens civilization. If designed to ensure such attention, assessment procedures and the information they can provide can be extremely helpful and enlightening (AEC, 2008).

For most assessment practices, what needs to be recognized and taken into consideration is revising and parting ways with modern post-industrialization conceptions of knowledge and learning, placing focus on the mechanization, transmission and general control on knowledge production. With this, it needs to be acknowledged not only that the learning and work of an arts faculty member is specific and requires to be assessed as such, but a recognition that a faculty member's commitment to his or her creative work (production, expression,

research, etc.) should be regarded as the same as that of academic practitioners in other disciplines, and simply analogous to publication in other fields.

The criteria for promotion, retention, and tenure for art faculty members need to reflect the institutionally proposed conception of knowledge and learning and needs to mirror at all times the mission statement of the organization providing educational services in the arts. Professional achievement, teaching effectiveness, and service to the college and/or university criteria is recommendable to be explained in assessment instruments in a language that best expresses that continuity.

The professional activities related to research or creative production and the relative importance of activities under those headings require to be made clear and in writing to the faculty and appropriate administrators. The writing of assessment criteria is far from innocent as previously noted. Professionals' reading of the document is not lacking in positioning and in meaning making that takes into account all aspects of communication, including semantic, syntactical and graphical ones.

While student evaluations are meaningful aids in determining teaching effectiveness, those involved with the faculty review could also consider the following and other items, usually present in the assessment practices of various academic sites in Europe and USA: peer reviews of teaching, course syllabi, teaching awards, innovative pedagogy, student portfolios and achievements, and student awards. Documentation of teaching, including but not limited to: teaching evaluations, lists of courses taught, teaching innovations, teaching awards, teaching portfolios (including documentation of student work and sample syllabi), etc, visual documentation of creative work, research, and/or scholarly activity, in a format agreed upon in the institution, documentation of collaborative artworks, situated artworks, online work, commissions, consultations, and/or curatorial work, documentation of collaborative art efforts with clarification and identification about the candidate's role in the collaborative efforts, documentation assessing creative output, including reviews or articles about the candidate's work, press releases, award notifications, grant applications, periodical references, curatorial letters, and/or other notifications – they all could just as well complete the repertoire of procedures and items relevant for quality assessment in arts higher education, as indicated in the practices of various arts higher education organizations for which data on relevant documents, procedures and practices has been gathered, scrutinized and compared for the purposes of this paper.

Simply noticing that current approaches to assessment in higher education do not manage to capture all that is specific and local in the practices of learning and producing knowledge in various sites of education is neither original, nor is it comprehensive of the whole problem. Neither should criticizing the over-generalization of standard assessment criteria and procedures for their lack of responsiveness when faced with the idiosyncrasies of various forms and practices of knowledge production, be limited to legitimizing overly localized, esoteric practices, failing to meet the potential to promote actual advancements

and improvements in culture and knowledge. This antithesis between generally academic and art or discipline –specific would better yet be of value to increasing quality and performance, should it elicit a focus on the quality of the assessment activity in all its aspects: its goals, procedures, markers, discursive practices overall. In this paper, suggestions as to how such a focus can be made visible in assessment practices have been put forth.

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4. THE SUCCESS OF ARTISTIC EDUCATION: INTEGRATION APPROACHE

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Abstract: *The material treats the educational technologies that are subject to a fundamental rethinking, the authors are confirming, that it is the most advantageous way for the streamline the designated area is the launch of a new research directions such as the implementation by all routes of innovative praxiology. As a starting point is highlighted success and school failure in the arts. The research is adjusted to current needs of arts education and highlights some theoretical benchmarks. In the center is placed the perception and interpretation of music in the specific actions, which are identified with educative action. Worth are available: the participation of pupils in the design, organization and implementation / evaluation of musical action, the dynamics of the teacher's professional skills to achieve gradual procedure of theoretical design and practical operation (identifying the contents countries and educational and outstanding shares; diagnosis of individual resources, planning / development of assumptions, current and final assessment of the results, the changes that have occurred).*

Key words: *success, efficiency, educational action, musical action, innovative praxiology*

In connection to the addressed issue research, affiliated to the present needs of the artistic education, we point out a couple of theoretical benchmarks. First of all, the process of music reception and performance in the framework of some actions specific to the domain is identified with the educative action in itself. The value is put on: the degree of pupil's participation in the projection actions, the organization and implementation/evaluation of the musical- artistic action (prescription of individual behavioral maps, anticipation, varying operations, implementation of tasks by choosing the optimal solution variants); the dynamics of teacher's specialty competence formation in order to gradually implement the process of theoretical projection and practical action (identification of educational contents and value actions; diagnostic of individual resources; planning/enunciation of assumptions; current and final assessment of results and changes that took place).

Secondly, the transposition of theoretical prescriptions in practical actions is efficiently realized in the artistic domain only when the logistic projects of the action are not borrowed and used precisely, but become personal intentions and personal artistic decisions of the student-receptor-interpreter. Or, its author's approach is an achievement with obvious artistic intentional manifestation in the musical-artistic action. The student is formed in a complex aspect of creator, interpreter, listener, spectator, reader; he integrates the image of real phenomena and subjective ideas; he asserts himself through products/ as a product of that art. Simultaneously the student appeals to other arts in order to make full the artistic image specific to the domain. Thus, the act of student's integration is not

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one of strictly artistic or strictly musical imagination, but one of *musical-artistic imagination*. So, we qualify his actions in this domain as musical-artistic actions. It is worth mentioning that students' activism on increasing efficiency of the musical- artistic action as well as the entire system of musical-artistic education are regulated by certain *principles*, qualified by us in the following way: principle of proactive personality education, principle of value centering, principle of artistic intro-opening, principle of creativity and success considered self-evidently as possible foundations for getting high efficiency in the process of student's musical-artistic development.

Not least, the work is orientated towards the re- sizing of some efficiency technologies of the educational process, especially towards increasing efficiency of a *student's musical-artistic action* and *professional competency activation* of the teacher-musician. In this respect, we will look for the answer to the question: *What is occurring and what is the efficiency?* We inflict the establishment of efficient cooperation in the relationships: *student-teacher, student-art* through the reception and interpretation of the artistic message, independent projection of personal actions. Starting from the reality of educational practice, we tend to specify the following praxiological premises:

- effective implementation awareness of *the principle of proactive personality education* through student's gradual transfer from the state of dependency to the state of independence and intra-independence;
- need for musical-artistic action with higher efficiency, especially at the stages of its projection and implementation;
- existence of insurance opportunity of effective connection between factors: *educational, individual and musical-artistic* which would constitute the basis of student's attitude for musical-artistic acquisitions and obtained results; would contribute at the re-sizing of the personality factors responsible for the expansion of the spiritual universe, the activation of the relation *value-education*;
- inefficient use of the principle of artistic intro-opening stops the process of student's opening to the spirit through musical and artistic action, therefore, it is necessary to value the dynamics of changing the object/subject of education: *receptor → interpreter –explaining person*;
- inefficient stimulation of *musical-artistic creativity* which is a fundamental component of the personality and which facilitates the formation of the individual ideal and the student's personal image;
- praxiological completeness awareness of *success* which would directly contribute to the increasing efficiency of the didactic action and student's action, being a condition and aim of musical-artistic education.

School success or failure is that decisive paradigm in the life of any student or teacher which determines for him, if not the whole school route, then it unconditionally leaves a significant mark for the future social life, most of all in the way of taking independent decisions in behavioral actions connected to the specialty and the daily ones (social and family etc). In various

communication situations we often use the word *success* („we wish much success” „be successful” etc.), without giving to the proper meaning of the word that fullness of result which is hiding in the meaning of what we call **success**. Or, the personal success is not a simple marking of the obtained result in a concrete school action, but it is a quality designation index whose level was reached by a person during the whole process of action development. And this success, this quality level can't be shared with anyone and more than that can't be compared with the success of other people (although he was guided, oriented by the surrounding people), he being unique and unrepeatable as is every person taken apart. In other words success is a behavioral paradigm which includes (it should include) the whole route of actional stages, starting from projection and finishing with the obtained result which has to correspond to the unique criterion and mainly: „work well done” (T. Kotarbinski).

In school life, in family life the notions close in meaning „school score,, and „school success” are often confused. The first formula is mainly used to indicate the student's success in learning, namely everything that is connected to the marks with which the teacher/professor labels the learning level of material at a concrete school discipline including the student's persistence and behavior during a school sequence (lesson, extracurricular activity, during a semester or the whole school year). The second formula, *school success*, covers a wider area of student's behavior and it slumps not at the quantitative aspect of learning result, but at the activities with a different character, this time necessarily referring to the qualitative aspect of the implemented action, given exclusively only the student's under evaluation individual possibilities, not being compared with other students. In other words, *school success* is an indicator of complex evaluation through which a person's qualitative level in school development dynamics is designated. Hence, we can conclude that it is important for each student *to be observed and taken into account each step of his* during the registration of this or other success at *individual or public* level.

Closely connected to the student's success, the paradigm of what we call „to be efficient” has to be taken into consideration. The student can be successful in an activity but at the same time cannot be efficient. Efficiency comprises not only a certain stage of a student's action, but every component of the action (starting from projection and finishing with the final obtained result) which necessarily has to register more quality and fewer errors. We put the stress on passing all the stages of an action in the determination of individual (personal) success because in many cases, for example, student A launched only the idea of the action while the success of the action was achieved by other people. Another example: student B underwent a laborious way of projection/planning and even a detailed description of the action, while the third person, student C, did nothing else than to implement (lead to a good end the action projection of student B) and respectively gained public success.

In our vision personal success is gained by a person on the account of proper efforts and not on account of failure or due to the exclusion from the proactive space of opinions or another person's success. In this case, the state of

„*success-success*” is predominant (St. Covey) which means that no one has to lose as a result of a school activity/action realized individually or in group. Contrary to the state of *success-success* is that of *success-failure* which we characterize through *the desire to gain success* in an activity by all means. The people who act according to the described paradigm impose on other people their own will even when their practical actions or interior intentionalities are trivial, false, lacking originality. The professor/ school teacher, being centered on such a paradigm, adopts and promotes as a rule a „compared” education which lies in avoiding the student’s inner world and his individual values. The freedom of self-esteem, based on affectivity, makes consequently rooted a praised paradigm in the child’s head: „I am sharper than the others”, „I am smarter than my colleagues”, „I am a talent”, „I am a star”, „I am stronger in literature” etc.

We see that the evaluation of work in the framework of school education is held as a rule in a compared form, according to the paradigm *success-failure*, that means that student A is successful because student D is not successful in a concrete activity or different activities. Such an educative approach (either during the lessons, in the extracurricular artistic group or in the family) pays too little attention to the student’s *centering* on the paradigm *success-success* which orientates him towards *defensive* behaviour. Obviously in such situations the student seeks to divert from personal failure, most of all from the appreciations coming from exterior and finally to find a retreat inside himself in order to protect his personal dignity. After many field observations we identified that there, where the state of personal *defence* is maintained, creativity, inventiveness, action freedom and other values of the becoming personality are excluded from the educational process.

A danger no less worrisome in the process of students’ formation/development constitutes the pedagogical situation of *failure-success*. The students with such mentality are reserved in their actions, as a rule, undecided in their potentialities. Such a situation leads to a state of complexation which has no content itself, but only a cause. The pedagogical implication projected in the internal world of the student, the identification „step by step” of the surroundings and situations which caused the „elimination” of a positive attitude will stimulate obtaining the desired result. As a rule, the cause of the described situation is hidden in the fact that students are gradually isolated and qualified as passive, unapt for efficient creativity. Their opinions are not accepted by the teacher and colleagues that arouses the ambition of *self-image* formation which is of sub-esteemed nature: „I don’t have talent”, „I will not succeed”, etc. Such behavior is characteristic most of all for preadolescents (fourth, fifth and sixth form which severely challenge any actional error). They minimize their real possibilities and show a weak character, generated by the feeling of *incombativeness, incompetence, inconsistency, incongruity*.

The paradigm of *personal success* is different from that of *group success* because the first is characteristic not for everyone, but only for students who worry about their personal success, being evaluated as a component part of the *public success*. Obviously, such pupils are signed up in the category of the

proactive ones, both with the category of those who are centered on the principle of public success of *success- success*. The last register high efficiency in the case when high individual tendencies relate mutually beneficial with the global tendency of the group. It is worth mentioning that after the paradigm of *success-success* that of *personal success* also constitutes a real factor in the context of an efficient school education.

The category of *quantity* constitutes the condition and mandatory form in the structure of a quality of the acquisition and modification process. The very notion of quantity determines the human action through the volume of resources invested in the process of formation. For example, in music the action of singing a melody implies the presence of the following resources: *psychological* (musical thinking, musical hearing: *timbral, melodic, harmonic, altitude*; tonal sense; musical memory; sense of rhythm and music etc.); *physiological* (productive relationship between the auditory receptor and the control centers with the actions of the vocal apparatus); *aesthetic* (the ability to have elevated taste for beauty, to appreciate the artistic value of works of art). The personal and public success in the musical-artistic field can be of a positive and negative nature. The result of work is positive if a certain *qualitative change, a positive transformation, „favorable mutation”* has taken place in the process of action development [2, p. 5] or on the contrary the result is negative if a state of *„opposition with a negative - destructive aim”* has been registered in the actional process [ibidem.]. For a deeper argumentation of school success in the artistic field, the phenomenon of success was recently launched as a **principle** in a fundamental research [1, p. 67-72].

The principle of personality success is reported to the law of passage or *change of quantity into quality*. There is a relationship of interdependence and contradiction between the listed philosophic categories. The quality can't exist without a quantitative acquisition and viceversa. The quantification unit of these two categories and the relationship intensity infers the notion of „measure”. Measure determines the moment of passage of quantity into quality or the qualitative mutation of the individual action. Quality represents an integrating feature of the action result. For example, the expressions: „the student evolves as an interpreter”, used with practical sense or: „evolves as a performer”, in a theoretical sense implies the result of a *quality* obtained through a series of previously completed exercises. If we assume *personal success* as a philosophic hypothesis, then we state that such a hypothesis could become a principle related to the epistemological model of contemporary knowledge. Student's success in an activity is expressed, as a rule, through *personal or public success* which coincides with the meaning of nominees in the case when „the reference system to which they relate <...> is attached to an individual” [2, p. 6]. In the *reference system* hypothesis enroll cultural values, standards of contemporary ethics etc. Reported to the social-cultural values of the environment, the individual tendencies and the aims of educational outcomes, the subject of the action checks its own potential, projects imaginary the physical and spiritual resources necessary for the achievement of secondary and final aims of the process. The

report between what was achieved and what was consumed constitutes the efficiency success which is calculated through the formula: $E = S : C = E^n S^1 : E^{n1} C^1$; where: E – efficiency; S – final aim, sum S^n ; C – global consumption (sum of elementary consumptions); E^n – particular efficiencies.

Success constitutes that state of satisfaction which stimulates the person, multiplies his/her powers and safety to tend towards ample and continuous manifestation. This judgement leads to another problem, that of self-knowledge, which the author H.Ey splits as: self-knowledge or self-perception, self-image, self-evaluation and self-appreciation (H.Ey,1998). Self-perception is an aim examined in genetic, environmental and educational terms.

Getting to know the world through activity, the Self gets to know itself, forms its *self-image*. The factor of *self* can have a positive or negative character depending on the nature of self-evaluation processes which are arising under a super-estimative or a under-estimative sign. The nature of self-evaluation differs from an age to another, from a person to another. For example, self-evaluation of personal success or failure in young pupils have an objective character, but teenagers' self-evaluation of the same action is much subjective.

The most important but not the unique factor which engages the student's tendency towards an **aim-image** of performance in a domain is the interior *dissatisfaction* reported to other students' success. The tension of such dissatisfaction grows once with the growth of personal efficiency. Student's personal success, for example in vocal singing, wakes dissatisfaction for the state of things in similar activities, unleashing the tendency to perform successfully in instrumental interpretation, reception and commenting the musical messages, music improvisation and composition. Although the degree of dissatisfaction tendency differs depending on age, environment, initiation forms, however, „the freedom to opt" [3, p. 57] is essential in the pedagogical context.

Option constitutes the key with whose help we find a way out from any situation. The registered failure in an activity can be compensated through another success. Determining the cause of the negative effect allows us to exclude failure in this action and similar actions. For example, the student worked hard at activity A, but the result doesn't meet expectations. He has nothing else to do than to opt for a similar activity B because the energy consumed by activity A is not lost, so it can have a positive effect for activity B. Similar is the effect of reverse influence. In this context, it is necessary to opt for the activities C; D; Z^n , which would have the desired effect for activity A. Thus, *option* makes the student or professor more sure. „The tighter our sphere of activity is the happier we are; the larger it is the more exposed to anxiety and sorrow we are" says A. Schopenhauer [5, p. 145].

