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**Center of Intercultural Studies and Researches
The Institute of Psychopedagogical Training and Counseling
“George Enescu” University of Arts Iași, Romania**

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IAȘI – 2015
ROMANIA**

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REVIEW OF ARTISTIC EDUCATION

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ARGUMENT

The volume, which includes nine and ten numbers of the magazine, with the theme „**National and Universal in European Art and Education**”, contains a part of the scientific works/studies presented at the international event that was initiated and organized by **The Institute of Psychopedagogical Training and Counseling** within “George Enescu” University of Arts from Iași through the Center of Intercultural Studies and Researches in the 20th - 22th of November 2014 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, Drama, Fine Arts, Choreography, 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 cultural education domain, Marinela Rusu, Researcher PhD, Romanian Academy, Institute “Gh. Zane” from Iași Branch of Romania: *The contemporary world includes more diverse cultural events, sometimes performing a mix of ethnic traits, which are specific to different cultures. At the same time, we are witnessing a substantial migration of populations around the world, trying to build a new destiny and to integrate themselves in the cultures in which they migrated. Intercultural education becomes an actual concept and includes requirements and inherent manifestation of the modern world, which is constantly moving. More specifically it is an education for **cultural equality**, **cultural tolerance** or for the broader objective of **multicultural education** as it was proposed by M. A. Gibson (1984). For artist and educator who strives to understand the role of art in culture, and the role of culture in art and want to include his students in the cultural phenomenon, anthropological theories on culture and on ethnical specific alike, are generally necessary.*

The interest manifested by the specialists/professionals from our country and from Europe and Africa (Republic of Moldavia, Nigeria, Greece, Poland, Belgium, United Kingdom/Japan, Italy, Republic of Slovakia) toward these initiatives is conclusive through the communications that were presented. This journal is included in the **BDI: EBSCO, CEEOL, ProQuest, ERIH PLUS** and **SCPIO**.

Editorial staff

PART I

MUSIC

1. THE DYNAMIC MUSICOLOGY AS A CURRENT TREND IN THE THEORY OF MUSIC

Ion Gagim¹

Abstract: *The purpose of communication is to present a system of principles that constitute the high school course Introduction to dynamic musicology - a subject that is taught to future musicians / teachers of music and it is a consideration, a generalization, an actualization of the basic theories of musicology science and their interpretation in the context of the modern paradigm of scientific knowledge, as well as in terms of its active use in musical education and performing practice in the vocational and general music education system with appropriate adaptation. The given principles are formulated and developed by the author as a result of thinking / rethinking the basic traditional positions of musicology focusing on modern views of music as a spiritual phenomenon on topical issues of human initiation of the XXIst century to one of the highest manifestations of culture.*

Key words: *dynamics / dynamism, relationship, function, intra sonorous, dynamic musicology, principle, written form of music, sonorous form of the music, auditory music analysis, meta musicological*

Musicology is the science of the art of music. "The science of art" is a "curious" combination, because it is contradictory in its very essence, as it implies "interference" of the left hemisphere processes (= thinking) "in the internal affairs" of the completely different processes that occur in the right hemisphere (= experience). However, this syntagm, in spite of its inadequacy like, exists, because there is in reality the corresponding region of human knowledge. However, with all this, the problem, as contradiction, remains the same even when manifesting a strict sequence and requires examination. An inquiring mind can formulate the question: Is there a reverse option, we mean, "a symmetrical response" - "Art of Science" as an area of human knowledge / learning? If so, how does it look? And if not, why not? And can it exist as a matter of principle? And again, if it does, then how, and if does not, why not?

The question is not an amateurish, an ironic or a rhetorical one. It is formulated *in fact*, as touching *nature of relations* of these two mutually exclusive phenomena by their nature, "ice" and "flame". It turns out that «the ice" can judge "the flame" but "the flame" cannot yet judge "the ice". In general, can they be joined by whether its basis – we mean, organically and naturally - these two different emanations of the human mind? And, does the musicology, the field we are interested in, put the question in this way? After all, it concerns it in a directly way². Of course, the debate on this question may lead us to

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² As an extreme version, this idea may sound as follows: "Music - a closed world, an access to the world of logic, of which can be carried out only in a forced and artificial way." (L. Sabaneyev. Quoted. by: Kazantsev L. Foundations of the theory of music content, Astrakhan, 2009, p. 9).

ancient times - to the era of the original human attempts to discover the world where he/she lives and his/her desire to formulate in certain concepts, his/her observations-conclusions. Therefore, this aspect of the problem is not the subject of today's discussion. Nevertheless, the question has the right to exist and we considered it necessary to put it as one of the justifications for the concept of our article.

Even if the theory of music does not put "officially" the question in such a way and does not look for an objective answer to it, it tries to do it involuntarily in practice and namely, to go beyond the scientific tends in order to explain a number of phenomena occurring in its subject field. For example, regarding one of the key categories - the "content of music"³. However, another question arises: to what extent it is feasible, ie, to what extent it may be conducted by "*algebra* the operation on *harmony*"? It must be done in such a way, that its harmony, should not be "dissected", but on the contrary - that it should remain "safe and sound" and that it should manifest itself in all its color. After all, this is the essence of art!

There is a science of music and its achievements in discovering art of sounds. Its contribution to the creation of the music by the man, as a great spiritual phenomenon in the study of the mastering it in the theoretical and practical plans, etc. deserves the highest estimation. But at the same time, we should not forget that no matter how important and irreplaceable would be the science of music and no matter how far it has progressed in this regard, there is still here forever its "Sannikov Land" - "mysterious country, lost among Arctic ice". And maybe in this case, "the ice" and not the arctic ones, but the ice is ice, it gives nothing but the cold. How could we save "oasis" (in this case - the quintessence!), ie, the living breath of music in the circle of "cold ice" of its theoretical, scientific analysis / learning?

For musicology are characteristic the other contradictions too, as well as of the existing order. Let us turn to the concept of "musical analysis" (Analysis of Music). In most cases, (or usually) when acting appropriately, it is not an analysis (a description, a characteristic) of the music itself carried out (although it is called "musical"), but *the shapes* of the work. After all, there is a product as opus form, ie as "an object", and there is music of the work as a sound that cannot be "an object" in the known sense of the word. The shape of the work and the music of the work - with their well-known dialectical interrelationship and interconditionality - after all, are different things. The opus-work is a written, material, graphical expression of music that can be analyzed and investigated objectively, according to the known scientific methods. The music is "what sounds and what is heard" (B. Asafiev). But analyzing the written form and analyzing the sounding music is not the same thing. In this case, the subjects of analysis are different, and this means that the methods must be different, too.

³ The problem of the content of music is one of the most difficult and, in fact, controversial issues of musicology, which has no objective scientific solutions. (See, for example: Kholopova V.N. *Music as art*. St. Petersburg, 2002; Kazantsev L.P. *Foundations of the theory of music content*, Astrakhan, 2009; Kudryashov A.I. *Theory of music content*. St. Petersburg: Planet of music, Lan, 2010 et al.).

Does the musicology have today these different methods? The question seems to remain open. (It turns out that the theory of music ...does not deal with the music?).

And another thing, related to "non-compliant". The traditional analysis of a musical work is performed visually (through the eyes along the musical score), while the music is a sound-auditory substance. It turns out, that an unjustified and an unwarranted substitution of one the form of knowledge with another form takes place scientifically (and semantically). And, this with the fact that these two types of information (visual and auditory), having a known cooperation, find themselves – in their extreme and supreme expressions – in strict opposition, as they represent two different worlds, two different plans of our consciousness⁴. Regarding this issue B. Asafiev, in his *Guide to the concerts*, when referring to the concept of form, delimits the two sharply defined divergent (emphasis added – I.G.) sense. From the point of view of continuous variation of becoming human intonations form in music, it is always created and recreated (already someone's vivid performance, in essence, the intonation even popular, well-known for a long time work, opens new qualities of form and even qualitatively new form). From the perspective of the tone-architecture, of *the music comprehended vision* (emphasis added – I.G.), the form is always scheme by which "flow" or are weaved the sounds - "musical elements" (melody, harmony, rhythm), as if they do not constitute manifestations of living intonation (...). In this respect, my work (...) is entirely based on auditory and intonation comprehension of the music, but on visual and notional, mechanical and constructive one"⁵. Did this interpretation of the concept of musical form become (and other musical concepts) a common thing in musical practice? Is this approach applied when *mastering* music? This question remains open, I guess. Faced to this kind of difficulty in discovering the mysterious nature of its subject, the musicology is forced to make all sorts of compromises. For example, borrowing from other art forms and from different areas of knowledge necessary concepts to describe their definitions, in fact, indescribable objectively phenomena.

Another "claim" to the modern musical science is the following (according to tradition and inertia) the way of classical methodology, it means, that one, which was formed on the basis of Aristotelian logic, Euclidean geometry, Cartesian dualism, Newtonian physics, etc., in a word, based on the "mechanistic" view of the world. But from the first decades of XXth century, the science began to move on the other way of understanding the universe, the nature, the life, the man and his consciousness, which started by discovering the quantum physics (also called the - NB - "Wave"!). As a result, the picture of the world began to change in the human consciousness, the man's understands of *the nature* of this world.

⁴The problem of specificity of information (and, therefore, cognition) obtained by ear and eye, their comparison, as well as the concept of "musical type of cognition" is considered by us in the book: Gagim Ion. *Music and philosophy*. Chişinău: Science, 2009, p. 20-32. On this topic, G. Gachev also commented deeply enough and convincingly. (Gachev G. *Musical and visual civilization*. Moscow: The university book, 1999).

⁵ Asafiev B.V. *Guide to the concerts*. Moscow, Soviet composer, 1978. the 2nd Ed., p. 9

In this regard, many sciences began to revise their traditional paradigms, adapting the principles of a new study of epistemology. The branching traditional areas of knowledge began to appear as new scientific disciplines: in physics - quantum physics, in biology - systems biology, etc. The psychology (the most "related" area, in the known sense of music) changes from atomistic to integrallist (holistic), from molecular to synthetic, from static to dynamic, from behavioral to the transpersonal one. The musicology, in the study of his subject, keeps going, in general, on the way of the same epistemology, formed on the basis of methods of exact / natural sciences and is therefore the most appropriate for them (but not for the art). But the musicology deals with another field of science - Humanities. It does not only deals with it, but, according to the specifics of its subject, is "on the far border" even of this field.

Today, the science of music is in front of this kind of methodological problems. Of course, you can pass by all was mentioned above and follow the tradition, because the achievements of musicology as in theoretical and in practical part (and this is the most important – the exit in living life of musical culture) reached, as already was mentioned, the incredible progress. Nevertheless, the science of music cannot be satisfied by the achievements and stop looking for others, more appropriate approaches and methods of study and presentation of its subject – the music as sounding living phenomenon. Moreover, that the principles of the new paradigm of understanding the world where the man lives today, including himself as an integral, organic element of this world, are very close to the nature of music, to its very essence.

We have already written about the postulates of modern epistemology in terms of fitting in musicology in their field of action⁶. As justification of the main idea of this article can be mentioned some of the most important theses of a new scientific paradigm:

- The transition from mechanistic concept to *the dynamic* interpretation of nature, life, thinking, consciousness, evolution. The world is not a machine, consisting of individual elements, but it is a single, harmonious living *organism*.
- The transition from objects to their *correlations*. Any object must be defined not by itself, but due to its relations with other objects. Gregory Bateson (Bateson), for example, believes that correlations should form the basis for all definitions and that it is necessary to explain to children from the very schooldays⁷.
- The transition from reductionism to *holism*, which understands the world as a single indivisible whole, but allocated human phenomena and objects understand them as meaningful ones only as part of the whole.
- The transition from structure to *rhythm*. Modern physics describes the matter not as a passive and inert energy, but as "a continuous dance of energy," with certain rhythmic patterns. The concept of rhythm plays a fundamental role in the development of a new holistic view of the world.

⁶ Gagim Ion. *Music and the new world of science*, Akademos Journal, no. 2 (21), 2011, p. 119-125

⁷ Op. by: Capra F. *Moment of truth*. București, Technical Edition, 2004, p. 81

- The transition in psychology, from structures to *processes* that underlie them; the reliance on mental *dynamics* in terms of *energy* flow (not a thinking-reasoning reliance, but experience one). *The movement, the dynamics*, the continuous *transition* of some states (processes) in the others are the nature of our psyche⁸.
- The holographic principle of the world dispensation: the whole is encoded in each of its parts. In order to express *the dynamic nature* of reality, David Bohm (Bohm) formulated by analogy with a hologram, the concept *Holomovement* not to study the structures of objects, but *the structures of the movement*⁹.

Highlighting the key concepts of the new epistemology (*dynamics / dynamism, process, motion, structure of movement, relationship / correlation, transition, rhythm, organism, energy, holism*, etc.) we observe a conceptual transition from "statics" to "dynamics", from "mechanical" approach to the "organismic"¹⁰ one, from the study of "objects" to the study of "relationships" between the objects, etc.

Another characteristic trend of the modern era is the integration of science that provides an advanced research of the subject. In such a way, the traditional practice of musicology cooperation with other disciplines (psychology, philosophy, aesthetics, cultural studies, lexicology, etc.) in solving their problems, should be boldly extended, because the music laws in force of art are identical to the laws of the objective reality, from its space level to the subatomic world level. This will allow to put forward the musicology as an advanced science, but the music will acquire a true understanding and meaning for the modern man in the matter of knowledge and transformation of his world and himself.

With all this, we do not want to claim that musicology "stuck" in old the ossified forms of study of their problems. But we need to go further. The logic of things leads to the conclusion that we need a transition of musicology to the new epistemological vector, in particular - a "universal" transition to a dynamic paradigm. Why a "universal" one? The dynamic approach in musicology, as you know, is not new. It is sufficient to refer, for example, to B. Asafiev and E. Kurt, who at the beginning of XX-th century, laid the foundation of the study of musical phenomena in terms of movement, process and energy. We can also refer to other authors who have continued and developed the appropriate direction¹¹. However, despite all the achievements in this regard, the question is not settled. The dynamic interpretation must be subjected to all the concepts,

⁸ Mental processes - "as melody," says Merleau-Ponty. (Merleau-Ponty Maurice. Phenomenology of perception. Paris, Gallimard, 1971).

⁹ Bohm David. *Quantum Theory*. New York: Prentice Hall, 1951

¹⁰ Henry Orlov says: "Organismic approach, which is described by Bertalanffy (Ludwig von Bertalanffy. Open Systems in Physics and Biology // Perspectives on General System Theory. P. 127) sees in the phenomena of dynamic interactions. He tries to understand the processes of development, (...) forces, allowing to self-organize (...). Organismic system (...) is not material, but functional" one".(Orlov G. Tree of Music. St. Petersburg: Composer, 2005, p. 47-48).

¹¹ It is interesting to note that this approach appeared simultaneously with the birth of quantum physics, but most likely, regardless of it. The overall spirit of the age (as a manifestation of the "collective unconscious" at this stage of the evolution of human consciousness and thinking) directed all searches in the same direction.

categories, definitions, which marked the phenomena which occur in music, from the smallest to the largest its components. This necessity (and relevance) is due not only to the general nature of music as a dynamic phenomenon, but also to the spirit of each of its elements - from sound to form. This is also due, as we have already seen, to the very spirit of time.

Considerations of this kind formed the basis of the concept, of the form and content of the readable university course "*Introduction to the dynamic musicology*." What were the main considerations and actions taken by us in order to implement the planned concept? The term "musicology" "sets the tone" to the given interpretation, because it includes the name of the concept of "logos", with its "sacral", original and metaphysical sense (but the name must be in harmony with the content, and vice versa). "Logos", in this sense we associate with fluidity, "knowledge" based on "word-concept" - with statics.

Our other step in this direction was a wide and inclusive approach of the concept of "dynamism" in music by treating it on different levels of its manifestation in musical work. As a result, we have identified the following types of it:

- *Kinetic (or temporal)* – as a movement-process in time. This aspect of dynamism has an *objective* nature and manifests itself in two plans: a) as physical movement of sound in time (sound - matter of music - has a natural length) and in space, b) as physical movement in time of the most musical discourse / music work ("form-process" by Asafiev).
- *Intra sonorous (or intralingual)* as a result of various processes ("events") occurring between the sounds of two main lines: the horizontal (for example, at the level of intonation) and vertical (at the level of harmony)¹²; (or rather, beginning with the processes occurring in the sound), forming a variety of sound, dynamic and energy fields.¹³ (The process begins with a single sound, which is already this kind of field).
- *Vertically*, related to the processes taking place on the basis of pitch of the sound: melos, per se fret, harmony, etc. and which has a "volume", "spherical" character.
- *Horizontally*, related to the processes taking place on the basis of the duration of the sound, which has a linear and "flatness" character: meter-pulsation, rhythm, tempo, agogics, form as movement, etc.
- *Acoustic* - as the power of sound, marked by known dynamic shades: f, p, cresc., dim. etc.¹⁴

¹² Tchaikovsky, following his remarks, denoted one of the fundamental laws on which builds music (musical "matter"): "The combination of musical sounds are of two kinds: those in which the sounds one after the other, and those in which they are heard at the same time." (P.I. Tchaikovsky Guide to the Practical Study of harmony // CAP. T. III-A, M., 1957, p. 9).

¹³ See for example: Nazaikinskii E. Sound world of music. M. 1988. We emphasize that the interest in the inner "life" of sound increases in the compositional practice of our time. It is known that some modern composers are looking for different ways of applying in writing of the spectral structure of the sound.

¹⁴ The wide musical practice, as is known, is limited to this aspect of the reviewing the concept of "dynamics" in music.

- *Internal*, as sound and auditory tension. This type of musical dynamism has a subjective character, as it refers to the auditory sensation in the form of psycho physiological reactions to the sound / to the sounding stream.
- *External*, including and unifying the above-mentioned types of *acoustic* and *kinetic* dynamism. In these cases, both processes would take place on „*the external*” side of the musical movement, in comparison with intra sonorous type.
- *Perceptual*, taking place when hearing and perceiving the music as "energy" flow. (Including the performance of music).
- *Specific and musical*, expressed in the form of these two kinds of dynamism: *external* (as physical movement and as force of sounding, however, having only a musical sense, in contrast, for example, with the power of sound in spoken language) and *internal* (intra sonorous).
- *Universal* (or *general*): the dynamism covers all sound space of the work and manifests itself at all its levels - from the general plan to the smallest of its constituent units, creating and maintaining its integrity.¹⁵
- *Global* - including the musical phenomenon in the paradigm of modern epistemology based on a dynamic concept (nature) of the world, man and his consciousness, whose direct representative is the sound (including the musical one).

After having identified the possible levels and aspects of the musical texture, where the dynamic factor appears, we see that it has a comprehensive and pervasive nature. Due to this, a piece of music is brought to our hearing consciousness as a "runaway" energy flow, carrying our ears and our minds with it. The concept of the course is based, therefore, on the translation of consciousness trained into the study of various musical phenomena from the static and "technical" plan to the dynamic and "energy" one or, in terms of G. Orlov, from the "tonal" to "modal" with the appropriate "replacement" of some conceptual categories on the others, such as "crystal" to "flame"; *the relation* of the other tones in *the dynamic field*; of the structural unit by a factor of *expression*; a means of asserting *logics* on means of asserting *the state*; is directed to *thoughts* - directed to *feeling*, etc.¹⁶

Thus, the basic positions of the exposition (mastering) of the material of the course¹⁷ are: the transition from statics to dynamics, from "mechanism" to "organism", from structure to function, from scheme to process, from formal and technical / constructive to expressive and meaningful, from quantity to quality, from screen image to image-flow, from moments to events, from music to sound / tones, from visual and graphic aspect of the elements of the musical language to their hearing and expressive aspect, from text to music detection in

¹⁵ "The music is not a thing; it is an organic process, whose integrity is not supported by the structure, but by internal and external stresses - the dynamic equilibrium of interacting forces. "(Orlov G. Tree of Music. St. Petersburg: Composer, 2005, p. 50).

¹⁶ Orlov G. Op. ed. p.167-168

¹⁷ About the content of our course, see: I. Gagim, Concentric principle of the course "Introduction and dynamic musicology" // Methodological and methodical problems of general music education. Materials of the international conference. St. Petersburg, A.I. Herzen RPSU . 2009. P. 14-20.

the text, from language to speech, etc. Respectively, the priorities change when analyzing (studying) the music / the musical work and its component / its elements.

In the context of the given approach the key categories are of the following order: *movement-process, dynamism, relation / correlation, interaction, interdependence, conjugation, gravitation, attraction, resolution, stability, instability, stress, relaxation, intensity, energy, function / functionality, system / systematic state, deployment / formation of the (image / content), submission-subordination of the (tones), etc.* This kind of concepts has a "live", "semantic" character. The music is not a static phenomenon, but an ecstatic (going beyond statics) one. The ecstatic state is a state of "flight", of "ecstasy." Hence is the feeling that the music "raises" ("exalts") our spirit when dealing with it. When studying musical phenomena of paramount importance, we state that the phenomenon (element of musical discourse) is determined by its *essence*, but not by its structure. This very essence is contained in the function of the element phenomenon. (It is known that the function creates the appropriate body/organ, and not vice versa).

The given approach in the presentation of the study of the music phenomena is associated with another important (and natural, in our case) method: the auditory one. The music, as we know, is not presented in musical notes, but in the sounds-sounding.¹⁸ "The starting point for a new way of studying the music should be not the musical score, says Abraham Moles (Abraham), but the sound material, defined by its coordinates".¹⁹ The analysis (theoretical examination) of the corresponding structures of the musical work should be accompanied by "the hearing" (real or imaginary) in order to make appear in the minds the "sonorous" and not the "technical and formal" image. Proceeding from it, the intonation, as textual form that has, graphically (on paper), only one type, becomes sounding *intonation* and appears multivariate, depending on the context (in the analysis of the semantic and / or performing during the performance).²⁰ The unit of measure becomes in this case, the "movement" rather than the element-"object" that is, the action of the element and not its statistical statement (according to the principle: "not "flower", but "flowering", not "dance", but "dancing", not "life", but "living", etc.). Thus, we change the focus from the structural and expressive on the visual and informative (and auditory) method to study the work. The musical score should be considered as a specific medium of reality, and not as a "thing in itself". In a similar sense, A. Kudryashov asserts that we need "an adjustment of theoretical musicology from the traditional (...) her structural and grammatical (music – I.G.) hearing (...) in the direction of hearing (...) meaning."²¹

¹⁸ We regard this question in more detail in the article: *About auditive factor in music* // Review of artistic education, no. 3-4, Iassy, 2012, p.7-14.

¹⁹ See: Kurt Blaukopf. *Music and Technology* // Musical Review, Paris, 1970, no. 268-269, p. 163. (Op. by: Giuleanu Victor. *Treaty of music theory*. Bucharest: Music, p. 24)

²⁰ "Again and again, we can assert that musical fixation actually keeps a thousandth part of a sound sense." (Nazaikinskii E. *Sound world of music*. Moscow: Music. 1988, p. 161).

²¹ Kudryashov A.Y. *Theory of music content*. St. Petersburg: Planet of music; Lan, 2010, p. 10-11

The dynamic musicology puts ("exalts") phenomena, taking place in the music, to another level of awareness (and, consequently, their application in the process of learning, performance and perception of the music) - from the level of *concepts* to the level of *categories*, gives them a different epistemological and informative "status". The concept has a "static", "formal and technical" character when explaining / learning and perceiving the processes, but the "category" has a "living" one. "The concept" treats something as an "object", as a "thing", but the "category" - as a phenomenon. This approach puts the emphasis on the substantive plan of the work, compared with the formal and technical one, orients the interpretation of the elements of music through their semantics and gives them a different "look". For example, "the interval", as a *concept*, is "the distance between two adjacent sounds is measured in semitones-tones", but "the interval", as a category (phenomenon) is based on the concept of *relationship*. A relationship is a "movement", "a living vibration", "sending" of one sound to another and "an expectation" by second for the first. Thus, the interval is the "communication" between the sounds; it is their "dialogue". The first sound of the interval should be considered (reproduced heard) only in connection with the second, and the second - in connection with the first, that is, in the context of the whole (holistically). The interval as a sound phenomenon, is not two sounds, but is a unified whole line. The interval is the flow of the *transition* from one sound to another. The first sound is caused by the second and the second, by first. A sound without the other does not exist as element of the *interval*.

As a result, we have formulated the following **principles**, underlying the "dynamic musicology":

- *Dynamic* (with the above-mentioned aspects: a) as power of sounding; b) as movement (kinetic); c) intra sonorous, manifested at different levels of a musical work).
- *Correlational*: the transition from "objects" to their "relationship" ("correlations").²²
- *Functional*: each element in music has a specific function, role.²³
- *Conversion*²⁴: "noun" (statics) transformation into "adjective" (movement): music into sounds, text into sounding; the motive as "the smallest structural and semantic unit of the musical form" into "musical motive" as a unit of movement, as the initial impulse of the audio stream / musical discourse, etc.²⁵

²² "The music is much stronger than the other arts, it is based on relationships, and not on objects of relationships. In music, for the composer is important not so much the the sounds, but the intervals-intonations . The main matter in harmony is the pitch relationships. "(Nazaykisky E. Sound world of music . Moscow, Music, 1988, p. 10).

²³ Medushevsky B. Intonational form of music. M., Composer, 1993

²⁴ Conversion (from Lat. Conversion - transformation, change) - change of nature of the object / phenomenon; ling. - the act of inversion of the noun by an adjective in any logical operation while maintaining the quality of logical steps.

²⁵ Referring again to Mr. Orlov: "If at the previous stage of mental work is described in a language consisting mainly of adjectives, then, now it is dominated by verbs (...). With each transition to a higher layer, the acquired experience resets its original "body" and "reincarnates itself" (Orlov G. op. Ed., p. 23-24). The author attributes this thesis to the levels of perception of music, but the idea can be applied when studying the theoretical levels of music.

- *Organismic*: the musical work is not a mechanism, but it is an organism/body.
- *Meta Conceptual* (= "going beyond the concepts") in considering transition phenomena / of music elements from the level of concepts to the level of categories.
- *Phenomenological*, relating to the content of the music, which is something purely musical, untranslatable; the music is music.²⁶
- *Meta musicological*: consideration of musicological categories in a large context, from universal positions.²⁷
- *Transdisciplinary*: the music (intonation) is not in sounds, but "between" (or "above") the sounds; the sounds are combined in a certain reality, located on each of them, but at the same time, including each of them - this is what can be called the "spirit" of intonation, the "spirit" of the general sound of movement / discourse / music.²⁸
- *Reflective*: those who study the music, not only master the appropriate information in the form of musical category, "ascertain" their presence and "remember" it, but approach them analytically, discuss-reflect, seek to understand their nature, their different aspects, driving forces, possible hidden contradictions, and so on.²⁹
- *Gaining living experience* (in the theoretical study of music): categories, elements of musical language, the phenomena taking place in the music, are "experimented" and "experienced" on personal experience: they are intoned, played by the instrument, improvised, composed as training tasks, and so on.³⁰
- *Hearing/ auditory* - appropriate musical phenomena, mastered theoretically, as concepts / categories, pass the way of the auditory experience: are perceived as live music in different musical works. Visual form of the analysis of musical score is complemented by of auditory method of studying *music* of the work.³¹

The presented approach transfers the musical phenomena, given theoretically as concepts / categories, to another level of awareness,

²⁶ V.N. Kholopova considers the "content" in music as a monad, as an independent substance. (Kholopova V.N. Music as art. St. Petersburg, 2002). In this context, we are dealing with the problem of musical perception of music, developing and applying in practice the technique (technology) of this type (level) of communication with the music.