The musical-artistic domains can influence the subject directly, according to the formula of shortcircuit, or indirectly: *artistic creation- teacher- pupil*. Getting in contact with the world of artistic images, the consciousness seeks to give them the status of real existence. Art, although it is inspired from reality, is not a duplication, a copy of the last. The power of transfer from real to spiritual,

from the state of „to exist” to the state of „to be changing” constitutes the most important postulate of the movement „towards”. There is the material, objective world, a world without consciousness, but it is impossible a spiritual world to exist without „artistic reality” which stimulates attitudes, efforts, influences with the significance „from”. The principle of musical-artistic success certifies a mutually beneficial relationship with the category of *time* which is conceived as „one in relation to the other” [4, p. 277]. If we assume that the person’s success in the artistic domain runs in time, and time runs differently from a person to another, then it is necessary to set out point A from which we start and point recipient B towards which we intend to get because „relativity is relative in itself as it has absolute benchmarks at the basis” [ibidem.]. In every student’s action we can establish certain absolute benchmarks, specific elements which allow us to look at the process of development and its result not only linearly, but in terms of reversibility, detour, resumption, superposition, interference etc. In this respect, the causes of *success-failure* have to be looked as ways of quantifying a person’s physical and spiritual resources which amplify psychological tension between the initial constant and the „trajectory” of concrete operations.

The evaluation of the personal success and success of others takes place on the basis of present images, those formed in the past and those from the future. By maneuvering in time and space we get a viable performance through a linear movement which would not be free of selectivity, disapproval, discrimination, reconstruction, renovation. That’s why, in pedagogical sense, it is necessary to examine the data about the determinants of a person’s activity through systemic ways of its organization and orientation referring to the *circular model*.

The student’s success is conceived as equivalents of some results registered at the end of the courses of study. But reducing success, only at the final stages of education (end of semester, end of a school year), means to exclude continuity. Success is also registered in the context of learning a topic, an operation. Real success which has an integration effect on the activity, its and personality’s product, is that which is seen and which keeps up in dynamics, which is built on the basis of musical-artistic skill achievement and student’s personality qualities. In other words success constitutes an act of *accomplishment*, an act of *change*.

We examined the theoretical and epistemological specifics of the problem through the sizing of essence, nature and laws of integrated operation of musical- artistic education theory and practice, approached from the perspective of modern educational concepts. With an eye to identify the efficient ways of student’s approaching to art and formation of personality through music, we refer to a systemic analysis of demarches which contain ideas of education for change and progressive concepts of pedagogic and psychologic domains from the beginning of the twentieth century till present moment. With a comparative-analytic value we intended to approach the theory of *naturalist progressivism*, *perennial* doctrine (A. Adler, S.Barr etc.), especially we referred to the aspects of liberal and moral education; the doctrine of *intuitive education*, the concepts

of *problematized training* (I.Lerner, M. Scatkin etc.), *scheduled training* (V.Ananiev, V. Bespaliko etc.) the ideas of which have large application in the contemporary educational praxiology.

According to the progresivist currents from the past, we conducted our conceptual analysis of musical education from the Republic of Moldova with the aim to identify the completeness of the targeted educational system components. Through this study we didn't intend to review or dispute the content components of the domain, but to bring precise arguments on integrated aspects of the problem of efficiency of musical-artistic education thanks to: a) the level of methodic instrumentation of the educational process where the authors do their best (V. Vasile, I.Gagim, E. Coroi, V. Axionov, A. Bors, A. Popov, S. Croitoru etc.); b) the level of relationship between the exposed demarches in Curriculum, in textbooks and school guides; c) students' attitudes towards the contents and topics of musical –artistic actions, targeted by the school Curriculum; d) insurance by the decision factors of transdisciplinary efficiency; e) access of school teachers at the theoretical- methodic acquisitions of the domain. The result analysis of this study conducted us to the conclusion that the system of musical education from the Republic of Moldova, for the time being, **in poor measure generates the conceptualization and capitalization of a receptive-innovational praxiology, specific to the educational-artistic domain.**

Through the gradual approach of the educational technologies, in the context of musical-artistic education, we sought to confirm that the system of musical-artistic education is not a *closed* one, but is an *open* system for all the other educational systems both horizontally and vertically. The postulate of *educational technology* has an integration significance in our vision. The content key of such a compartment resides in the elaboration of foundations which would enhance the process of efficient integration of educational components: *theory-praxiology-practice*. The notion „proactive personality” designates a complex phenomenon of the transformation process of notion *Self* in new behavioral qualities, having at the basis the idea of efficient relationship between *stimulus-answer* and fundamented in the research of S. Covey, B. Wilson, K. Myers, V. Negovan, E. Joita etc. The elaboration of the principle of proactive personality education offers to the educational theory considerable possibilities in the categorization, differentiation of the people by their way of perceiving, behaving, taking decisions, especially in the context of musical-artistic activities with practical character. We established that proactivity is a lived attitude, checked by personal experience, own way of existence, thus it is an interior-exterior balanced behavioral way.

The value, the world of spiritual values, which is the second theoretical foundation, conceptualized by T. Vianu. Vl. Paslaru, V. Gutu, V. Mandacanu, V. Vasile, N. Silistraru in the context of musical-artistic efficiency constitutes the interior acquisition and is built in the depths of *Self*. Art, music is value and feeling. They constitute that totality of features which give price, honour, performance to a person and which allow to quantify the measure or degree in which it is appreciated. By cultivating in students the style centered on values,

musical-artistic education contributes to the formation of a constantly changing personality.

The intro-opening constitutes the third theoretical-epistemological foundation which once with the democratization of the education imposes the review of traditional dominance visions of the material of study on the student and the necessity to get *success* in artistic actions (A. Cemortan, I. Gagim, A. Bors, E. Coroi, C. Cretu, M. Robu). Through such statements we say that the student should be thought of, first of all, as *subject* and then as object of education. The observations on children and teenagers allowed us to identify and systematize the individual particularities of musical intonations characteristic for the *proactive and reactive* types of behaviour which correspond to the ways of artistic *intro-opening*. The student's intro-opening towards art undertakes high spiritual effort and resides in the elementary formula which reflects the phenomenon of intentional penetration in the essence of musical contents through the independent projection of *behavioral maps*.

Creativity, the fourth theoretical foundation according to the concepts of more authors, (M. Jigau, M. Roco, Al. Rosca, M. Bejat, C. Cretu, Gr. Nicola, I. Radu, N. Silistraru etc.) is a term with an integration role in any human activity including the artistic one. Creativity is not a construct imposed to the human being from the exterior, but it is essential to the principle „to be” original and to tend towards innovation. The artistic success constitutes the fifth theoretical foundation which by the evaluation of completeness of musical- artistic education confirms the supposition that it runs unfavourable in a *compared* form according to the paradigm *success-failure* and *failure-success* which orientates the student towards *defensive* behavior, at the same time increasing the state of *complexation*. As an efficient behavioral form in the educational practice, we highlight the paradigm *success-success*.

Thus, through the content of the first dimension of the work, we intend to answer the first part of the aim of our research and namely we elaborated the theoretical and praxiological foundations of making efficient the internal-external resources which need to be integrated in the process of students' musical-artistic education.

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5. THE DEVELOPMENT OF ABSOLUTE PITCH: THE EARLY TRAINING THEORY

Dorina Geta Iușcă²⁷⁶

Abstract: *Absolute pitch is defined as the ability to identify the pitch class of a certain given sound without the aid of an external reference pitch. Due to the fact that this aptitude is quite rare between musicians, absolute pitch often remains to the mercy of myths and speculations. During the last decade, a growing body of literature focused on finding the psychological and musical factors associated to absolute pitch, as well on discovering its true etiology. The present study aims to review the most relevant studies dedicated to this special ability. The relationship between absolute pitch, pseudo-absolute pitch and relative pitch is first discussed. The incidence of absolute pitch is significantly higher between tone language speakers and, as a result, the link between language development and absolute pitch development is also approached. This aptitude may be considered either having a genetic component (the innateness hypothesis) or being a consequence of early music training during a critical period (the early training theory). Educational implications of the early training theory are argued.*

Key words: *absolute pitch, innateness hypothesis, early training theory, tone language*

1. Introduction

Absolute pitch is a distinct cognitive ability possessed by a minority of musicians, that refers to the unique capacity of recognizing and naming the pitch of given sounds without the use of an external reference pitch (Takeuchi & Hulse, 1993; Bermudez & Zatorre, 2009; Miyazaki & Ogawa, 2006; Deutsch et al, 2006; Baharloo et al, 1998; Gregersen et al, 1999; Brown et al, 2003; Parncutt & Levitin, 1999; Deutsch, 2002; Levitin & Zatorre, 2003). Other definitions indicate the idea of „quickly and accurately labeling tonal stimuli on the basis of their fundamental frequencies (without the use of a reference tone)” (Ross et al, 2004, p. 1793).

When discussing absolute pitch, it is important to differentiate it from the **relative pitch**. This is why some definitions of absolute pitch need to include this aspect: “absolute pitch is the rare ability to name a music tone correctly without comparison to one another” (Cohen & Baird, 1990, p. 31). Relative pitch refers to the ability to recognize the relationships between musical notes. A person relying on relative pitch will name certain tones only if given a reference musical note and by calculating the pitch ratios between the reference note and the new one. A musician with absolute pitch will perceive and name the notes individually, without relating them to one another. The ability to judge one note in relation to another (relative pitch) is a basic musical skill intended to be acquired by most of the music education programs. Excellent relative pitch is common among musicians, can be developed through ear training exercises and is very important in musical practice.

Another essential facet of absolute pitch is its automatic character. Those who have absolute pitch claim that identifying pitches is effortless and

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immediate and that they make no special effort or conscious strategy in naming the tones. Some authors (Parncutt & Levitin, 1999) even suggest a shortcoming associated to absolute pitch. Referring to people with absolute pitch, the two Canadian researchers imply that their constant awareness of musical pitch labels can detract from their enjoyment of music. Many times musicians with absolute pitch may complain: “I don’t hear melodies, I hear pitch names passing by” (Parncutt & Levitin, 1999, p. 12). The capacity to name notes with a minimum of deliberation and in a very short time is often used in unraveling real absolute pitch owners from musicians with very good relative pitch who sometimes memorize the frequency of one or two musical notes.

2. Prevalence of absolute pitch

The proportion of absolute pitch possessors is roughly estimated to be less than one to 1500 or even one to 10000 in the general population (Miyazaki & Ogawa, 2006). Among musicians, the estimated proportion of absolute pitch possessors varies from 3.4% to about 15%, or sometimes to 40% (Miyazaki & Ogawa, 2006; Parncutt & Levitin, 1999). Gregersen and collaborators (Gregersen et al, 1999) observed large variations in absolute pitch prevalence among music student populations: conservatory (24.6%), university-based school of music (7.3%), or liberal arts/state university music program (4.7%).

Absolute pitch is more prevalent among **blind musicians**, with a proportion of 57% (Hamilton et al, 2004). The finding was interpreted as a result of specific neurological features related to the increased variability of planum temporale asymmetry among blind absolute pitch musicians. The notion that cross-modal plasticity involving the occipital cortex may provide an additional neural substrate for the development of absolute pitch in the blind is an intriguing hypothesis that merits further investigation.

Another interesting aspect about absolute pitch is its curiously high prevalence among **Asian musicians**. The fact has been explained in various ways. Gregersen and his colleagues (Gregersen et al, 1999) found a significant correlation between absolute pitch and the age at which and individual first began playing music. Moreover, the presence of absolute pitch in a child may provoke more serious parental efforts at music education in certain cultural groups and may lead to preferential selection of this population into higher levels of music education. Alternatively, certain childhood educational systems (for example, the Yamaha method in Japan) may foster the development of absolute pitch. Finally, the possibility that certain Asian populations may have a higher prevalence of absolute pitch susceptibility genes should be considered.

Diana Deutsch (2002) suggested a specific justification for the increased prevalence of absolute pitch among Asian musicians supporting the hypothesis of shared perceptual and memory skills between absolute pitch and **tone languages**²⁷⁷. When learning their native language, Mandarin children are

²⁷⁷ In tone languages, words take on entirely different meanings depending both by their pitch heights and by their pitch contours. For example, in Mandarin the word *ma* means *mother* when spoken in first tone, *hemp* when spoken in the second tone, *horse* when spoken in the third tone and a reproach when spoken in the fourth tone.

associating a particular pitch or combination of pitches with a verbal label. Analogously, when a person with absolute pitch identifies the sound of the note *do#* as *do#*, he or she is also associating a pitch with a verbal label. Consequently, if given the opportunity, infants can acquire absolute pitch as a feature of speech, which can later generalize to musical tones.

3. Absolute Pitch as a Result of Early Training

The early-learning hypothesis is the primary focus of recent theorizing about the etiology of absolute pitch. The hypothesis states that absolute pitch can be learned most easily during a limited period of development, possibly comparable to the critical period for language learning (Krumhansl, 2000; Takeuchi & Hulse, 1993; Levitin & Zatorre, 2003; Miyazaki & Ogawa, 2006; Deutsch et al, 2006; Cohen & Baird, 1990).

Several lines of evidence (Takeuchi & Hulse, 1993) support the early-learning theory of absolute pitch:

- a) a negative correlation between age at onset of musical training and probability of possessing absolute pitch (Levitin & Zatorre, 2003);
- b) a negative correlation between age at onset of musical training and accuracy of absolute pitch identifications among absolute pitch possessors (Miyazaki & Ogawa, 2006);
- c) greater success in teaching absolute pitch to young children than to older children or adults (Ross & Marks, 2009);
- d) a shift in the reproduction of melodies from absolute to relative features in children from 3 to 6 years of age (Saffran, 2003; Saffran & Griepentrog, 2001);
- e) similar shifts from absolute to relational features in other fields of perception (Sergeant & Roche, 1973);
- f) suggestions of a residual absolute pitch in adults (Parncutt & Levitin, 1999).

Baharloo and his colleagues (1998) reported the results of a survey that tracked age of onset of musical training for 92 absolute pitch possessors (fig. 1). Notice that the distribution is characterized by a mode near 6 years old, and that people who started music training before 6 years old are more likely to develop absolute pitch.

Despite children's auditory sophistication, there are a number of arenas in which they differ from their adult counterparts. Investigations of developmental change have primarily focused on experience dependent shifts in auditory perception due to learning, particularly with regard to speech and music, the two auditory domains of most interest to children. Perception of speech sounds differs as a function of native language experience for older children and adults, but not for young children (Saffran & Greipentrog, 2001).

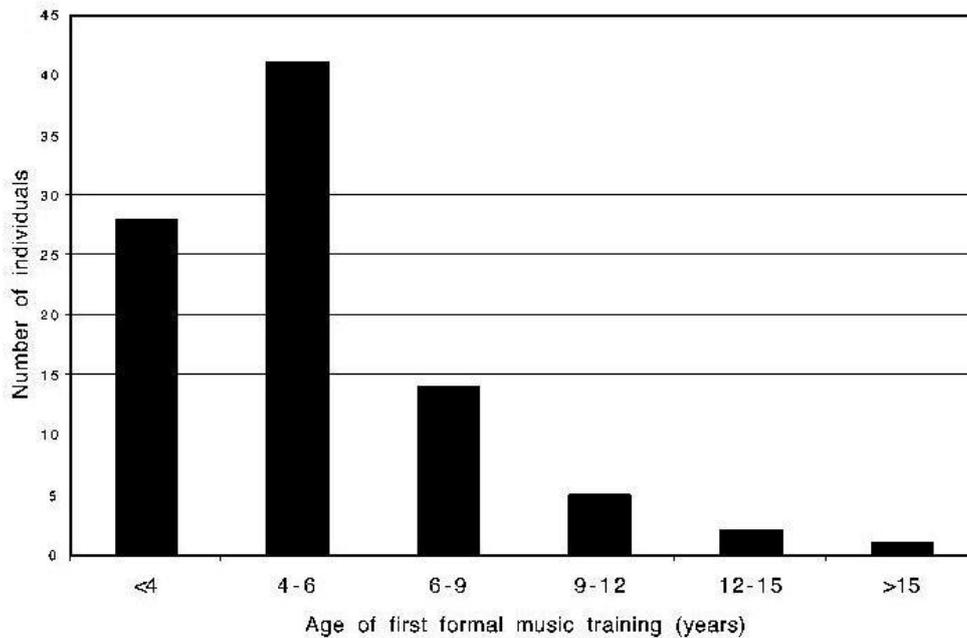


Fig. 1 Relationship between age of first music training and the possibility of developing absolute pitch (Baharloo et al, 1998)

Although early musical training may not be the single most important factor for the development of absolute pitch, it is still a key element. The correlation between early musical training and absolute pitch could be explained by a developmental critical period for absolute pitch, during which the brains of some individuals are particularly amenable to the establishment of new circuits or to fine-tuning of pre-existing circuits involved in pitch perception.

Not all music education programs are adequate for absolute pitch development. Absolute pitch may only develop if early musical training includes the association of pitch names with particular absolute pitches. If musical training focuses solely on the relational aspects of pitch, then the child may not develop absolute pitch. Standard music training may actually undo any nascent absolute pitch ability, since it emphasizes relative pitch ability and musical interval perception rather than absolute tone identification.

4. Conclusions

Although the perceptual-cognitive mechanisms and neural correlates of absolute pitch are not fully understood, a growing body of literature explains the etiology of this ability through early training theory. Furthermore, while not all individuals who start music training before the age of 6 develop absolute pitch, for the significant majority of them, early music lessons are considered to play the key role.

Developing absolute pitch requires a specific auditory music training in which the musical tones are always labeled by association to the absolute pitches. Standard music lessons usually focus on improving relative pitch rather than absolute pitch. The Yamaha music program in Japan is one example of an educational program that facilitates the development of absolute pitch.

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6.THE DEVELOPMENT OF THE AESTHETICAL TASTE THROUGH THE BUILDING-UP OF SKILLS AND ABILITIES TO PERCEIVE AND CREATE THE NATURAL BEAUTY

Viorica – Torii Caciuc²⁷⁸

Abstract: *The aesthetical dimension of personality is the most disfavored in the context of the contemporary school. However, the interdisciplinary approach to the study of various components of nature in disciplines like art, technologies, mathematics and natural sciences creates educational situations for developing the aesthetic taste. Besides practicing skills and abilities to perceive and create the natural beauty, the introduction of elements of ecological ethics contributes to the development of the aesthetic taste, as a premise for the pupils' ecological awareness.*

Key words: *aesthetical taste, the beauty of nature, ecological ethics, ecological awareness*

Introduction

If we are to answer to the question why do teenagers love kitsch in favour of value, we would be tempted to say that we are dealing with an art crisis, a crisis similar to a moral one, and that the young people are confused and do not know what and how to choose. “If there is an art crisis, that does not have to do with the lack of artistic creations, but with our perceptiveness towards this phenomenon. The so called ‘art crisis’ is in fact a communication crisis, a *sensitivity crisis* that does not adapt to the new means of expression. This is why it is important for us to permanently rebuild our receptive sensitivity” (Cucoş, C., 2002, p. 71). No matter its shape, the child is always under the influence of the beauty found in nature, art and society. The relationships formal – non-formal – informal is shaping the way in which the fine taste is built up, and also upon the reception and creation of the aesthetic values. In this context school has the duty to teach children the ABC of aesthetics, how to admire and perceive the natural beauty. This is the only means through which the aesthetic education can contribute to reaching the objectives of the ecological education. Building up the sensitivity of each pupil for nature, will teach them to offer an inherent value to nature, mainly due to its aesthetic properties.

Starting from these observations, the goal of this paper is to emphasize the need for an interdisciplinary approach between aesthetic education, ecological education and ecological ethics so as to reach a quality education. We will review different concepts and theories regarding the attitude towards environment and its problematic and the ways to put them to good use during the didactic activity.

Remarks of an Ethic Nature

The contribution of the philosophy of nature is remarkable in the way we understand different situations and we reconsider the values and the concepts related to nature. As part of nature, man has the same faith as the other beings:

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he is born, lives his life and dies. Changes have affected plants, animals, landscapes and even the cultures, in different époques, and they have all had the same destiny. The representations of nature and the way it is perceived in relations to man have changed also, not only because of the natural and scientific discoveries, but also because of the way in which man got to perceive himself and his purpose in this world.

When talking about the place of man in nature, Lothar Schäfer said that “man’s behaviour towards nature can be analyzed on three levels or better said, on three dimensions: man can relate to nature (1) by means of knowledge (2) of (technically and practically) acting or (3) by reflecting upon it (from an aesthetical point of view). The present day issue is if man should also adopt a moral-practical position towards nature” (Schäfer, L., 1999).

The fact that the ecological problems are in fact social problems and not natural ones is justifiable more or less by means of an ecological ethics, by analyzing the relationship between man and nature, by rethinking the value of nature. Thus, by analyzing the history of philosophy we might say that nature has been approached in approximately three manners: (1) nature as it is – this approach has links with the ideas of the beginning of the world and the uniqueness; transforming nature into a subject has led to the development of philosophy and science; (2) the nature that needs to be tamed – this approach refers to the transformation of nature, starting with the XVIIth century and the changes in philosophy and science, into an individual object of study for the natural sciences that were in a full progress; also in the XVIIth century nature is seen as an unlimited reservoir of strengths and substances for the technical-utilitarian practice; (3) the nature that must be protected – the ecological crisis proves that the subject related to nature must be re-evaluated and re-considered because seeing nature only as an object for the natural sciences and as an unlimited resource for the industrial- technological exploitations have led to the destruction of the natural equilibrium, its abilities to regenerate and recover, which threatens even the fundamentals of life: nature that was characterized until now as being indestructible and inexhaustible is in fact vulnerable, destructible and it gains a new value, that of a “precious good” that must be protected (Schäfer, L., 1999).

Another argument in favour of offering nature a moral value is its own aesthetic property or better said, its beauty, be it exterior or “given by certain details specific to the biological function of things”. This argument is being challenged and accepted at the same time (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, Rolston 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 area 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)

John Passmore makes the history of the attitude towards nature by analyzing the philosophy of nature influenced by an anthropocentric vision and concludes that the philosophy of the modern West regarding the relationship man- nature can be classified after 2 main traditions: “the first one inspired by Cartesian is that nature is not alive and passive and that its relationship with man is a despotic one because the man can remodel and reshape it as it pleases because nature cannot oppose his desire in any way. The second one is inspired by Hegelian, and here nature exists only *in potentia* as something that is in man’s care and that is present in his art, science, philosophy and technology, thus something that is human, alive, something where man can feel just ‘at home’; nature is not something odd or strange, but a mere mirror in which man can see his own face. According to this second perspective, man is complementary to the Universe not only by living in it as it is suggested in the myth of the Genesis, but by helping create it ” (Passmore, J., 1995, p. 136). Taking into account this history of the attitude of man towards nature, the author understands as justifiable the demand of the environmentalists for a new ethical, religious and aesthetical vision upon nature.

Peter Singer presents even some more arguments in favour of protecting the wilderness, but this time from the perspective of the non-human beings. So, the destruction of the habitat in which animals live will cause a permanent loss. First there will be the problem of relocating animals in the near environment, that if there will be any free, uninhabited spaces and then besides the destruction

of some species, we should take into consideration the suffering cause during death (starvation, drowning, etc.). All of these are strong arguments in favour of granting animals a moral value. Therefore it is important when taking into account the decision to preserve or to destroy nature, to also think at the animal losses that nature will suffer. The real problem emerges when the author moves from the animal centered ethics to the life centered one, respectively to the totality ethics. "If we cease to speak in terms of conscience, the border between living beings and the lifeless natural things becomes even harder to protect" (Singer, P., 1993, p. 268). In order to better understand the intrinsic value of plants and ecosystems, P. Singer appeals to the arguments of the representatives of the deep ecology. Significant in this meaning are the principles for a deep ecological ethics of Arne Naess and George Sessions which were published in a magazine in 1984: "1. the wellbeing and prosperity of the human and non-human life on Earth has a value in itself (synonyms: intrinsic value, inherent value). These values are independent of the utility of the non-human world for the human purposes; 2. the richness and the diversity of the life forms contribute to reaching new values and are in themselves other values; 3. men cannot reduce this wealth and diversity, except when they are using it for their own vital needs" (Singer, P., 1993, p. 281).

But after all of these, P. Singer reaches the conclusion that the representatives of the deep ecology are not compelling enough on what concerns the intrinsic value of plants, species and of ecosystems because they find more important for the moral meaning the difference between the conscious and unconscious beings than the one between the living and the non-living beings and that the arguments of the animal centered ecological ethics are enough to protect the wilderness and nature in general. "The rejection of the basis of the deep ecological ethics does not mean that the process of protecting nature is less important. All that it means is that a type of argument – the argument of the intrinsic value of plants, species and ecosystems – is in the best case a problematic one. If it cannot be placed on a different, stronger ground, than we should limit ourselves to the arguments based on the interest of the present day and future, conscious beings, be they human or non-human. These arguments are enough to show that in a society when no one has to destroy nature in order to find food, survive or to find shelter from the nature's wrath, the value of protecting the natural areas that are left is far more important than the economic earnings resulted out of its destruction" (Singer, P., 1993, p. 284).

In the end, P. Singer highlights a new threat which is "the proliferation of the human species together with the secondary products of an economic growth" (Singer, P., 1993, p. 285). Starting from the premise that the ethical principles are changing too slow in comparison with the need and the urgency to intervene for protecting nature and some of these principles act exactly in the opposite way, P. Singer tried to elaborate a new environmental ethics, based on the following directions: to consider the damaging actions upon the environment as being dubious from the ethical point of view, and the unnecessary ones as being totally wrong; to save and recycle the resources which should be seen as virtues

while the useless use and the extravaganza should be perceived as vices; to show respect towards all the interests of all the conscious beings, including here even the future, distant generation and to appreciate aesthetically the natural places; to reject the ideals of a materialistic society in which success is determined by the consumption goods a person can accumulate and to appreciate success as the development of someone's abilities and as the fulfilling of new satisfactions and goals; to promote frugality as far as it is necessary so as to diminish pollution and to ensure that everything can be reused or recycled; to consider the theft of resources from the common property of the world and the throwing of the recyclable goods as forms of vandalism, the damnation to use consumable goods that are not necessary or that are seen as extravaganzas: the one time use products from paper, the furniture made up of wood coming from the tropical forests, etc.; to disapprove with the pleasures resulting from consumerism or from the food resulted from the exploitation of conscious beings, and to recommend frugality and the beauty of the social relationships, of sports and of leisure activities that are in harmony with nature (Singer, P., 1993, pp. 286-287).

Research hypothesis, objectives and research methodology

The interdisciplinary approach of ecological ethics and of the other disciplines from the school curriculum represents an efficient means to reach the objectives of the ecological education from a small age, the pre-school age. Being an older preoccupation of ours, by means of the present study we are trying to better analyze the interdependences and complementarities between the two fields and especially the way in which the intrinsic value of nature is reflected - by means of a series of properties such as: the aesthetic one, the property of being a complex system, a natural object, of having interests, etc. – in the educational content studied by children in schools. The hypothesis from which we started our study is the following: to know and to see these properties during the instructive- educational process, alongside with learning all the different techniques to reach these properties, contribute to ecologically build up the personality of pupils.

The Objectives of the research:

- to identify the attitudes of pupils towards the use of the properties which reflect the intrinsic value of nature in the instructive- educational contents of different disciplines: Environmental Knowledge, Practical Abilities, Arts;
- the good use of the experimental procedures in different contexts so as to make them part of the pupils' stock of information and attitudes which will be later on transferred into their daily lives;
 - to build up an eco-centric mentality on what concerns the man- nature relationships which will correspond to a preventive ecological behaviour towards the present and future problems of the environment;
 - to identify some psycho-pedagogical implications of some suppositions confirmed by the results obtained with the purpose to assure a better understanding of the relationships between man and nature and to improve the attitude of pupils towards nature.

The Research Methodology

In the present research the experiment was used and the experimental scheme supposed a random selection of a sample called experimental, followed by the analysis of the results obtained. The sample was made up of 35 IInd grade pupils from No.28 School that were all of the approximately the same age and that were manifesting an increased interest in studying. The research activity took place in the first semester of the 2013-2014 school year, when pupils have studied in Arts, Practical Abilities and Environmental Knowledge a unit called "Plants". Taking into account the age of the participants, we have tried to pinpoint among all the properties that reflect nature's intrinsic values the followings: the aesthetic value, that of being a complex system and that of being a natural thing. These have represented the independent variable of the experiment.

By comparing the pupils' ecological attitude from the moment of the final evaluation with the one they manifested at the initial test, we will notice an improvement in the way pupils relate to nature. All of these will be visible at the level of their mentality and in the way they will do their portfolio home works, and they will make up the dependent variable of the experiment.

The problem regarding the relationship between man and nature, the effects of uncontrolled intervention of man against nature, must be included in children's universe of knowledge, starting from the preschool period. Children literature, using the metaphoric language of descriptions, stories, poetry etc. represents an efficient mean of making children aware of the reality surrounding them. The texts regarding nature and beings are the most accessible to children, in order to encounter the environment with all its components, in order to become aware of the fact that every being, plant, stone etc. has a well-established role and is conditioned by numerous factors: the place it lives in, food, way of reproduction, relations to other elements of the ecosystem it belongs to. These writings are helping children to understand the relationship between man and animals or plants and their environment, contributing to fulfilling the area of means of achieving the objectives and ecological contents, establishing a transfer of knowledge. The major contribution of literary texts for children stands in the fact that it makes the cognition of nature's intrinsic value presented in scientific texts, more accessible, favouring the living and creation of positive feelings and conducts towards nature. Animals' interests and aesthetic proprieties that offer their moral value are described in a fine and crafty manner by the authors of literary writings. In other words, the complementarity of literary texts and scientific texts is highlighted by the reflection of the philosophical ideology and political ideology of the school books' and curricular materials' editors (Caciuc, V., 2011, pp. 221-227).

The three stages of the experiment have resulted into introducing during the classes of Environment Knowledge, Arts and Practical Abilities of some of the ecological ethics elements mentioned above in order to help reach the objectives of the ecological education and to overcome the purely

intellectualistic manner of approaching the problem of the environment and of the relationships between man and nature.

So in the pre-experimental phase, during the Environmental Knowledge classes, the children have learnt the main forms of relief with their own vegetation and fauna, while in Arts they have painted different landscapes specific for each area. During Practical Abilities, they had to attend a class called “The trees in autumn” where with the help of the dry leaves and plants the children have decorated a tree which was placed in an autumn scenery. Even if they were merely at the beginning of the experiment, during the debates the children have shown their total interest for protecting nature either so as to have a healthier environment or just to enjoy the beauties of nature. During the experiment the pupils have learnt about the structure of a plant and also about the role and the importance of each part of plant, they have learnt also about different types of plants, about the forest and its role in man’s life, and also they learn about different ways to protect nature and what a plant needs in order to survive. During this period, they have done some experiments themselves with the springing of wheat and corn and the pupils have had to observe the evolution of the new plants. They were questioned about what they have observed and learnt during this experiment. What was amazing was the fact that almost 80% of the pupils have said that the new plants are similar to some beings that one must respect, take care of and must offer the proper means for wellbeing. They have all answer to the question regarding their plans concerning the plants if they grow bigger and the pupils do not have a garden where to plant them. Another task for their portfolio was to create a poster entitled “The Forest, the Green Gold of the Planet” where children had to present their attitude towards the preservation of nature by using as an argument the aesthetic value of nature or its property to protect man’s health by preserving the quality of the air (the Ozone) or even its therapeutic functions. During their Practical Skills classes, they have had to make up the following portfolio: to create a fruit tree in the autumn with the help of dry leaves and other materials, a girl made up and embellished with dry leaves of different shapes, sizes and colours, an orchard in the autumn with the help of the collage technique, autumnal fruits (the apple and the pear) by mean of the technique to stick wrinkled paper, the pot of flowers in the autumn and dead nature by means of the same technique. During Arts classes they have had to paint: a carpet of leaves in the autumn, autumnal sceneries, the beauty of nature by using hues and tones, main and secondary colours, warm and cold colours. The post-experimental period coincided with the period for evaluating the portfolios created for the three disciplines and also with the final tests which were evaluating the knowledge gathered and the attitudes concerning the protection of nature.

Results and Discussions

While analyzing the results of the pupils’ activity, we have taken into consideration a series of criteria, among which: the scientific fairness, the use of the aesthetic properties of the nature’s elements, the conjunction between the

colours and the shapes, the correct use of the materials and of the working techniques, the pupils' creativity, etc.