²⁷ "The so-called "the musical" the concept, nearly, borrowed from the immeasurably wider "outside" field of the universal human experience." (Orlov G. Op. Ed., p. 18).

²⁸ "The tone is a particle of intonation. (...) The intonation is deployed as a clutch of tones. However, it is impossible to represent the matter as if intonation is derived from the colors. It is primary. (...) Not the tone makes the music, but the music makes the tone. Here we are dealing with the effect of generalization - at every sound as if compressed, is concentrated the whole course of intonation. Only with such condensation the sound becomes a tone." (Nazaikinskii E. Sound world of music. M.: Music, 1988, p. 24).

²⁹ In the preface to his Guide to the concerts Asafiev B. writes: "The basic concepts of music (...) are not given as formal and dry definitions, but as discussions of this term-phenomenon, born of art (...) process." (...) I wanted not just to inspire to (readers - I.G.) (...) the definition of poster, ready-made formulas, but to cause cognitive interest - the work of thought over this musical concept." (Asafiev B.V. Guide to the concerts. Moscow: Soviet composer, 1978, p. 8).

³⁰ "Out of the experience there is no music. Only experience becomes a reality, comes into existence and is revealed as a special world of meanings, of specific relationships, measures and logics. There can be no music theory (emphasis added - I.G.) if it does not nourish itself with musical experience" (Orlov G. Op. Ed., p. 13).

³¹ In the spirit of given statements of Asafiev (See above.: Asafiev B.V. Guide to the concerts. ... p. 9).

understanding, perception and performance, gives them a different epistemological and informative status, contributes to the approximation of scientific and theoretical consideration of *the nature* of the object which they represent – the music as live-sounding *art*.

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2. NATIONAL AND UNIVERSAL TRENDS IN THE MODERN SYSTEM OF MUSIC EDUCATION IN MOLDOVA

Margarita Tetelea³²

Abstract: *The system of music education in Moldova has its own history and traditions that have emerged and developed in a particular historical and social context. Throughout its development, it functioned as a certain integrity with its specific characteristics. At the present stage, music education in Moldova as a system includes all the necessary components, relating to the content, purpose, structure that have been established in the course of historical transformations, the reforms of the secondary and higher education, the reorganization of the concept of music education. This study is an attempt to reveal the characteristics of these changes, to identify the main trends in the development and establishment of modern conceptual model of music education in Moldova under the influence of national and universal ideas of progressive teachers of music.*

Key words: *music education, teacher of music, purpose, structure, content, the national element, the universal element, reform, theoretical model*

A comprehensive analysis of the process of music education makes it possible to state that Moldova has a concept of national music education, proposed by the Moldovan scientist Ion Gagim, its main feature is the system approach. Like all the modern sciences that explore cultural phenomena, music education is based on epistemological pluralism, and one of its features is the "inclusion of the object into the act of cognition, interaction, and merging with it."³³ Modern epistemology brings to light a new level of human experience, the essence of which is the cognition of the external world through the interaction and harmony with the cognition of one's inner world. The modern Moldavian scientific literature offers a theoretical and praxeological reasoning for a unified system, called artistic epistemological psycho-pedagogical system, which represents a fusion of pedagogy, musicology, and psychology.

However, a simple statement of the current state and trends in music education in Moldova will be incomplete, without identifying the features of its past. The system of music education in the Republic of Moldova has its history and traditions that emerged and developed in a particular historical and social context and throughout its development functioned as a certain integrity with its specific characteristics. At the present stage, music and pedagogical education in Moldova as a system includes all the necessary components, relating to the content, purpose, and structure that have been established in the course of historical transformations, the reforms of the secondary and higher education, the reorganization of the concept of music and pedagogical education.

To create the conceptual model of music and pedagogical education in Moldova it is of primary importance to reveal the features of these changes, to identify the main trends in the development and formation of the modern concept of music and pedagogical education. The analysis and evaluation of

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³³ Gagim I., 2004, Fundamentele psihopedagogice și muzicologice ale Educației musicale, Chișinău

social impact, its influence on the training of music and pedagogy teaching staff in different periods of social development in Moldova are of great importance in this process.

Creating a national university system of music and pedagogical education is rooted in the historical past, associated with a number of school education reforms, held in Romania in the interwar period (1918-1940), the time when Moldova (Bessarabia) was annexed to Romania. The main trends in the development of music and pedagogical education in the Romanian interwar period are associated with the name of the musician and educator George Breazul, who made a significant contribution to the development of the system of music education and teacher training. His system was recognized as one of the best at the first World Congress of music education, held in Prague in 1936.

George Breazul began his music teaching career as an inspector of music education at the Ministry of Education in Romania. He also worked as a teacher of music in various public and private schools. In 1922, George Breazul entered the Philosophy Department at the University of Berlin, where he took the course "Science of Music" (in German). The subjects of the course were taught by the outstanding scientists of that time, whose contribution is noted in the world science, Oskar Fleischer (History of Medieval Music), H. Abert (History of Music), Erich Moritz von Hornbostel (Comparative Folklore, Practice of Keeping Phonographic Records), J. Wolf (Medieval Music), Max Jakob Friedländer (Folklore), Shuneman (Music Pedagogy), E. Shpranger (Comparative Folklore), K. Shtumpf (Music Psychology), F. Shmidt (Pedagogy), Curt Sachs (Instrument) (172).

Extensive knowledge, obtained at the University of Berlin, as well as instruction, given by the distinguished professors of that time, offered George Breazul the opportunity to take his rightful place among the first encyclopedic musical figures of Romania, specialized in the field of "musicology" (a new area of science of music, including history of music, ethnography, aesthetics). Thus, he developed the scientific style and methods, necessary to research musical phenomena. For four decades, G. Breazul actively studied issues of art criticism, music psychology, education and training, which contain rich ideas in the field of music education and arts.

Progressive ideas in the Rroman music pedagogy were only emerging, when the young musician was forming his attitudes and beliefs. This refers to the pedagogical activities of such prominent Romanian composers like Gavriil Musicescu, Dumitru Georgescu Kiriac, Timotei Popovici. Meanwhile, in the European music pedagogy of the early twentieth century these ideas had already been flourishing. Hermann Kretzschmar, a prominent German musicologist, the author of the volume "Musical Issues of the Time" (1903) tried to balance the ratio of musical creativity with the general phenomena of education and culture of the society. The ideas of the German scientist and musicologist gave G. Breazul the impetus for writing his work "Chapter on Music Education" (1932), in which the author traces the patterns of the development of music education in Romania.

The ideas of the prominent German teachers and psychologists Johann Herbart, Georg Kerschensteiner, W. Wundt, L. Kestenberg, K. Shtumpf, whose works G. Breazul studied at the University of Berlin, also had a significant influence on the attitudes of the young musician. Seeking to ensure that music as a science reaches the level of other sciences, G. Breazul, following the example of Johann Herbart, attempted to develop a system of music and pedagogical education. The basic idea of this system is promoting folk music as a means of forming the inner world of person who is taught.

Through folklore, G. Breazul studies the essence and authenticity of music, simultaneously performing an excursus into the psychology, sociology, and ethnomusicology. Inspired by the contact with the German school of sociology, represented by R. Paulsen, G. Simmel, A. Wagner, W. Wundt, G. Breazul develops the course "Musical Pedagogy and Encyclopedia", which became the basis for the creation of the music and pedagogical education in Romania. The ideas from this work were expanded in such studies as "On Romanian folk Music," "Romanian Soul in the Romanian Folk Music", "On Folk Music" and served as an impetus for the creation of new coordinates and perspectives in the science of music, in particular in musical folklore.

Thus, due to the contact of G. Breazul with the German musicological thought, the Romanian science is for the first time introduced to the new ideas in the field of folk music research, which became the basis for the creation of the system of music education, created by the scientist. In this respect, G. Breazul was influenced by the outstanding German teacher Leo Kestenberg. His name is associated with the flourishing of music and pedagogical thought in the Germany of 1920's. Being a student and a friend of F. Busoni, Leo Kestenberg, a great musician and concert pianist, with exceptional initiative, energy, and knowledge undertook extensive reforms of the musical training, while serving as a referent for music in the Ministry of Culture. With his practical activity and scientific articles in pedagogy, he had managed to establish a creative atmosphere that subsequently inspired the outstanding teacher and musician Carl Orff.

The pedagogical ideas of Leo Kestenberg, who was tied to G. Breazul with a warm friendship and creative partnership, had a significant impact on the Romanian teacher. This is evidenced by his activity, aimed at creating a national system of music education. Leo Kestenberg knew from his correspondence with G. Breazul about his achievements in the field of music education and appreciated them very highly. Thus, being the organizer of the first World Congress for Music Education in 1936 in Prague, he invited the Romanian teacher and musician to participate in the congress.

The assimilation of the West European music and pedagogical ideas is an important factor in the formation of G. Breazul's personality, who in his turn contributed to the development of the Romanian music pedagogy, which later became the heritage of the world pedagogical experience. In his work, "Notes on Music Education in Secondary School", G. Breazul explains the existing shortcomings by the objective historical preconditions in the development of the

Romania culture of the time. In particular, he points to the fact that for a long time Romania did not have a system of music education and therefore, there was a need for radical changes to create the conditions to ensure the impact of music on the formation of the child's personality. Due to his encyclopedic knowledge, G. Breazul was able to organize and formulate objective and basic principles of music education, taking into account the historical preconditions, the analysis of the current trends in public life, the music of the national heritage.

The Romanian musical creation, viewed through the prism of art education, was at the basis of the renovated processes, initiated by G. Breazul. The contemporary music critic Nicolae Parochescu emphasizes in his monograph "G. Breazul – the educator" that "for him the main source of contemporary Romanian music and the basic elements of music education was folklore"³⁴. The educational value of folk music became the central element in the entire scientific and pedagogical activity of G. Breazul. The views of G. Breazul formed under the influence of the progressive Rroman and Western educational thought that conditioned the democratic orientation of his pedagogical activities, embodying the best of the above trends and views.

Preparing the teachers of music was one of the central issues in the scientific and methodical activities of the great pedagogue. As it has already been mentioned, creating the system of music education, he highlighted the importance of extensive training of teachers of music among its three main aspects. Thus, the system of music and pedagogical preparation of teachers can be considered part of the whole system of music education. G. Breazul first raised this issue in 1920 in the article "Notes on Music Education in Schools". The author pointed to one of the reasons why musical training in the past and present did not produce the desired results, according to him it was because of the training music teachers received.

In his article "The Department of Music Pedagogy at the Bucharest Conservatory", published in the journal "Music" in 1925, G. Breazul suggested the idea of creating a Department of Encyclopedia and Pedagogy at the Conservatory. The author proposed that this department should cover three areas: art, science, and education. Additionally, it should study the psychology of the musical development of the individual, the laws of logics of musical art, the theory of knowledge, and the sound reproduction of music aesthetics, as well as initiate the future teachers of music in the problems of music education, didactics, and music teaching methodology. According to the author, music pedagogy should establish a deep connection between the study of music, psychology, and social phenomena, as well as raise the music education in schools to the level of other subjects. The direction, which was attached to this course, involved systematizing knowledge, establishing connections between knowledge, presentation of various theories and hypotheses, methods of

³⁴ Parocescu N., 1969, George Breazul – educator. În: Studii de muzicologie. –Vol. V, București

operation, deep studies of psychological issues and events in music, that are necessary for the understanding of the value of artistic and music education.

In 1927-1928 George Breazul started teaching his course of Music Pedagogy and Encyclopedia to the conservatory students. The course consisted of two cycles: lectures and practical classes. The first cycle was pedagogy (theory of pedagogy, methodology of teaching music, history of music education in Romania, didactics of music pedagogy); the second cycle was Encyclopedia (musical acoustics, physiology and psychology, aesthetics and folklore). It should be noted that at that time a similar department existed in the University of Berlin where the same subjects were taught and, at the insistence of G. Breazul, similar departments were opened in all the conservatories in Romania (Iasi, Cluj). The Department of Music Pedagogy and Encyclopedia in Bucharest was headed by G. Breazul himself from 1931 to 1939.

Thus, we can say that the scientific, social, musical, and pedagogical activities of G. Breazul promoted the flourishing of musical and pedagogical thought in the interwar period in Romania. In the first three decades of the twentieth century, the problems of improvement of music education and training, in particular training of music teachers for secondary schools was in the center of attention of the outstanding musical figures and teachers of Europe , i.e. L. Kestenberg, C. Orff (Germany), and Z. Kodály, B. Bartók (Hungary), B. Yavorsky (Ukraine), B. Asafyev (Russia). This problem has received similar coverage in their writings, which can be explained by the conceptual closeness of the developed pedagogical ideas.

The German musician and teacher L. Kestenberg, and later his disciple, C. Orff, deduced the overall goals and objectives of the training of music teachers from the overall goals and objectives of music education. Based on the complex demands, imposed by the manual for Music Education "Schulwerk", which was intended to promote the development of creativity and musicality of the child, C. Orff emphasized the importance of personality formation and creative development of the teacher, "who is to develop children 's initiative, independent thinking and creativity."³⁵ For this, C. Orff and L. Kerstenberg proposed to create a special institution of music education, which would solve all the general pedagogical, methodological, didactic, and purely technical problems of the training of future teachers.

This problem was mentioned in the writings of the prominent Hungarian composers Z. Kodály and B. Bartók. In order to achieve a high aesthetic culture B. Bartók offers a radical system of universal education, in which the singing should receive special attention, "engaging in public schools the best teachers, who had been trained within courses, specially created for this course."³⁶ Along with B. Bartók, a significant contribution to the improvement of the training of the future teachers of music in Hungary was made by Zoltán Kodály. Being engaged in the management of the Higher School of Music, he stated that

³⁵ Barenboym L., 1973, Put' k muzitsirovaniyu, Leningrad

³⁶ Martynov I., 1968, Bela Bartok, Moskva

"future teachers received very meager musical training," which did not correspond to the formation of such qualities of a teacher of music as a "highly developed hearing, a highly developed mind, heart, and a skillful hand". All these qualities, according to Zoltán Kodály, had to be developed in parallel. "The first two through solfeggio, the third through the psychology and connection with other sciences. According to Zoltán Kodály, the title of a good teacher and musician means "highly developed aesthetic taste".³⁷

B. Asafyev also treats the problem of the training of teachers of music and offers a deep philosophical, psychological, and pedagogical rationale. According to him, the main cause of poor results in the organization of music education in schools is the lack of music instructors, who clearly understand the difference between professional music education and general music education, which will long serve as a major obstacle to any attempts to organize general music education on rational principles. In this connection, the author proposed to change the programs of the music vocational schools that prepared not "educators" of choral singing, playing the piano, historians, biographers, or theorists, but a sensitive musician who would combine the qualities of a teacher, trainer, psychologist, and manager."³⁸

As we can see from the artistic heritage of individual representatives of European music and pedagogical school of 1920-1930's, the psychopedagogical aspect in shaping the personality of the teachers and the development of their creativity comes to the forefront. G. Breazul's views on the training of music teachers, in particular, in determining the goals and objectives of the formation of their professional qualities, were largely in tune with the demands, made by the progressive educational thought in Europe at that time. At the same time, he can be considered an innovator, who developed scientifically sound and concrete solutions to the problems that arise in the creation of an integrated system of music and pedagogical education.

Even at the early stage of his research and teaching activities, G. Breazul was aware of the fact that a major factor in the successful solution of the problems of music education is the training of music teachers, able to carry out the goals and objectives of formation of aesthetic culture in the younger generation. In his vision, the key to successful training of the future teacher of music is a correct, theoretically grounded definition of its goals and objectives. It is important to emphasize the author's opinion that the study of music "as an object of spiritual activity" should be carried out in close connection with other scientific and humanitarian disciplines. Thus, based on a deep study of musical events, and such sciences as psychology, philosophy and aesthetics, taking into account the current trends in the science of pedagogy, culture and social development of the society, G. Breazul claimed that "musical training is an important cultural factor that contributes to the formation and approval of humanistic and national awareness of youth ... Musical training should be

³⁷ Martynov I., 1983, Zoltan Kodaly, Moskva

³⁸ Asafyev B., 1973, Izbrannyye stat'i o muzykal'nom prosveshchenii i obrazovanii. Moskva

carried out as a cultural factor to ensure the development and approval of humanity that is specific for us³⁹."

In his article "The Department of Music Pedagogy and Encyclopedia" G. Breazul sets out the new goals of music teacher training: developing an artistic and aesthetic culture, which involves putting music on a par with other arts, science, and education. To do this, the author suggests that the future teachers of music, along with teachers of other disciplines, should undertake an in-depth study of psychology, aesthetics, and pedagogy within the conservatoire education. According to him, the new science, music pedagogy, "will study the psychological phenomena, the laws of logics, epistemology, and sound effects in musical aesthetics; initiation of future teachers in the general problems of music education, didactic and methodological principles of teaching music".⁴⁰

The author is deeply convinced that the encyclopedic nature of the training of music teachers can lead to the successful formation of their knowledge and skills in the field of pedagogy. Further attempts undertaken by G. Breazul to find scientific solutions to these problems were facilitated by the progress, achieved in the music and pedagogical science in Germany, Switzerland, Hungary and other European countries. G. Breazul's views and ideas have been compared with the ideas, expressed by the representatives of the European pedagogical school, as well as with the experience of the Romanian pedagogical science. It gives us reason to claim that G. Breazul, for the first time in the European teaching science, expands the scope of music pedagogy to the level of scientific, cultural, and psychological system with its own structure, in which music acts in symbiosis with other sciences.

In this context, we should bring to light the influence of the national and universal ideas of the outstanding teachers and musicians of the 20th century on the formation of the theoretical model of the modern system of music education in Moldova. This model can be traced in the scientific works of Ion Gagim, who considers that this system is based on "I. Defining the music education as a phenomenon; II. Epistemology of music education; III. Teleology of music education; IV. Axiology of music education; V. Theories of music education; VI. Methodology (techniques) of music education; VII. Praxeology of music education. Thus, this model "forms a complete, integrated, and self-sufficient system. It confirms the independence, autonomy, scientific justifiability, and maturity of music education pedagogy, thereby defining its rightful place in the modern science of Man's education"⁴¹.

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3. THE TEXTBOOK OF MUSICAL EDUCATION AT SCHOOL DEBUT

Marina Morari⁴²

Abstract: *The content and structure of the school textbook of Musical Education reveals the Concept of Musical Education in the institutions of general education. A textbook addressed to a child that cannot read, write, calculate, etc. should reunite means specific to the artistic field in the exposure of the content elements: titles, images, figures, texts. The principles of organization and exposure of the content in the textbook page should reflect the children's psycho-physiological possibilities, the fields of musical education (audition, interpretation, creation, reflection) and the concentric principle of the layout. The article contains the description of some innovative elements in the concept, content and didactic technologies of the musical education textbook for the first grade in the Republic of Moldova.*

Key words: *the musical education textbook, school debut, the concept of musical education, the functions of the textbook, the technologies of the school textbook*

The textbook is a reality of the contemporary school, without which it is difficult and even impossible to realize the educational process. Textbooks have been elaborated for centuries, until J.A. Comenius put the theoretical grounds of the need to follow certain principles in choosing the content of a school textbook. Till present, the textbook has a priority role in the educational process in spite of the prognoses to replace it with modern technologies.

To delineate the characteristics of a textbook, we start the survey from the variety of definitions given to this concept. The textbook is a book covering the main notions of a science; a book for school (DEX); book (used in schools) where they present and explain the fundamental notions of a scientific, artistic or technical subject (DEI). The *Dicționarul de pedagogie* (Dictionary of Pedagogy) defines the textbook as „official document of educational policy, which insures the materialization of the curriculum in a form that refers to the presentation of knowledge and skills at systemic level, through different didactic, operationalized units, and, especially, from the pupil's perspective: chapters, subchapters, themes, subthemes, learning sequences, etc.” [3, p. 242].

According to Constantin Cuciș, „the textbook is a published book, an object, which presents the following coordinates which, in given circumstances, have reverberations and consequences of pedagogical character:

- a) Has a certain exterior aspect (either with a paperboard cover or not, the sheaves are interchangeable, includes a guidebook and workbook, etc.);
- b) It is presented in a certain format (it is an easy-to-handle object, has bigger or smaller dimensions – to remember that the physical size of the textbook tells the pupil a certain representation about its importance);
- c) It is edited with characters in different sizes and styles, and the text is displayed in the page in such a way that it orientates and facilitates the reading;
- d) Includes a qualitative iconographic material, with illustrations optimally included in text, and of authentic aesthetic quality, without colour exaggerations;

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e) It is made of qualitative paper, which does not crease, grind, or wipe and which makes a maximal contrast with the elements inserted on the paper”[4, p.247].

The textbook represents an official document of educational policy and insures the disciplinary curriculum to be more concrete. It also still remains a source of knowledge for the pupils, informative-methodological support for the teachers, which offers capitalized learning experiences in the context of promoting the educational relations teacher – pupil, parent – pupil, pupil – pupil. For the parents, the textbook is the “standard” of the realization level of the pupil’s leaning performance [5, p.59]. The priority of a textbook is the educational message and the realization of the link between generations. In this respect, its continuous improvement has been one of the major objectives of the school. The process of affirming this means of teaching in the school life took time, until the schooling epoch, the nineteenth century, raises it to the level of dominant source of content. The affirmation of the modern concept of textbook has been studied by Otilia Dandara. The table below is presenting a synthesis of the views on the textbook from historic perspective [idem, p. 59- 61].

Table № 1. Views on the Historic Evolution of the Textbook

No.	Name, title	Characteristics
1.	<i>Catechism</i>	- Book of christian learning, where the learning of faith is covered briefly, written as dialogue – by questions and answers they form the pupils knowledge in the fields of <i>Gramatica</i> , <i>De Orthographia</i> , <i>Dialogus de Rhetorica et Virtutibus</i> , <i>De dialectica</i> - standard content, measure for determining the level of literacy.
2.	<i>Octoih</i>	- Type of book from the oldest times, which joined the evolution of our school. - Prototype of the school textbook, by the presence of a goal and content, which fully realizes the instructive - educational objectives in a concrete field of learning: acquisition of theoretical music knowledge, formation of interpretative skills and habits, formation of attitudes.
3.	<i>Miscellanea</i>	- Book of learning, present in the libraries of the Moldovan monasteries since the fifteenth century, a collection of works necessary for the realization of the learning “program”, which covers more areas: hagiographical, homiletic, historic, music, juridical, etc. works.
4.	<i>Grammars</i>	- One of the first Slavonic grammars copied in Moldova and used in local education, in the sixteenth century, constituted of two works: <i>On the</i>

		<i>Eight Parts of the Word which we Speak and Write and On the Letters of Hrabr the Monarch.</i>
5.	<i>Lexicons</i>	- Slavic-Romanian and Latin-Greek-Romanian dictionaries, elaborated at the end of the sixteenth century and beginning of the seventeenth century, period in which the Rroman language consolidates its rights by education.
6.	<i>Horologion</i>	- Prototype of the “bucoavne” (old ABC textbooks) from the seventeenth-eighteenth centuries of the ABC books from the contemporary epoch, contributing to the formation of moral qualities necessary to the development of the personality through education.
7.	<i>School from Moldova, second half of the eighteenth century</i>	- The first textbooks appear, which use sources of content closer to the modern concept of the textbook.
8.	<i>School practice</i>	- The textbook is considered <i>book for school</i> , book used in schools, having an instructive-educational goal and sources of moral-religious content
9.	<i>Modern period</i>	- The textbook is considered <i>book for learning</i> .

The textbook becomes an element of the didactic process in the context of the evolution of the educational practice and pedagogical theory. In different stages of social and school development, the textbook improves. Constituting a result of the synthesis of the local education experience, the textbooks were being adapted by the Moldovan scholars to the needs of the society and Christian cultural space. Consequently, the past textbooks fully reflect integral diversity and complexity of the didactic process and content of education. In the conditions of informational explosion and of a diversity of the sources of information, the textbook is still the pupils’ main working tool. From this reason, for the elaboration of a textbook they will consider requirements from more perspectives:

- Textbook – pupil’s book, addressed to the pupil, reported to a level of development of the pupil,
- Textbook – roadmap to initiate in a field of learning,
- Textbook – working tool for organizing the learning.

In the educational practice, the following **functions of the school textbook** could be underlined [2; 4; 1; 11]:

- To inform – underlines the system of knowledge and skills, fundamental in the related field of study, presented by adequate didactic means: images, schemes, pictures, photographs, symbols, etc;
- To form – stimulates pupils’ individual, independent and autonomous activity;

- To train – stimulates the operations of initiating, activating and supporting the attention and motivation of the pupils in and for learning;
- To selfinstruct – stimulates the existing mechanisms of the internal reverse connection at the level of the didactic actions;
- To structure and organize the learning;
- To stimulate – the contribution of the textbook to developing the interest for studies, to raising curiosity, epistemic interest, and the willingness to learn.
- To guide the learning.

The content of an authentic textbook is organized in parts, chapters/units of learning, subchapters/lessons [1]. Each unit of learning includes different elements of content, managed by the authors of the textbook to insure the concretization of the curriculum, develop the curriculum content, systematize the weight of the fields of activity (audition/interpretation/creation/reflection), offer opportunities for the musical-artistic creativity. The musical art, transposed in the pattern of a school subject, keeps its specific of knowing and organizing the process of musical education depending on the arts legacies. The content of a musical education textbook depends on the concept of education. There are two approaches in the artistic education of the general-education pupils [10]:

- **Education for arts** – refers to the one that receives / interprets for understanding and assimilating the artistic message as appropriately and profoundly as possible; accedes to the musical learning; The informative-theoretic level refers to accumulation of knowledge, formation of reproductive-interpretative skills and abilities. As a result of getting into contact with the artistic creation and by exercises, are formed representatives, notions, categories, judgements, reproduction and interpretation skills; value appreciation criteria are discerned; the theoretical culture is being formed; the capacity of using specified language is being cultivated; the ability to decipher the artistic message is being acquired.
- **Education through arts** – refers to the capitalization of the educational potential of the work of art for the pupils' general formation of the human personality. The formative-applicative level supposes the formation of appropriate attitude towards the artistic-aesthetic values and contributes both to the formation of the aesthetic ideal, of having spiritual satisfaction in front of beauty from the work of art, and to stimulating the tendency of creating new values.

These two directions are interacting and completing mutually each other, as the preparation of the receiver for the creative understanding and assimilation of the artistic message is realized, first of all, but not exclusively, through arts. The complementarity of these two aspects of the same phenomenon expresses the dominant orientation – man's education. Through these very significances, art is designed as a means of artistically knowing the environmental reality. Emotion represents the starting point of the artistic knowledge, which rises towards mental experience, puts into vibration the rationality to turn again back to the artistic image by a more colourful and outlined experience. The access to the

essence of arts is facilitated by the convergence of the emotion and understanding, sensitivity and mental, enjoyment and conscience.

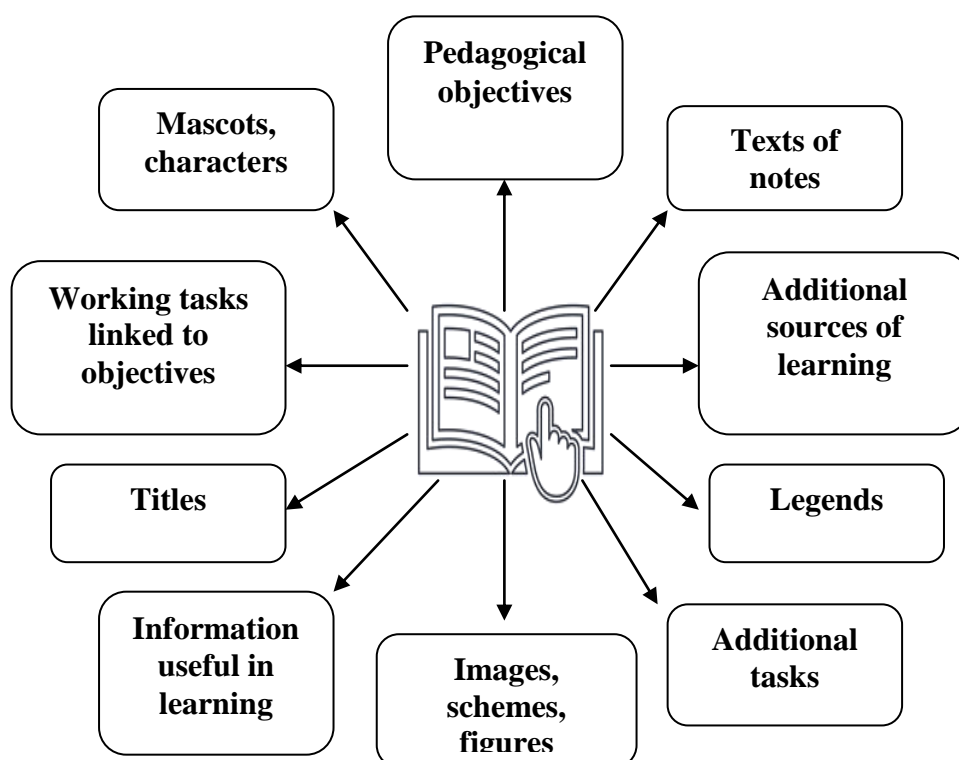


Figure № 1. Elements of Content of a Learning Unit from the Textbook of Musical Education

This very peculiarity conditions the modality of presenting the content of musical education textbook for the general education institutions. The activities of learning should contribute to initiating, acquiring artistic experience by which the pupils are motivated to communicate with the art of music. Starting from the assertion that the essence of art addresses perception and conscience, through the content of the textbook, the pupil is being formed as a consumer and creator, heading towards the external reality and the internal one, to express himself and communicate via the artistic way own understanding, feeling, vision. Living this artistic experience essentially contributes to the formation of the personality of every child. The value of the artistic creations can be capitalized just by creating conditions for a direct contact between the pupil and the artistic creation. As a result, all the content elements of a learning unit from the musical education textbook should provide benchmarks for the formation of the pupils' musical culture (See Figure № 1. Elements of Content of a Learning Unit from the Musical Education Textbook).

For the teacher, the content elements of a learning unit merge multiple resources, which can be organized as a process in a pedagogical coherence, in an educational-artistic roadmap. Absolute rules for the use of the textbook cannot be elaborated. There is an example revealing more variables in the use of the images in a textbook of musical education First Form [9]: the image is suggesting ideas, actions, models of behaviour; the image is telling or describing a habit, a tradition, a sound-artistic event; the image illustrates a life experience,

a musical image; the image initiates the pupil in different musical-artistic activities of musical creation, interpretation and audition; the image is suggesting behavioural models, the image can be voiced or it can suggest a sound-artistic message, a group of images can be characterized, classified, reorganized according to the legacies of the musical art, etc. These examples overcome the traditional interpretation of an image from the textbook of musical education, by which the portrait of a composer can be described, or the content of a musical creation can be illustrated, or the content of a text with notes. The variety in approaching things with the help of the textbook image depends on the characteristics of the development of the primary school pupil, and on the creativity of the teaching staff.

The school debut represents the beginning period of the school education activity, the first steps in primary school. In this period, the small learner cannot read, count, and has a limited vocabulary. Practically, the beginning of the school life is the beginning of the learning period for him too. To understand how a textbook should be for the first-grader, we shall refer to certain characteristics of this age. It is relevant to mention the conclusion that in primary school education, all the functions of the psychic cover new dimensions and develops:

- The perception of the whole is diminished.
- Progress is registered in the acquisition of the musical sound features: height, length, intensity and timbre.
- They manifest the capacity of self-control of own vocal utterances, they appreciate via sound the distance between objects by the noise or sounds they make.
- They understand the representations more confusedly and less systematized.
- They can freely and independently use the fund of representations.
- The pupil's perception develops through learning situations.
- The increased mobility of the mental structures allows the child take in consideration the diversity of different points of view.
- They develop the operations of classification, inclusion, subordination, succession, causality:
- They develop their causative rationality, the children try to understand, examine things in causative terms [11].

In learning music, the data of the hearing feeling are explored, but to understand the values of the art of music in its fullness, they call for all the functions of their psychic (attention, willingness, memory, imagination, thinking). The teacher should possess **working technologies with the textbook**, by which the pupil thinks the sounds and the relation between sounds, gives significance to the sound message, creates free associations, emotionally lives the music, they express sound-artistically, etc. As Philippe Meirieu points out, the teacher should have the capacity to translate the learning content in

„teaching approaches”, namely „in a series of mental operations which he uses to make effort to understand and use them in classroom” [7, p. 113].

The textbook offers creative opportunities in the design and realization of the educational roadmap depending on the level of initial formation/development of the pupils, the specific and principles of the musical education, by the performance and experience of the teaching staff. The parents are called to support the study of music by reading, discussions, music and common musical. The textbook images bear an informative and suggestive character, at the same time stimulating the pupils’ interest for the art of sounds. In learning from the musical education textbook for the first form [9], the children are accompanied by three characters-mascots: Euterpe, the Fairy of Music, which calls the pupils to learn, discover and research music; Doina and Doru, first-graders, who, by questioning, observing, singing, hearing, improvising, learn to communicate with the art of music. The messages of Euterpe can be read, analyzed, discussed with the pupils in different learning contexts. They contain nuclei of learning and understanding the artistic-musical phenomenon. That is why they often are to return frequently to the messages of Euterpe. The parents will be asked to read to pupils, when they have time during the week.

To plan the lessons of musical education, the teaching staff shall examine the contents of the textbook and each unit, shall analyze the learning opportunities proposed (activities, types of learning tasks, technologies, etc.), shall select the contents according to the principles of systematization, continuity, themes and emotional drama, etc., shall insure coherence of the internal pedagogical actions (ordering-correlation, formative orientation of information) and external (adaptation of information to multiple formative situations). Thus, the list of methodological suggestions for using the textbooks in the musical education lessons should include the following: work with the textbook, activities of audition and vocal-choral interpretation, reflections, activities of elementary musical creation, the feature/interpretation of the musical repertoire, etc. Consequently, to efficiently use the textbook in the school debut, the teaching staff needs a guidebook where they specify and describe the technologies of working with the textbook in class and for the pupil’s independent activity.

Teacher’s Guidebook for musical education for the first form, authors – Marina Morari, Ion Gagim, the techniques of working with the textbook are suggested, for each learning unit. For example, at the topic *The Sounds around Us* (pages 4 – 5 from the textbook), the pupils can be sensitized to name and differentiate the sounds around them – from nature, village/city. By analyzing images on page 4, the pupils: (a) determine the significance of the sounds in the school life, in village/city, the skill to transmit an idea (a message); (b) they name the high/low, long/short sounds, the sound pleasant to hear, strident sounds; (c) they listen/read and discuss the statements of Euterpe (page 5); (d) explain as a result of the activities of singing, audition and creation, the exclamations of Doru and Doinita. The set of images at the bottom of page 4 is

suggesting: (1) the sounds produced in nature by beings; (2) the daily-life sounds made by objects organizing our life; (3) the significance of the sound (alarm, attention, call, communication, etc.). After studying the image of a cammerton (chamber pitch) they can play „The Mystery of Euterpe” (see section „Creativity”). The images from page 5 can be analyzed in a coordinated discussion „Why is the world around us vocal?” In conclusion, the pupils shall discover that the world has sound, that the sounds differ, that the sounds speak, communicate.

The pupil’s musical-artistic experience is completed by reflection. The need for reflection in the process of musical education grounds on supposition, according to which, the study of the works of art can be extended outside the aesthetic education. Through arts, not only musical skills can be developed and formed. The potential of the works of art hides inexhaustible possibilities in forming and developing a personality, which by artistic reflection, can know himself, discover values, form own view about the world, etc. The list of the working techniques with the textbook should have special place for the actions of thinking, meditation. The artistic reflection on an artistic creation, for example, could be defined as action of thinking/thought about everything that a musical creation can offer - image, language, gender/form, and a thought over own *thinking through sounds*.

We are giving examples for the activity of reflection based on the textbook, topic *What does music start from?* [8, p. 14]: What do the sounds in nature tell us about? What sounds „are hidden” in the image from page 6? Which sounds is the music of the forest created of? Which birds sing best? Can we compare the singing of the birds with the human speech? What wonders does the human voice hide? Who can we learn the beautiful singing from? How is the interpretation by a singer called? How do you call the group of people who sing with voice? What is a song? What does it mean to sing beautifully and correctly? Where does the music start?

In these situations, during the artistic reflection, the pupil is reported to what has value for him, he grounds himself on own accumulated auditive experience and knowledge, making the work of art meaningful and valuable, searches for arguments to outline own attitude towards a concrete artistic phenomenon. Based on the above statements, we are coming to the following conclusions:

- The concept of the musical education textbook in school debut is determined by the specific of the artistic knowledge, curriculum requirements and features of the pupil’s age.
- The content elements of a learning unit of the musical education textbook should sensitize and motivate the pupil to communicate with music, providing benchmarks for the formation of the pupils’ musical culture (as a component part of whole spiritual culture).

- The technologies of working with the textbook in class and independently should harmonize the variety of forms of initiation in music through auditions, interpretation, elementary creation and reflection.

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4. THE INTERPRETIVE PERFORMANCE AS A RESULT OF MUSICAL AND ARTISTIC COGNITION

Lilia Granețkaia⁴³

Abstract: *The present paper deals with the problem of artistic cognition as a mean of artistic communication. This process is indispensable for decoding and revealing a sense, an image, an artistic content conceived in musical compositions by the composer. In the article are proposed and touched upon different types of musical cognition from the perspective of piano study: scientific, “dilettante” (amateur), artistic and pedagogical cognition. The author highlights the importance of introducing them in the study and the interpretation of musical compositions and solves some educational issues in the classroom of musical instruments. It is also worth mentioning that the artistic cognition is essential in the formation of the interpretative competence of the future music teacher.*

Key words: *communication arts, piano repertoire, musical knowledge*

Music cognition process being of gnoseological-intuitive nature contributed to the generation of several sciences. The emergence of new sciences, such as music psychology, music philosophy is due to the fact that understanding the musical art content requires a research beyond music, because music, having an ineffable character, includes itself (rational-irrational, telluric-heavenly, physiologic and spiritual, social and private character – categories that relate directly or indirectly to the subject of research of philosophy, aesthetics, psychology and pedagogy. Therefore, the philosophy of music is concerned with the question what is musical sound and what is his anthropological role in human development; music psychology investigates the relation of music with the human mental world in the consciousness of which the sound becomes musical, artistic, makes sense; music pedagogy deals with the degree of influence of music on individual in the educational and formative sense and develops principles and methods of education through music.

The reality cognition, the understanding of the existence meaning is some of the most important concerns and problems of human. From a philosophical perspective, cognition is the process by which the human, as a cognitive subject, assimilates informationally the world as object of cognition. Cognition is the highest degree of reflection as property of the world in general. From the point of view of subject-object relation, the cognition can be studied both horizontally and vertically. Horizontally, the cognition is presented in several ways: scientific, philosophical, artistic, etc. Vertically, the cognition is performed at three levels: *observationally* (through the senses and thinking – transforms the sensations and perceptions into ideas); *empirically* (by thinking based on observation and experience); *theoretically* (represents objects, attributes and states that can not be known by observation but are assumed and accepted by thinking, either real or ideal objects).

From the analysis of ways of cognition follows that exist both an *immediate* cognition (cognition by intuition), and *mediated* – theoretical one

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(through concept, idea). The intuition is a spontaneous, direct and immediate cognitive act, but the idea (concept, notion) – a discursive indirect, mediated cognitive act. Given the major cognitive faculties – the senses and the intellect (reason) – the philosophy and psychology are two types of intuitions and ideas: *sensitive and intellectual* (rational).

Musical and artistic cognition, also can be both *immediate* (the emotional echo initially appeared inside the listener, "*proto-image*") and *mediated* (the theoretical research of musical discourse, the analysis of musical constituents, etc.). The *image* phenomenon is present in both forms of cognition, being in the same time pure experience and concept/idea. The musical image is the result of reality cognition of musical-artistic type, complementary to notions of imagination and imaginary. The contemporary researches argue for a specific vision on the process of cognition that relies on the triad – the image, the imagination, the imaginary (V. Visheslavitsev, A. Bergson, B. Yarustovskii, E. Nazaykinskii, M. Jucan).

H. Bergson, developing the impressionist creative philosophy, introduces the category of "logic of the imagination" in opposition to the "logic of rationality". "With the intellect we can include particularly the form, but the perception of content multiplicity is only possible with the help of "naive instinct", using "intuition and imagination" [apud: 9, p. 363]. The process of cognition/specific representation of reality, passed through the emotions/feelings and performed simultaneously through the externalization of inner feelings and their materialization into artistic and aesthetic images, is due largely to the work of the imagination, which underlies *an imagistic form of creative thinking – the imaginary*.

M. Jucan states: "The fact that the imaginary is considered worthy to be known, [...] is a definite step towards the integration of all human experience into a form of cognition. We can say that the imaginary is a form of representation of conscience activity, through which *the perceptions and representations* once constituted, converge towards an integrative comprehension or construct a meaning of their own totality based on the experience of imagination [...]. *The imaginary* is related to trying to interpret unitary the cultural contextualisation. [...] Establishing a relation between *the image, the imagination* and *the imaginary* is required for any act of perception and cultural *analysis, to detach an integrator sense* of culture of an era, or orientation in the multiform present. Moreover, many critics and cultural theorists have stressed since the second half of the nineteenth century, the dependence of modern culture of *image empire*" [5].

The imaginary is a mental, cultural, aesthetic and spiritual space where are created and revealed profound artistic, anthropological, theological meanings using *imagination* (fantasy, intuition, sensitivity, the insight being constituents of the imagination). The fact that *the image* may be contemplated or described in different ways, depending on the receptor, and hence, to have a number of different interpretations assumes that *an image* can generate a limitless contemplation, implicitly with successive descriptions which are not identical,

always depending on another context. The image always suggests another interpretation, according to *the possibility of imagining*. "The links of the imaginary with the image and imagination, as well as mutual conditioning of them involve an activity of selection and ordering of forms through which the imaginary is validated at present like in the past, as an important source of human knowledge" [5].

Given the fact that art is created from imagination, we could say that the artistic vision of an era, of a movement or style may be called through the general term "the imaginary". For example, the Greek myths are the imaginary world of ancient man; the fine art of Michelangelo, Rafael, Leonardo da Vinci etc. formed the objectivity of Renaissance - the Renaissance imaginary. The music of Bach, Mozart, Haydn, the works of Russo, Pestalozzi revealed the trends and ideas of Baroque, Enlightenment and Classicism. The Romantics (Chopin, Schumann, Berlioz, Hoffman, Sand) came up with new ideas (in the spotlight is established the young artist's personality, intimate thoughts, love, fantastic etc.) thus creating the imaginary of Romanticism era. Or, in art we have the possibility to demonstrate the Imaginary evolution in relation to artistic, cultural and historical eras: Ancient Imaginary; Middle Ages Imaginary; the Renaissance Imaginary; the imaginary of classical, romantic, impressionist, realistic era, etc. The imagination of a person (a painter, a poet, a musician, a philosopher) creates the imaginary of the given era while the imaginary development is a dialectical process. The objectivity of the imaginary is dependent on the subjectivity of the imagination of the creative person and vice-versa, artist's personality formation is done under a permanent influence of the objective imaginary of the era (Figure 1). The given succession suggests the idea that the development of humanist culture (the imaginary) is in permanent spherical progression and depends on the imagination of the creator and the images formed as a result of human cognition – scientific, artistic, musical, etc. Graphically, it can be represented as follows:

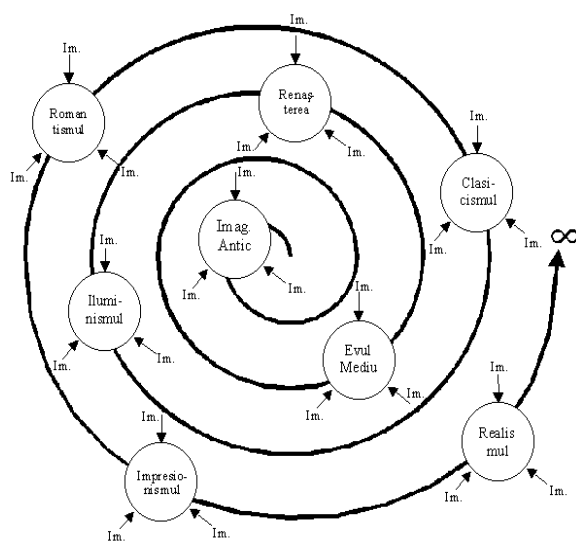


Figure 1.

Graphical representation of the „Imaginary” development

- - the imaginary of the epoch
- Im. - the subjective imagination of the artist creator

According to C. Bîrzea, science is the *alter ego* of art. Or, the artistic knowledge requires a synthesis of the general and individual through the artistic image. *The artistic image and interpretative image* is the result of a **complex cognition** of music which is directly related to the concepts of *imagination* and *imaginary*. *The image* is the source to obtain a musical, artistic, spiritual, philosophical sense, etc.

The type of music cognition involves, firstly, the reception of the artwork. This requires that the subject possess the *art of listening to music*, because, as stated G. Bălan, there is an art of listening, as there is one of reading. "Enabling the sounds of our existential centre, of *emotionality* as a prerequisite for the great revelations, requires an apprenticeship to penetrate the mysteries of music, acquiring its stylistic and structural features that are likely to complete and deep *emotional inclinations* towards "the art the most intimately adjacent to the high esoteric cognition" [1.p.230]. The music awakens strong emotions, invites and predisposes to meditation and direct capturing of meaning. The emotions caused by artistic creation can serve as one of the index of the artistic phenomenon cognition. But it does not follow that the purpose of art is reduced to a simple emotional excitement. Music is not just "a moment of delight, but an object of investigation" [2. p.128]. The musicologist and philosopher G. Bălan records **seven stages of the cognition process** of a musical creation:

I – The emotional reaction.

II – The imaginative perception, made up of mental representations.

III - The effect of music on thinking: meditations inspired by moods.

IV - Purely musical thinking: contemplation of music in its objective reality.

V - The inherent philosophy of music issued by subjective thoughts.

VI - The perception of music as world itself.

VII – The existential step: listening to music as a vital necessity [3, p.130].

Trying to cut and re-arrange the key elements the thesis above, we consider that only at the fourth stage, listening to the music becomes *real act of cognition*, when music is perceived as being *separated from her emotional and intellectual impact* [3, p.130]. Thus, the main means of investigation must be *analytical listening*. The music art is a complex *process of consciousness* that gathers emotions, impressions, feelings and ideas. The access to the **essence of music** is facilitated by *the convergence* of living and understanding, sensitivity and mind, delight and conscience.

According to V. Pavelcu, the value of a artwork is lived, but known only by intelligence; "The more cognition is more intensely experienced (lived), the more removes from conscience any other conduct" [6. p.84]. A. Piliciauskas developed the complex musical cognition model which highlights four types of musical cognition: *scientific*, "*dilettante*" (*amateur*), *artistic and pedagogical cognition*. The author noted that the music teacher "in his practical work must have particularly, the *artistic and pedagogical cognition*, because in these types cognition is centred on Man, on the Personality in his connection with nature, society, - the whole universe" [10. p.11]. The student-interpreter must pass

through all kinds of musical cognition because it facilitates the formation of *interpretative competence* of future music teacher.

Scientific cognition gives the performer the opportunity to enter the formal structure of the work, to investigate the means of musical expression. The specifics of the process of interpretation implies that the scientific analysis to be supported by a profound emotional experience, thus to coordinate with “*dilettante*” (*amateur*) *cognition*, through which the student notifies the nature of music and gets acquainted with the aesthetic and ethical background of the music.

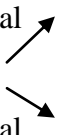
The artistic cognition is **imagistic**, its content is captured by the dual nature of man - the emotional and rational factors. The art fulfils its purpose through the explanatory judgment of emotional-affective movements. To know music, notes C. Cozma, "Requires a harmonious exercise of sensory functions, of their interaction with the entire affective-emotional experience and the thinking which is able to lead the understanding and interpretation of what was heard/listened" [4. p.18]. The artistic cognition approaches the performer to music content, as the result of this kind of cognition is created the *artistic image* of the work under study. The essence of artistic cognition lies in the *awareness of emotions, feelings/ personal ideas*, which arose as a result of communication with music, in cognition and feeling of *personal meaning* of the work.

The pedagogical cognition is a complex type of cognition. As a result of this type of cognition is determined the *content and meaning of musical creation*, being treated as a complex triple structure:

- a) **Musical image (MI)**: at this stage the student determines the artistic-expressive role of the musical language, gets acquainted with the aesthetic and ethical background of the music – the style, the ethical and aesthetic traditions of the composer;
- b) **Artistic image (AI)**: is an indispensable stage in the formation of music teacher, on which are determined ideas, experiences, personal and artistic sense of the performer;
- c) **Interpretative image (II)**: at this stage are integrated the emotional, artistic and kinaesthetic components (Figure 2)

Figure 2 The musical-interpretative cognition model (*adopted by A. Piliciauskas*)

Type of cognition	Way of cognition	Elements of the model		
		Purpose of cognition	Object of cognition	Result of cognition
Scientific	Rational	Form cognition (in the narrow sense)	Musical language Music Components	Musical-theoretical knowledge

Dilettante a) passive b) active	Emotional 	Hedonistic satisfaction Perception of music general nature	Aesthetic and ethical dimension of music	General impressions about music nature
	Emotional			
Artistic	Intonation-spiritual	Musical cognition of the existence	Intonated experiences	Artistic image
Pedagogical	Complex-integrative: rational, emotional intonation, motoric.	The personal sense of the musical image; Instrumental interpretation of musical work.	Musical text: Music-language; Means of expression/ aesthetic and ethical dimension of music/ intonated emotional experiences	Content of the work: musical image =artistic image + interpretative image

Thus, the pedagogical cognition supposes that the student, while getting acquainted with music, must pass through the following stages: musical image, artistic image, interpretative image: from personal understanding of music meaning to teaching/transmitting of the sense to the listeners/students.

The pedagogical cognition aims to the motivational sphere of student. L. Bocikarev, in the structure of musical-interpretative skills highlights three types of *motivation* [7]:

- 1) **expressive motivation** – the need of artistic interpretation;
- 2) **communicative motivation** – the need of musical-artistic contact with the public;
- 3) **suggestive motivation** – the need of active influence in the artistic and educational sense on the audience.

These three types of motivation will be present at students when they will create the artistic image and the interpretative image of the work, when they will pass through all types of cognition, especially through the *pedagogical one*. A.Vitsinskii [8], after analysing the psychological aspects of the studying process of musical work, appealed to the experience of ten great Russian pianists: E. Gilels, G. Ginsburg, M. Grinberg, Iac. Zac, K. Igumnov, A. Ioheles, H. Neuhaus, L. Oborin, S. Rihter and Iac. Flier. As a result of research, the author found that all pianists pass through three stages (except that some delimit strictly these steps, and at others they can merge). **The first stage** is the initial (emotional, hedonistic) cognition of music, “getting into the act”. At this stage the pianists investigate the musical text (some do not use the instrument, forming the impression, the artistic vision using inner ear), determine the technical complexity etc. **The second stage** includes all technical and artistic work - phrasing, fingering, pedalling, overcoming technical difficulties etc. At **the third stage** is integrated technical and artistic work - the artistic image is

concerned integrally, here arise some changes in treating musical and artistic meaning generally, occur also the crystallization of personal artistic vision, psychological preparation for playback/transmission of the message/musical-artistic meaning to the listener. Therefore, we note that at the first stage, it will appeal more to dilettante and scientific cognition, at the second stage, it will be required to the performer the artistic cognition and at the third stage, the performer creating artistic and interpretative image, proves a pedagogical cognition process.

Conclusion: Music is a kind of art, being a specific form of reflection of reality through sounds – artistic-sonorous reality. Exploring the surrounding reality, the man uses the *cognition process*. Music cognition is a continuous and full of "gnoseologic surprises" process. This process is indispensable for decoding and revealing a sense, an image, an artistic content conceived in musical compositions by the composer. The *image* phenomenon is present in different forms of cognition. Musical image is the result of musical-artistic reality cognition interacting directly with the concepts of *imagination* and *imaginary*. Establishing a relation between *image*, *imagination* and *imaginary* is required for any act of perception and cultural *analysis*, for understanding an *integrator meaning*. The fact that the *image* can be contemplated or described in different ways, depending on the receptors, means that an *image* can generate a limitless contemplation.