Therefore, if the result for the first home works that made up the portfolios, are not quite encouraging (8.57% have received an A mark, 74.29% a B mark and 17.14% a D), among the week spots identified were: the scientific incorrectness, the negligent way of elaborating the papers and the fact that some of the papers were unfinished. On what concerns the following home works, the results were satisfying: the posters use fully the aesthetic property of the forest and they have promoted a protective attitude – 17.14% contained aesthetic aspects alongside messages that disapprove the destructive actions upon nature and that encourage the preservation of nature; 77.14% pinpoint to the aesthetic value by presenting sceneries from different arias and seasons; and 5.72% have not delivered any home works; the paintings from the Practical Abilities classes have proven the pupils' interest towards the aesthetic properties of plants both by means of their selection of leaves and fruits of different shapes, colours and sizes and of the accuracy of their work, the good taste welding between different materials and also by using correctly the working techniques (over 80% of their works have met the criteria); in Arts classes, the pupils have valued the aesthetic properties of plants by combining with good taste different categories of colours, hues and tones, by means of the accuracy in elaborating their works, etc, and they have created beautiful sceneries that arise the admiration even if they were elaborated in a childish way (85% of the works have met the criteria).

Taking into consideration the results obtained during the analysis of the pupils activities we can consider that our hypothesis proved to be right and therefore in education there must be an interdependence between knowledge, believes, attitudes and behaviour. In building up the moral-ecological conscience and behaviour of children of a small age up until the pre-school age, it is necessary to follow up all of these steps that will be reflected in an adequate behaviour from the part of children in their life and social activities, in their relationships with others and also with nature. This last one will be illustrated by showing a certain attachment towards plants and animals, towards everything which makes up nature. The dominance of the report between internal and external in the building up and the development of the ecological attitude are reversely proportional with the age. This means that if the child is smaller of age, than the social dominance will be higher because of the fact that the child observes and imitates the facts he sees around him. Later on he will be able to understand the importance of these deeds. Only by means of action will the ecological knowledge be transformed into ecological convictions. At this age, firstly the pupil explores the attitude and the behaviour of the people (adults) towards nature and only then he will focus upon the actions of other children (that have the same age as he does) and of his own, by analyzing the negative and the positive learning experiences, both his own and of others (Caciuc, V., 2013, p. 122 – 127). This is why I propose a broader openness towards ecological ethics which might bring back the moral values and virtues, the return to their abstract meaning and to the concrete reality they represent. For “in the

current context, when the need for morality is a priority, building an educational support which finds its essence in depth ethics is we believe welcome” (Jeder, D., 2006, p. 220). It is therefore imperative that the initial formation of the future teachers should emphasize the formation of an ecological attitude in order to manage a significant change in the formation of young characters, it is of utmost importance to focus on the initial and continued formation of teachers, from the perspective of ecological ethics and education, so that to prevent cases where the teachers are supposed to plead a cause which contradicts their own beliefs. Putting together a set of values able to lend nature and its components an axiological character cannot be achieved without the implementation of ecological ethics elements in the general, specialized and psycho pedagogical culture of the teaching staff. It is the only way for the educators to form personalities prone to granting respect and attention to nature, to take cautious decisions, useful not just for the present generations, but also the future ones.

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7. AESTHETIC DIMENSIONS IN ROMANIAN PRIMARY SCHOOL CURRICULUM

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Abstract: *The change in structures of Romanian primary school produced by the inclusion of preparatory grade within this educational level, determined curricular changes especially for the cycle of fundamental acquisitions. The new curricular products form the reference materials for the present analysis on the place and the role of aesthetics in Romanian primary education. Although international programmatic documents describe a personality profile for which the aesthetic dimension is relevant in the context of integrated education of the autonomous and creative citizen, national curricular structures do not cover appropriately this aim. It is also the case of Romanian curriculum for primary education (cycle of fundamental acquisitions) which isolates the aesthetic dimensions in two curricular structures: music and movement, respectively, visual arts and practical abilities. Although other curricular areas/disciplines avoid the aesthetic dimension, the two integrated structures previously mentioned indicate a more visible concern among decision-makers and practitioners for innovative reevaluation of contemporary tendencies to include aesthetic education in all curricular structures (including mathematics and sciences).*

Key words: *aesthetics, art education, elementary education, Romanian curriculum*

1. Aesthetics in elementary education: a briefing of international trends

In a report on aesthetic education in school curricula around the world, Amadio, Truong & Tschurenev (2006) provide a short history of aesthetic education movements from the middle of the nineteenth century in Western countries to the beginning of the twenty-first century and conclude with several reflections on its widespread across school national systems, especially in elementary education. In their view, aesthetic education found its place within school curriculum, but it is certainly better represented in early education than in higher grades and embraces more comprehensive aims than in the past. More exactly, aesthetic literacy or „*learning in, about or through the arts*” Amadio, Truong & Tschurenev (2006, p. 3) became the major aim for aesthetic education in the school. This rather general and generous aim is translated into definite choices in educational policy and practices, as reflected in several analyses conducted in the place and the role of aesthetic education within national school curricula (e.g., Taggart, Whitby & Sharp, 2004). In their report, Amadio, Truong & Tschurenev (2006) also review several studies which emphasize the role of arts education in general and music education in particular on improving overall academic achievement, enhancing individual learning capacity, and improving emotional and social functioning.

Although a large majority of international studies which announce an emphasis on aesthetic education reduce their investigations in arts education due to different reasons, recent research-based work tend to value more what should be in our view the role of aesthetic education and experience in children's life,

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and focus on aesthetic elements as reflected in curricular areas rarely connected with arts and aesthetics. Thus, Jakobson & Wilkman (2008) analyzed records of children's talks and children-teachers interactions during sciences lessons in elementary school and showed that aesthetic judgments closely follow moments of anticipation or fulfillment; based on these results they suggest more nuanced connections between aesthetics and learning than discussed in the literature and, moreover, promote aesthetics as part of learning experiences beyond arts. Using a different perspective, Girod Twyman & Wojcikiewicz (2010) developed an experimental intervention based on teaching and learning from transformative, aesthetic experience as defined by Dewey and their results suggest that this type of approach would determine students to perceive differently the world. Going even further, Yang (2013) proposes didactic approaches to promote learning from the aesthetics of nature, which is as much as valuable as aesthetic dimensions of arts. Moon et al. (2013) address the usage of aesthetic experience favored by arts education in developing students' awareness of democratic values such as diversity, freedom or responsibility.

Aesthetic education is infused into school curricula in quite different manners: as disciplines or school-subjects (*i.e.*, arts education, visual cultural studies, music education etc.) or integrated into larger curricular approaches in order to promote interdisciplinary connections. In an international study covering arts education in nineteen countries, Taggart, Whitby & Sharp (2004) concluded that only a half of the analyzed national curricula include integrated curricular structures addressing this educational dimensions, while the rest favored distinct subject-matters with music education occupying large parts of instructional time and efforts devoted to aesthetic and arts education. This manner of ensuring aesthetic education is often criticized, as the scope and in-depth meaning of aesthetic education goes beyond the boundaries of arts education, regardless the number of school subjects dedicated to the field. As suggested before in the present contribution, aesthetic experiences are significant parts of children's life, as they have the tendency to express high motivation and attachment in artistic forms. On the other hand, sciences and nature, as well as social life are valued more and more for their aesthetic contents and power, and this should be more deeply reflected in school curricula.

2. An overview of developments in aesthetic and arts education within Romanian National Curriculum

Developments in aesthetic education in Romanian National Curriculum over time reflect the same preoccupations and tendencies as international trends in policies, practices and research summarized in the previous paragraph. In a diachronic analysis of aesthetic education in Romanian early education, Baciú & Bocoş (2012) reviewed several curricular document issued over a period of fifty years (the oldest document was issued in 1963, while the latest curricular national structured covered in the cited work is promoted in kindergartens since 2008) and concluded that this dimension of education evolved from a static

perspective to fostering creativity and integration of all aspects of children's learning, development and life experiences.

The emphasis on interdisciplinary and integrated approach of aesthetic element into early curriculum is further refined in a contribution of Pașca (2010) who suggests integrating music education alongside different curricular structures in Romanian kindergarten and elementary school, given the role of this process in stimulating a coherent view of the world and life among young children.

As reported in a study coordinated by Education, Audiovisual and Culture Executive Agency (EACEA) & Eurydice and published in 2009, the Romanian National Curriculum includes only two compulsory arts subjects (visual arts and music) and no other arts subjects are included as optional studies, except those proposed at school and local level. The study mentions among cross-curricular themes targeting arts and arts education Romanian language and literature, and musical education (integrating literary texts in musical pieces); practical abilities and fine arts education (decoration of schools and school yards); local art monuments and historical places; photography between science and art (p. 32). It is important to notice that these cross-curricular optional subject-matters are common especially in early education (preschool and primary school). The instructional time dedicated to arts education remains stable over grades, by contrast with other educational systems where the total amount of taught time in arts education decreases in higher grades of compulsory schooling. As in other European school curricula, ICT is explicitly associated with arts curriculum, but this trend is more visible in vocational high-schools with artistic orientation.

Formal arts education is seconded in Romania with extracurricular educational activities organized by the schools in close cooperation with museums and other cultural establishments. Recent developments in extracurricular activities within Romanian schools show a more clear orientation towards using community resources in promoting students' personal growth, with an emphasis on artistic activities. Education and culture governmental institutions, as well as several NGOs organize creativity workshops and artistic events promoting arts and artistic expression of children and youth.

Although several steps have been taken in order to better reflect the care for aesthetic education, Romanian educational policy and practices still lack consistence and tend to concentrate on arts education which cannot completely fulfill the aims of this important educational dimensions. The following brief analysis of the new curriculum for primary school, especially for the curricular level of fundamental acquisitions (preparatory, first and second grade) illustrates these trends, and highlights areas to be further developed if aesthetic education is to be considered more than arts education.

3. Aesthetic dimensions in current Romanian curriculum for elementary education

The new Romanian Law of Education 1/2011 reflected the need of including one of the preschool years within compulsory schooling, as a first step

in ensuring coherence and continuity in between kindergartens and primary school. More exactly, the last year of preschool education became the so-called preparatory grade and became compulsory for all children of 6 to 7 years of age, starting with the school year 2012-2013. The implementation of this apparently administrative measure was used for rethinking the curricular structures corresponding to primary school. The present analysis focuses on the current situation of aesthetic education within primary school curriculum, with an emphasis on curricular structures and corresponding instructional time, competences and educational aims, contents and suggested learning activities.

3.1. Curricular structures and prescribed instructional time

The overall curricular framework for elementary education is detailed in the Educational Ministry Order no. 3371 issued on 12th of March 2013, and came into force at the beginning of the school year 2013-2014. The new curricular structures for primary education tend to be integrative, as they propose new approaches under new names, at least for aesthetic education. Thus, curricular areas as physical education, sports and health, arts and technologies are to some point explicitly connected, as they are presented altogether and some of the corresponding subject-matters (namely, “Play and movement”, “Music and movement”, and “Visual arts and practical abilities”) are organized beyond discipline boundaries. However, at the heart of this approach lies the same traditional and somehow narrow view of covering aesthetic education only through arts education. In addition the instructional time dedicate to the two arts disciplines included in the core curriculum for primary education decreases: for “Music and movement” there are allocated 2 hours per week in preparatory, first and second grades, but only 1 hour per week in third and fourth grades; similarly, for “Visual arts and practical abilities” instructional time goes from 2 hours per week throughout preparatory to third grades of primary education to 1 hour per week in the fourth grade. It is relevant to note that the upper limit of weekly school time for primary school students varies between 20 and 21 hours per week. In other words, at the beginning of their elementary education, around ten percent of students’ school time is devoted to mainly two branches of arts education, and instructional time prescribed by the National Curriculum has the tendency to decrease to nearly a half towards the end of this school stage. Several other subject-matters are favored in terms of instructional time, among which we mention mathematics and sciences, and even foreign languages (the latest doubles its instructional time in third and fourth grade).

Curricular structures and instructional time prescribed for educational programs organized and taught in languages of national minorities keep similar time allocation for the two interdisciplinary subject-matters devoted to arts education. There are also noticeable exceptions from this perspective, in curricular prescriptions for integrated primary school programs in arts: thus, for elementary education integrated with intensive music preparation, primary school students are expected to follow four hours of musical education weekly, which includes playing a musical instrument, and music theory, solfeggio and

dictation; for elementary education integrated with intensive primary school in choreography, fourth graders are expected to get eight additional hours per week in dance and rhythm. The core subject-matters preserve their time allocations in all special educational programs in arts and sports.

3.2. Competences and educational aims

The Romanian Law of Education 1/2011 establishes eight domains of competency which has to be addressed through curricular structures and learning activities in primary and lower secondary school (Articles 68, paragraph 1): communication competences in Romanian language and mother language for national minorities; communication competences in foreign languages; basic competencies in mathematics, sciences and technologies; digital competencies reflected in using technology for learning purposes; social and civic competences; entrepreneurship competences; *competences in cultural sensitivity and expression*; and finally, learning to learn. As highlighted, one of the key competencies reflects the care of decision-makers for aesthetics, and suggests a larger approach than the one based on teaching and learning arts. These key competences are described for the elementary school level in the Ministry Order no. 3371, and the aesthetic domain is covered by the subsequent competence defined as manifestations of creativity and innovative spirit through participation in projects developed in the familiar environment, realization of various products by using new working techniques and using knowledge acquired in various contexts for solving new tasks.

Competences and educational aims for the two interdisciplinary curricular structures directly related to arts educational – “Music and movement” and “Visual arts and practical abilities” are further developed in Educational Ministry Order no. 3418 issued on 19th of March 2013 (Annex 2, applied from the beginning of the school year 2013-2014). The new curricular products cover only the cycle of fundamental acquisitions, which includes preparatory, first and second grade. General competences for “Music and movement” aim at perception of children's songs and simple elements of musical language; interpretation of songs for children, with age-specific means; and expression of ideas, feelings and experiences through music and movement, either individual or in group.

For the integrated subject of “Visual arts and practical abilities”, general competencies target exploring artistic messages expressed through visual language in diverse familiar contexts and creating functional and/or aesthetic objects using diverse materials and techniques. According with the structure of Romanian National Curriculum, for each general competence several specific competences and examples of learning activities are provided, but they will be discussed in the following section of the paper.

The key competence corresponding to the very end of elementary education, as well as general competences proposed for music, visual arts and practical abilities offer a mixed picture of decision-makers’ intentions: on one hand, we should note a considerable advancement towards curricular integration if present structures are compared with the previous prescriptions included in the

National Curriculum; on the other hand, integrative connections are suggested only among the subject-matters traditionally associated with arts, with few tentative openings to physical education and new technologies, which somehow partially respond to society's trends and expectations, but also to changes in children's learning needs.

3.3. Contents and suggested learning activities

Specific contents for „Music and movement” include vocal interpretation, individually and in groups, diction and timing; playing musical instruments, especially corporal percussion (e.g., clapping) and the use of improvised musical instruments; singing with accompaniment provided by teachers; elements of musical language: natural and instrumental sounds, rhythm, nuances in interpretation (joyful and said, loud and gently etc.); the melody (musical genres as children folklore and carols); movement on music (free movement, movement suggested by lyrics and rhythm, dancing, marching etc.).

“Visual arts and practical abilities” integrate drawing, modeling, working with paper and textiles, constructions, and photo and video production. Specific contents and suggested learning activities cover all fields, and the rationale beyond this choice reflects acknowledging the role of visual arts and practical abilities in the overall development of children, and in preparing them for the creative use and expression with a variety of techniques and materials. This view which was made visible in the curricular structures is in line with recent developments in international arts education and promotes a more comprehensive understanding of aesthetics in day by day life. In addition to traditional elements of visual language, the new suggested contents also provide clear connection with verbal and social expression of feelings (see for example, drama play and costume creation, illustrating short stories with images or shadows, decorating the classroom for special celebrations, role-playing with toys and objects created by children, organizing exhibitions open to the community etc.). This new subject-matter seems even more open to integrative approaches beyond its own boundaries, as it may be implicitly linked with language and literature, history and civic education, sciences and so on. However, all these potential links which may cover the gap in between school-subjects and may influence deeper infusion of aesthetics in elementary education are barely suggested and come to life if classrooms teachers perceive their formative importance and are open to new visions and didactic approaches. One of the most common complaints of classroom teachers in primary schools refers to overcrowded contents in “central” school-subjects (i.e., language, mathematics and sciences) prescribed in the National Curriculum and the derived limited attention and preoccupation for “marginal” matters, as arts. Moreover, if curricular structures for upper educational levels will follow a different organization path, all efforts in bringing to light aesthetical dimensions in all curricular areas as resources in liberating child expression and understanding life experiences beyond their factual aspects are in vain.