The *instrumental interpretation* process requires the integration of all kinds of musical cognition: scientific, "dilettante" (amateur), artistic and pedagogical cognition, being opportune in discovering musical meaning, in the discovering of all aspects of musical image (artistic and interpretative image) – thus, becoming indispensable in the formation of the interpretative competence of the future music teacher.

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5. IULIA BUCESCU – BASES OF MUSICAL TEACHING: NOVELTY - ORIGINALITY – CREATIVITY

Luminița Duțică⁴⁴

Abstract: *Iulia Bucescu, professor at the University of Arts „George Enescu” Iași, was one of the greatest educators of the Romanian musical education field. A remarkable personality of the academic musical life, Iulia Bucescu was renowned especially for her ars docendi, as she served the musical didactic skillfully, with a lot of passion, tenacity and knowledge. She was also a master of musical experiments, thus obtaining exceptional results with her disciples. Her methods, her own system of tools for the formation and improvement of musical skills, her mastership and educational experience find their relevance in the volumes of Music Theory, Solfeggio and Musical Dictation which are to be presented in this scientific paper.*

Key words: *Iulia Bucescu, didactic methods, theory of music, solfeggio, dictation*

INTRODUCTION



The teaching line of *Music Theory – Solfeggio - Dictation* has a tremendous importance for the formation of future musicians, as it points toward the realization of several fundamental objectives, such as : the development of melodic, polyphonic and harmonic musical hearing, the development of memory, internal hearing, sense of rhythm (polyrhythmic), the proper solfeggio of different fragments from the universal literature (structured on stylistic coordinates), writing the melodic, polyphonic or harmonic dictations, and the analysis of musical language. Although in the last decades there were numerous treatises of Music Theory and practical works appeared in our country, a lot of them haven't completely proved their efficiency yet.

In the following, our approach aims to be a journey in the „laboratory” of didactical experiments of the remarkable professor Iulia Bucescu, in order to convey her original methods and procedures, which she successfully applied to her pupils and students, during all her years of musical didactic activity.

During her didactic career in the music teaching at the university, Iulia Bucescu was famous mainly through her ars docendi, as she served the musical didactic skillfully, with a lot of passion, tenacity and knowledge, experimenting and obtaining exceptional results with her disciples. Thus, she elaborated several practical works for Theory-Solfeggio-Musical dictation, a subject most cherished by her, „served” with a remarkable responsibility and exigency. The different levels of musical culture of her groups of students along the years determined her to deeply meditate upon the creation of new methods through which, within a relatively short lapse of time (three years), she could develop and improve the musical writing – reading skills, together with the capacity of aesthetic-stylistic analysis of different scores used in her classes.

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1. CHRESTOMATHIES OF TEXTS FROM MUSICAL LITERATURE

The first volumes, written for the internal use, in collaboration with the university professor Adrian Diaconu, are grouped in chrestomathies of works from universal and Romanian musical literature, joint according to the analytical program of the course: School Solfeggios (Booklet I), Collection of modal and tonal-modal solfeggios (Booklet II), Collection of solfeggios. Examples from the Romanian contemporary musical literature (Booklet III) and Collection of solfeggios. Examples from the universal contemporary musical literature (Booklet IV).

In the debut volume, the musical examples cover a diverse stylistic area, from the Baroque era until the twentieth century, being systematized according to several objectives of acquiring specific knowledge about intonation and metric-rhythmic structures: solfeggios based on arpeggio, modulation, special rhythmic divisions, and solfeggios with a very difficult rhythm or with an alternative metric. The second volume introduces us to the modal and tonal-modal language of the twentieth century, through musical examples of several important Romanian composers (George Enescu, Achim Stoia, Ion Dumitrescu etc.) and teachers of Music Theory (Ioan Șerfezi, Victor Giuleanu). The diversity of universal stylistic trends and directions of the twentieth century can be found in the third volume. The aim of this collection is the solfeggios, the knowledge and analysis of the main elements of impressionistic and post-romantic language, of the diatonic, chromatic modalism or the synthesis modalism, reflected in the creations of composers like: George Enescu, Paul Constantinescu, Mihail Jora, Marțian Negrea, Anatol Vieru, Tudor Ciortea, Vasile Spătărelu and Doru Popovici. The same didactic orientations make the subject of the fourth volume (the final one), but the difference subsists in the usage of movements from the creation of European composers (Benjamin Britten, Igor Stravinski or Béla Bartók).

2. SOLFEGGIOS WITH COMPLEMENTARY RHYTHMIC ACCOMPANIMENT

By teaching Music Theory for the Instrumental Section, also being a complementary piano teacher, Iulia Bucescu wanted to eliminate the rhythm difficulties manifested by her students in classes. Thus, new inter-disciplinary ideas were born for the intensive study of musical rhythm, as an essential ingredient of an opus dramaturgy. By the intonation of some fragments from the universal literature with rhythmic accompaniment, one can develop the distributive attention, the rhythmic and polyrhythmic sense. Being aware of the overlaps of accents emerged from different (binary or ternary) rhythms and practicing them simultaneously, one is led to develop a maximal rhythmic precision in the collective interpretational act. The three volumes of Solfeggios with complementary rhythmic accompaniment are extremely useful not only for the instrument performers, but for all the lyric interpreters, conductors and teachers. In her Author's Note for this volume, Iulia Bucescu emphasized the idea that this type of solfeggio has the main objective to allow the students to get

used “not merely to correctly execute the score by themselves, but also to ease the habituation to the practice in an instrumental ensemble”⁴⁵.

Iulia Bucescu reunited in her three volumes 142 musical pieces (from the works indicated in the analytical programs for the students in instrument and chamber music class) of several great pre-Classic composers of Western Europe and Romania, from the twentieth century. She also systematized these solfeggios according to their rhythmic difficulties. “The study of rhythm according to examples from the creations of renowned composers acquires a highly artistic and aesthetic sense, which places it beyond the sterile practice of senseless formulas, usually encountered in the didactic activity”⁴⁶. In order to prepare the instrumental performance within an orchestra or a chamber music group, to prevent rhythmic deviations and the understanding of the whole work, it is of greatest importance to combine the score study and the general part. The gradual study of these solfeggio is recommended, also using a rhythmic accompaniment, as follows: 1. Separation of solfeggio from the rhythmic accompaniment; 2. Simultaneous solfeggio (executed by a group of students) and rhythmic accompaniment (executed by other protagonists); 3. Individual, simultaneous realization of the solfeggio and measure beating; the other arm is beating the rhythm with a pencil on the desk.

3. BUCESCU „METHOD” - ORIGINALITY AND CREATIVITY

After her retirement from the university musical education (1992), Iulia Bucescu continued her mission as a teacher, collaborating as senior teacher with „George Apostu” Art College from Bacau. Her direct implication in the college musical education created the frame to readapt and implement her working methods, used years ago with the students. Thus, she wrote four solfeggios volumes (1994) and two didactic works of the greatest importance, where Iulia Bucescu demonstrates her true mastership. These have been conceived as a whole, in a complementary conception, being recommended to apply simultaneously: I. *Music Theory. Autodidact Method: intervals, chords and rhythms*, and II. *Solfeggios Method. Melodic Dictations* (I-VIII classes). In order to implement these new and original methods, Iulia Bucescu organized working sessions with teachers of Music theory from all over the country, where she demonstrated practically the efficiency of the method and her remarkable results with her pupils. As a member of this team, I was impressed of the way pupils were able to solve easily and thoroughly all the exercises with intervals, rhythm and harmonic analysis, from the really complex musical examples. Iulia Bucescu highlighted the importance of forming and fulfilling the technical side of those who wish to perform, in order for them to quickly and successfully decipher the scores, despite the level of difficulties or the types of languages used: tonal, atonal, modal, tonal-modal or serial-dodecaphonic.

⁴⁵ Iulia Bucescu, *Solfeggios with complementary rhythmic accompaniment*, vol. I, Author’s Note, p. 1, manuscript

⁴⁶ Iulia Bucescu, *op. cit.*, p. 2

3.1. DESCRIPTION OF THE METHOD

The autodidact study method addresses to all the beginners in music (regardless the age), as well as those who wish to improve their skills in solfeggios and writing a musical dictation. Iulia Bucescu guarantees, based on her accumulated experience, that a daily study of the intervals, chords and rhythm according to the proposed methods and procedures, will allow anybody to decrypt effortlessly any score. Still, an attentive coordination of pupils by a teacher of Music Theory is needed for the first classes. The volume: *Music Theory. Autodidact Method: intervals, chords and rhythms* is structured in two parts, the first section - *Methods and Procedures for autodidact study of practical matters of Music Theory: Intervals, Chords, Rhythm*, and the second – *Additional Guidance*.

Part I contains a systematic survey of the exercises for the study of intervals, chords and musical rhythm. At the beginning, the intervals are intoned without notes, on different syllables (ta-ta), then introducing the notes, using as a sonorous material the whole chromatic environment. The construction and the two-way intonation of the intervals are also emphasized, while the intonation directions are realized according to the procedures of chaining, comparison and associativity, including double alterations and different sound notations, ever since the first class in music schools. Iulia Bucescu insists on the importance of studying the expressivity of every interval, beginning from the correct assimilation of the half-tone and tone. The second, the third and the fourth are considered simple intervals, which consequently sustain the building of fifths, sixths, sevenths and octaves. The triple-notes are consolidated in all the states and positions, by the intonation of the arpeggio with a progressive speed.

Although the rhythm represents an essential element of a musical work, it is not studied thoroughly, in most cases. The proof relies on constant displacements between the instrumental parts, the soloists and the orchestra, the equivocal entrances on anacruses or counter-time etc. Iulia Bucescu recommends the separate and systematic study of the rhythm. It is not recommended to beat the measure in the air, because of continuous inequality of the movements and the lack of the exact visualization of duration in the rhythmic formulas, especially in the complex ones. The new beating method is based on the activation of several senses: visual, tactile, acoustical, which will help the conscious and solid assimilation of all types of rhythms. The right hand beats continuously on the bench, while the left hand fingers articulate the divisions of time, starting with the thumb. By means of two-, three- and four-times vocal spelling, one is able to reach in short time a real performance in deciphering the most difficult rhythms from the scores of the twentieth century (see the explanations at pages 54-55 of the volume).

Part II offers a set of solutions to successfully solve the exercises of this volume. The additional schemes, the graphics and tables constitute a real technical unit, of great help for its purpose.

The volume: *Solfeggios Method. Melodic Dictations* (I-VIII classes) represents the practical application, through solfeggios and dictations, of the

above-mentioned method. As the author suggests, “the rhythm problems, as well as those connected to harmonic and melodic sonorous relationships are introduced in a rational, logical order. The approach to every new exercise is based on previous knowledge”⁴⁷. According to the didactic principles of such an endeavor, the volume also contains for each musical interval approximately 70 solfeggios, with progressively added rhythmic formulas, previously studied. These materials have been conceived only in C major and A minor; meanwhile, the author quickly modulates towards the farthest tonal centers, in order to cover as much melodic intervals as possible. Although they might seem difficult at first, the solfeggios (designed as dictations) can be successfully approached if one starts by practicing the schemes of intervals and rhythm from volume I.

3.2. PERSONAL OBSERVATIONS

I have personally applied this method for a long time, and the success was obvious. The overall conclusions were as follows:

1. Pupils succeed in assimilating much more knowledge in a shorter time, regarding the musical writing-reading. For example, the first class (of musical profile) studies (according to the classic and never-changed scholar curricula) only the C major gamut, and intuitively the associated musical intervals. Pupils spend too much time writing the notes, while they would better practice for the development of hearing, rhythm and musical memory. The alterations are taught sporadically at the end of the year, in a few irrelevant solfeggios. As for the rhythm, the situation is even worse.
2. By applying the methods of Professor Iulia Bucescu, the course of Music Theory acquires a special place for those who study musical instruments. The previous knowledge and skills help the young disciples to save time, also completing their knowledge.
3. Through a systematic study of the intervals and chords, the pupils succeed in solving the tests of Music Theory in a rapid and accurate manner, operating with double alterations, without seeming so difficult for the construction or recognition of some structures. Also, they manage to recognize aurally all the given interval and chords.
4. There is no more “alterations panic”, as the pupils manage to easily read any musical score.
5. As for the rhythm, the gain is enormous, because pupils acquire a great precision in the recognition, execution and writing of the most difficult rhythmic formulas, being able to solve any polyrhythmic problems by this subdivisions method.

3.3. PERSONAL RECOMMENDATIONS

1. This working method should be consolidated by every pupil at home, by practicing at least 30 minutes, in order to obtain the maximum efficiency. It is

⁴⁷ Iulia Bucescu, *Metodă de solfegii, dictări melodice (clasele I – VIII) (Solfeggios and Melodic Dictations Method (I-VIII))*, with an Introduction by Gheorghe Gozar, Ed. C.P.E. Loreley, Bacău, 1996

called “Autodidact Study Method”, precisely because it offers all the recipes, allowing the individual approach.

2. Pupils should be urged to understand the importance of this method, as its applications are very pleasant, structured as games with outdoors connections. Use the expressivity of intervals and chords, the beauty and dynamism of the rhythm itself.

3. During the implementation of this method one needs to revise deeper the concepts of tonality (types of scales, armors, tonal functions, tonal quadrant, rhythmic-melodic formulas specific for Classic-Romantic styles) through additional examples from the universal musical literature, found I the works studied by pupils in instrument classes⁴⁸.

4. It is advisable not to skip the study of half-tone and tone, if those notions were not enough assimilated, because these entities are the foundation of simple and composed musical intervals formation.

5. As for the triple and quadruple vocal spelling, it can be applied also by using other types of counting, easier for the pronunciation.

6. I personally recommend that, before teaching new lessons, one should revise the previous ones. Anyway, the author’s solfeggi are conceived accordingly, in order to renew and continuously stratify previous skills.

7. Finally, an advice: never give up the exercises proposed by Iulia Bucescu. You should spend 10 minutes with them, at the beginning of every new lesson.

4. MUSIC THEORY – A SYSTEMATIC TUTOR FOR THE ADMISSION AT CONSERVATORY⁴⁹

This paper represents a real treatise of Music Theory, being one of the most valuable scientific and didactic contributions in the Romanian musical literature. As its title already suggests, it is addressed mostly to pupils who prepare themselves to enter the Conservatory, but also to all the people willing to improve their theoretical musical knowledge. This volume magisterially crowns a life-time experience of the author, by permanently offering practical solutions which complete and explain the theoretical content. According to the musicologist Gheorghe Dutica, “the key-phrases which define the complex scientific and methodical approach fuse in a semantic triad: essential – systematic-typological, a strategic entity which sums up the force lines of every fundamental research /.../. Through her way of treating the theoretical matters, Iulia Bucescu proposes in this volume real “thinking system, which can become general solutions for solving many practical aspects”, a rare performance, considering that most of the manuals and specialty treatises contain “explanations accompanied by examples which produce thinking blockages”. As the author herself emphasizes in her introductory words, “the deficiency of these books consists of going from the particular to the general aspect – often an

⁴⁸ We recommend the volumes: Constantin Rîpă, Nelida Nedelcuț *Solfegiu pentru toți*, vol.I, II, Ed.Institutului Biblic Emanuel, Oradea, 1998

⁴⁹ Iulia Bucescu, *Teoria muzicii. Îndrumar metodic pentru Admiterea în Conservator*, Ed. Corgal Press, Bacău, 1998

unaccomplished intention – without proposing the reversal, from general to particular”⁵⁰.

The work of Iulia Bucescu is structured in seven chapters, summing up the main elements which define the musical phenomenon circumscribed to the tonal-functional grammar of the major-minor system: Chapter I – Classification of Intervals; Chapter II – Sound Notations; Chapter III – Polysemy; Chapter IV – The Chromatic Character of Scales; Chapter V – Classifications of Measures; Chapter VI – Exceptional Rhythmic Formulas Related to Usual Ones; Chapter VII – Exercises and Problems. Solutions.

„Based on a judicious dosage of the theoretical discourse, the author’s methodological vision articulates three types of content analysis: 1. Quantitative analysis – grids, classifications, sampling, assembling categories; 2. Typological analysis – unifying groups, paradigmatic columns, typological systems; 3. Structural analysis – modulation/modeling of the information”⁵¹.

This volume constitutes an authentic and original scientific approach, based on a vast experience, thinking and imagination, strongly recommended to all the people interested in improving their musical knowledge.

DICTATIONS/ SOLFEGGIOS

The concern of Mrs. Iulia Bucescu as a university professor was to find the most efficient methods for a good formation, in a relatively short time, of the musical skills. This proved to be a stringent necessity, which guided all her volumes. The basis of the present volume Dictations / Solfeggios are the methods previously described, through which the author guarantees the successful solfeggio of the musical scores, regardless their difficulty. Although apparently complex, this musical matter was studied by the author with the pupils of the final High-school classes, from the Music section of “George Apostu” Art High-school in Bacau. The solfeggios were conceived based on the principles of tonal-functional, major-minor system, also containing some dense modulating fabrics, mostly chromatic. Iulia Bucescu sustained in her Author’s Introductory Words: „all the 40 examples have been tried sometimes through writing, as dictations, and sung as solfeggios; thus, they can be approached at any moment by those who want to obtain professional performances, according to their skills and not to their convenience”⁵². As a conclusion, Professor Ph. D. Iulia Bucescu noticed that Romanian musical education needed new and efficient didactic strategies, which were able to keep and eventually raise the level of performance of future artists. The author was often invited in juries at musical contests and Olympics; in the last years, she noticed a tendency to decrease pupil’s level of knowledge and the interest for this topic, which is very important for all who study music.

⁵⁰Gheorghe Duțică, Referat-manuscris pentru Biroul secției de Muzicologie a Uniunii Compozitorilor și Muzicologilor din România

⁵¹ Gheorghe Duțică, op. cit.

⁵² Iulia Bucescu, *Dictări/Solfegii*, Cuvântul Autorului, Ed. Artes, Iași, 2011

Iulia Bucescu will remain in the memory of her former disciples as a guiding light, a true builder of musical didactic and education in Iasi who, by her “knowledge to teach others to learn” succeeded to inoculate to a lot of people the desire to know and continuously improve themselves in the musical field. We consider it is our duty to continue the mission of the exceptional pedagogue Iulia Bucescu, by developing in our pupils and students a greater desire to learn, to improve and excel, through an enlargement and renewal of methods and procedures of teaching-learning at Music Theory – Solfeggio – Musical Dictation. Iulia Bucescu offered us the solution, now it is our duty to apply it!

LIST OF PAPERS – IULIA BUCESCU

1. *Solfegii de școală*, Caietul I, manuscris (*School Solfeggios*, Booklet I, manuscript)
2. *Colecție de solfegii tonal-modale și modale*, Caietul II, manuscris (*A Collection of Tonal-Modal and Modal Solfeggios*, Booklet II, manuscript)
3. *Colecție de solfegii. Exemple din literatura muzicală contemporană românească*, Caietul III, manuscris (*A Collection of Solfeggios. Examples from Romanian contemporary musical literature*, Booklet III, manuscript)
4. *Colecție de solfegii. Exemple din literatura muzicală contemporană universală*, Caietul IV, manuscris (*A Collection of Solfeggios. Examples from universal contemporary musical literature*, Booklet IV, manuscript)
5. *Solfegii cu acompaniament ritmic*, volumele I-III, manuscris (*Solfeggios with Rhythmic Accompaniment*, volumes I-III, manuscript)
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6. Duțică, Gheorghe, Luminița Duțică *Conceptul ritmic și tehnica variațională. O viziune asupra Barocului și Clasicismului muzical* (*The Rhythmic Concept and the Variation Technique. A Vision on the Musical Baroque and Classicism*), Iași, Ed. Artes, 2004
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6. THE METHODOLOGICAL MODEL OF MUSICAL KNOWLEDGE TEACHING-FORMATION AT PUPILS

Viorica Crişciuc⁵³

Abstract: *The teaching and the formation of musical knowledge is not only a pedagogical act of knowledge transmission, but also an act of deep experience of music, of sonorous message perception, of investigation and discovery of the truth. Thus in this process the pupil is not only receiver, but also the confirming subject of musical work – the one who finds out/discovers/creates the truth, operating the mechanism of musical cognition – the comparison, the generalization and the application of musical knowledge. Thus, we anticipated the development of the experiment formation with the elaboration of a model of teaching and formation of musical knowledge to primary school pupils.*

Key words: *teaching and formation of knowledge, musical knowledge, specific strategies, the mechanism of cognition*

Musical knowledge teaching-formation is not only a pedagogical act of knowledge transmission, but also an act of deep experience of music, of sonorous message perception, of investigation and discovery of the truth, thus in this process the pupil is not only receiver, but also the confirming subject of musical work [3, p.58] – the one who finds/discover/create the truth, operating the mechanism of musical knowledge - understanding, analysis, synthesis, comparison, abstraction, generalization and application of musical knowledge. Therefore, the teaching and the formation of musical knowledge depends largely on the specific strategies applied. We anticipated the development of the forming experiment with the elaboration of a methodological model of teaching-formation of musical knowledge for pupils in primary grades (Figure 1) which, however, due to the generality of its epistemic foundation can be applied to all grades.

The design of **methodological model of musical knowledge teaching-formation** took into consideration the following:

- a) the correlation of the theoretical and practical-operational aspects in knowledge formation, of the mechanism of musical cognition and the objectives of musical knowledge formation;
- b) complex initiation of pupils in the mechanism of musical cognition: perception- experience, cognition-understanding-synthesis, application-valorization of knowledge;
- c) reconsideration of teaching and formation knowledge methodology on the functional-dynamic principles and of correlation musical-teaching activities within the lesson;
- d) musical attitudes formation on the four fundamental types of learning, representing the pillars of knowledge: *learning to know* (acquisition of cognition tools), *learning to do* (reporting to the interior and exterior universe), *learning to*

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live (along with others – to form a communitarian conscience), *learning to be* (to build your own identity – Vl.Pâslaru) [9, p.188], the last *learning* being typical by definition for music education.

Being first and foremost a pedagogical model theoretically, the methodological model of teaching-formation of musical knowledge is still essentially praxiological, because the reception of music, as complex phenomenon, is an essential and practical activity, because music values exist through the work of one who listens, and listening to the music mainly consists of practical activities.

The model consists of four components, identifiable with the components of the school curriculum from the Republic of Moldova – *the teleology, the contents and the methodology*, epistemically motivated by a conceptual basis, *the epistemology* of musical knowledge teaching-formation, in which are integrated the components-subjects of educational influence action – the subject first of education, *the teacher*, and the second subject of education, *the pupil as music receiver*. The seventh component of the Model is *the purpose of music knowledge teaching-formation* – the musical competence as well as character traits of the pupil as music receiver, his musical behaviours and developed values of musical skills.

The model of musical knowledge teaching-formation components are "linked" through the thesis on integrated and insertable character of musical competence as well as by the *music education Curriculum* structure.

The epistemology of musical knowledge teaching-formation is represented by ideas, concepts, principles, theories on musical knowledge and their teaching-formation (defining characteristics, classification, teaching, formation) from fields related to music education: aesthetic, musicological, pedagogical and musical), *ideas* and *concepts* relating to: musical cognition and its types (sensory cognition and conscious, perceptive and apperceptive cognition: understanding, abstraction, generalization of musical information; comparison, analysis, synthesis; key phenomena of musical work, of artistic message and form, etc. and its gradation (vocalization, visualization, verbalization, interactivity); models of musical knowledge teaching-formation (interactional, multidirectional integrated); specifics of educational-teaching strategies of music education/knowledge teaching-formation; phases and specific paths musical cognition/knowledge teaching-formation: fixation (storage) of musical knowledge, creation of the apperceptive fund (memorization); retroaction, supplementation-complementation, repetition; primary perception and auditory representation, aesthetic experience of musical work, understanding, application and synthesis; application of musical knowledge - building capacity and attitudes, design and basic scientific investigation, development experiments of reception/commentary/interpretation of music; levels of perceiving music/musical knowledge formation and their assessment; methodological *principles* of knowledge teaching-formation: *knowledge teaching-formation from practice to theory, integration of theory and*

practice of music education, interiorization of music, conscious and active teaching-learning; systematization, continuity and graduality; pedagogical, functional-dynamic reinterpretation of music; teaching strategies/teaching strategies specific to music education/musical knowledge teaching-formation; classification and their structure, methods-procedures/techniques, forms, means of musical knowledge formation, musical-teaching tasks and activities.

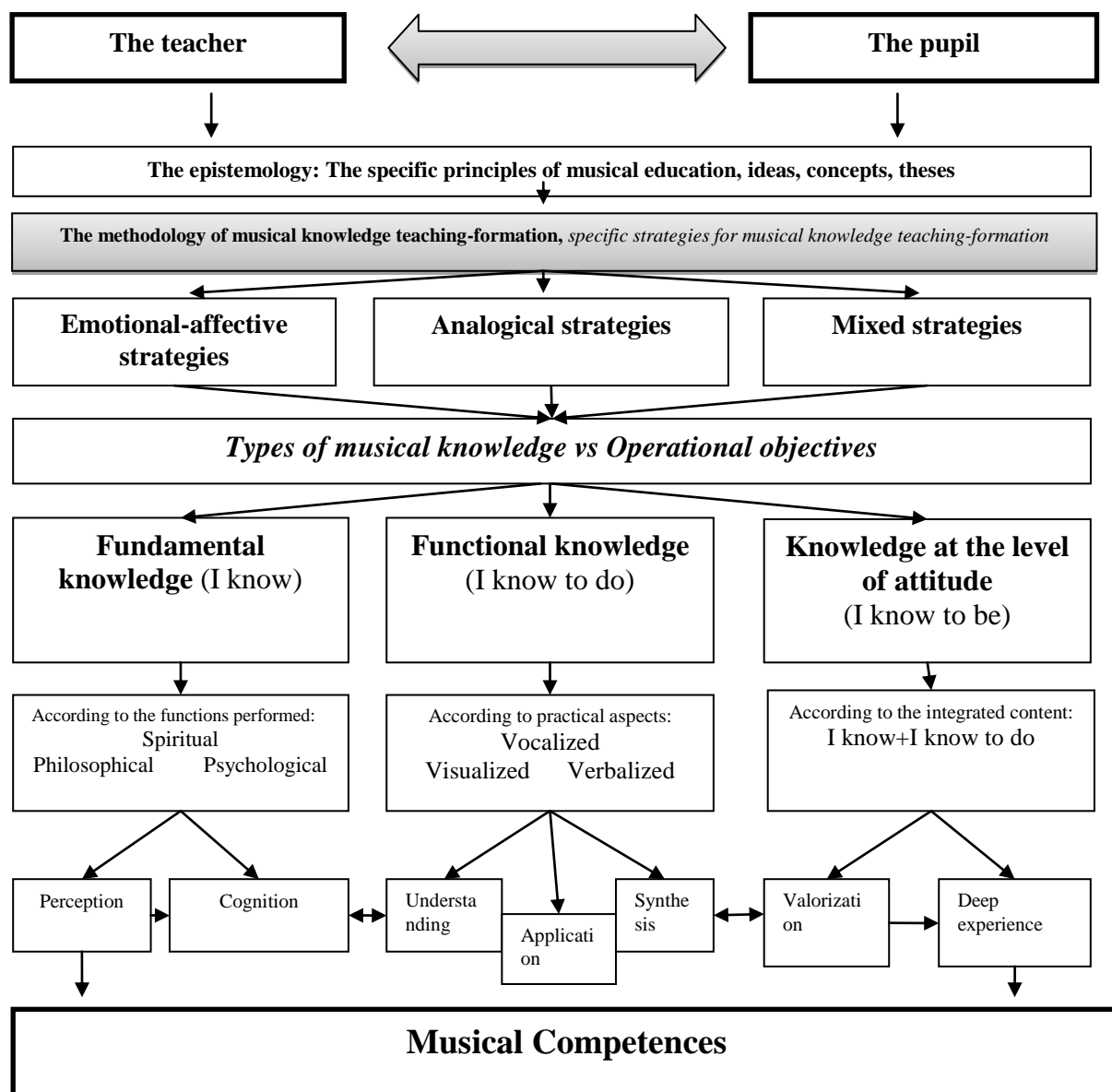


Figure 1. The model of musical knowledge teaching-formation

The epistemology of musical knowledge teaching-formation is determinant for all components of methodology of musical knowledge teaching-formation, being itself fertilized from each component [8, p.68]. The component *Teacher* is the first topic of education. The quality of interactive part within the methodological model of musical knowledge teaching-formation is conditioned by the quality of his general culture, the initial and continuous training, the socio-educational environment, in which he works, of educational means, etc. In our research, the quality of educational influence action of the teacher is

determined largely by the quality of his professional formation in general and by the way in which he understands the nature of musical knowledge, in particular, and the music reception by pupils.

The component *Contents of music education* consists of music subjects (works, topics about music) and subjects about musical-teaching activity of pupils. The contents are the main source of musical knowledge teaching-formation activity during music education lessons. The diversification of musical contents by types of musical knowledge to be formed is done syncretically because musical work and the music perception are syncretic.

The approach/exploration of music education contents in order to form knowledge is made in a certain way – through **the component *Specific strategies for musical knowledge teaching-formation*** which represents the technological concepts for certain long-term sequences (theme, issue) of music education. These strategies involve:

- principles (ideas, concepts, paradigm) established for educational activities on the sequence given by teaching and music education;
- reference objective (sometimes – objectives) and operational objectives or teaching tasks to achieve on the given sequence of musical knowledge teaching-formation;
- subjects that will be operated in musical activities for musical knowledge teaching-formation;
- methods-procedures/techniques, forms, means of musical knowledge formation;
- musical-teaching tasks and activities of the teacher and pupils, including assessment [10, p.201].

A strategy always works simultaneously through the all its components and therefore it must comply with this requirement within the music education activities, at basis of which is a syncretic value by definition – the musical work. The efficiency in achieving teaching-learning process in terms of inductive strategy consists in the orientation the educational endeavour towards building teaching solutions by recommending the strategy related to the most successful way to get a possible answer to the questions of research problem: Which are the specific strategies of music education that provide musical knowledge formation, contextualized, in musical-teaching activities of the lesson?

Through the connection and interaction of components was obtained a *Methodological model of musical knowledge teaching-formation*, which is the specific strategies of music education and it is based on:

- a) the reorientation of musical knowledge teaching methodology from the perspective of integration/foundation of musical knowledge specific teaching principles: functional-dynamic principle and the principle of correlation/action of musical knowledge in musical-teaching activities of the lesson;
- b) the determination of the specific models of musical knowledge teaching, focused on modern approaches in the formation of the fundamental components of pupil's personality;

- c) the foundation of music education specific strategies and the determination of methods, procedures and techniques appropriate to musical knowledge teaching-learning process;
- d) the introduction and the use of the model of musical knowledge teaching-formation through the music education specific strategies, the main musical-teaching activities of the lesson, by integrating the activity *Reflection* as a mandatory and necessary activity in musical knowledge teaching;
- e) the elaboration of musical knowledge typology (fundamental knowledge, functional knowledge, knowledge at the level of attitude);
- f) the determination of the musical cognition mechanism of streamline indicators of teaching-learning process during the lesson.

Musical knowledge teaching based on the teaching-formation model meet the challenge: how can the pupil become subject of musical knowledge teaching, how to build this process? The teacher will be concerned not only by the formative aspect of the process achievement, but also by the adaptation of the teaching model to the contents of music education; he will notify, will decode, will perform, will solve, will strengthen the affective-cognitive mechanisms of pupil's musical cognition. The process of teaching musical knowledge, viewed from "interior" with all the differences of approach and determination, through the musical-teaching activities contain a specific algorithm of work, task feasible through the spiritual, artistic and intellectual activities performed at music education lesson, which lead to the desired result – the formation of competences of musical knowledge application in musical-teaching activities of the lesson.

The component *Pupil as music receiver* is presented knowledge formation as the second subject of educational action, namely as a subject of music teaching-listening activities, interpretation and musical creation, manifested in perception-experience, cognition-understanding-synthesis, application-valorization of musical knowledge. The results of the correlated activity teacher-pupil are represented by the component *The purpose of musical knowledge teaching-formation* is the music competence, the character traits of music receiver, his musical skills and behaviours in our case - in that part of them which is represented by fundamental musical knowledge, functional musical knowledge (applied) and attitudinal musical knowledge [12, p.99].

The dynamics of the *model of musical knowledge teaching-formation*

The teacher of music education accesses the teleology of music education/knowledge teaching-formation, based on ideas, concepts and principles of music education/knowledge teaching-formation (=the epistemology of music education) and together with *pupils* as music receivers, touches upon the contents of music education which they valorize through musical knowledge specific teaching *methodologies* (teacher) and musical knowledge specific formation *methodologies* (pupil), obtaining purpose of educational activity – *musical competence*.

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7. THE CONCEPT OF MUSIC INTROSPECTION AT MUSIC EDUCATION LESSON

Marina Caliga⁵⁴

Abstract: *Music education is a way of integration / reflection of reality through different genres of art. Also music leads you to facts, characterizing relationships through emotions, leaving a deep impress. This study approaches the thesis of incorporation of music lesson through music internalization by the teacher and students. Specificity of methodology of music exteriorization is known as a mood, as a dynamic process, becoming an instrument of control and exploitation of personalities of students in class, integrated through these activities. Experimental validation, aims the formation of internalization skills of music to students during the lesson, integrated by music-teaching activities.*

Key words: *music internalization, psychic processes, integrated personality, music lesson*

Introduction

Over time, it has been issued a plenty of theories about personality: whether to show man as being re-active and pro-active, whether it is focused on the discovery and inventory components of personality, whether they have a higher opening for social, for other people, for people contacts and groups (psychosocial theories) - all trying to capture the essence of personality, originality, uniqueness [6, p.48]. Given the fact that theories about personality integrate, complement and balance each other, this trend may be tempered by the emphasis placed by personalist and systemic theories on personal provisions on human interpretation as a creative entity, forming system subsystems (cognitive, dynamic-energy, emotional-motivational etc.) making up the personality [5].

In the integral human personality, meaning they do not both traits, feature configurations, structures and its systems, but the particular mode of integration and application their behavior. Thus, great importance are: what is man in reality, what he thinks he is, what he wants to be, what he thinks about others, what others think about him (cf. [5, p.49]). The issue of regulation and self - regulation of mental processes of human activity is analyzed by systems, mechanisms and phenomena development spheres of human knowledge through such categories as: man, human activity, around world, psychological mechanisms, completeness etc. that remains present until now.

The concept of internalization in education. School Age is a transitional stage, which includes purchases and behaviors, whose origins are in the early stages of human existence. Extensive studies show that the human psyche is the system of psychologically and socially. Each study the evolution of its previous purchases integrates into its structures through a continuous process of assimilation-accommodation. "The appropriate requests, central nervous system increases its operating capacity by increasing the activity of cortical processes," says P.Golu [4, p.105-106]. Intellectual development of students of school age was investigated by psychologists J.Piajet, M.Golu, E.Claparede, P.Jelescu,

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P.Popescu-Neveanu, L.Vîgotskii, V.Davîdov, D.El'konin, I. Neacşu et alii. The author I.Neacşu estimated that multilaterally developed personality is the general core, being the most active component of social development through education projects [7, p. 80]. M.Haidegger affirm „man become integral only in harmony with the around world” [1]. To understand the categories listed above, we must realize that the foundation of this problem is human activity - the values and meaning of life, the need to live and to create.

Being integrated through activity with world, the man feels itself a little part of the world. We search for the activity of a man and completeness differentiated around the world. Operation and dynamic sense of human activity is based on completeness and differentiation mechanisms. There are psychological mechanisms which occurs integration and differentiation, formation and changing of human personality. In fact, without these two categories the society does not progress, life has no meaning. Consequently, a lot of questions appear: How to be an integral man? How become the relationship 'man - Surrounding World "? How occur completeness and differentiation of human activity? These questions lead us to detailed research into human personality and differentiation between integral personality and individuality. Summarizing the above mentioned ideas we have investigated the cognitive mechanism of individual development through internalization-externalization concept. Lexical unit interior < (referring to the moral, spiritual man, who does not manifest itself apart) sets the transformation process from the outside inward [1, p. 499].

In psychology, the concept of internalization was studied by scientists E.Durkheim, J.Piajet, L.Vîgotskii, P.Galperin and others who argue that internalization is a process of forming human internal mental structures, thus this process completeness achieved by intrapsihologic structures with intersihologic.

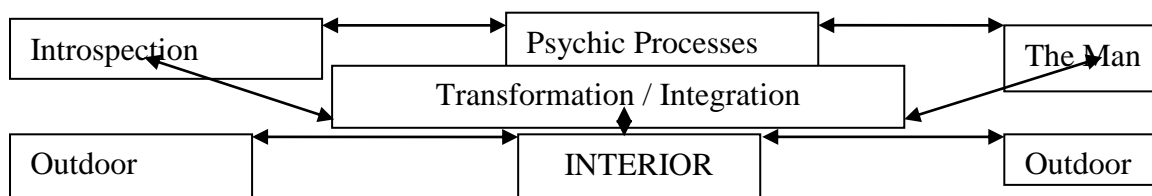


Figure N 1The introspection concept as a integrality process

In this context, the inner psychological mechanism is classified in levels of content (which integrate / differentiate as small elements); structure (structure after the amount of elements); functionality (integration and differentiation of these elements form the psychological mechanism). Consequently, psychology is directed to knowing the psychological man through content, structure, functionality of the interior psychological mechanisms and their externalization. To know in detail the inner essence of man we supported on psychological principles and conceptual ideas of reflection: "Man - Surrounding World". Analyzing Figure N we research R- Integral reflection Man - the Environment;

1) the individual level; 2) the custom; 3) the overall human. A / I - internalized human activity; A / E - externalized activity; I - completeness; D - differentiation.

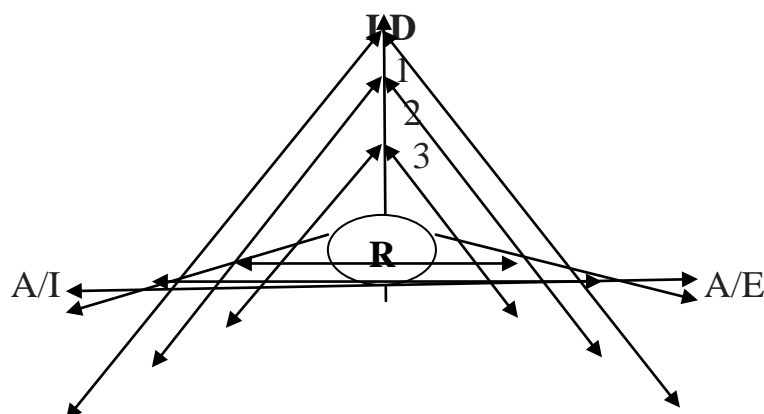


Figure N 2 the introspection-externalization process as an integral mechanism

The concept of the introspection at musical education lesson

"One of the basic expectations of music education should be uplifting and spiritual development of our children. This implies the presence of light in the music itself, and art teacher has the task of integration and openness students' souls " (cf.[8]). Music has always had an educational impact and exerted a strong influence on the sensitivity and awareness, being at the same time, an important factor in personality enrichment and identification of inner balance. "Art music, in all times and everywhere, was considered an influential middle of cultivating human personality. The music education is a complex, continuous, systematic and uniform, which begins in childhood and continues throughout life "[9, p.16-19]. The concept of introspection in music education is investigated by the scientist I.Gagim the claims: "introspection - as a dynamic process deep condition, becomes an instrument of control and exploitation of the Ego" [2]. Categorize the issue psyche as a phenomenon in which outside the concept of music _ and rationale existence of this art cannot be designed and treated in its depths, the scientist leads the researching of this concept to a direct elucidation and understanding of the report music _ with our _ indoor world. Figure N is a triadic construction of the concept of introspection in music education after the scientist I.Gagim.

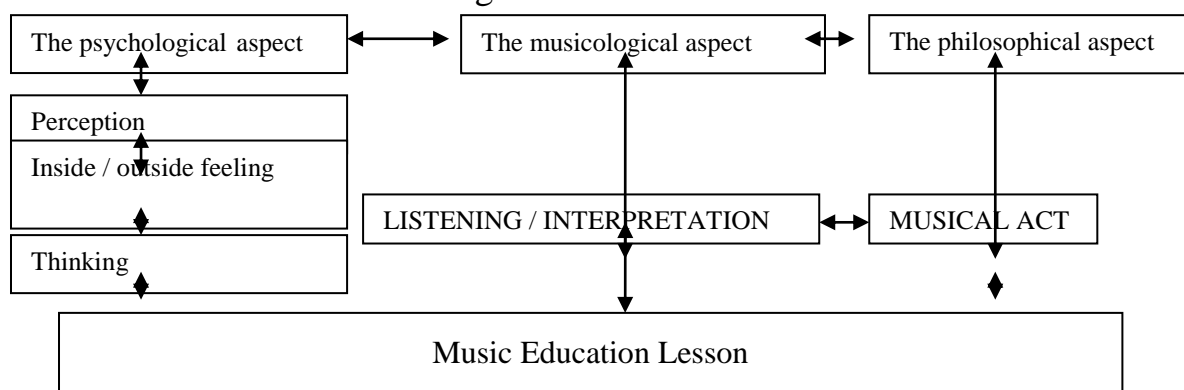


Figure N 3 The a triadic construction of the concept of introspection in music education after the scientist I.Gagim

Thus, taking as a basis this concept investigated as a triadic structure, we integrated in the music lesson contents according to this concept. The goal we have set is to integrate the concept of internalization in music lesson . After more investigation I noticed that internalization is present in all components.

"The Music introspection is produced deepening in music and deepening itself " [2, p. 39]. So, after triadic construction the deepening follows characteristic principles. Thus "principle of introspection derives from musicosophic theory (G.Bălan)" (Apud: 3, p.39)]. From this concept we realize the transformation of music laws into sound laws. Sound, in its turn, acts as physical phenomenon vibration psyche. «The sound and the breath are a method of introspection: passage from outside plan on the inside; from the psyche on the physically, spiritually "[2, p.60].

In Opinion we underline the following: the concept of internalization in music education integrates and materializes other principles deriving from the laws of this field, perform the following functions:

- The triad construction psychology / musicology / philosophy;
- Integrating actions of listening, reading-experience-thought through introspection;
- Discovering music from within;
- Transforming the intimate and spiritual universe in outward spheres.

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8. PSYCHOPEDAGOGICAL AND MUSICOLOGICAL GUIDELINES OF CURRICULUM ELABORATION FOR THE MUSICAL AND ARTISTIC EDUCATION

Tatiana Bularga⁵⁵

Abstract. *This article presents the project of regulatory documents for the elaboration of the general curriculum of the artistic education. They propose a system of key-positions, thought in such a way, to settle down the elaboration of effective curricular pieces for the development of children with special artistic potential. The principle of centering the educational process on the child is in the centre of attention of this project, having the aim to develop the musical and artistic potential of each child/pupil. We hope that the elaborations displayed in this article will help teachers to orient themselves in planning and organization of the musical educational process in an effective way on the basis of some new pedagogical visions on the unique personality of each child.*

Key words: *training/education of musically endowed children, development of potential, educational framework, regulatory positions, planning, organization of the educational process*

1. Preamble

The Republic of Moldova is a country with a rich cultural, artistic and musical potential, with a large number of very talented children, having artistic predispositions above the average level and with a distinct creative potential. The present social and economic conditions don't allow these children to manifest themselves to the full, to develop their abilities and achieve success according to their individual abilities. They are most often lost in the general mass, thereby leading to impoverishment of cultural, artistic and spiritual life of the society.

Regulatory provisions/positions target the determination/ elaboration of conceptual dimensions (positions) of the complementary education framework of musically endowed children (music/art schools for children), elaboration of effective standards (logistical supports) of special promotion of talented children in the musical and artistic field in accordance with the requirements/needs of the designated category of pupils from the educational process, with the present-day tendencies of curricular national and worldwide development and at the same time with the use of previous project results. The general scientific framework (specialists, experience in the field of musical training), the theoretical level of musical pedagogy from the Republic of Moldova (monographies, doctoral dissertations, musical-pedagogical theoretical studies) in some fundamental positions is more advanced in comparison to other countries. National specialists' research in the field of musical education are recognised abroad. All of these form suitable premises for original and valuable research of the problem of children's training in music/art schools. At the same time the problem of development of musically gifted children and their promotion through a system of directed actions, done in special educational

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institutions (music/art schools for children), is in the meantime out of theoretical and praxiological concerns of national researchers which indirectly leads to considerable loss from society.

The curriculum for training/education of school age children in the framework of complementary musical education (music/art schools for children) in the Republic of Moldova will form a document of educational policy which will reflect a new educational paradigm in the field of musical educational education. The aim of the curriculum is to orient teachers in planning and organization of the educational process in a systemic and effective way on the basis of new pedagogical visions on the unique personality of each child and his individual potential in the complementary musical educational institutions.

The present project proposes a number of regulatory positions for the elaboration of the eventual Curriculum for children's/pupils' education in the framework of complementary musical education (6-16 years) in the Republic of Moldova. The set of elaborated documents on the basis of this Project will contain: the curriculum implementation guide, staff recommendations, guide of long and short didactic planning. The principles of children's education forwarded by UNICEF and children's rights are put at the basis of elaboration of regulatory positions. The most important one among them is the principle of uniqueness of each child and the right to realize his individual potential in favourable conditions.

2. Circumscription of age periods involved in the musical and artistic education

The complementary framework (music/art schools for children) of education/training is defined as one destined to school age pupils and preschool age children and by presence of exceptional capabilities in children, in some cases. That's why the educational process organized in these institutions of education has to diversify depending on the specific features of age periods: preschool, early school, preadolescent. The reference of the educational process to the designated age features reside in:

- creation of adequate and favourable interpersonal communicative atmosphere (teacher -pupil, pupil -pupil);
- planning and organization of educational actions according to concrete age needs, psychological and individual features which will assure the pupils' achievements of performance;
- information of all teachers involved in the educational process about the specifics of pedagogical influences on each designated age.

3. Need for curriculum conceptualization in the musical and artistic education

The need to elaborate a curriculum for pupils' education in the framework of complementary musical education is determined by:

- changes and progress that take place worldwide in the field of educational process planning in all the areas (general education, secondary, special, complementary preuniversity, university);
- redefinition of the role of complementary musical education in the realization of the children's individual artistic potential;
- recent results of research in the field of children's musical and artistic education, in the problem of individual potential development.

The science of modern education puts *the subject* in the centre of the didactic act, the unrepeatable person of each child as a central figure of the educational endeavour and not the object, the study material as centre of the teaching-learning act. The idea enrolls in the Philosophy of modern education sciences. The accent is put on the formation/creation/ edification of child's personality and not on the learning/acquirement of a discipline as an aim. This educational problem arises with special acuity. It is strategic in the case of *children with special abilities* in a field or other including the musical and artistic field. Alternatively, the manifestation of predispositions which are higher than the average level can be obviously reduced, especially in this field, if the necessary conditions are kept. The talented and supertalented children need special attention in order to adequately develop their creative potential. In many countries (the USA, Japan, European countries) there are social and cultural trace, training and promotion programs for this category of children at the national level. In 2005 the Government of the Republic of Moldova also began the Programme „Endowed children” which appoints the plan of activities oriented towards the „creation of optimal development conditions and manifestation of intellectual abilities of endowed pupils in the preuniversity education”.

4. Principles underlying at the basis of curriculum elaboration of children's education in the artistic education

The positions of the Convention regarding the children's rights, forwarded by UNO General Assembly served as key-principles that lie at the basis of curriculum elaboration. Among them we can point out the right of each child to a decent and healthy life and the education performed in an institution constitutes one of its elements. On this basis there is the need to revise the contents and forms of children's musical education in the complementary education which will correspond to new dimensions of the curriculum reform at national and global level. The principles of general didactics which are at the basis of curriculum elaboration of children's musical education in the complementary education:

- principle of centering the educational process on the child;
- principle of active learning;
- principle of incorporated education (transdisciplinarity of children's experience);
- principle of interaction between the participants of the educational system (the teacher's personality and child's individuality).

Taking into consideration that the educational activity in the framework of the musical and artistic education has its distinct features, the correlation of curriculum values of children's musical education is appropriate with the principles specific to the musical education in the framework of the complementary education:

- passion principle;
- intuition principle;
- principle of correlation of musical education with life;
- principle of unity of education, training and musical development;
- principle „from theory to practice”.

5. Specification of constituent elements of children's education curriculum in the framework of the complementary musical education

The general goal of complementary musical education

The complementary musical education of school age pupils, and in some cases preschool age, has the aim to develop the musical and artistic potential of each child/pupil, the individualized development of these abilities, formation in children/ pupils of a musical culture necessary to the initiated people in the musical and artistic field.

The development of pupils' musical and artistic individual potential involves the adequate identification of pupils' abilities and their further efficient improvement. In order to decode the notion of musical culture we will appeal to its structure proposed by school curriculum authors of Musical education (E. Coroi, A. Bors, S. Croitoru, I. Gagim)⁵⁶:

- interest and love for the musical art;
- skills of musical perception, listening and hearing, feeling and living the music;
- practical musical skills of vocal and instrumental performance;
- certain volume of knowledge;
- musical creativity;
- elevated musical taste;
- reflection about music, music appreciation in value terms.

Objectives of children's complementary musical education:

- formation and support of good self-image in very child;
- adequate identification of every child's abilities, area/field of their manifestation (instrumental performance, vocal performance, forms of musical creation);
- identification of pupils' predispositions (pupils' preferences for that or another type of musical activity);
- creation of a favourable communicative atmosphere for the timely and free manifestation of children;

⁵⁶ Musical Education. School Curriculum / E. Coroi, A. Bors, S. Croitoru, I. Gagim, Chisinau, Cartier, 2000

- stimulation of pupils' creative abilities;
- pupils' support in performance achievement;
- development of the ability to productively relate with colleagues and teachers.

At the same time the specification of musical field distinctive objectives is necessary. They make up a block of knowledge, abilities and aptitudes as follows:

- knowledge of means of musical expression – constituent elements of musical and artistic image;
- knowledge of main areas of musical expressiveness (song, dance, march) and their specific features;
- knowledge of the content of syntax and musical punctuation notions;
- knowledge of musical forms and their specifics;
- knowledge of harmony foundations;
- knowledge of trends and compositional styles;
- knowledge of the specifics of national and universal music;
- development of abilities of adequate and profound perception of music;
- development of abilities of expressive instrumental and vocal performance;
- general development of the complex of musical endowment;
- development of constant interest for the musical and artistic field and especially for a particular type of activity adequate to every child's endowment;
- cultivation of elevated artistic taste;
- development of the competence of value appreciation of musical creations;
- cultivation of artistic and aesthetic feeling.

The specifics of teaching-learning strategies

The complementary musical education operates with a system of traditional forms and strategies centered on the necessity of thorough development of children's musical potential. The teacher's option connected to pupils' training/development/ education in the complementary musical educational institutions has to lean on the previously stated principles, following the achievement of the expected objectives of this document.

The specifics of teachers' activity in the complementary musical education

The activity of the specialist in this problem has to deal with training/education of musically talented and supertalented children in the framework of the special musical and artistic education (music/art schools for children). The specifics of the teacher's activity of talented and supertalented children consists in the necessity to discover, support and stimulate the children endowed with superior abilities in homogeneous, heterogeneous groups and in individual forms of work.

The question that often appears in this context is: what degree of endowment has to possess the teacher of the musical instrument, choir, canto, theoretical disciplines who is involved in the training/education of the endowed pupils with a high potential? In connection with this, we opt for the position according to

which a good teacher mustn't have a high degree of musical endowment/talent for music (this is only a desirable thing), but has to know to identify, develop and improve the endowment of his disciples, to have the behavioural qualities which will facilitate the achievements of educational objectives. At the same time it is necessary to point out that the specific goals that will follow are generic for all the disciplines in the complementary musical education institutions. The analysis of reference studies in the specialty literature allowed us to formulate the *teacher's effective skills and qualifications* of musically endowed children as follows.

In terms of professional skills the teacher of talented children has to:

- be competent in the field of musical art, in that compartment where he activates;
- be a facilitator of the instructive-educational process; in this context the following functions/skills come into prominence: a) creation and conservation of a positive communicative atmosphere within the group of pupils; b) flexible use of time and educational program both during course hours and outside them, depending on the necessities, interests, special abilities and general psychological characteristics of pupils.;
- identify correctly the pupils' abilities;
- know to collaborate effectively with the parents of gifted children;
- be capable to diagnose and solve adaptation difficulties of the pupils with special musical needs in the educational process;
- use the musical activities and educational technologies in a creative and individualized way;
- have planning competence of individualized programmes of study centered on the personal needs of musically endowed children;
- be aware of the special problems of musically talented pupils;
- be capable to encourage the pupils in difficulty and provide appropriate rewards for success.

In terms of personal qualifications the teacher that activates in the framework of complementary education has to:

- differ from others with independence of thought;
- be empathic(intuition and anticipation);
- possess personal flexibility;
- be democratic, respectful for the uniqueness of each child;
- be enthusiastic, creative and innovative;
- be punctual, responsible and perseverent towards his activity;
- practice careful, kind,polite and social behaviour.

Prevailing attitudes:

- diversified interests related to various fields of art, culture, science;
- openness towards trends, new ideas;
- interested attitude towards the pupils' performances;

- option for informative and developing education;
- option for differential training/education;
- internal need for knowledge and continuous self-improvement.