4. Final reflections

The present work aimed to suggest a different frame for looking at new curricular structures focusing on arts education, especially for elementary educational level. New Romanian National Curriculum for preparatory, first and second grades provided a good opportunity for illustrating partial integration of contemporary tendencies in promoting arts education in formal schooling structures and beyond. The curricular structures briefly presented and commented respond only in part to the voices asking for more careful and deeper infusion of aesthetics in education (Jakobson & Wickman, 2008; Girod, Twyman & Wojcikiewicz, 2010; Moon et al., 2013), and for avoidance of arts education as a closed construction with pale connections to real life experiences. However, it is to be noted that the new curricular structures for Romanian elementary education reflect certain openness to trends in international debates focusing on artistic and aesthetic education.

International studies emphasize the fact that arts educational remain the major approach for ensuring aesthetic education of students worldwide, but also reflect the care for limited effects of this route on children's understanding of beauty outside artistic expression. Aesthetic education aims the acknowledgement, the appreciation and the creation of beauty in all its facets and manifestations, and this view is still to be reflected in school curricula, although important steps have been taken in order to integrate arts education with other relevant experiences in children's life.

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8. THE FORMATIVE SIGNIFICANCE OF AESTHETIC CONTENTS IN EARLY CHILDHOOD EDUCATION – AN ANALYSIS OF ROMANIAN PRESCHOOL CURRICULUM

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Abstract: *Human beings prove constant receptivity for aesthetic dimensions of world's components, regardless of their age. The interest of young children for beauty (in its various facets) allows educators to activate it for its instrumental value in developing personalities (the emotional, volitional, moral, cognitive etc. dimensions), and for the benefits of reaffirming aesthetics itself. More than at other educational levels, in preschool education children's interest for aesthetics is acknowledged, and their aesthetic sensitivity grounds the achievement of all educational aims, by the coherent and proper integration of aesthetic contents into preschool education. The curricular offer for young children includes aesthetic experiences in distinct spaces, related with priority themes appropriate to children's developmental level (getting acquainted with the natural world, with human/social groups, and with humans as unique individuals). The present study integrates conclusions derived from the analysis of the current Romanian curriculum recommended for preschool education in 2008; main ideas refer to the identity of aesthetic contents and to associated formative meanings, as illustrated in the curriculum, but also beyond it.*

Key words: *education, aesthetics, aesthetic contents, preschool curriculum, young child.*

1. The contents of education during the first years of life

Shaping the personality of young children, just like in the case of any person, inevitably engages a sum of educational contents. The variety, diversity, and novelty that they share are characteristic features that beg no demonstration, since they are self-evident. Thinking along Comenius' philosophy, we argue that the offer of messages for young children integrates all significant fields of human knowledge and action, starting with metaphysics, physics, dialectics and grammar, and continuing with optics, astronomy, geography, chronology, history, arithmetic, geometry, statics, mechanics, rhetoric etc. (Comenius, 1970, pp. 135-136). We also agree to the variant proposed, in a quite inspired manner, by two American scholars who have become quite famous through their poem *Children Learn What They Live* (Nolte & Harris, 2007, p. 15). Without indicating the locus of origin for aspects of existence that are suggested to children, in order to be assimilated during their first years of existence, the authors highlight the essential values that need to be cultivated for the construction of psychic human normality (irrespective of the circumstances in which it is appropriate for them to be activated): tolerance, patience, on-going encouragement, appreciation, acception, approval/ recognition, generosity, honesty, respect, fairness, justice, friendship and so on. As one can see, the aesthetic is not listed among the invoked sources, but this does not mean that its existence is neglected or mitigated. On the contrary, what is offered to young children is unveiled by adults under the most advantageous hypostases,

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including the aesthetic perspective. In fact, the contact with the beautiful, as well as with the ugly is intrinsic to the life of a child (Florian, 1992), but the educational act, which is intended, controlled and proposed institutionally (by adults) stimulates the reception of the beautiful by children, and their awareness of its presence in the human living environment (nature, man-made objects, speech), their engagement in achieving beauty by drawing, painting, modelling, singing etc. (Momanu, 2002, pp. 92-103). Capitalising on the formative valences of the aesthetic in nature, society, human manifestations or art as such is stipulated in fundamental documents of the management of the educational system²⁸³, in regulatory documents²⁸⁴ or documents that ground paideic intervention on young children, in theoretical analyses or in educational practices of human development during preschool and school education (Amadio, Truong & Tschurennev, 2006; Baciú & Bocoş, 2012; EACEA P9 Eurydice, 2009; Crain, 2003; Wallon, Cambier & Engelhart, 2008, Paşca, 2010; Schulman Kolumbus, 1998).

2. Preschool curriculum in Romania – an object of multiple investigations

The education of preschool children in Romania has been grounded and oriented strategically since the year 2008 by the regulating document known as the *Curriculum for the early education of children aged 3 to 6 / 7 years old* (henceforth, *Curriculum 2008*). The interest for the thorough study of the above mentioned regulatory document is justified by at least two reasons, detailed in the following. Firstly, *Curriculum 2008* is an ideatic-normative construct, consistent with similar educational frameworks from other countries in the world (England, France, Italy, Germany and so on), with a new, original structure that is extremely complex in comparison with previous similar documents targeting preschool education in Romania. It suggests a radical change of optics on the contents offered to preschool children by explicitly assuming a certain curricular perspective in education. Thinking along D'Hainaut's idea, the authors of the quoted material highlight the fact that *the core point of the curriculum must be the pupil, not the subject matter ... and that when one talks about the contents of the curriculum, one must understand that it is not a matter of statements of subject matters to study, but of goals expressed in terms of a pupil's competences, ways of acting or of knowing, in general* (*Curriculum, 2008*, p. 9). Seen in this context, the issue of the contents offered to young children becomes a more difficult matter, which is more nuanced and requires increased and comprehensive vigilance²⁸⁵. Secondly, another source of

²⁸³ For instance, the National Education Law in Romania stipulates, under article 67, the sense of the orientation of the national curriculum for early education, showing that children's development in the kindergarten implies the emotional component of their personality as well (apart from the physical, cognitive and social components), which presupposes the resort to aesthetic contents.

²⁸⁴ The most representative example of regulatory documents are the programmes that guide educational activity in kindergartens. Beginning with the year 2008, in Romania, the type of document that we invoke in this paper has been known as *Curriculum for the early education of children aged 3 to 6 / 7 years old*.

²⁸⁵ Such a vision obliges one to perform an analytic change of direction; *the world* in which a child manifests himself or herself must be received as a background (fascinating, important, interesting in itself, as well as for the small child) for the world of the child himself or herself, for the universe that the child as such embodies at a

interest for the research of the official document that regulates formal preschool educational activity in Romania comes from the fact that its enforcement has been accompanied by a rather insufficient preparation of teacher trainers and educators, which, nevertheless, was explicitly assumed (a quite important aspect); at present, as well as when the new curricular orientation came into force, it is valued as unsatisfactory for the theoretical grounding offered to practitioners who use the document in their daily professional activity²⁸⁶.

Structurally, *Curriculum 2008* integrates nine segments of variable length²⁸⁷ (which, for the sake of facilitating the transmission of data in our study, we shall count, in what follows, from C1 to C9), each with a separate cognitive meaning:

C1- introductory component (called in the analysed document *The context which has favoured the introduction of the concept of early education in Romania and, implicitly, curriculum revision*) presents the framework for the introduction in Romanian educational practice of the concept of early education, and the circumstances that have imposed the revising of the preschool curriculum in the 2008 variant;

C2 - psycho-pedagogical grounding component (*Development and education of children aged 3 - 6/ 7 years*) refers to certain characteristic features of the development and education of children aged 3- 6/7 years, and mainly summarizes relevant results of scientific research in this matter;

C3 - self-identification component (*Structure and contents*) features the structure of the document proposed to educators under its new hypostasis;

C4 - particularisation/ particularity component (*New accents present in the revised curriculum*) indicates the new elements advanced by the regulatory structure proposed to be enforced;

C5 - managerial-organisational component (*curriculum*), for the age intervals of preschool children (3,1 – 5 years and 5,1 – 7 years, respectively level I and level II) indicates the curriculum as such with indications on categories of learning activities and the time intervals set apart for them daily/ weekly;

C6 - methodological component (*Methodology to apply the curriculum for children aged 3 to 6/ 7 years old*) indicates the major orientations of instruments approached in the formative relation with preschool children;

C7 - strategic contents component (*Stipulations concerning the organization of the yearly study programme according to topics*) indicates six topics of

given moment and which is subject to an ineffable becoming, that is unpredictable in a close or distant perspective. Therefore, to indicate the elements of contents offered for training purposes to children in their first years of existence is metamorphosised in identifying at least two aspects: first, we have to highlight the goals intended to be met in the (formal) context of the kindergarten and in the (nonformal/ informal) context of the family, and then it is necessary to indicate the thematic/ ideatic offer for young children.

²⁸⁶ The introductory remarks to the *Curriculum 2008* point out that “*a genuine trainer knows that the true work of a kindergarten teacher lies behind this curricular document, that there are countless fine details that she is to conceive and evaluate alone and that nothing can be more challenging from a professional point of view than to “compete against” the curriculum used with the group of children and thus find new meanings, approaches, strategies for its application etc.*” (Curriculum, 2008, p. 9).

²⁸⁷ The nine segments outlined are of variable scope, from one page up to 80 pages, in a document totaling 142 pages.

generous names that will be found in the entire programme of the kindergarten as subjects that are constantly followed, and tailored according to the children's age; the topics are: *Who am I/are we? How is it/was it and will it be here on earth? When/how and why something happens? Who and how plans/organises an activity? What and how do I want to be? By means of what and how do we express what we feel?*

C8 – objective component (*Framework objectives and reference objectives*) indicates the system of framework and reference objectives for the six major topics;

C9 - contents component details, for each major topic, the thematic approach for the two age levels of children in preschool education: 3,1 – 5 years and 5,1 – 7 years, by correlating a set of components for each topic: fields of experience, reference objectives, behaviours aimed in agreement with intentions assumed as objectives / reference objectives and possible / suggested contents. The fields of integrated experience are: *aesthetic and creative* (ECF), *man and society* (MSF), *language and communication* (LCF), *sciences* (SF), and *psychomotor* (PMF).

3. The aesthetic dimension reflected in *Curriculum 2008*

The current study synthesises a few observations resulting from the analysis of the ideological contents of *Curriculum for the early education of children aged 3 to 6/ 7 years*; we look at aspects connected to the aesthetic component within each element in the structure of the document. Our major interest is to identify if there are references, considerations and/or explicit ideas referring to the aesthetic component in the education of preschool children; to signal aesthetic contents indicated to be integrated in formal interventions proposed to children, and to indicate the pedagogical value of messages with an aesthetic dimension in the set of paideic interventions on children.

The aesthetic dimension is easily found in the document that we are analysing; none of the C1 – C9 components indicated above avoids the aesthetic aspect. If in the contents of certain components (such as C1, C2, C3²⁸⁸, C4, C5), references are at the level of statements, in the other components, namely C6, C7, C8 and C9, they are ample, explicit, consistent and direct. Among the latter category of components of *Curriculum 2008*, according to their relevance in our study, we can identify aspects concerning the complex of goals in which the aesthetic content proposed to preschool children is engaged, we indicate the elements of aesthetic content for levels I and II of preschool education, and finally, we draw some concluding remarks.

3.1. The goals of aesthetic education in *Curriculum 2008*

The aesthetic and creative field (ACF) in activities with young children aims for six framework objectives, respectively twenty-three reference

²⁸⁸ C3 mentions the Aesthetic and creative field of Experience – ACF, together with the Man and society field (MSF), the Language and communication field (LCF), the Science field (SF), and the Psycho-motric field (PMF).

objectives (*Curriculum, 2008*, pp. 33-34). Although the intentionalities indicated in the curricular document under analysis are associated mainly to the mentioned field of experience, they are constantly pursued in the other fields as well (MSF, LCF, SF, PMF), in all activities or situations lived by children in the kindergarten environment and outside it.

The general objectives inventoried for the orientation of activities with preschool children aim to: train work skills for drawing, painting, modelling; draw correspondences between the various elements of plastic language and forms, objects from the surrounding environment (nature, art and social life); stimulate creativity and expressiveness via drawing, painting, modelling; train the capacity to receive sounds and music; train capacities to express oneself by music; know the great values of national and world musical creation.

Deriving from the preceding general intentionalities, the *reference objectives* indicate: creating visual themes that are specific to drawing; obtaining visual effects, spontaneous and elaborate forms via techniques which are specific to painting; practising the technical skills that are proper to modelling in reproducing visual themes; recognising the elements of visual language and differentiating the forms and colours in the surrounding environment; knowing and differentiating materials and work instruments, respectively knowing and applying rules how to use them; using an appropriate language with respect to various actual visual activities; the original, personal visual composition using various materials and techniques chosen by children; the free and creative interpretation of visual works that express aesthetic feelings; recognising the artistic creations that are appropriate to the age-specific features of preschool children and to their preoccupations (portraits of children, family scenes, landscapes, humans' or children's daily activities and games); discovering the surrounding world via hearing; the auditory differentiation of the tone of sounds from the close environment and of musical sounds; the auditory differentiation of the intensity, length and pitch of sounds from the close environment and of musical sounds, in particular; singing songs for children; singing/ singing with a musical instrument; the rhythmic accompaniment of songs; singing/ singing in elementary harmonic-polyphonic arrangements; association of movements suggested by the text of a song with its rhythm; expressing the psychological state created by the music listened to via movement; expressing musical impressions in games; doing spontaneous improvisations, free from syncretic motifs (onomatopoeic text and melody, onomatopoeic text and movement, onomatopoeic text, melody and movement); recognising fragments from national and world musical creations that are appropriate for the specific age of preschool children and for their preoccupations.

3.2. Recommended contents in the aesthetic education of preschool children

Young children's enthusiastic perceptive receptiveness to the aesthetic (Crain, 2003, p. 81), especially via visual and auditory perceptions, as well as the natural way in which children engage in them (Schulman Kolumbus, 1998, p. 49), generate, at institutional level, the constant enabling of a child's contact with certain aesthetic contents. Young children's gradual familiarisation with the

aesthetic is carried out, on the one hand, via drawing, painting, modelling and, on the other hand, via music.

Seen through the perspective of the contents of drawing, painting and modelling, *Curriculum 2008* retains as messages that can be integrated in activities with preschool children the following thematic components:

- stimulating the production of graphic gestures, "even mere doodles" (*Curriculum 2008*. p. 42, 52);
- activating elements of visual language in thematic or non-thematic products: the point (static or dynamic), the line (straight or curved, closed, open, in various positions, continuous/ discontinuous), ornamental elements, the plastic surface (plane), spontaneous forms;
- the use of colours, individually or in combination, by engaging in various techniques (fusion, pressing, overlapping, bleaching, watering, folding the paper, the use of a tuft of wool, of a thread etc.), the use of various modelling techniques (pressing, deepening, circular movement, flattening, and so on) or of techniques which are complementary to modelling;
- the use of work materials that are different for drawing, painting, modelling (pencil, brush, chalk, marker, ceracoat pens, sponge, palm, finger, crumpled paper, special/ rare canvases, brush, stamp, clay, plasticine, dough) that must be known and used appropriately, according to specific regulations, that are subordinate to the goals of aesthetic education;
- the use of various support materials (paper, carton, glass, wood, canvas, various objects) for drawing, painting, modelling;
- creating drawings in black and white or in colours (along the entire chromatic register), on given or free surfaces, in given or semi-marked/ gapped contours (surfaces that must be completed), individually or collectively (collage), creating visual compositions, modelling on various topics (ball, man etc.);
- participation in the creation of the aesthetic environmental framework in the preschool education institution, in displays of products obtained via artistic, plastic or modelling activities (exhibitions, decorations, competitions, draws etc.);
- causing multiple reactions to the product drawn, painted or modelled by a child himself, by other children, by any person, by the great consecrated creators (justified appreciation/ rejection, admiration, desire to reproduce, improve, make comments, recognize national or universal art works etc.);
- the use of words and expressions specific to artistic and visual activities in the description of actions generated by the application of various work techniques (aspects valid for level II of preschool education).