The teachers' partnership in the integrational process of children's musical development

The complementary musical education institutions (music/art schools for children) deal with the oriented training of children in a concrete field: instrumental or vocal performance. Establishing partnership relations between the initiated educators is extremely important for the creation of favourable conditions for the pupils' development: teachers in the complementary education institutions, parents, teachers in the general education institutions. All the educators have to be informed about the child's abilities (potential) and to have a unique vision on his model of development.

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9. DIDACTIC GAME - AS PART OF ENCOURAGEMENT AND DEVELOPMENT OF STUDENTS' CREATIVITY AT THE LESSONS OF SOLFEGGIO

Mîndrilă Tamara⁵⁷

Abstract: *Complementarity Solfeggio, Music theory, Dictation disciplines - organic integrated to the discipline with methods and techniques - also agist differentiated interdisciplinary structure with decisive role in creating a complex and effective system of elements of stimulation and development of student creativity. The didactic game at solfeggio lesson - comes as a support, which integrates taught content, to develop student creativity.*

Key words: *didactic game, solfeggio discipline, students creativity*

Since the beginning of the twentieth century, pedagogy agreed that one of the main aims of education is the development of creativity. Formula acted both in improving and the becoming of society, as well as the individual integration in society. Psychology experiments and analyzes have attempted to define creativity and her way of determining how training. Currently a special role lies to the emotional creativity training. This psychological feature is limitless: any person has the opportunity to improve the level of creativity.

Today every educational system aims to capitalize affection, culture, action, children's thought, to develop attitudes, mindsets, behaviors, thus children want to become accomplices in their training. The approach of teaching game, its updating from different perspectives is one of the current problems of pedagogy. The formation of harmonious personality, receptive to change, able to integrate dynamic in contemporary society is an imperative requirement of the time.

Psychologists recognize teachable nature of creativity and emotional intelligence. In this context, the formation of student personality is no longer focused on a dispersed approach that tired the student, but represents a strategic organization, in which the student is highlighted by his own action. Hence, we understand the importance and timeliness of creativity training and development opportunities of students throughout the school period in terms of emotional intelligence.

Educators and psychologists in recent decades trying hard realization of education system integrate the concept of creativity through various art fields, applying the concept of interdisciplinary integration. The theoretical research of this problem leads to the idea that musical integrity of teaching activities at a lesson - is alternative system in the formation / development of the students. Here integrity of the lesson became a goal that is developed through different means. With the development of science, technology appears the need to review the latest technique _ exciting for student's education. In this context the educational process at solfeggio lesson process requires new models in the education of the young generation, methods of activation of the learning process.

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In different educational systems the game has played a different role. This issue has been addressed by many scientists, teachers with experience in the educational field. Solfeggio lesson is one of the school subjects that can successfully use musical didactic activity of the game. The teacher approaches the musical didactic game at the lesson as activity in general, that integrates the lesson through its contents as a form of didactic training. The development of emotional intelligence through didactic games will be for the students as an instrument involved in the activity - as a tool for knowledge and development - will learn a range of musical and personal aspects: activism, creativity, sociability.

The development of creativity through musical games represents a concern for teachers and contributes to the formation of auditory perceptions. An important role plays the maintaining of interest for practicing music. The music didactic games are objectified by dynamic repetitions resulted from changes of roles, places, through various incentives through competitions participants and groups etc. The activity of musical game is defined by G.Muntean as: "An action without fixed form, which is organized as a living activity, having as objective a task teaching activities integrated into diverse musical didactic material" [4, p . 45]. From the above, we distinguish:

- Musical games _by which are sought extra musical themes and objectives (for ex. knowing the body, issuing the management of natural phenomena or situations from life etc.);
- Educational games that can be practiced in different school subjects through repetitive activities;
- musical didactic game, specific for musical education aims learning and discovery through repetition of concepts related to school curriculum or syllabus content stimulates the child's capabilities.

The psychologist L.Vygotsky argues: "Work through the game - has dual action in persons the development involved in such activities" [5, p. 336]. The scientist D.Elconin presents student activity as a motivational necessity of psychological moods. Game is treated as a ground that stimulates this educational activity [3 p.101]. The main task of this didactic activity is not the final result but the process by which the student with a group of colleagues, being guided by the teacher are integrated into activity, forming emotional intelligence.

The music art acts on the pupil's psyche movement raising the desire for rapid exchange of actions and events. In this way for students are formed musical skills and abilities maintaining the interest and attention, developing hearing, intellectual qualities, forming emotional intelligence integrates its students. The musical game contributes to the development of melodic and rhythmic sense of children. The musical game is organized in a free form doesn't have fixed form, having as objective a specific task."Organization of musical game requires compliance with certain requirements: choosing the game will follow the educational purpose: developing of a rhythmic melodic

sense, development of hearing, education of moral and volitional qualities, interest for music, etc." [6, p. 142]

Mankind has come a long way toward designing _ the childhood _ a very important part of human life. When we talk about game, we remember childhood a special period in human life. The game has a huge importance in child's life. The psychologist E. Arkin concluded: toy and the game are common features that characterize childhood to all nations and all times [1, p. 35]. For children the game is a fundamental means to know the world. Happy drawings, funny texts for songs - all this make the training process to be not boring, not to deprive the children from the happy life.

"Music educates and develops a number of higher mental processes" [7, p. 7]. The game compared to other forms of cognitive activity, has many priorities. The game has never tired the student; it includes him very naturally in the sphere of knowledge. In addition, the game is a perfect way to shape of every research process. Finally the game is an ideal way to mobilize child emotions, intellect attention, serves to unlock child's movements. During the game, child's attention is concentrated to the maximum. He does not escape - game captivates and "absorbs" him completely. During the game, a child lives most intense moments of creation. On the basis of a book for students with small age at any subject must be the game. Due to this, the student acquires the ability to perceive and relive in action new concepts, but not teach them as ready-made rules.

A lesson with games require from teacher organizational skills. This it will be more easily to achieve if the teacher includes more in game. Like a conductor leading the orchestra, he can appeal to music - teacher must take part in game situations with which he operates lesson. This allows him to control the game. Any task can be transformed into a game situation. A hint of game can be attributed to the most serious problem and heavier at first sight. For example before the interpreting the second voice in canon, the teacher says: "And now I will confuse you. I will see if you make a mistake or not. "After that children will mobilize, and sing without mistakes. Especially composed games will be used before the end of the lesson. This is dictated by the need for an emotional "crescendo" a final denouement.

When we talk about games, we take into account the child's need to affirm him. Among children it is widespread the competition to be a leader. This is a part of their daily games. One of the most important forms of affirmation of a child is the embodiment of in role. The child is a scientifically character. He appears enthusiastic in the role of "hero", "master" and "leader". The game is always a situation that requires search initiative creativity. Children are offered different roles: "leader", "concertmaster", "composer". Due to this fact children accustom confidence, artistic, freedom, imagination, fantasy, but the most important is that appears the interest in making music. Experience shows that in these situations children are very demanding each other, quite insistent in its demands and insists to commit as few mistakes. This method not only work varies but most importantly the very first steps of teaching; the student acquires a diverse musical experience.

Educational games have a huge formative value. The founder of theory of musical didactic game is considered the F.Frobel. To him belongs the idea of merging training game. The scientist has developed a special scheme of educational games called "games gifts". The musical didactic game is an effective way of development and education of multilateral growing personality. We propose some of these games used solfeggio lessons (beginner level):

The game "drawings rhythmic"

The goal of the game:

1. Learning the duration of quarter, eighths, break and the correlation between them in time 2/4.
2. Involve reading from the page

Game content: On the 8-12 cards are written rhythmic formulas that have been studied, divided in two tacts. For example: All cards with formulas for children are taken in one hand. Students read the first card, simultaneously arguing with the slapping of hands, then, immediately repeat this tact, the teacher during this time suddenly remove the card. During the two tacts repetition children see the following formula, which creates a certain difficulty, activates attention and trains reading from the page.

The game "with glasses"

The goal of the game:

1. Development of the ability to sing the respective step in conjunction with those studied.
2. Development of the metro-rhythmic abilities.
3. Development of creative abilities.
4. Development of musical memory.

Game content:

The glasses with water of different colors are associated with the musical ladder's steps. One of the students came in the front of the class and shows to the one glass then to another. The teacher follows the shape and rhythm melodies. Children sing with the syllable "la" after student's showing. You can invent a range of games with the glasses. For example: the game "Question-answer". Melody improvisation is made with words. The teacher asks the question: "Does the Hedgehog comes to play with us?" The student answers "I cannot because of the thorns ". The question may be the same, but melodic answers must be varied.

The game „Live Xylophone”

The goal of the game: singing steps

The content of the game: In the front of the class are called a number of children in accordance with the number of steps that have been studied up to the moment. Teacher "tune" each of them, reminding them how sounds the steps that must be sung. Later, when the teacher easily touches every child's head; pupils play the xylophone melodies and songs that were studied. During this, student makes a small knee flexion. A very useful exercise game is "Musical

Silence". During interpretation, the teacher approaches the finger to the lip - this means that here children must sing in thought. This exercise develops the student's inner ears.

The game "Music's Echo"

The game's goal:

1. Development of musical memory.
2. Learning and singing on the steps.

The content of the game:

The first variant: The teacher (later the student) sings aloud one or two facts. Then children sing the same, but more slowly.

The second variant: Children close their eyes. The teacher or one of the students sing the syllable "la" different sounds and the children sing the same sounds, simultaneously calling the steps and showing with the fingers respective signs.

The game "Mars-Canon"

The game's goal: development of metro-rhythmic capacity.

Game content: (May participate four children) Children are arranged in a line or in a circle, making four steps forward-four beats of hands; four steps back- four beats on knees.

The game "How many sentences are in the song"

The game's goal: to make known the student with the concept of musical form.

The content of the game: With the help of a counting rhyme, the teacher chooses a student that will stay in the center of the circle. Children moving in circles interpret a song. When the song ends, the student from the middle of the circle puts his hand on the shoulder of one of his colleagues and takes him into the circle. After finishing of the couplet, the child from the middle of the circle says how many phrases are in the song and are they similar or not. At the theme intervals, we propose the following games:

The game "Bouquet of intervals"

The game's goal: the memorizing of intervals sounds;

The content of the game: The teacher sings from a step an order of three ranges (for example 2, 3, 5 or 4, 2, 8). The group appreciates the intervals and for each of them propose the name of a flower (plants, other versions are possible), names which in pupils view, sound with the nature of each interval.

The game "Estafeta"

The goal of the game: control properties intervals.

The content of the game: Here participate five students. Each of them holds in hands a card with an interval. The teacher plays at the piano a phrase that contains a certain interval. The student, hearing his range, must return to his place and give the card colleagues, which replaces him.

The game "Concert at the Zoo"

The game's goal: Learning melodic line of the intervals.

The content of the game:

The teacher prepares a surprise: "Today we have guests." Gradually in his hands appears the "guests": animals, toys; for example: the bunny, the deer and the bear. It is concretized what voices has every artist: high, low and medium.

First begins the bunny:

Comes to the mill and merry. Plowman hedgehog.

V V III III ... V V V V III

The bear adds:

And take Cicoara's daughter.

Plowman hedgehog.

V V I I V V V V I

After evolving each character, the group repeats the song with respective signs. It is seted the interval from which is composed the song of each character.

To conduct all types of educational games, I tried to use a variety of suitable materials. While children play, they manage to assimilate intellectual realities that without intuitive material remain outside. To direct development of musical creativity of children, starting with their first steps - it's a hard and responsible thing. We must bear in mind our main goal - to captivate the children through musical occupations.

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10. MOVING TOWARDS OR AWAY FROM A SHARED EUROPEAN IDENTITY: INTERSECTIONS BETWEEN POLITICS, CHRISTIANITY, AND MUSIC

Rossella Marisi⁵⁸

Abstract: *Many politicians and academics consider European identity as rooted in Christian values. Two main questions arise from this assumption: does the refusal of Christian roots undermine the political identity of Europe? do unbelievers miss the understanding of music deeply connected with the Christian message, in this way undermining also the cultural identity of Europe? This study analyzes these themes, focusing in particular on the role music can play, both in the cultural and in the political field, in order to reconcile believers' and unbelievers' positions.*

Key words: *Bach, beauty, cultural identity, Gestalt, shared values*

A large part of the European public opinion considers European identity as rooted in Christian values, but many Europeans distance themselves from Christianity, as believers in a different faith or unbelievers. This poses the following questions: 1) does the refusal of Christian roots correspond to a refusal of the political identity of Europe? 2) do unbelievers miss the understanding of music deeply connected with the Christian message, in this way undermining also the cultural identity of Europe ? 3) can music play a political role, reconciling the different positions?

In order to examine these issues, I will analyze at first the concept of European identity. European-ness is a highly attractive concept, which remains politically relevant since the early 1970s, when the European Community was searching for a unified image on the international stage⁵⁹. However, defining European-ness seems quite difficult, because, despite all the attention that has been given to it in the past few decades, European identity is a tremendously vague, slippery, and elusive concept.

Therefore, it might be opportune to take a step back, firstly taking into consideration the very concept of identity. Individual identity is defined on the basis of social values, norms of behaviour and shared collective symbols⁶⁰. Yet applying this principle to the European identity may cause some difficulties, because there is little agreement on the very concept of Europe, both among scholars and common people⁶¹. This may depend on the conventionality of Europe's geographical boundary with Asia, but also on the different qualification of the territories bordering the southern shore of the Mediterranean Sea. In 1957 some of them were considered part of the European Economic

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⁵⁹ Heiko Walkenhorst, (2009), *The Conceptual Spectrum of European Identity: From Missing Link to Unnecessary Evil*, in "Limerick papers in politics and public administration", Limerick, 3

⁶⁰ Etienne Balibar and Immanuel Wallerstein, (1991), *Race, Nation, Class: Ambiguous Identities*, Verso, London, 94

⁶¹ Gerard Delanty, (1998), *L'identità europea come costruzione sociale*, in Luisa Passerini (ed.), *Identità culturale europea. Idee, sentimenti, relazioni*, La Nuova Italia, Scandicci, 50

Community⁶², and even today some researchers and politicians endorse the opportunity of including them within Europe.

In any case, although it is not difficult to argue that a European identity exists by virtue of Europe's geographical and historical position⁶³, it shall be taken into consideration that this identity is embedded in a context characterized by an ensemble of cultural, religious, economic and ideological factors⁶⁴. However, the Latin, Germanic-Baltic, Scandinavian, Celtic, and Slavic areas share some common denominators, which all Europeans may recognize as their own. Among these denominators are Greek philosophy and Roman law, which have been looked at for centuries (and still are by now) through the filter of Christian thought, that transmitted the Judaic heredity to Europe⁶⁵. As Paul Valéry put it "The European is whoever belongs to a people that has embraced the Roman rule of justice, comprehends well Greek education and has accepted and assimilated Christian teaching"⁶⁶.

Thus, European identity may be considered from a historical-cultural point of view: there is a commonly perceived pre-national or pre-modern past, when political and intellectual elites across Europe shared the same cultural, linguistic, philosophical and religious framework. Scientists, philosophers, literati, artists, and musicians developed early kinds of networks, creating a common background, in which each of them could build on the others' contributions. In this way they promoted art and culture as never before, allowing for *shared advances* in practical and theoretical knowledge.

This common past is perceived as still relevant for the successful continuation of the European integration process⁶⁷, and gives origin to a political use of the concept of European identity, which is reflected in many speeches on European integration. Among them is Vaclav Havel's address to the European Parliament entitled 'About European Identity', held in Strasbourg in March 1994, in which he proclaimed that the European Union was based on fundamental, shared values: "The European Unions is based on a large set of values, with roots in antiquity and in Christianity which over two thousand years evolved into what we recognize today as the foundations of modern democracy, the rule of law, and civil society. This set of values has its own clear moral foundation and its obvious metaphysical roots, regardless of whether modern

⁶² Claudio Moffa (ed.) (2011), *Enrico Mattei: contro l'arrembaggio al petrolio e al metano*. Aracne Editrice, Roma, 61

⁶³ Michael J. Wintle, (2000). "The Question of European Identity and the Impact of the Changes of 1989/1990", in Jamal Shahin and Michael J. Wintle (eds.), (2000), *The Idea of a United Europe*, Macmillan, London, 11-30, 12

⁶⁴ Franz Mayer and Jan Palmowski, (2004) European Identities and the EU – The Ties that Bind the Peoples of Europe, in "Journal of Common Market Studies" 42(3), 573–98, 579

⁶⁵ Gianfranco Ravasi, The Mother Tongue Of Europe Is Christianity, in Ulla Gudmundson and Ursula Åhlén (eds.) (2010), *Europe's spiritual roots*, Government Offices of Sweden, Stockholm, 14-18

⁶⁶ Paul Valéry, "History and Politics", in Denise Folliot and Jackson Mathews (eds.) (1962), *The Collected Works of Paul Valéry*, Pantheon Books, New York, 31

⁶⁷ Walkenhorst, supra note 2

man admits it or not. Thus it cannot be said that the European Union lacks its own spirit from which all the concrete principles on which it is founded grow”⁶⁸. Under Havel’s guidance a Charter of European Identity was drafted, which stressed those traits which were perceived as fundamental characteristics of the new community: Europe should be not only an economic and social polity, but also a community of destiny, values, and life⁶⁹.

In 2001 the European Council established the Convention on the Future of Europe, whose purpose was to produce a Draft Constitution for the European Union. In the sessions of this body some politicians stressed the importance of Christian roots in the definition of European identity. Antonio Tajani, an Italian Member of the European Parliament, affirmed in 2002 that “The churches, and religion, play an important role in maintaining Europe’s social fabric and defining the cultural identity of the whole continent. We must acknowledge the important part played by our Judeo-Christian roots – together with the Enlightenment, Roman law, universities, the Latin language – in creating the ‘idem sentire de re publica’ (shared conception of the State) without which no political community can survive”⁷⁰.

Erwin Teufel, a leader of the German CDU, sustained in his 2003 speech that “There are three hills, on which the Western civilization is based: Golgotha, the Acropolis in Athens and the Capitol in Rome. The European Union should include in its Constitution the values of those who believe in God as the source of truth, justice, goodness and beauty, as well as the values of those not sharing such faith, but deriving these universals from other sources”⁷¹.

In the same year Gianfranco Fini, Italy’s deputy Prime Minister, suggested that the European Union should be described as a “community that shares a Judeo-Christian heritage”, and that, as Europeans, “we must make more explicit the roots of European identity, which we see as part of the value of the Christian religion”⁷².

Embracing these suggestions, the Conservative group leader Elmar Brok submitted the following amendment proposal for Article 2 of the Draft Constitution, modeled on an article in the Polish constitution: “The Union’s values include the values of those who believe in God as the source of truth, justice, goodness and beauty as well as of those who do not share such a belief but respect these universal values arising from other sources”⁷³.

⁶⁸ Vaclav Havel, (1994), About European Identity, <http://www.eurit.it/Eurplace/diba/citta/havel.html>, accessed on 26.10.2014

⁶⁹ 41st Congress of Europa-Union Deutschland, (1995), A Charter of European Identity, <http://www.eurit.it/Eurplace/diba/citta/cartaci.html>, accessed on 26.10.2014

⁷⁰ Antonio Tajani, (2005), The kind of Europe we want, http://arc.eppgroup.eu/Activities/pday06/day119_en.asp, accessed on 26.10.2014

⁷¹ Richard Puza, „Auf dem Weg zu einem Europäischen Religionsrecht“, in Walter Fürst, Joachim Drumm, Wolfgang M. Schröder (eds.), (2004), *Ideen für Europa: Christliche Perspektiven der Europapolitik*, Lit Verlag Münster, 401-436, 409

⁷² Stephen Castle, (2003) Tussle over God threatens to delay EU constitution, in “The Independent”, 28.02.2003.

⁷³ Elmar Brok et al. (2003), “Amendments tabled by the EPP Group to Articles 1-16 of the Treaty Establishing a Constitution for Europe, Brussels”, in Kimmo Kiljunen (2004), *The European Constitution in the Making*, Centre for European Policy Studies, Brussels, 2004, 51

However, from a religious point of view, Europe may be considered as divided mainly in two groups: believers and non-believers. The former think that God is the cause of all living and non-living things, and that this world exists due to Him. The latter deny the presence of God: according to them, the creation and existence of this universe is a merely scientific phenomenon. Moreover, the believers are further divided into various religious groups, which differ from one another although their basic tenets are often very similar⁷⁴.

As a consequence of these divisions, attempts to insert a reference to Christianity in the Draft Constitution for the European Union sparked a hard response from more secular members of the convention. British member of the European Parliament Linda McAvan said that any explicit mention of Christianity would "offend those many millions of people of different faiths or no faith at all" and Belgian Foreign Minister Louis Michel exclaimed that "Europe is not mono-religious"⁷⁵.

Therefore, the Convention canceled any explicit reference to God and Christianity, just passing a Preamble proposed by Valéry Giscard d'Estaing, France's former President, which made reference to "the cultural, religious and humanist inheritance of Europe"⁷⁶, from which universal values originated. Nevertheless, laic research considered also this act as having an illiberal nature, claiming that it "legislated over cultural matters that in liberal democracies are supposed to be left to the free play of debate, research and imagination"⁷⁷.

Therefore, as the Draft Constitution is a political act, it seems that Europeans faced a political problem, which prevented them from considering themselves as a community sharing the same values.

For the moment, let us put aside the politicians' point of view, and focus on how the academia considered the theme. In spite of some secularization developments, in which the central role was held by works backing the "privatization of religion" as the "central functional conditions for liberal democracy"⁷⁸, many scholars claimed that religion has not been banished from the political sphere⁷⁹. Even if religion moves to the private sphere, they affirmed, "it continues to influence policy because many modern ideologies that influence policymaking have religious origins. Such influence is often indirect but nonetheless important"⁸⁰, for the reason that it affects not only common

⁷⁴ J.R. Kokandakar, (2013), *Living Good or not Leaving Good*, Partridge India, Gurgaon, 48

⁷⁵ God splits EU blueprint-drafters, 04.03.2003, Ecclesia report, <http://www.ecclesia.gr/English/EnPressOffice/report/04-03-2003.html>, accessed on 26.10.2014

⁷⁶ Treaty Establishing a Constitution for Europe, 29.10. 2004, O.J. (C310) 1 (2004), <http://www1.umn.edu/humanrts/instree/euroconstitpreamble.html>, accessed on 26.10.2014

⁷⁷ Fabio Cerutti, "Constitution and Political Identity in Europe", in Ulrike Liebert, Josef Falke, Andreas Maurer (eds.), (2006), *Postnational Constitutionalisation in the New Europe*, Nomos, Baden-Baden, 277-290, 281

⁷⁸ Michael Minkenberg, (2007), Democracy and Religion: Theoretical and Empirical Observations on the Relationship between Christianity, Islam and Liberal Democracy, in "Journal of Ethnic and Migration Studies", 33(6), pp. 887-909, 890; Thorleif Pettersson, (2006), Religion in Contemporary Society: Eroded by Human Well-being, Supported by Cultural Diversity', in "Comparative Sociology", 5 (2-3), 231-257, 233

⁷⁹ Hans Knippenberg, (2006). The political geography of religion: historical state-church relations in Europe and recent challenges, in "GeoJournal", 67, 253-265, 254

⁸⁰ Jonathan Fox, (2001). Religion as an Overlooked Element of International Relations, in "International Studies Review", 3 (3), 53-73, 65

people's views, their perception of events and their actions, but also the views of the policy-makers⁸¹.

Indeed, several researchers consider Christianity as a central component of the identity of many Europeans, both in the private⁸² and in the public sphere: among others, Daniel Nexon stressed that "significant aspects of European identity are tied to a long history involving the consolidation of Latin Christendom as a political-religious community"⁸³; Also the poet Cees Nooteboom shared this view, affirming that "today's Europe is above all a spiritual space, *whose roots* run deep in the history and civilization of the European continent, and can be identified in the shared use of Latin and the belief in the Christian religion"⁸⁴.

From a slightly different point of view, *Agustín* Menendez argued that, as Christianity is the religion which has marked most deeply the identity of Europe, even believers in different faiths and non-believers should acknowledge that their identity as Europeans is profoundly marked by Christianity⁸⁵. In effect, Christianity either gave birth to or made an outstanding contribution to the formation of European culture, with its literary, pictorial, sculptural, architectural, and musical works.

In particular, thanks to their non-verbal messages, music and the arts might be considered not only as a shared heritage, but also an effective point of contact between Christians and believers in different faiths, and even, in Robert Coles words, between those who use their spiritual mind and those who just use their secular one⁸⁶. For this reason, it may be interesting to search for a different perspective on the enjoyment of works of art bearing a Christian message, and in particular of the listening to Christian music, looking for common practices and goals which can be shared by believers and non-believers.

Psychologists agree about the importance of two fundamental human motives, the desire to reduce uncertainty and the desire to obtain pleasure⁸⁷: these are the reasons why humans feel a wish *of making sense* out of what surrounds them, and generally speaking they want to make sense of their whole life experience. Perceiving a "good form", or Gestalt, underlying a figure or a music piece⁸⁸, and thus experiencing the beauty of the organizing principle that gave shape to that

⁸¹ Fox, *supra* note 23, at 59

⁸² José Casanova, Religion, European secular identities, and European integration, in Timothy A. Byrnes and Peter J. Katzenstein (eds.), (2006), *Religion in an Expanding Europe*. Cambridge: Cambridge University Press, 65-92, 82

⁸³ Daniel Nexon, Religion, European identity, and political contention in historical perspective, in Timothy A. Byrnes and Peter J. Katzenstein (eds.), (2006), *Religion in an Expanding Europe*. Cambridge: Cambridge University Press, 256-282, 256

⁸⁴ Cees Nooteboom, (2012), *Schimpfen gehört dazu*, in "Die Zeit", 9 August 2012, 44

⁸⁵ *Agustín José* Menendez, (2005) A Christian or a Laic Europe? Christian Values and European Identity, in "Ratio Juris." 18(2), 179-205, 186

⁸⁶ Robert Coles, (1999), *The Secular Mind*, Princeton University Press, Princeton

⁸⁷ Timothy D. Wilson, Daniel T. Gilbert, and David B. Centerbar, "Making Sense: The Causes of Emotional Evanescence", in Juan Carrillo & Isabelle Brocas (eds.), (2002), *Economics and psychology*, Oxford University Press, New York, 209-233, 209

⁸⁸ Rudolf Arnheim, (1992), *To the rescue of Art: Twenty-Six Essays*, University of California Press, Berkeley and Los Angeles, 249

work of art, may elicit in the listener an aesthetic experience of delight and even joy. This, in turn, may cause in him or her a strong wish to repeat this experience, searching for further occasions of feeling this kind of delight. Indeed, it could be said that the longing intrinsic in finite beings brings them to strive toward something beyond the moment and beyond themselves, maybe toward a final and infinite goal⁸⁹.

It is precisely in this sense that George Santayana maintained that “there is a real property in calling beauty a manifestation of God to the senses, since, in the region of sense, the perception of beauty exemplifies the adequacy and perfection which in general we objectify in an idea of God”⁹⁰. Also Jacques Maritain shared this view, claiming that “the beauty of anything created is nothing else than a similitude of divine beauty participated in by things”⁹¹. Starting from these assumptions, it could be said that the experience of finite beauty implies the unavoidable (although perhaps unconscious) reaffirmation of an infinite Beauty: the reality believers call God⁹².

This experience may be particularly intense in listening to Johann Sebastian Bach’s music. As a matter of fact, his music can be appreciated by absolutists, referentialists, formalists and expressivists⁹³: absolutists and formalists praise the structural perfection of his works, the well-proportioned construction of their forms. Referentialists and expressivists admire in particular some characteristics of these pieces, such as rhetorical and other representational devices which are inextricably enmeshed in their structure⁹⁴. By means of them, these scholars claim, the piece “speaks to the listeners”, referring to fundamental elements of Christian faith. In those listeners’ opinion, it is thanks to these peculiarities that Bach’s music still lives today, and ministers to the listeners’ ears, hearts and minds⁹⁵.

In short, absolutists and formalists maintain that Bach’s music is so effective because it can and should be enjoyed as pure sound and form, without connotations of extra-musical elements. In this sense they back a rationalist, “unbelieving” approach to Bach’s music. On the contrary, referentialists and expressivists stress that what makes Bach’s works so powerful is that they

⁸⁹ Richard Viladesau, (2000), *Theology and the Arts: Encountering God through Music, Art and Rhetoric*, Paulist Press, Mahwah, 43

⁹⁰ George Santayana, (1955), *The sense of beauty: Being the Outline of Aesthetic Theory*, Dover, New York, 8

⁹¹ Jacques Maritain, (1974), *Art and Scholasticism and the Frontiers of Poetry*, University of Notre Dame Press, Notre Dame, 34

⁹² Viladesau, supra note 32, at 42-43

⁹³ According to Leonard Meyer, there are different understandings of what music means. Absolutists believe that the meaning of a music piece lies solely within the work itself, without reference to anything outside it. Referentialists argue that music also conveys meanings that in some way refer to the nonmusical world of concepts, actions, and emotions. Formalists believe that the way meaning is perceived in a given piece is primarily intellectual, through understanding of its musical patterns and relationships. Expressivists claim that the feelings and emotions that those musical relationships arouse in the listener are more important. Leonard Meyer, (1956), *Emotion and Meaning in Music*, The University of Chicago Press, Chicago, 103

⁹⁴ David Rumsey, *The Symbols of the Bach Passacaglia*, 6, <http://www.davidrumsey.ch/Passacaglia.pdf>, accessed on 26.10.2014

⁹⁵ Rick Marschall, (2011), *Johann Sebastian Bach*, Thomas Nelson, Nashville, 2

convey religious meanings and can therefore be assimilated to very sermons in music. In this sense, expressionists support a “believing” approach.

However, the conflict between these two groups of listeners can be resolved quite easily: in fact, according to A.B. Marx’, in Bach’s music “form cannot be separated from content; it shapes a content that lies ready in the spirit, comes to consciousness, elevates itself to reason, and is expressed in a rational and at the same time utmost expressive way”⁹⁶. In this manner the perfect beauty of Bach’s works’ rational form can be appreciated at the same time as a secular value by unbelievers, and as a religious value by believers. As a consequence, both the believers’ and non-believers’ approaches can bring listeners to enjoy Christian music, and generally speaking the whole common cultural heritage, enhancing their sense of sharing recognized values in music and aesthetics. These values, in turn, may constitute the basis on which a shared European identity may be built.

To conclude, the common cultural heritage can be the basis on which a shared political view could be built; Christian music should not be considered as dividing listeners, but rather as uniting them in a shared appreciation for beauty; listening to music appreciated by all listeners (although because of different reasons) can play a political role, helping in reconciling the different positions. This may contribute to the improvement of a greater awareness of their shared European identity, urging them to a stronger cooperation in politics and civil society.

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11. FROM PREEMINENCE TO BALANCE: A COMPARATIVE VIEW BETWEEN COURT DECISIONS AND VIOLIN-KEYBOARD SONATAS

Flavia Marisi⁹⁷

Abstract: *In past centuries, the sonatas for violin and keyboard showed a strong preeminence of one instrument over the other: sometimes the violin was assigned the leading role, and sometimes it was subordinated to the keyboard. Yet Mozart and Beethoven worked out a completely new concept promoting a balanced dialogue between the two instruments. In a similar way, the past decisions of the Court of Justice of the European Union and those of the Constitutional Courts of some Member States could be read as struggling for the competence of being the ultimate source of authority, whereas the most recent ones show an “ongoing conversation” through mutual reception of the respective decisions. This study offers a comparative view between the musical and the legal fields, trying to highlight specific analogies which connect them together.*

Key words: *balance, Constitutional Court, ECJ, hierarchy, violin-keyboard sonata*

In political theory, sovereignty is a substantive term designating the supreme authority within a territory⁹⁸, the ultimate overseer in the decision-making process and in the maintenance of order. It could be said that, from the international point of view, on its territory a sovereign state is not subject to any foreign authority, and, from the internal point of view, it is superior to all the persons and corporations⁹⁹. Nowadays, a state is usually governed according to a constitution, that is a set of fundamental principles or established precedents¹⁰⁰. Constitutions are often defended by legal bodies, which view themselves as the very guardians of the Constitutions¹⁰¹. In some countries, such as Germany, Italy, and France, this function is carried out by a dedicated Constitutional Court which performs only this function, interpreting the relevant constitution; this Court ensures that the Constitution's principles and rules are upheld in declaring void the executive and legislative acts which infringe them.

As in the Westphalian world the sovereignty of each state is almost unlimited, as long as the state is *not bound by international treaties, the Constitutional Court can be considered as the State's highest jurisdictional authority, the final decision-maker on issues concerning citizens' rights and duties*¹⁰². *The role of the Constitutional Court can be compared with the one of the violin in the violin-keyboard sonatas written by Arcangelo Corelli (1653-1713) in the early eighteenth century. The score shows only a bass line and an*

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⁹⁸ Dan Philpott, (2010), Sovereignty, *Stanford Encyclopedia of Philosophy*, <http://plato.stanford.edu/entries/sovereignty/#2>, accessed on 23.10.2014

⁹⁹ Ivana Tucak, (2010), The Future of the Sovereignty Concept in Europe, in Gordana Vukadinović and Agneš Kartag-Odri (eds.), *The European Union of Nations and Universal Values*, Novosadska asocijacija za teoriju, etiku i filozofiju prava, Novi Sad, 275-287

¹⁰⁰ Erin McKean (ed.), (2005), *The New Oxford American Dictionary*, Second Edn., Oxford University Press, Oxford

¹⁰¹ Hans Kelsen, (2008), *Wer soll der Hüter der Verfassung sein? Abhandlungen zur Theorie der Verfassungsgerichtsbarkeit in der pluralistischen, parlamentarischen Demokratie*, Mohr Siebeck, Tübingen

¹⁰² Franz C. Mayer, (2004), Wer soll der Hüter der Europäischen Verfassung sein? in Olivier Beaud & Ingolf Pernice (eds.) *Die Zukunft der Europäischen Union: Eine kritische Bilanz des Konvents*, Bruylant, Brüssel, 429-456

unadorned violin part, so that it is up to the violinist to embellish the latter with figurations and ornamentation, a role in which he enjoys much stylistic and technical freedom.



Fig. 1 Arcangelo Corelli, Sonata IV op. 5, first movement, Adagio

In a similar way, from 1957 to 1964 the Constitutional Courts of the Member States of the European Economic Community enjoyed a complete freedom in interpreting the Constitution and stating rights and duties of the citizens; indeed, in *Geitling v. High Authority*¹⁰³ the European Court of Justice (ECJ) ruled that Community law did “not contain any general principle guaranteeing the maintenance of rights” conferred by national Constitutions, and reserved the role of ensuring these rights for the relevant Constitutional Courts.

However, a few years later, in *Costa v. Enel*¹⁰⁴ the ECJ ruled that the transfer of powers made by the Member States to the Community, which caused a limitation in their sovereign rights, is permanent and irreversible. In this way, the ECJ tried to ensure its own central role as fundamental, or better said, sole interpreter of the new ‘European’ legal order, constraining the Constitutional Courts to a much more limited role. This position by the ECJ can be compared with the role of the harpsichord in the violin-keyboard sonatas composed by Johann Christian Bach (1735-1782): in the score the harpsichord has the most important, virtually self-sufficient function, whereas the violin part is conceived as a simple accompaniment realized through quite long sustained pitches.

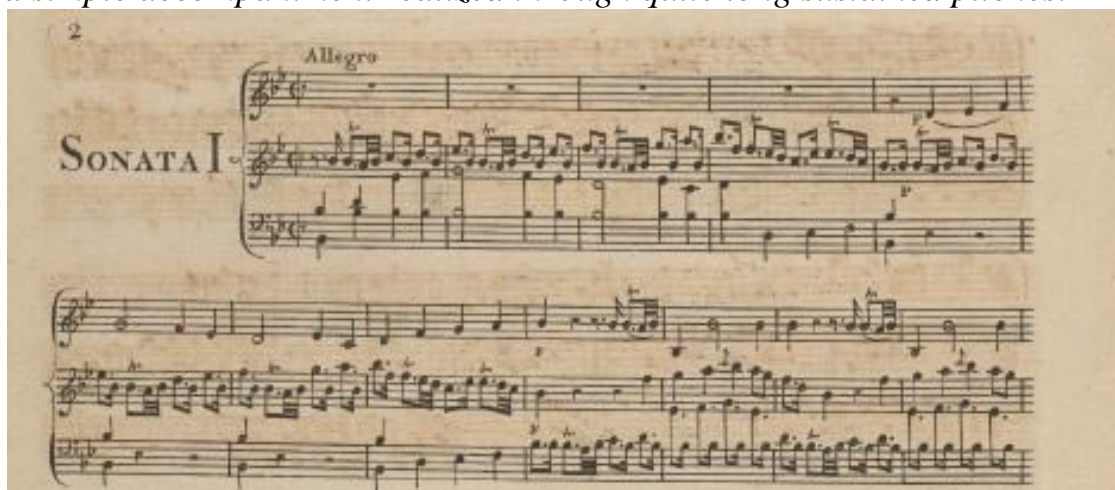


Figure 2, Johann Christian Bach, Sonata op. 10 n. 1, first movement, Allegro

In the following years there was a back and forth struggle between the highest courts, striving for supremacy: in 1968, issuing the *Syndicat Général de*

¹⁰³ ECJ Cases 36, 37, 38 and 40/59 *Geitling v. High Authority* [1960] ECR 423

¹⁰⁴ ECJ Case C-6/64 *Costa v. ENEL*, [1964] ECR 585

*Fabricants de Semoules de France*¹⁰⁵ decision, the French *Conseil d'État* refused to accept the supremacy of Community law, and in 1969 the ECJ contrasted this ruling issuing its *Walt Wilhelm a.o. v. Bundeskartellamt*¹⁰⁶ decision. Here the ECJ stressed that allowing Member States to introduce or retain measures capable of prejudicing the effectiveness of the Treaty would be contrary to the essence of European legal system, already characterized by its distinctive nature. The rationale of this judgment was further developed by the ECJ in the 1970 decision *Internationale Handelsgesellschaft*¹⁰⁷: here the ECJ made clear that not even a fundamental rule of a Member State Constitution could, in itself, challenge the primacy of Community law. In the 1977 judgment *Simmenthal* the ECJ even ruled that if a national statute does not adhere to EU law, the ECJ itself orders the national court to set it aside, without awaiting a ruling of the respective Constitutional Court¹⁰⁸. The last three judgments might be compared with the harpsichord part of the Sonata for *cembalo e violino obbligato* op. V n. 2, written by Luigi Boccherini (1743-1805). Here the main role is very clearly assigned to the harpsichord, as we can see in the following examples, referring to the last ten bars of the *Largo*.



Luigi Boccherini, Sonata op. V n. 2, second movement, *Largo* (harpsichord part)



Luigi Boccherini, Sonata op. V n. 2, second movement, *Largo* (violin part)

¹⁰⁵ *Conseil d'État*, decision of 1 March 1968, *Syndicat Général de Fabricants de Semoules de France*

¹⁰⁶ ECJ Case C-14-68, *Wilhelm a.o. v. Bundeskartellamt*, [1969] ECR 1

¹⁰⁷ ECJ Case C-11/70, *Internationale Handelsgesellschaft* [1974] ECR 1125

¹⁰⁸ ECJ Case C-106/77 *Amministrazione delle Finanze dello Stato v. Simmenthal SpA*, [1978] ECR 629

The written-out virtuosic passages show the preeminence of the keyboard over the violin, and the harpsichord's leading role is confirmed by the chance to improvise an independent cadenza. In fact, the penultimate bar of the *Largo* shows a fermata in both instruments' parts, which offers to the harpsichord player the opportunity to perform an ornamental passage, allowing for further virtuosic display. In my view, there is a close similarity between the ancillary role of the violinist, waiting for the solo performance of the keyboard player, and the subordinate role assigned by the ECJ to national and even Constitutional Courts. The response by the Constitutional Courts was not long in coming. In Italy, the Constitutional Court ruled in 1973 that it would take on judicial review on Community law, in order to verify its respect of the fundamental principles and rights enshrined in the national Constitution¹⁰⁹; and in 1989 it established again its determination to verify, by means of constitutional review, the Community law's respect of the National fundamental principles and rights¹¹⁰. In Germany, reacting to the ECJ judgment on *Internationale Handelsgesellschaft*, the Constitutional Court declared in 1974 that until Community law has proven its capacity to provide a level of protection of fundamental rights equal to that provided by the German Constitution, the latter would prevail over Community law¹¹¹.

The last three judgments might be compared to the violin part in the sonatas by Pietro Antonio Locatelli (1695-1764), where the violin part is much freer as the basso continuo which is to be realized on the harpsichord or the piano: the composer assigned a leading role to the violin, writing down quite complex rhythms and melodies, particularly in rapid descending or ascending sequences and arpeggios involving playing back and forth across strings. All this in turn implies the use of a more nuanced and colorful sound, a greater range of articulation, and dynamic and agogic accents in order to delineate the form and mold the texture. In performing Locatelli's sonatas, although the keyboard player could realize the basso continuo in a quite individual way, for instance realizing imitations, he or she should always reckon with the articulation, embellishments and performance style chosen by the violinist for the first appearance of the specific motif.



Figure 3, Pietro Antonio Locatelli, Sonata IV op. 8, first movement, *Cantabile*

¹⁰⁹ Corte Costituzionale, decision 183 of 27 December 1973, *Frontini v. Ministero delle Finanze* [1974] 2 CMLR 372

¹¹⁰ Corte Costituzionale, decision 232 of 21 April 1989, *Spa Fragd v. Amministrazione delle Finanze*, 72 RDI

¹¹¹ Bundesverfassungsgericht, decision of 29 May 1974, 37, 271, called "Solange I" decision

However, since the 1980s the competition between the Constitutional Courts and the ECJ gave way to a more balanced approach. In 1986, noting the steady enhancement of the standard of fundamental rights protection in Community law, the German Constitutional Court stated that, as long as this standard remained commensurate to the German one, the Court would refrain from reviewing Community law¹¹². However, the court reaffirmed its right to do this, promoting a real equilibrium between the roles of the different Courts. This far-reaching decision might be compared with Mozart's six *Sonatas for keyboard with accompaniment for a violin*; despite the title of the work, here the violin is no longer subordinated to the keyboard. The same technical demands are made of both performers, and both of them have an equal part to play in developing the musical argument¹¹³. For instance, in the Sonata K 377 in F major we can find one and the same melody divided between the two instruments in the form of a brief interplay, with a witty dialogue involving fleeting imitations.



Figure 4, Wolfgang Amadeus Mozart, Sonata K 377, 2nd movement, *Tema con variazioni*

In effect, a coeval review of these six sonatas described them aptly in the following terms: “These sonatas are the only ones of their kind: abounding in new ideas and bearing clear traces of their author’s great genius as a musician, extremely brilliant and well suited to the instrument. At the same time, the violin accompaniment is so skillfully combined with the keyboard part that both instruments are constantly kept in equal prominence, so that these sonatas demand as accomplished a violinist as a keyboard player”¹¹⁴. More recently, also

¹¹² Bundesverfassungsgericht, decision of 22 October 1986, 73, 339, also called “*Solange II*” decision

¹¹³ Hermann Abert, *W.A. Mozart*, Yale University Press, New Haven, 2007, 641

¹¹⁴ *Denkwürdigkeiten*, in „Cramer’s Magazin der Musik“ for 4 April 1783

the musicologist William Newman highlighted that Mozart's sonatas for violin and piano were the first to put these instruments on more "equal footing"¹¹⁵.

A turning point was reached in 2010, as the German Constitutional Court issued the *Honeywell* judgment: in this case it had to take a difficult decision, which could change forever the course of events. The *Honeywell* case was based on a previous decision taken by the ECJ on the *Mangold*¹¹⁶ case, a judgment which was fiercely contested as being *ultra vires* by many judges and legal experts. In deciding the *Honeywell* case the German Constitutional Court faced a complex situation: on the one hand, if it would once again deepen the conflict with the ECJ, rising up as ultimate protector of the principles enshrined in the Constitution, this could be assimilated to a rejection of the European Treaties; on the other hand, if it would admit that the ECJ's decision in the *Mangold* case was not *ultra vires*, this could be viewed as definitively giving up its own role as guardian of the Constitution. The Constitutional Court resolved the difficult issue releasing a complex, but very well-balanced judgment, which founded a new approach to the field. On the one hand it did not challenge the interpretation method previously adopted by the Luxembourg court, making on the contrary a high number of references to previous decisions taken by the ECJ. On the other hand, although manifestly refusing to act as "supreme court of review for submissions", nevertheless it reserved the last word in a case for itself.

Similarly, in *Sayn-Wittgenstein v. Landeshauptmann von Wien*¹¹⁷, the ECJ explicitly acknowledged that the 'national identity' established by a Constitution, with its specific principles and values, shall be taken into consideration, assigning it the rank of public policy justification. In this way the ECJ distanced itself from its own rulings issued from the 1960s to the early 1990s, which were based on transfer of sovereign powers and simple hierarchy, in favor of a more balanced approach. These judgments might be compared with Beethoven's Sonata op. 47: in the first movement canonic imitations alternate with the simultaneous presentation of similar or even identical motifs, emphasizing the sense of musical continuity and passionate dialogue. Beethoven himself stressed the balance between the two instruments, adding to the title the engaging subtitle *scritta in uno stile molto concertante, quasi come d'un concerto*, which means "written in a very concertante style, almost that of a concerto".



¹¹⁵ William Newman, (1947), Concerning the Accompanied Clavier Sonata, in "The Musical Quarterly", 33, 3, 327-349

¹¹⁶ ECJ Case C-144/04, *Mangold v. Helm*, [2005] ECR I-9981

¹¹⁷ ECJ Case C-208/09, *Ilonka Sayn-Wittgenstein v Landeshauptmann von Wien*, [2010], ECR I-13693



Figure 5, Ludwig van Beethoven, Sonata op. 47, 1st movement, *Presto*

Also contemporary research stressed this aspect, highlighting that the exposition of the first movement of this sonata may be portrayed “as one in which two comrades, both virtuosos, collaborate but also challenge one another, within a dialogue that may be one of the most intensive demonstrations in the Classical repertoire of what can happen when composers and performers “perform” their fundamental interdependency”¹¹⁸.

To conclude, both in the legal and in the music field there are occasions in which the parties can choose either supremacy or synergy strategies. In my view, open-mindedness and cooperation can lead both the Courts and musicians to shared views, and this in turn allows the achievement of fundamental goals: in the legal field it can multiply the protection of the citizens’ fundamental rights, and in the music field it can promote expressive, communicative and stylistically correct music performance.

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12. THE INTELLECTUAL DIMENSION OF THE MUSICAL -ARTISTIC PERFORMANCE

Vladimir Babii¹¹⁹

Abstract: *The author points out the process of the listener's intro-opening to the musical art, event which engages all the person's spiritual resources. It includes the volitive effort, backed by the intellectual component which is in a continuous dynamic growth. In author's opinion the vocal knowledge of world and the knowledge of one's own nature should be centered on the action to hear the conscience and to follow it, especially in the artistic field.*

Key words: *conscience, vocal knowledge, performance, artistic intro-opening, intelligence, stimulation -response.*

Knowledge of world and knowledge of one's own nature for the preconception, prevision of events and behaviours is, first of all, **vocal knowledge** of this world. Henry Wald states: „By sight the man still remains about the phenomena, by hearing he gets closer to their essence” [10, p.18]. „What the conscience says is more true than what you see” [ibidem.]. **To hear the conscience and to follow it** is a progress individual technology which engages special volitive effort. While sight longs for concrete things, hearing aspires to ideas, to abstract, fact which offers the man a large space for generalization, option and realization.

The force of „attraction” of the sound world, put into songs, harmonies and metro-rhythmic persuasions by pupils, is stimulated by the force of „abstraction”, by freedom. Getting the credit of personal freedom is of major educational importance. It is also a behavioural ability of great responsibility because the *freedom of conscience* involves the departure from things and oneself in order to „listen to” the voice of one's own conscience, gradually learning the skill of so-called *distant listening*, reported by Ernest Cassirer as „unconditional dependence on emotion” [3, p. 55]. Music holds more onto intellect than affectivity. The question exposed in the form of vocal intonation is that vocal structure which breaks the cycle of individual influence and highlights the „foundation of spiritual freedom” (Ernest Cassier, 1994).

The vocal expression constitutes one of the most important experiential acquisition in the pupil's conscience. The musical expression is sometimes richer than the verbal language, but more reduced than thinking. The terms „to express”, „expression”, „expressive” are a means of influencing others through music, word, gesture etc. The pupil, being figuratively speaking „lack of consciousness”, [7, p. 32] looks for those marks in the musical art which will multiply his future benefits. „The human conscience of lack, of absent is to a greater extent an invention than a discovery” [10, p.32]. Mainly through sounds and intonation, the pupil **opens up** to the future because these matters are tuned to the soul vibrations in such a subtle way, as may other essences not do. Besides, how we could explain the situation when a 10-11 year-old child, listening to the *Passionata* by L. Van Beethoven or *Requiem* by W. Mazart,

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which are creations with a deep philosophical significance, perceives the message of the musical language.

Music makes possible the pupil's **intro-opening** towards the full world of significances, and the „void” towards being receptive, predictive to any event. The pupil looks for the other's **response** in music, at the same time asking himself: „*How would it be?*”, that is the response and not the reaction because to answer means to assume responsibility, while to **react** means to confuse the present. The first type is characteristic for independent people, but the second is shaped by situations. In M. Drăganescu's vision the last „will have conscience as conscience is social if it has a learnt consciousness at the basis, so social in itself, but will not have conscience-essence or approaches to it through high spiritual life” [15, p. 101].

Piaget J. distinguishes four stages in the formation of intelligence: sensor-motor intelligence (18 - 24 months from birth), preoperative thinking (2 - 5 years), operative thinking (6-12 years), formal or hypothetico-deductive thinking (from 12 and further). According to this phasing, it turns out that the foundations of the proactive are built in the primary school period and get stronger in adolescence. Obviously, the adolescent is „centered on the future planning of his activities” [6, p. 150], he seeks to anticipate the events, but sometimes he faces the situation of contradiction between the individual abilities and the obtained result.

Conscience is the mediator phenomenon between the relation *stimulation-response* (S-R) with the function of adjustment of the accommodation process to the person's repertoire situations. These facts are explained by the author V. Pavelcu in such a way: „a state can be more or less conscient *in relation* to another psychic state” [11, p. 347]. In musical pedagogy the processes of activation of affective mental states in pupils are often used at the expense of those with intellectual connotation. The stimulation (the object of the action) and response (the subject of the action) are not static phenomena, but dynamic, alive, targeted by the filiations of conscience. The proactivity is **present** between S and R, which complements the indirect formula, giving it the following aspect: S – P P – R. When we point out the „presence”, we understand that the pupil with all his nature doesn't remain „outside” the music, but is present in the music.

The conscience, being the product of activity, „retains its predicative, actional and active character” [14, p. 50], fact which confirms the idea that the musical art, being a produce of conscience, has an active influence on the activity, not necessary connected to this domain. Such influence, although it has a positive formative resonance, doesn't fully meet the rigors of the role of music in the context of personality dynamics. Especially, the person's linkage with his own reasons comes into prominence, among which a part of them requires to be excluded, and another part is developed as being priority reasons. It is necessary to keep a balance between conscience and musical action, music and proactive presence. These phenomena interact oscillatory where: „the appearance of fluctuation creates the state of activation and tension; the behavioural reactions destined to the detection, identification and obtaining of the desired object set

off on the basis of *alarm signals* (effect - V. B.)” [8, p.75]. Obviously, the unity between conscience and the musical action should be conceived not as a form of rigid balance, but as a form of continuous balance. „The dynamics of inclusion in the activity or exclusion of some actions or acts of activity” [14, p. 52] represents a feature of synthesis, realized from the point of view of the principle of *artistic intro-opening*.

Trained in the process of communication with the external world, through the sound spectrum of attitudes and relationships, the pupil is in a state of expectancy. Before acting in the exterior, hearing the music, the pupil takes a certain attitude. Thus, „the expectancy is the subjective probability or the implicit supposition of a result, volunteer or not, as a result of certain behaviour” [4, p. 66]. Continuing the thought, we mention that music is that force which *intro-opens* towards life because to exist doesn't necessarily mean „to be” present as an actor of this life. That's why music can stimulate pupil's behavioural motivation, first of all, shaped in the form of an ideal plan „subjective probability”. The image-goal, extracted from the contents of the musical creation, doesn't constitute the unique model of virtual behaviour, but only the value which allows to structure the situation and the individual and socio-cultural state in order to choose the updated behaviour „from the repertoire of one's potential behaviours” [4, p. 66].