In terms of musical contents, *Curriculum 2008* indicates the following elements of the formative offer:

- listening to sounds from nature and from the surrounding environment, listening to musical compositions / songs (pieces that are popular in the area, fragments from the national or international educated musical creation) through auditions, participations in concerts for children, festivities that involve music;
- recognising spoken/ uttered sounds, sung sounds, certain songs;

- reproducing sounds, songs/ singing or singing as an individual activity, in pairs (duet) or in a group (vocal group / choir), as a simultaneous or alternative/ chain activity, integrating various sound characteristics (intensity, rhythm, pitch, tonality, length, harmony), with and without accompaniment;
- accompanying songs with sonorous objects, musical toys or proper instruments (usually used by adults);
- reproducing the musical rhythm received by children in various ways (free or imposed movements, gestures, bodily actions);
- experiencing psychological states in tune with the musical genre/ style that children have listened to or sung/ interpreted.

It is worthy to mention that contents of aesthetic education activities (AEA) in kindergarten can be enriched with specific messages integrated in elective subjects.

4. Concluding remarks

In preschool education, AEA, via their ultimate goals and corresponding contents, possess certain pedagogical valences to shape the personality of children during the first years of their life. It is not only that one can rightfully talk about a pedagogy and didactics/ teaching methodology of drawing, music, modelling, but it is also necessary to become aware of the existence of a special pedagogy via drawing, music, modelling, and art in general (Wallon, Cambier & Engelhart, 2008, pp. 170-172). In the spirit of *Curriculum 2008*, the pedagogical valences of AEA are set against the following aspects.

AEA – answer for children’s needs. Among children's essential needs (C1, *Curriculum 2008*, pp. 5, 6, 9), the need for communication received an unusual answer via the creation of opportunities for expression through music, drawing, painting, modelling (separate, independent or via their correlation in complexes of syncretic communication). Within the ECF, activities offer children the possibility to “respond emotionally and intellectually to perceptive experiences”, which implies activating children’s sensibility to various levels of manifestation of quality, the appreciation of the beautiful and the appropriateness to purpose or use” (*Curriculum 2008*, p. 10). The imperative of the harmonious development (physical, psychological, spiritual, social, affective, cognitive, cultural) of children, considered a priority aspect in the national and global educational policies (*Curriculum 2008*, p. 6), imposes the integration of aesthetic values in the offer for preschool children during the entire institutional programme and, as much as possible, outside it, in the familial environment of a child’s life. The formative potential of aesthetic contents and of AEA is directly correlated with the training/ stimulation/ development of children’s creativity in connection with all thematic openings proposed to them (Baciu & Bocoş, 2012).

AEA – occasions for multiple experimentation for preschool children, to know the world. The world (natural, human, social) can be discovered by preschool children by the intended, guided activation of their perceptive resources, especially the auditory and visual ones. Musical education, artistic

and plastic activities, as well as practical activities approached (at the level of a day) mono-disciplinarily or inter-disciplinarily/ in an integrated manner can be correlated with all categories of contents proposed to children. At the level of intentions, *Curriculum 2008* specifies that AEA can contribute to the discovery of the surrounding world with the help of hearing (*Curriculum, 2008*, p. 83) and through sight, both senses being engaged in the carrying out of individual explorations/ discoveries, observations and experiments. Through drawing, in particular, children “learn how to see” (Wallon, Cambier & Engelhart, 2008, p. 172).

AEA – source of delimitation and spatial structuring/ ordering. The resources (objects) activated for ECF and AEA naturally structure the educational environment in an unusual centre (or sector, zone, corner), maybe one of the most attractive ones, which is fascinating for preschool children if we consider the slight likelihood of having a correspondent in the family environment that children come from (*Curriculum, 2008*, p. 19). The minuscule set of objects on which AEA is based constitutes the material support without which the category of activities that we refer to could not unfold as such, but at the same time, it constitutes an important source of contents that can be capitalised on in training children in the informational perspective as such, in their orientation in the world of things that are useful to humans, in receiving and understanding the idea of becoming, determination, causality, control over things, control over one’s own person/ self-control etc. The concrete resources on which AEA is based offers an essential support to ensure the intuitive character of teaching small age children, not only for AEA, but also for any type of content proposed to children (sciences, mathematics, language etc.).

AEA – resource to discipline children. Activities or actions for children to produce aesthetic contents are activated in the kindergarten in a repetitive, recurrent manner. Seen in this perspective, they gain the value of *routines*, namely “landmark activities according to which the entire activity of a day unfolds” (*Curriculum, 2008*, p. 19), as well as of elements of passage from one category of learning activities to another, i.e. the value of *transitions*. Activities based on rhythmic walking, on music, on a text uttered in jolts, games with a text and singing (*Curriculum, 2008*, p. 20) are suggested as opportune ways to carry out routines and transitions. For the entire daily programme in the kindergarten, *Curriculum 2008* specifies the obligation to conceive a moment or a sequence of movements that will be based on games of movement with text and singing (*Curriculum, 2008*, p. 21). Moreover, from the perspective of the time allotted for AEA, the invocation of aesthetic contents in independent activities intended for them (and specified in the educational plan under component C5 from *Curriculum 2008*), and for the performance of transitions and routines, shows that there is no assumed or recommended administrative limit for them, yet there is total opening for the appeal to musical contents, to drawing and modelling whenever such an appeal is required by pedagogic reasons connected to disciplining, drawing attention, motivating, deepening or integrating contents in coherent structures that are accessible to children.

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9. THE CREATIVE USE OF AUTHENTIC DOCUMENTS WITH ARTISTIC VALUE IN FOREIGN LANGUAGE EDUCATION

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Abstract: *Authentic documents have been intensively advocated as effective tools for foreign language education, and enthusiastically embraced by foreign language teachers. The present contribution reviews advantages and limits in using authentic documents in language classrooms, but also advocates for the creative use of such documents which also have artistic value, namely comic strips, photographs and films, audiobooks based on literary texts. A general introduction for each of these authentic documents is provided, as well as some didactical suggestions which may support language teachers in their attempts to create stimulating learning activities.*

Key words: *learning tools and materials, artistic value, foreign languages teaching and learning*

1. New and old in the debate on authentic documents

Although intensive efforts have been invested towards the creation of innovative tools for language education, authentic documents still remain a central theme for debates in the field, and numerous training courses for language teachers address the issue. At the very heart of the continuous debate lies the name of the discussed learning tool itself – *authentic* document. Beyond any doubt, the international debate over authentic document it is far from absolute novelty, as it started and intensified since early twentieth century, with the apparition of the phonograph, and later of the tape, tape-recorders and slides; audio documents are also traditionally used in teaching and learning of foreign languages, being viewed as a sources or reference materials in learning pronunciation and enriching vocabulary.

Authentic documents are currently opposed to documents produced for the foreign language classrooms, especially textbooks based on various pedagogical approaches. Authentic documents are considered genuine creations, designed for a variety of purposes and therefore less didactically biased, meant to entertain, to inform, and to stimulate deep aesthetic or emotional experiences. Although analyzed as a contradictory pair, “authentic” and “manufactured” documents are currently mixed in language textbooks, and therefore teachers’ work in searching, choosing and applying became a lot easier. However, the richness and diversity of authentic documents deserves further attention, and may stimulate innovative didactic approaches in language education.

Language educators attempt to define authentic documents as “real life” and “natural” materials which can be used for didactic purposes. Authentic documents are somehow a living proof of the value of language in communicating thoughts, emotions experiences. Meanwhile, they include specialized vocabulary, reinforced grammatical structures, and diverse topics and themes which transform them in important factors for encouraging learning

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of foreign languages and cultures (Berwald, 1987). Educators who assert that it is important to use activities and materials connected with learners' lives outside of school, which are therefore learner-contextualized, also stress that using real life materials supports the transfer of acquired knowledge and skills to real life contexts. Authentic learning materials are not used only with advanced students, but also with beginners, as they can have an important role in motivating task engagement. Authentic materials also promotes learners' part or full responsibility for the choice of learning materials, although didactic practices based on application prepared by teachers remain frequent. This alternative in the use of authentic documents can also foster learners' autonomy, and this is even a more important aim for their future lives than foreign language proficiency (Duda & Tyne, 2010).

This type of discourse opens a new debate: if used in the classroom, therefore selected and transformed for didactic purposes, a document remains authentic? (Puren, 2012). Answers to this question are not an easy task, but at least learning tools with artistic value (literary texts, videos and films, photographs, comic strips, music etc.) are more likely to remain authentic, even when produced by students in the classroom. Moreover, we support the optimists' voices who claim that the use of authentic document makes language teaching and learning more effective, if not more motivating, and consequently we support the use of authentic documents especially in language classrooms. Thus, Chavez (1998) argues that authentic documents are perceived by students as easier, interesting and stimulating learning materials, while Gilmore (2007) asserts that authentic documents sustain high levels of task-orientation and engagement, based on a study focusing in teaching and learning English as a foreign language.

The present contribution aims to highlight the importance of using authentic documents with artistic value in language education, for their formative impact which goes beyond learning a foreign language, and facilitates broader aesthetical and cultural experiences, and thus contributes to overall students' personal development.

2. Some authentic documents with artistic value and foreign language didactics

In addition to the literary texts, which are themselves authentic documents, language teachers have impressive potential resources of authentic documents to be creatively employed in the classrooms, easy to be stored and retrieved electronically, available on-line or off-line; the advancements of technologies opened a new window in language education, especially by facilitating continuous access to authentic documents. A wide variety of authentic documents are nowadays accessible, and teachers may select those which meet learners' needs, styles and other relevant individual characteristics. Media materials (TV and radio productions, web-based media) are somehow preferred by language educators, but teachers should be aware of their advantages and disadvantages (Porcher, 2004). On one hand, the media are

aimed at both a community and an individual, media tools are to be found at any time, because of their diversity can satisfy everyone's taste, one can see and hear various speakers native and non-native such as children, elderly, men, women, and most native speakers, they stimulate linguistic, but also cultural interests. On the other hand, there are also significant drawbacks such as lack of interactivity (except the case of web-based media products), the failure to pay attention to the shortcomings of users, permissiveness, lack of adaptation to learners' progression.

Before narrowing the debate to the boundaries of authentic documents with artistic value frequently used in language education, we attempt to list some types of tools that are often used in language classrooms: apart from literary texts, language teachers also use postcards, photos, comic strips and cartoons, songs, tourist brochures, recipes, advertisements, newspapers, magazines, films, television and radio programs, webpages and blogs, bus or subway tickets, and the enumeration can continue.

In the following lines we focus on opportunities (certainly not all possibilities) of using comic strips, photos, films, and audiobooks as authentic documents with artistic value and adaptable to language classrooms. The choice of these authentic documents for a more detailed discussion is based on several considerations: firstly, we it was our intention to cover both traditional (e.g., visual aids such as photos or pictures and films) and new learning materials (e.g., comic strips and audiobooks), and secondly, we attempt to include in our analysis real-life learning materials which stimulate learners both visually and additively, as these two ways of planning for learning support may end in developing complementary language skills (listening, pronunciation, reading, writing etc.).

Comic strips have the great merit to solicit learners to read, watch and to reflect on all contents presented. Their pedagogical value was heavily contested over time, and rigid voices argued that entertaining nature of comics eventually may lead to cognitive stagnation. However, recent works promote comic strips as educational materials especially in language education, because they are appealing to individuals of all ages and reflect authentic language and culture (for detailed argumentation of both positive and negative views see the contribution of Davis, 1997). The didactic use of comic strips was additionally supported by the development of corresponding industry (i.e., the production of comic magazines and books) which flourished in the last decades of the twentieth century.

A number of recent studies highlight beneficial effects of using comic strips in language education (e.g., Chiera-Macchia & Rossetto, 2011; David-West, 2012). Thus, Chiera-Macchia & Rossetto (2011) present the results of a study investigating the use of this authentic document in a guided writing experience in secondary school Italian language learning. The authors planned a group interactive task which asked students to use images and text sequences to create a comic strip. Their findings revealed that visual support may support

foreign language learning, especially for today's students who are under the heavy influence of what is called visual communication.

In a didactic work, David-West (2012) emphasized the role of comic strips and cartoons in teaching English as a foreign language to middle-high intermediate and advanced university students. The approach described in the cited contribution is based on a contemporary mixture of characters, language and cultures, which enable students to get closer to American culture. In a similar study, Megawati & Anugerahwati (2012) proposed comic strips for the teaching of writing in English and their intervention was based on a collaborative classroom approach which included planning, implementing, observing and reflecting. The results showed that effective use of comic strips can contribute to improving students' writing skills, but require proper teachers' preparation and lesson planning.

Some examples of language education activities based on these authentic documents include: clearing the title and asking students to give themselves several possible titles; remove one or more thumbnails and ask them to redo them; delete the last vignette, so that students rethink the end; cut the thumbnails and have students put them in logical order; remove bubbles containing all the words of a character and ask them to rewrite these bubbles; imagine an interview with illustrator; introduce another character in the story; give the comics to a single group of students and ask them to tell the story to another group; present the first thumbnail and offer students to imagine a continuation; imagine role play between the characters of the comic strip; give feedback on the designs - faces of the characters, their clothes, the colors etc.

Photos or pictures are exclusively visual materials and they can serve as triggers for speaking and developing skills in oral communication. Starting with photographs of writers, for example, teachers can stimulate students to talk about themselves or to each other. This type of activities is based on students' previous knowledge and skills. The use of pictures and photographs in general may have various objectives: enriching the vocabulary, developing comprehension skills - reinforced by activities with a visual intuitive support, and familiarization with cultural elements (Wilbershied & Berman, 2004; Bush 2007). Even if the photos are important tools for teaching foreign languages allowing the integration of cultural elements, their use is sometimes associated with superficiality (Bush, 2007). However, we can reduce the risk by organizing, classifying and archiving photos that will be used in educational activities based on various criteria (e.g., teaching contents such as vocabulary, singers, stories, writers etc.).

In terms of *films* based on literary and non-literary texts, reflections are close to those related to audio books. We may use the films, but also encourage students to read novels and books, in order to have a complete and correct view of the subject. A debate may arise due to these two activities - reading and viewing - starting with the choice of actors and continuing with the comparison of some scenes from the movie with the corresponding extracts from the literary texts. In a contribution about multimedia authentic documents, Vandergrift

(2007) drew attention to the fact that they facilitate the development of listening comprehension in a foreign language. It recommends an evaluation centered on films by systematic observation or self-assessment instead of a summative evaluation with tests, and this recommendation is founded on research showing higher levels of anxiety among students during test-based assessments.

The role of *multimedia* in teaching foreign languages goes beyond the simple development of listening skills, as noted by researchers (e.g., Harrison, 2009). The use of foreign artistic films opens a window towards language and culture. Harrison (2009, p. 90-92) offers a short instructional guide for using artistic films in the teaching foreign languages (his example is designed for learning and teaching Italian as a foreign language). What caught our attention in reading this guide it is precisely the fact that it offers examples of complementary assessment methods such as systematic observation and self-evaluation, which are far more “friendly” for students than traditional assessment strategies and methods.

A more innovative approach than watching a film in the language classrooms is to encourage students to produce photographs and videos themselves. Goulah (2007) and Hsiu-Ting (2009) emphasize that this type of activity allows both the contact with a foreign culture and the development of creativity, critical thinking and collaboration between students.

Audiobooks are popular among youth, but they are regarded with suspicion by adults, especially if they are used without written support. They do not replace the written text in language classrooms, but may stimulate the interest for reading and facilitate the comprehension of oral communication. According to some researchers (e.g., Wolfson, 2008) using audiobooks with the aim to improve reading skills is similar to reading aloud, but the latest approach becomes overwhelming for language teachers if used on a regular basis (Beers, 1998). Audiobooks stimulate not only the development of reading, but also the skills of reading comprehension, as they may be also analyzed through tones of characters’ voices, quality in transmitting the message etc.

Audiobooks are even more authentic than other documents, as most of them are not designed in order to be used in teaching. Nevertheless, they can be used as additional didactic tools in studying literary texts. Students can be offered an audio-book next to the written text, or listening and reading may be balanced and stimulated altogether, etc. Because there are currently no teaching grids designed to guide listening to literary works, we advocate for presentations of full written texts next to the audio document, especially in the case of poems; in this latter case, the use of audio-books is particularly motivating and moving.

Authentic documents highlighted in the present work share the high potential in bringing enjoyment and even humor in learning situations, as well as bridging the gap between the classroom environment and learners’ real lives, their experiences and preferences. They all can contribute to enhanced motivation, engagement and satisfaction in foreign language teaching and learning.

3. Concluding reflections

Although a variety of educational resources are nowadays available for teachers in general, and for foreign language teachers in particular, there still lots of classrooms where teachers rely almost entirely on textbooks. Learning materials included in the textbooks often have no relevance to learners' real lives outside of school, and this lack of contextualization leads to poor engagement and eventually underachievement. Getting foreign language materials and teaching aids closer to students' does not necessarily mean to be more superficial, to ignore historical and cultural issues or to embrace shallow approaches which keep the learning process at a rather low level.

These generous purposes need innovative teaching and learning tools, especially for language teachers who teach languages other than English, which recommends itself as an important acquisition for academic, work and life future of all youngsters. And what could be more seductive than the use of less conventional learning materials such as comic strips or audiobooks integrated with traditional visual and audio aids as the photographs and films? All these lively and authentic learning materials are without any doubt more enjoyable than teaching and learning materials provided in textbooks, as they reflect better real life preoccupations, are richer in cultural and – if designed so – artistic nuances, meanings and significance. Beyond authenticity, all discussed learning materials are suggested as didactic factors with positive influence on learners' autonomy and motivation, especially when they are directly involved either in producing or in choosing teaching and learning aids.

Despite international research-based findings suggesting the role that authentic learning materials could play in various educational activities, and especially in foreign language, some teachers still ignore or underused them. Delays in adapting teaching and learning resources to learners' needs, profiles and expectations for the future may undermine all good intentions of foreign language professionals in schools, moreover those of teachers of foreign languages which seem less appealing for the moment. Foreign language classrooms and lessons may offer unique opportunities to know diverse cultural values and products, and we have to admit that authentic materials are some of the most valuable teaching aids in this regard.

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10. SPECIFIC EDUCATIONAL MEASURES FOR THE PROMOTION OF ARTISTIC EXCELLENCE AT EARLY AGES

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Abstract: *Teachers can play an important role in identifying, supporting and evaluating educational measures that meet the needs of gifted and talented children. Regardless of the educational policy adopted at national level to encourage the education of gifted children, it is important to analyze how teachers are trained in order to work with children possessing potential and exceptional artistic skills.*

Key words: *art education, gifted children, educational policy*

Introduction

We intend to analyze the educational component of artistic excellence at early ages, citing an excerpt that refers to this issue:²⁹² “...Whereas, for practical reasons, educational systems must be constructed in such a way as to provide adequate education for most children, there will always be children with special educational needs, for whom one must take special steps. One of these categories is the one of the gifted children. (...) Obviously, no country can afford to waste talents, and, if the intellectual potential or others, are not identified in time, it would mean a huge loss of human resources. For this purpose, it is necessary to implement the appropriate measures.” Research done in this area show that the percentages of children capable of excellence are not negligible. According to the assessments made and the criteria used in different countries, gifted children are 3-10 % of the school population.

Concepts and policies regarding the educational excellence in art education

The challenge to address the present theme was first presented by the Eurydice research in 2006, which has also proposed a record and analysis of educational policies relating to the promotion of excellence and the main measures introduced in the European education systems to educate gifted and talented children, to encourage forms of excellence at primary and secondary levels (ISCED levels 1-3).

This comparative study included 30 countries that are members of the Eurydice network. What is surprising is that the preschool stage has been omitted from this study, otherwise a very important stage in the early detection of skills, especially the artistic and sporting ones. In specific literature, a variety of terms are used to describe children capable of excellence. These terms cover different concepts depending on their origin, their cultural context and how the intelligence and talent are manifested.

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³⁴ Recommendation No. 1248 / 1994 of the Council of Europe concerning gifted education, discussed and adopted in the Assembly of 7th of October 1994 (31st session, see Doc. 7140, The Report of the Culture and Education, Rapporteur: M. Hdjidemetriou).

In addition, the terminology adopted is related to educational policies designed to benefit these children.²⁹³ We note that in most countries where the group is indeed defined, educational measures, formal or non-formal, have been introduced so as to meet their needs. It is observed that in the majority of countries and regions that use the two terms "gifted" and "talented" to refer to children with exceptional potential, have adopted a set of criteria to identify them (special psycho-physical-intellectual capacities, oriented scientifically, artistically towards leadership or management, towards the environment, or kinesthetic ones).

Returning to the present analysis, we refer to children who demonstrate artistic potential, taking into consideration that not all countries have established criteria for classification. In total, 17 of the 31 countries and regions included in this study have clearly defined criteria for classification.

Classification criteria aimed at measuring the inter-personal, emotional, psychological, intellectual, artistic performance (this refers to the creative skills in all areas of artistic expression, such as dance, music, or visual arts; the most widely used criterion being that obtained in tests of skill). According to current educational policies in the countries covered by this study, the education of the intellectually giftedness children and the promotion of excellence in schools, is either an integral part of general education, or it is subject to special educational measures. Any kind of non-formal measures are placed alongside the formal ones. Almost all countries offer both formal educational measures, and non-formal ones. Literature related to the insurance of education for gifted children and the development of complementary talents points out several possible options that can be generally classified into four groups: 1) more advanced or more activities, provided for under the general educational preparation, 2) differentiated teaching (or differentiated curriculum), 3) non-formal activities and 4) accelerated promotion.

More advanced activities and more varied among the different types of educational measures, are found more often in secondary education than in the primary one and are always combined with other types of measures: 13 countries offer such activities in primary education, and nineteen countries in secondary education. Another type of measurement encountered is that of differentiated teaching, practiced either within groups of kids with mixed skills, or in separate groups.

Such an approach is generally supported by the legal framework. However, the difference must be made between the levels of primary and secondary education, with reference to groups of mixed abilities children and those of separated skills groups. At ISCED level 1, both types of stipulations appear in equal measure, while for groups of mixed abilities of children at ISCED levels 2 and 3 they are less common. At these levels, the stipulations consist in the setting up of classes or schools for arts or sports.

³⁵ Specific educational measures to promote all forms of excellence in schools from Europe, 2006, European Eurydice Unit Brussels, pages 7-12.

Non-formal activities are as common as differentiated teaching. However, non-formal activities for groups of children with mixed abilities are far less common than those for homogeneous groups. It should be noted that the government is often responsible for the organization of competitions in the various artistic disciplines. One of the most common measures, in both the primary and the secondary, is the one of promoting the accelerated method. Where there are such measures, they are generally supported by a legal framework. This type of measure is met in most countries. In four countries (Luxembourg, Sweden, Liechtenstein and Romania), the accelerated promotion is the only measure that applies to primary education.

Other specific educational measures refer to centres of excellence for the gifted, their parents and teachers, or from special educational support networks which exist in half of the countries included in this study. Thus, it becomes clear that, in order to be supported educationally, this group must first be clearly defined. In these countries, the existence of the criteria is therefore a prerequisite for giving attention to such young people.

However, three countries (Estonia, Greece and Slovakia) have no official grading criteria to identify skills. From the information obtained, particularly in those that relate to the implementation of special educational measures, it is observed that countries take into consideration the children capable of excellence and the integral approach, on the one hand, and on the other, the separatist approach.

The first of these theoretical models are characterized by a very clear commitment to an 'integral' policy of gifted children. Norway corresponds most closely to this model, while the other three Nordic countries (Finland, Sweden and Iceland), along with Malta, is very much of it. At the other extreme, the educational policy for the forms of excellence can be considered as being very selective. As a result, in addition to this theoretical model there are many specialized schools for different areas (vocational).

According to the information available, no European country has adopted a variant of this model. However, some countries are much closer to it than others, as is the case of the Czech Republic, Latvia and Poland. These countries offer a wide range of special measures for different groups of students and schools to promote various kinds of talents, especially in secondary education.

Excellence in art education at early ages

We note that for the artistic education adapted to early ages there are no studies, research and institutional and legislative concerns. Parents, through primary education, are the first to contribute much to guide the child, both formally and informally. Preschool children need and require a direct and very close communication with their parents. During the preschool period, as in the case of other ages, parents are the best support and allies, they must use the children's own interests as a guide and support them. All these experiences should be centered on the child, to be generally acceptable and logically to be selected in the direction of the child's interests and not the interests of the parent.

In preschool children can be found in the different artistic talents, so long as there is a desire to do so²⁹⁴. Talent is not a miraculous quality that cannot be identified. The problem that arises is not that of the impossibility of identifying gifted children, but rather one of priorities. Very little time is allocated to children gifted. Most of the educational systems are based entirely on the group tests, and since the group tests fail to highlight the gifted children, particularly those with special abilities, at least half of them remain unidentified, remaining actually only under the family's attention.

Since gifted children have special developmental characteristics, there has been created an educational system that takes into consideration these features and that can use the huge skill potential and direct the education of these children in particular. The first centre for gifted education geared towards science, but not to the arts or sports, were developed in about the same time in the USA, China, Australia, the former Soviet union, India, and in many European countries. There are centres devoted to this system of education in Austria, Spain, Croatia, France, England, and in other European countries, and programmes for gifted children were introduced in most schools.

The network of units dedicated to gifted education go from kindergarten to postgraduate education. Recently, that is in the last 10 years, Turkey, the United Arab Emirates, Oman, Republic of South Africa, Brunei and other countries have turned to the development of this system. Currently such centres are also developing in other countries from the Middle East, Africa, South America, which have not been integrated into the first wave of expansion of the system. Europe is integrated in the system, almost completely. In Central and Eastern Europe, one can identify the development of gifted education in Serbia, Slovenia, Poland, Hungary, the Czech Republic, Romania.

Teacher education from the perspective of artistic excellence at early ages

Teachers can play an important role in identifying, supporting and evaluating educational measures that meet the needs of gifted and talented children. In some countries, in which higher education institutions enjoy greater autonomy, the decision is left up to them. The problem of the education for the gifted children and its approach is a compulsory subject in pre-service teacher training in almost half of the European countries. In the remaining countries, the theme is optional or not covered in official recommendations, except Lichtenstein and the German-speaking community of Belgium (in the secondary education), where the training of teachers is made abroad.

This issue is treated as a separate subject or integrated with other disciplines (for example, as part of a course on differentiated teaching or special educational requirements in general). Two countries (Greece and Slovenia) have approached the topic from a double perspective: treating it in special modules and its integration into broader themes. In Germany, Latvia, Austria and

²⁹⁴ Martison, R.A., 1974, 'The Identification of the Gifted and Talented,' Superintendent of Schools Ventura County, Ventura, California

Slovakia, the problem of education of excellence is treated only as a separate discipline.

Integrated approach is preferred in half of the countries concerned. In ten of the countries, the dissemination of knowledge about education of excellence and its promotion is not mentioned in the official recommendations. In the 17 countries where the subject is included in the other disciplines, the treatment is generally completed while training for differentiated teaching. The United Kingdom (Scotland) adopts a similar approach about meeting the needs of pupils with special educational needs. In Slovenia, education for excellence is included in a more general context of psychological problems.

There are three directions of training, such as **a separate discipline**: gifted education is treated as an independent subject and taught as such; **integrated approach**: the subject is addressed in a broader theme, through other disciplines generally oriented towards children with special educational needs or to differentiate teaching methods in normal classes; **discipline without references in official documents/institutional autonomy**: the existence of courses on the subject and its approach is at the discretion of training institutions.

In 18 countries, teachers in primary and secondary education can take continuing education courses on gifted and talented education. In most cases, these courses vary very much. In two countries (Malta and Norway) with an educational policy that aims to satisfy the needs of all children and that have not adopted specific measures for gifted children, there is no training on the subject of education of these children. In Malta there is no recommendation in this matter in the initial training of teachers. Also, in Denmark, Greece, Latvia, Lithuania, Luxembourg, Finland, Sweden and Iceland there is no reference to this problem at the training courses. In several countries (such as the Czech Republic, Spain, France, Portugal and Slovenia), special courses are available for the specialists in educational psychology in schools, but not for kindergartens.

Conclusions

It is obvious that research and innovations in education will open new horizons in this area and, in particular, those will be the results of the various educational policies already under way. It is necessary to understand that an educational alternative educational can and should be oriented to the principles of intellectual endowment, that is emancipation, not manipulation, which does not come in conflict, but also overlaps and comply with the existing education system, but it also constitutes a curriculum, educational programmes, methodologies and practices that can enrich the offer of kindergartens.

It is the time for Romania to have a systematic educational program dedicated to the development of individual artistic abilities of children and their orientation to the acute needs of evolution. It should be thought of as an alternative educational oriented towards the amplification, diversification and the use of the qualities of children with artistic potential.

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11. THE DEFINITION OF THE ART WORK: ONTOLOGICAL ASPECTS

Marina Morari²⁹⁵

Abstract: *Based on the theoretical developments, the article hereby defines the art work from the ontological perspective and identifies the qualities/features given to the art work: as spiritual, unitary and simple process and product. The art work is the result of many variables, resulting from: the type of thinking, the way of action, the complexity of the artistic personality, the interaction of the subject with the cultural environment and the society. The art work is proposed to the artistic experience, t the edge of which the aesthetic object is constituted as value carrier.*

Key words: *the work of art, principles of organizing the art work, aesthetic experience*

Art is a dimension by which the establishment of the man in the society is taking shape in a totally specific way. The work of art is the man's most determined modality of expression. From Parmenide and Aristotel to Hegel and Heidegger, the important landmarks of the identity interpretation of the art work are bulleted. Significant contributions keeping to a great extent their topicality have been brought by the Romanian philosophical schools: Lucian Blaga, Tudor Vianu, Constantin Noica.

By means of arts, the person transforms the outer and the inner world as „object of his spiritual conscience”, in which, as G.W. Hegel notes, recognizes own ego and looks at it from the eternity perspective [3, p. 37]. Referring to the essence of art, G.W. Hegel, in a metaphysical light, remarks the idea, according to which the artistic creation does not purchase anymore the spiritual satisfactions expected from it by the other-century people [idem, p.17]. In the opinion of the same thinker, “the work of art is not a product of nature, but it is realized by the human activity”, „is essentially done for the man and, namely, it is more or less taken from what is sensitive for his senses”; „anyway, but the work of art is not only for the sensitive perception, as sensitive object, but its state is in such a way, that, being something sensitive, it is at the same time, something essential for the spirit” [ibidem, p. 31, 41].

The work of art is the product created in the activity of creation, which constitutes the starting point of the „creation” and the „creator”. As M. Heidegger states, the origin of the work of art is art: „The artist and the work *are*, each in itself and in their correlation, through a third term, which indeed is the first one as well, namely through the something from which the artist and the work of art take their names: through art” [4, p. 17]. In other words, none of these terms can exist one without the other. „Art is nothing else that a word to which nothing real belongs anymore” [idem]. As a way of being, the work of art is an object, „something made”, according to M. Heidegger's expression, with lots of attributes and determinations, through which it differentiates from any other type of work, at the same time marking its identity. The origin of the work

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of art should be searched in the origin of its essence, „the work is born from and through the activity of the artist” [4]. Looking for an answer to the questions: what is and how exactly is a work of art, where and how does the art exist, M. Heidegger thinks that the essence of art cannot be acquired by a comparative research of the existing works of art, but by determining the direct and full reality of the work of art. But, by comparing the work of art with a thing, M. Heidegger clearly reaches two ideas [4, p. 45]: 1. The means by which the work of art catches the reality are entirely special, they seem „both adequate”; 2. The something which constitutes the content of the art work does not belong to the work itself, as the artist transposes into its structure „the way he conceives the work”. From here, the work includes „the opening for the establishment of being” [4, p. 44]. The word *opening* necessarily corresponds to the being, in the Heideggerian meaning, and the *discovery* necessarily belongs to the establishment. The being opens as soon as the establishment is discovered. For a reality to be discovered by the man, it should obligatorily enter in the field of the human being opening. A person which discovers one thing/a work is the one that attracts the work/creation in the opening field of own being and, in such a way, absorbing him in his own field of interest, he confers a being to the thing (namely, a meaning, a value) which it is acquiring only now.

As a constituent of the work of art, the *artistic* comes, as something else to which art is in beside work. The opera is a symbol. The general representation in the perspective of which the art work characterizing is moving for a long time, are *the allegory* and *the symbol*. These characteristics of the work are a kind of support in the work of art and this is what indeed counts. „The work of art opens in a specific way the establishment of the being”, the artist of the work, though, is the one to “sacrifice himself”. In relation to the opera, the artist is an indifferent element – one point, which destroys itself while creating, letting the creation pass onto the foreground. The work of art **ex-poses** (ist *Aufstellend*) a world, „by rising in itself, the work opens a world and keeps it in a permanent sovereignty” [4, p. 52]. The world which M. Heidegger speaks about is the content of the image of the works of art, which may become an „opening” for the art receiver, „a necessity of closeness”, „a directing to high”. In the process of making (*Herstellung*), the work is produced for this or that material, due to fact that the nature of the opera implies the character of **pro-posal** itself (ist *Herstellend*). It means that the essence of the work refers to two features, making a common body: the *pro-posal* of a material and *ex-posure* of a world. The work of art contains the truth occurrence, M. Heidegger says. Thus, **the work becoming of the work** is one of the ways for the truth to become and occur. Putting the truth into the creation means „put on move and make the nature of the work appears” [4, p. 86]. M. Heidegger’s point of view is also relevant, according to which not the work creation only, but also „its storage and confirmation” are both important. The phrase „confirming storage”, in M. Heidegger’s concept [4, p. 91], probably designates the act of receiving the work of art, a kind of *foundation* with three meanings: as offering a gift (*Schenken*), as foundation (*Gründen*), as beginning (*Anfangen*). *The gift* and *foundation* include

immediacy, which M. Heidegger calls *beginning*. The role of art being underlined by the fact that, as many times as art occurs, „when a beginning starts, History knows an impulse, History starts or revives”. The word „History” here does not represent a series of events occurring in time, but it identifies itself with a nation that „happens by insuring themselves into what they have been conferred” [4, p. 93]. M. Heidegger states that a meditative acknowledgement (it prepares the space for the work, the path for the creators, their own place for the keepers-confirmers), indispensable to art, it may realize by a raise only, leisurely, and they may decide whether art can be *an originating jump* and, after that, become *a predictive jump*, or maybe it should come in the end, so that it accompanies us as a simple phenomenon, belonging to culture.

The truly valuable art, M. Heidegger is saying, by which it represents in itself and its essence, has been estranged from the man, seized to fulfill its duties in the man’s existence. [4, p. 108]. The philosopher considers that the art can be understood not only as expression of the beauty in itself or of the living, but it must be looked at as a truth expression of the being. Consequently, art can be investigated as an aesthetic fact and artistic phenomenon, at the intersection of the aesthetics with arts and value philosophy. The grounds of the theoretical developments from the book *The Origin of the Art Work* by M. Heidegger, which I synthesized more concisely above, even today keeps its power to express meanings in forms addressing our sensitiveness and constitutes the fundamental meaning in which the work of art reveals its hidden.

In another order of ideas, Tudor Vianu reveals the work of art as a nucleus of its aesthetic system, outlining the work of art regarded in it, the process of its production and reception. In essence, „the artistic creation is in fact intentional. It awaringly heads towards the production of the work” [11, p. 217], of an entirely new world against what we have in the natural and existential premises in general. The work of art is the result of a procession, „a special way of organizing the material and composition of the conscience data”. In the opera research, we should differentiate between the processed material and the act of organization.

One of the ideas most characteristic to T. Vianu is that „the material” of arts is not unexpressive, but „lit and perceived by the significance of certain values”, the origin of which is „in the artist’s soul, in its way of understanding and experiencing the world and life”: the feelings of the artist are not simple accumulations of facts and images, they are also their appreciation and selection, as „prior to being an artist, the art creator is a man able to express the world in a personal way and each of his experiences has a moral or political, theoretical or religious meaning” [11, p. 234]. Different „values interlaced in its unity” (of the work), the hierarchical structure, representing „subsumption of multiple values under the large category of the aesthetic value” – finally contributes to acquiring „spiritual depth”. „The work has its own life” not because „it is guided by a goal chosen by the creator”, guidance which is possible namely because the value is „another attribute characteristic to the work” [11, p. 521, 529].

A notable contribution constitutes the comprehensive definition given to the work of art by T. Vianu, being very general, it can be applied to all the arts: **art is a way of organizing the material and data of the conscience** [11, p. 137]. The work of art understood as a whole, a final and perfect cosmos, to or from which you cannot add or take anything, T. Vianu recognizes an eternal existence of the work of art, insured by its aesthetic feature. This feature gives the work the power to chronologically transgress time and establish itself in the time as such, understood as a form of the universality by which Platon called „the aion picture”, meaning through eternity. At the same time, **the work of art is directly related to the entire society, by its extraaesthetic values** which it sums up and supposes to its unity. The extraaesthetic content itself gives expressiveness to art and makes it participative in the dynamism of the historic life and excises a great force of influence on the society. As **principles of organization of the work of art**, according to T. Vianu, are well recognized [11, p.137]:

a) **Isolation.** The first constituent moment of the work of art, isolation – flows from characterizing the aesthetic value as a goal in itself and allows the isolation of the work from the complex of phenomena compiling the field of practical experiences. The isolation modalities vary each time. Thus, the silence preceding the beginning of a musical creation or of a theatre representation works in these arts as an isolation framework. The silence preceding the music is not only a psychological condition for its good reception, but also an aesthetic constituent moment. That which is represented by the silence and darkness in music, is the framework in painting. There is no work of art which by its way of representation does not display its feature of being isolated against the rest of the reality.

b) **Ordering.** For a conscience which is not guided either by the scientific discipline or by the art, the impressions penetrate in it in a completely casual manner. The world icon can be put in order, but unlike science, art does not need to sacrifice its sensitive qualities. We may say, „art remains in all circumstances the world ordering as an image”.

c) **Clarification.** While knowing the world, we can distinguish a perceptive and a normative content, its aspect and significance. Clarification, as an art constituent moment, for its works, does not involve the obligativity to represent clear creations only, meaning well outlined and well lit.

In painting, for example, the representation of the chiaroscuro comes off from suggested elements, in music and poetry the states of spirit are expressed with no well determined shape.

d) **Idealization.** By the operation of isolation, ordinance and clarification, the piece of material or the group of facts of the conscience processed by the artist may acquire an ideal feature, which compiles the fourth constituent moment of the art work. The art work may be considered independent of the conscience it reflects, to be able to determine this way the peculiarities of its objective structure. Art always remains correlated with the human spirit. Being a way of appearing, it is a way of appearance for the human science. The peculiarities of

its structure are constantly adapted to the conscience functions. Isolated from amidst the world, not conditioned by that, simple appearance, we should admit its ideal feature.

Consequently, merging the axiological point of view (T. Vianu) with the understanding of the work in the ontological perspective brings, undoubtedly, an increase of clarity and study in the field of our topic of research, useful in tackling the artistic phenomenon in education.

A different position is taken by the direction of Georg Lukács, who builds the ontology of the work focusing on the meaning of the creating subjectivity. The merits of G. Lukács lie in the elaboration of the **reflection concept** and its ultimate application **in the study of the art work**. „Even we cannot indicate in principle any determined object in the existing world in itself, able to be „imitated” by a determined object in an art work, it certainly doesn’t mean, cancellation of its character of reflecting the reality” [6, p.273]. As „the art work naturally and primarily constitutes for us – us in the aesthetic reflection, not for us – which directly meets the important characteristics of the self” [6, p. 276]. The exemplarity of the work, is observed by G. Lukács through the fact that it is not a copy based on the specific of the creation: the connection between „existence and perfection”, but also „just of a determined way of performance” [6, p. 281, 282]. Against „all the other objectifications”, the art creation is „the being for itself”, which results into „a direct action of the subjectification on the whole and an all the parts of the art work”, as, „the existence for itself”, it „is „a world”, a kind of objective self, which stands in front of the receptive ones (...) in a grounded need” [6, p. 284]. Through these very significances, the work appears as a „supreme way, the richest and most unfolded of display of the human subjectivity. Its power of making the subjectivity reach the people in expression, towards flourishing, is limitless in itself. But this power is of an objectification one, of putting, of the new conception, and in no case, of a subject" [6, p. 285].

In search of a definition of the art work, Roger Prouvet settled three conditions [10, p.10]: 1. *The Conditions of the Intelligibility*, when the definition is comprehensible, without the mediation of an art theory; 2. *The Condition of Neutrality*, when the definition does not constitute a preliminary judgment of values (artistic/aesthetic); 3. *The Condition of Universality*, when the definition is applied to the majority of the things we call art creations. Preoccupied by finding a definition reported to the above mentioned conditions, R. Prouvet identifies the extrinsic and relational features in the art creation, classifying all the attempts of defining the art work in more groups [idem, pp. 43-63]:

1. Definitions by representations, form or expression (the theory of the creation as representation – Platon; the theory of the arts expressiveness – Robin George Collinwood);
2. The definition through the aesthetic experience (Monroe Beardsley, Noel Carroll);
3. The procedural and institutional definition (the institutional theory of the art - George Dickie, Arthur Danto);

4. The historic and intentional definition (Jerrold Levinson);
5. The functional and substantial definition (Aristotel, Nelson Goodman, Roger Prouvet).
6. The definition as an art factual substance (Gerard Genette, David Armstrong, A. Denken).

Imposing as a methodological filter the intelligibility, neutrality and universality, R. Prouvet describes, analyzes and tests the main definitions of the art work in circulation: some of them evoking extrinsic and relational *properties*, definitions by representation, form or expression, definitions in terms of aesthetic experience, others included in *procedural*, historic and intentional arguments. To come to a reasonable definition, R. Prouvet considers, that we should overcome three difficulties requiring avoiding eliminating the role of the context and dissolve the ontology of the art work, use the concept of the art work within evaluating terms; not to exclude the objects and events from the category which we call art.

Almost all the works of R. Pouivet are characterized by two assumptions: 1) „no aesthetics exists without ontology” and 2) any aesthetics sends towards a certain metaphysical position. The tentative to define the art work relates to the specific of a strictly philosophical enterprise. The ontological problems regard the way of existence of the art works or the meaning of their „nature”. R. Pouivet invokes „the manner of being” or the „way of existence” („the way of functioning” or „specific functioning”) in order to characterize that which makes the art work be taken as such [10]. There are two suppositions common almost to all the creations of R. Prouivet: 1) „there is no aesthetics without ontology” and 2) any aesthetic sends to a certain metaphysical position. The tentative to define the art work refers to the specific of an enterprise strictly philosophical. The definition is determining the significance or the conceptual content of a term or expression („What is Arts?”). It can be implied, real, nominal, conventional, ostensive, contextual, nominal, recursive, stipulation, persuasive ... Often, though, the definitions are vague, partial or obscure. They do not necessarily express themselves upon the ontological statute of a thing („what does a work of art consist in?”). In an almost scholastic manner, R. Prouvet states that the „art creation is an art factual substance, the aesthetic functioning of which determines its specific nature” [10, p. 75].

We support the vision of Petru Bejan [1], according to whom, this definition does not answer the universal exigence, as it leaves outside the artistic experience where the message is important, not its „creation” quality.

Gregory Currie mentioned that what we lack is not information for understanding and evaluating the work, but the elements from which the art work is constituted [Apud: 10, p. 119]: *the process* (H) through which an artist reached the *discovery* (D) of a certain structure (S) at a certain *moment* (t), all of these forming a type of action or event. The formula suggested by G. Currie - [x, S, H, **D**, τ], *the artistic creation as an event-type*, is the ensemble of these elements. This formulas is inspired from the **theory of events** proposed by Jaegwon Kim, through which is realized the passing from the concept of the

creation as an object to the concept of the creation as an event. In this respect, the creation is the creating activity as a property of the artist, realization of the artist discovering something the art creation cannot be translated exclusively in event terms, as G. Currie argues.

We should remember the observation of V. Morar [8, p.193], according to which the art works, besides the substituted format of words, sounds, movements, lines, volumes, colours, etc., we find a meaning we cannot subordinate to a concept or to a link of precise concepts, a richer meaning and which, continuously overflowing the concept, provokes the limitless work of the meaning reestablishment. So, the artistic symbol is limited. The artistic originality is not only immutable, but also limitlessly symbolic. We can say that the work is the finalist product endowed with value of a moral creator who, using material and integrating multiplicity, introduced in reality a qualitatively new object. This qualitatively new object is original and symbolic in case of the works of philosophy and science. It is immutably original and limitless symbolically in case of the works of art.

Along with the appearance of the post-modern art, they stress the interest for the reformulation of the working definition of the art creation. The postmodern thinking is characterized, according to Jean-François Lyotard [7], by a vivid homology with the modern art, seen as avangarde of the transformations in society and thinking. More than that, as arts in general may be considered an "elementary school of the plurality" (Welsch), the aesthetic paradigm becomes the model according to which they reflect general philosophical orientations (for example, post-heideggerian and post-gadamerian hermeneutics) and currents coming from the science, like the constructivist thinking, which some place in parallel with the postmodern thinking.

In this order of ideas, we should mention the vision of Mădălina Diaconu [2, p. 63], through which they refer to the reasons that led to revising the definition of the art work from the perspective of the modern arts. Thus, for example, the contemporary plastic arts gives an extremely large field of verification (more, of infirmation) of the usual beliefs about the identity and unity of the art work, as it is destroyed by a collage and by the procedure of the collective creation; the creation is not working anymore, it becomes an event or a lifestyle - "the sculpture of itself" planned by Michel Onfray, following Foucault), if it does not remain a simple mental project; also, they cultivate the confusion, often calculated, between nature and artifacts.

Art is withdrawing from an object-producing activity into a purely spiritual one, as the reverie and meditation, following, amongst other things, the correlation of the artistic practice with the existence of the artist. Thus, they consider that art should become a goal in itself, a tool of the existential fulfillment, first of all, of the artist and then, eventually, of the receiver. She should reconcile the man and nature, from which he broke up by his scientific mentality and technique, and to re-teach him the "living", to help him find the feeling of intimacy with the world. Other artists use the art as an experience of discovering the otherness of the objects, which can be interpreted either

positively, as recovery of a meaning of the „wonderful“ and of the „miraculous“, or negatively, as expression of the alienation.

So, starting from the **transformations of the art work concept** in the avanguard movements (dissolution of the work unity, of the author in collages, using as creating agent of the hazard in dadaism or of the inconscientious in suprarealism), passing from *happening*, and through those trials where the receiver actively contributes to the *production* of the work (of the structure or of its configuration) and ending with the radical experiments like the conceptual art and *Land Art* or with the most recent of the digitization – all these contest the concept of creation.

In contemporary art, the creation is understood, on one hand, as a proposal that can be accepted, changed or even declined by contemplators, in their position of participants to the ”co-creation“, art being transformed in an action essentially social and communicational [2, p. 69]. On another hand, it falls into the opposite side, by, absolutizing the creation into its reic character and we speak instead of „art work“ by *Stück* or *Pièce*. Other prudently advance vague solutions, of the type that this concept that became problematic should be limited, extended or eliminated. In other words, we should choose between limiting it, by using it only for the European art between Renaissance and the second half of the XIXth century, and use it in a very broad meaning (and at least apparently nebulous), as „everything that refers to history and the present of any culture, and which is displayed in museums and exhibitions or is studied in sciences“; finally, it could be eliminated when they describe the contemporary art [2, p. 187]. In the specialized literature, we cannot find appreciations regarding the need of such radical solutions. Probably, the current transformations in the art field regard the concept of the art creation in general, but as a one of its variants.

As I have mentioned, **the contestation of the theoretical primacy of the art work** comes today especially from the plastic arts. The fact can, actually, be explained, as most of aesthetics so far applied an ontological model from the field of the plastic arts and calked, in its turn, by the work paradigm. Thus, the art work is considered a physical object endowed with the aesthetic value, obtained by processing a material of creative spirituality, called artist. He had an ideal content, but a material shape, the two aspects being indissolubly linked. This is where the importance of the theory of the symbol for aesthetics comes from, as the symbol was the nodule linking two worlds, that of the spirit and the material. But the work has a closed unity, that of the substance; the fact that it enters the budding and that its accidents vary in time does not hinder it from keeping to a constant and continuity, in other words, a static identity.

So, **the traditional design of the art creation** leaves from certain ontology, based on a determined understanding of the identity. The latter is characteristic to the common sense and that is why it roots deep in our current way of tackling any object of the knowledge or action, being defined as:

- natural process continued on the spirituality plan (G. Séailles),
- delirious act, even insane or mystical, impulse of the Divinity (Platon),

- sensitive expression of the Absolute Idea (G. Hegel),
- spiritual prelogical and immoral activity (B. Croce),
- pure revelation (A. Brémond),
- sublimated compensation or manifestation of the instinctual discharge (S. Freud),
- a pathological product (C. Lombroso) or of the automatic dictation (A. Bréton),
- free act, random or simple game (K. Gross),
- expression of the harmonious and superior synthesis of the vital availabilities (J. M. Guyau),
- the art factual substance the aesthetic functionality of which determines its specific nature, having a relation between the non-aesthetic properties and the aesthetic properties, which co-vary (R. Prouvet).

The aestheticians see in these transformations a radically new beginning in the arts history, as they put under question a fundamental concept of the arts theory so far – the art creation. As a solution, they suggest that the aesthetics takes as an object the **aesthetic experience** not the **creation**. In this meaning, the work, the process of creation/the artistic act and the personality of an artist/receptor of arts are coherent and parties of a unitary whole, like a live being – expressions of an individualized way of thinking, of reporting to culture, society, the historic evolution of the artistic phenomenon.

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