The pupil can be *present* at the act of reception and at the same time „not be influenced” by the behavioural artistic sense, „to produce quality” and at the same time to act with a negative index. We can explain such facts, with certain probability, on the basis of the concept of *self-efficacy*. The last involves the pupil's faith in his abilities to have an influence on events with a negative index or in other words:” the beliefs of self-efficacy operate on the behavior (including the *musical and artistic* – V.B.) through cognitive and affective motivational processes” [ibidem.]. The *intro-open* person anticipates the stimulation and effect, bypassing the negative consequences. The expectations of self-efficacy are of two-dimensional nature in the process of musical audition. On the one hand, the listener is influenced by the stimuli of musical sounds („S – R – S”), and on the other hand, the triggered feelings constitute new stimuli for a real and possible behaviour, adequate or close to the created model „R – S”. The effect of the musical - artistic behaviour can take place not necessarily as a result of multiple strengthening exercises of musical messages, but also through observation and awareness of the situation and extension of the stimulus of the pupil's musical-artistic action, having the *effect of success*. Even when the pupil is not aware of his action, accompanied by affective stimuli (SA), *the expectancy of success* doesn't leave him for a moment.

In the context of the principle of artistic intro-opening, the development of the abilities to feel, to live and to create feelings which are stimulated by the musical messages consists in the pupil's orientation towards the manner to take initiative, based on the values of feelings. The feeling seeks to destroy itself through the contact with the reality. „By channeling its energy **outside**, the emotion is a tendency towards balance through disordered scattering of the

energy **inside**, without taking into account the reality” [11, p. 24]. The **emotion** „destroys” the *Self*, it descends the person to the physic (*smile, movement, pantomime etc.*), while the **feeling** elevates the person, it orients it towards safety and power through intellect, spirituality. Namely the *feeling* elevates the person (↑), but the *emotion* has the meaning of crash down (↓). The emotions have most of all a subconscious existence. They are at the surface of the personality construct and although they have a powerful influence on the *Self*, they don’t determine its existence and power „to be”; they cannot have a conscious and intellectualized life as that of feelings” [11, p. 24].

Feeling is a disturbing element of knowledge; thanks to it the judgement is falsified, the premises of the reasoning are put in the service of some conclusions imposed by the individual’s instantaneous interests, the arguments hostile to the personal satisfaction are neglected [11, p. 55]. The cited statement, referring to the problem of feelings, would have an ambiguous contribution in the case if we assumed that music is entirely a cognition activity, but first of all it is an activity *of living, of soul*, in favour of which the same author expresses in a relevant way: „knowledge of foreign soul could be helped by a very special method, one specific only to psychology, the method of understanding or of empathy” [11, p. 53]. In other words, music has a dual influencing function and mainly of *experienced knowledge* and of *intercession of the process of knowledge* of „the foreign soul”. In this context, the possibilities of musical stimulation involve an extensive state, proportional to the level of development of the complex of feeling with cognitive or cognitive-experienced value. The psychologists say that *the feelings*, besides many other features, have the capacity of *profoundness*. When we refer to „interpretation of the musical and artistic senses”, then the „empathic transposition” is operated (P.Popescu-Neveanu, 1994). The reason can gradually go by as a goal, which being outlined in the representations of the expected result is realized through practical actions. It is the case when the process is subjected to the conscious goal. But there are situations when the goal is not sentient and the action has a different effect than the expected one.

The search of stimuli, and not their passive waiting, which would correspond to „the emotional-personal sense”, in a great measure determines the power of retention of voluntary attention on a musical phenomenon, return to it again and again. In psychopedagogy „the constant attitude” towards an object of knowledge is conceived as *an interest state*. Without making special reference to the interest dimension, we will say that the pupil’s attitude towards an activity is conditioned, first of all, by building consensus between „What is It?” – object and „Who am I?” – subject.

The high level of *activity* is determined by the degree of this system influencing another one. If the pupil marks a spiritual necessity „directly through his own auditive perception and interpretation in a creative and active way, step by step, in the field of musical art” [9, p. 19], then he will prove a higher **performance** in other fields of activity too. On the contrary, this desideratum would be deprived of any sense and would remain a closed educational

environment. We understand the role of the musical –artistic factor for the pupil not as some ordinary activity which would be explained through the reference verbs: to perceive, to interpret, to compose, to understand, to adjoin, to brood, to feel etc., but through the insight in the philosophical sense of music as stimulus for finding answers to the questions appeared on the way. The interpretation (coding) of the expressive means of the musical language, „modeling” of the musical material constitutes the level of pupil’s gradual **opening** towards the depth content. The explanation, the hermeneutics of the musical and artistic depths relate to the level of artistic *intro-opening* or „general spiritual opening” [2, p. 151].

The pedagogy, through its meaning, constitutes an activity, a science of administration, organization, guidance, persuasion with the learning, education, formation/development processes of personality in the ontogenesis. The notion of „management” with the meaning of direction, guidance, organization has all the right to take the first place in the contemporary education and didactics which cannot be limited to the former pedagogical concepts, with a reduced area of influence on pupils. The *organizational culture* only makes its way in pedagogy, although no educational action can take place outside of one or another forms of organization, conduct with the concerned processes. Among the **fundamental principles** which contribute to the effective orientation of the organizational steps in the musical pedagogy, we point out: the *artistic intro-opening* and *centering on value*. The accent is put on the ability **to act and to be effective**.

Music constitutes a style of organizational culture, thus an activity of self-governing and management because we find out the most important elements of management in the musical discourse and mainly: pertinence, balance, assertiveness, prevision, competitiveness, adaptivity, curiosity, creativity, sensibility, marketing, „performance grading” [12, p. 4], liveliness, optimism, evaluation. The study of the principle of intro-opening, through the effective musical artistic action, was shaped around the following addictions: a) the overloading of knowledge affects the rate of *storage*; b) once with the growth of the volume of the material, the percentage of storage decreases [13, p. 47]; c) the mechanic learning is equated with the forgetting of knowledge accumulated in an intuitive way; d) the accumulation of information in exponential rates requires the continuous thoroughness and renewal of knowledge [13, p. 52]. Therefore, the intellectual dimension in the formation of effective behaviour abilities lies in the practical application of technologies and effective techniques of pupil’s individual resources through the educational desideratum **to hear the conscience and to follow it**.

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13. MOTIVATION AS AN IMPORTANT ELEMENT OF MUSIC EDUCATION

Marina Cosumov¹²⁰

Abstract: *The content of education in postmodernist society is a strategic resource of the human continuous development, in a space and time determined from the historical, cultural, social and economic points of view. The conceptual improvement of music extracurricular environment will promote the concern for the field of music education in order to assure an efficient continuity by pursuing an evolution and succession of the independent affirmation process from teleological perspective in self-correlation with the music environment existing everywhere. The extracurricular music motivation activity turns the pupil from a simple receiver/customer of external music influences into an active and selected subject, with an own interior determinism in choosing and releasing adequate music attitudes.*

Key words: *standing music education, extracurricular music environment, music context, independent music cognition.*

Modern approach to education treats arts and music education as a process of continuous individual and spiritual self-realization through multiple forms of contact with the arts, which are also ways of the person's reflection of the internal and external universe. Lifelong learning has become a fundamental educational objective, legalized in Moldova (*Constitution, Education Code*) as an open educational system that ensures the maintenance and further development of the cognitive, affective and acting personality's potential and of self-education skills and capacities. All these facts lead to the creation of a creative and independent personality.

In the 19th-20th centuries, lifelong learning became a fundamental requirement of society, which is determined by the exponential growth of information and its accelerated outdated character, by the extraordinary progress of science, technology, by the dynamism of social life, by the democratization of learning, by the raising aspiration to culture and education and, finally, by the effective usage of leisure time.

In the Republic of Moldova, at the end of the 20th century - Constitution (Art. 35) and Education Code (Art. 5, p.1) legislate the requirements for continuing education. These two documents enact the education system to be open, to maintain the further development of cognitive, affective and acting personality's potential and of self-education skills and capacities that, as a consequence, may form independent and creative personalities.

Today, lifelong learning is characterized by continuity and globalism, involving all levels and types of education (school and extracurricular educations, formal, informal, non-formal educations etc.). However, lifelong learning is a phenomenon conditioned by three fundamental factors such as **environment**, which is an objective common for all, **capacity to be educated**, which is done in an organized manner based on laws, teaching materials, visual aids and the others and **motivation**, which is the most important in lifelong learning, but also one of the least verifiable and transparent. Referring to the

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classification made by UNESCO, education is manifested in three fundamental directions:

- *formal* music education;
- *non-formal* music education;
- *informal* music education.

Formal music education is a period of *intense music activity*, directed to the development of pupils' abilities and love towards music. This type of music education includes all educative actions performed consciously and organized in schools, in an organized educational system. Objectives and content of *formal music education* can be found in school documents. They are included in the semester general topics, according to different levels and years of study, which facilitate the formation of a vast musical culture in a methodically organized context (curriculum, guides, manuals, technical aids, music education specific strategies etc.). *Formal music education* is a process that is limited exclusively to school years and represents an introduction to the field of music culture and an initial training for a continuous music education, which will extend throughout life.

Non-formal music education emphasizes a less formal educational reality, but it has formative effects too. According to the analysis of the contents, methods and forms of organization (*active forms* - general school choir, orchestra of musical instruments for children etc., *passive forms* - recitals with artists and music composers, musical tours etc.), the relation between *non-formal* and *formal* music education is defined as the *relation of complementarity*. *Non-formal music education* involves all educational extracurricular music activities that take place in specially organized conditions. Their aim is to replenish the formal musical education by means of the forms specifically designed to enrich the music education, to practice and value different individual musical skills.

The main institutions in promoting this type of music education are cultural centers, theaters, clubs, community centers, public music libraries etc. The non-formal music education has its own specific characteristics. Those that are worth mentioning are the great variety of forms, music contents, musical activities etc. Thus, it is a more satisfying process of music education in better and more varied conditions (aiming at the same formative effects). This process is led in terms of pluri and interdisciplinary approach, taking into account the interference of artistic disciplines. Both *formal music education* and *non-formal music education* are forms of the *systematic work (school)* which takes place in planned and well- organized conditions, being conducted by a specialized staff.

The third form of music education worth pointing out is **informal music education**. This form, compared to the first two - formal and non-formal, is less advisable to be used. The reason is that the musical atmosphere created in and out the lesson of music education is very different. These factors make impossible the implementation of the *informal music education* at schools. But we should not ignore the value of its content extended beyond formal education, attested along lifetime. In other words, *informal music education* is a kind of *spontaneous and continuous* education that is completely free of any

formalization. This form of education includes individual musical experiences, experiences acquired in a random manner. Informal education expresses vital and social environments in which the individual lives. In these surroundings he acquires information, internalizes models of moral conduct, adopts attitudes, and reacts to different applications, enriching his spiritual world.

As we can observe the person is lifelong educated informally. Music, at its turn, is a complex psychological (as the mechanism of occurrence and manifestation), teaching (as the mechanism of reception-interpretation-production / creation), moral and spiritual (it produces and promotes values) phenomenon that participates at this education. The music pedagogy system of the Romanian teacher G. Breazul, rooted in the German system of music education, represented by H. Kretzschmar, provides a sequence of vectors, including (that we are interested too) the assertion that "the music education aims at *integrating the child into social, cultural practice...*" [1, p. 168]. In such a way we can conclude that the most important idea that this system promotes is the integration of music education in the daily child's life, in other words, a permanent self- music education, which will take place throughout life. Any time the person comes across a piece of music, he tries to understand and feel it. This forms the basis, the essence, the purpose, the outcome of the process to make, to create, to interpret and to listen to the music. According to I. Gagim, to perceive music means:

- a) to hear it;
- b) to feel it;
- c) to live it;
- d) to understand it;
- e) to receive it (as approach);
- f) to assign a meaning, a content to it "[4, p. 112].

The convergence of these factors facilitates access to the essence of music and the person may refer it to his life context. The perception of music is in relation to the factors related to the agent, being determined (directly or indirectly) by them (Figure 1):

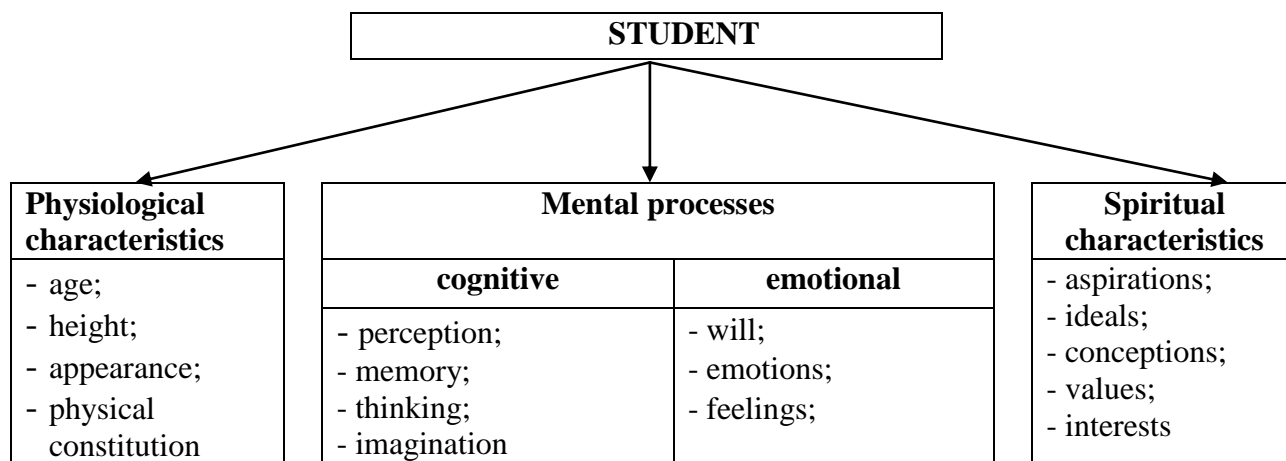


Fig. 1 Distinctive factors of human personality

Amplification of student's independency in the "sound" environment outside the lesson determines the increase of independence in music perception. Teaching pupils to decipher the sound message of the universe means to create and develop skills, abilities and techniques for understanding music (develop musical creativity = abilities), associated with *intrinsic reasons - necessity to exist through music*. In this context, it is necessary to highlight the idea that the moral values, once being internalized, transform into some inner necessities. These values become an authoritative call our consciousness (stable grounds of our conduct) in different life surroundings.

In this respect, F. Turcu mentions that "the necessities provoke a variety of human emotional states and only as a result of these activities (the educational process) they can be perceived as necessities" [7, p. 126]. V.S. Merlin notes that "the necessity acquires a motivational character only if it is conceived as a challenge to *act*" [ibidem, p.82]. There are a lot of famous scholars [G. Balan; A. Motora-Ionescu; V.Vasile; I. Gagim; etc.] that share the opinion that the orientation, initiation and adjustment of *musical activities* represents a system of reasons, which interact and work together, manifesting themselves in trends, interests, goals etc.

E. Stan reflects the personal subjective perception of the objective surrounding reality that creates a sense of personal image. Thus, "meaning, attitude, position do not arise from direct content / appearance, but from the relationship between motivation of the action and its direct result... The purpose of motivations, needs, awareness, specific qualities of humanity are formed throughout life ", says the author [10, p. 35].

The problem of motivation in music pedagogy was treated firstly by the famous teacher D. Percic in the late 60's [8, p. 128]. He pointed to, firstly, the psychological necessities in the realization of various musical activities and, secondly, to the importance of the musical phenomenon as a first-line factor in the formation / development of an effective spiritual education. In such a sequence, the necessity that manifests itself as a *reason for* the contact with the music calls for various forms and methods of psycho-spiritual satisfaction through music (auditions, concerts, meetings with favorite artists, participation in the organization of various music events etc.)

Permanent music education of the pupils represents the assimilation of cultural music values that the school considers effective in preparing an aesthetically cultured personality. The aim of these efforts is connected to creation of a functional balance between these two periods. Pupil's music experience, realizing motivational structures as units of personality, makes the selection and integration of musical values. The process of balancing and adjusting the pupil to external cultural musical influences gradually becomes a function / necessity of these motivational states. But its implementation is influenced by a group of internal and external motivated *factors*:

a) *Internal factors*:

- self-knowledge, that makes the pupil become aware of his own music knowledge / skills / attitudes;

- ability to achieve critical self-reflection, observing the failures in the music education;

- aspiration to an elevated musical culture;

- responsibility for the formation and development of elevated aesthetic taste;

- a proper appreciation manner of cultural, artistic, moral, religious values etc;

- desire of continuous self-improvement through music.

b) *External factors*:

- general and musical culture values;

- family, school, company, etc.

Having a proper motivational structure, the pupil will establish a *dual relationship* towards the musical environment: **the first** - *of independence*, consisting of the ability to react / to perceive only the highest quality music, with an educational character, **the second** - *of dependency*, consisting of satisfying the states of the psycho-spiritual necessities.

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14. TEHNICAL AND INTERPRETIVE MENTAL CONCEPT

Luminita Guțanu¹²¹

Abstract: *The artistic act must be expressed technically and interpretatively. In the process of interpretation of achoral work, the conductor's mission is to attain a unity between the technical and artistic aspects. Attaining this unity is possible only when the conductor has established a mental approach of the work (the Technical Mental Approach and the Performing Mental Approach), which they can achieve after going through two stages: The syntactical – morphological analysis (SMA) and the Choral – Vocal Analysis (CVA).*

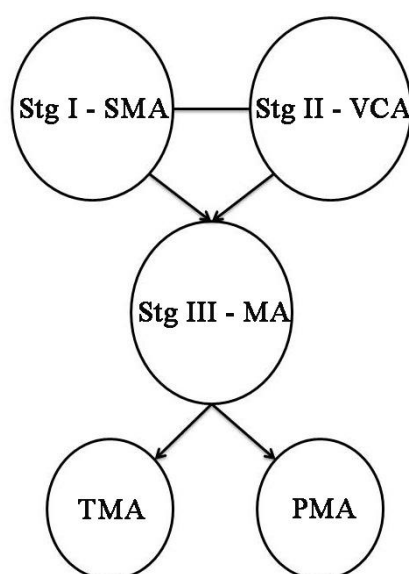
Key words: *Syntactical-Morphological Analysis, Vocal-choral Analysis, conductor choir, Tehnical Mental Approach, Performing Mental Approach*

The survey of a choral score requires great specialized knowledge in the field. The stages of study are: Stage I – *The Syntactical – Morphological Analysis of the work* (Stg I -SMA); Stage II – *The Vocal - Choral Analysis of the work* (Stg II - VCA). Stage III – *The mental approach of the work* (Stg III - MA)

The artistic act must be expressed technically and interpretatively. The musical work is in the hands of the conductor, who basically, from that moment on, becomes co-author and, in fact, merges with the composer's thinking. The conductor gives life to the musical piece, through its interpretation.

Musical execution → Performance (interpretation)

The purpose of this stage (Stg III-MA) is particularly the shift from simply executing a musical piece to performing it. After carrying out the analysis of the work in the two stages (Stg I- SMA and Stg II -VCA), one can get only to the stage of actually performing the work. Indeed, we can only talk about all the aspects of the work theoretically, as they are not yet implemented in terms of intention and, afterwards, of performance. This is precisely the point where we can talk about the Mental approach of the work (MA).



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This mental approach comprises two well-defined sides: The technical mental approach (TMA) and the performing mental approach (PMA). The technical mental approach reflects the intention to render the musical piece through a conducting technique and by summing up all the information gathered after analyzing the musical work, as in the two stages. The conducting technique is a tool to be used for the purpose of displaying the performing mental approach and for leading the musical instrument (the choir).

The technical mental approach → mental level → theoretical level

The performing (interpretative) mental approach comprises two important aspects: The feeling and the intuition.

The performing mental approach → spiritual level → performance level

The feeling derives from creativity and the conductor's will. Basically, the feeling can be defined as a state of mingling with divinity, plus the inner energy of the conductor. This energy is visible through intention and intention, in its turn, generates the inner energy. The performing mental approach is the moment in which the feelings, intuition, creativity, imagination and, of course, the spiritual depth of every conductor come together. By spiritual depth I mean their openness towards art, the universe and divinity. That openness is produced solely in the moment of mental calmness. *"The mind is essentially a survival machine. Attack and defense against other minds, gathering, storing and analyzing information – this is what it is good at, but it is not at all creative. All true artists, whether they like it or not, create from a place of no-mind, from inner stillness. The mind then form to the creative impulse or insight". [1]*

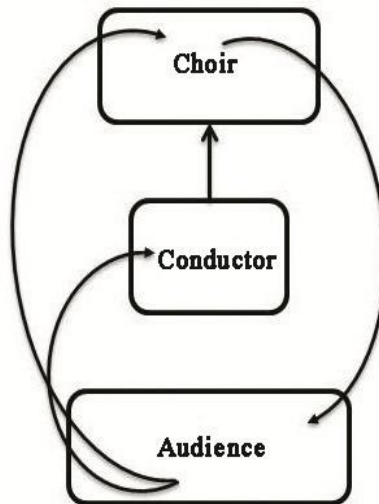
Intention exists in both mental approaches (technical and performance-related). In the technical one, it is about the intention to execute the conducting technique (the upbeat stroke (Germ: auftakt), the cut-off gestures, etc.) and to carry out the dynamics of the work. In the performing approach, the music is being made (the phrasing, directing the sound, dynamics, etc.).

TMA → the intention to execute

PMA → the performance proper

TMA → theoretical level PMA → emotional level (mood)

	The Technical Mental Approach (TMA)	The Performing (Interpretative) Mental Approach (PMA)
<i>Level</i>	Theoretical	Affective
<i>Dynamics</i>	<i>f</i>	the type of <i>f</i>



We can notice that, in the case of the technical mental approach, the conductor knows that, for example, a “*forte*” indication of dynamics follows. In the mental performing approach, they are going to have to decide on the intensity of this dynamic indication, on balancing its intensity and this will be reflected in their conducting gesture, through the inner energy as well as transmitted to the instrument (choir). The transmission will be performed unconsciously, as the instrument will vibrate to that energy of the conductor. In its turn, this energetic flow will be transmitted to the listener, who will react involuntarily (also, through energy) to the performers, thus making an exchange of energy, a flow, a connection between the conductor – choir – audience, which is vital to the artistic act.

Now, let us get back to that “*forte*” indication, only this time, let us make a connection between the dynamic indication and word. For instance, that “*forte*” indication appears with the word “pain”. How will this indication be interpreted? Will it, by any chance, be dosed similarly by all the conductors? Certainly not. There are plenty of factors that influence the final outcome of the artistic act. First of all, the individuality of the conductor is very important (their unique personality, temperament, character, hereditary traits and abilities. The individuality sums up all these factors (temperament, character, skills), in addition to the conductor’s imaginative universe (their inventiveness, fantasy, feelings, intuition and life experience). Underlying the concept of creative individuality there are two pillars: the rational and emotional intelligence.



The way of expressing that “*forte*” indication with the word “pain” will depend on the two pillars (factors). The concept of creative individuality has to

do with vocation, talent, skills, feeling, intuition, creativity, professional background, interdisciplinary study. The sum of all these aspects determines the style of interpretation. At this stage we can speak of conducting art, in itself, and about that specific “touch” that each conductor leaves upon their work. It is the style of interpretation that differentiates conductors. We must emphasize that we are talking about the conductors’ performing style, which normally does not alter the work, from a stylistic viewpoint. We are talking about art. According to K. Stanislavsky [2], *“Art is creation and creation, be it big or small, is accessible only to a talent. Therefore, we can conclude that there is no creation without talent, and there is no art without creation. Talent is a combination between several human possibilities and the creative will”*.

It is extremely important to become aware of and cultivate the creative instinct. As Niccolò **Paganini said**, *“Bisogna forte sentire per far sentire”*, which means *“One must feel strongly to make others feel strongly”*. *«Artistic conducting (indication of the beat) is a complex process through which the conductor communicates his/her performing intentions to the choir»*[3] (K.Olhov, O dirijirovanii horom, L., Muzizd., 1961, p.26). Artistic conducting pertains to the conductor’s creativity and imagination. In the process of interpretation of a musical creation (the leading of the choir), the conductor consumes a certain amount of energy. In moments of emotional tension, this amount increases. This is usually perceived both by the one who emanates it – the conductor, as well as by the ones who receive it – the choir members. In fact, it is a phenomenon that occurs at mental level. The psychological factors of a conductor are: logic, will and emotion. In the creative process, there are conductors in which one of these factors is predominant. Let us consider the repercussions that this phenomenon might have:

- if the emotional factor prevails, the conductor will affect the emotional aspect of the musical work;
- if the volitional factor prevails, it will partially affect the rhythmic part and also, the tempo of the work will have to suffer;
- in case the logical factor is predominant, the conductor will provide the musical work with a purely logical and intellectual character. However, an already developed factor will directly influence the progress of the others.

Artistic conducting requires that the conductor surpass all the problems related to conducting techniques. Hence, a step forward can be made, from simply executing a musical work to its interpretation – the artistic conducting.

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15. PEDAGOGICAL IMPLICATIONS IN APPROACHING MUSIC

Loredana Viorica Iașen¹²²

Abstract: *Inaugurated as early as the 18th century (more precisely in 1722), with the birth of the journal entitled Critica musica - an important daily newspaper in which various composers of that time commented on their own creations - and continued by the attitude remarks and ideas on the validity of the value judgment of Romantic creators like Robert Schumann, Hector Berlioz, Franz Liszt, Richard Wagner, etc., music criticism developed in the 20th century as a branch of musicology. Being a form of pondering on the complexity of the sound phenomenon considered in its three-fold structure – creation-performance-reception – music criticism becomes a valid field when it begins to be practiced in the written press or in all the other media channels, by professional musicians in the true meaning of the word, with solid general-cultural and musicological training, capable of uttering well-substantiated opinions on the meaning or style of a piece of music in first audition, of appraising and judging the performance of an opus in a particular interpretative variant, and of contributing to the education of the audience and to the training of musical tastes in a coherent and responsible manner.*

Numerous comments, which appeared in English lexicographic volumes (Encyclopedia Britannica, The New Grove Dictionary of Music and Musicians), in various papers in French encyclopedias (Musiques Une Encyclopédie pour le XXI siècle coordinated by J.J. Nattiez, in Paul Griffiths' work entitled Objectifs et impacts de la critique musicale) or in Romanian references (Muzicologia și Jurnalismul. Muzica clasică în media românească de după 1989 coordinated by Prof. Dr. Laura Vasiliu) and more, increasingly contributed to the individual development of this fascinating field. The purpose of our paper is not to achieve an actual history of music criticism, which would only be possible further to thorough research. Relying on the synthesis of relevant chronological and stylistic information related to the object of our research, we will attempt, by the transposition of this phenomenon in the teaching world, to prove the possible evolution of music criticism genres in a natural sequence and relation, from presentation – annotation – essay – review, to interview – opinion piece – column – portrait. In our opinion, this sequence contributes to their clarification, meaning that they may be immediately and professionally applied in music journalism.

Key words: *musicology, music criticism, music journalism, history, style, genre*

This study appeared after my personal involvement in the practical activities of students from the *Musicology* section of the *George Enescu* University of Arts on Iași. These activities became articles on musical journalism (chronicles, interviews, reviews, essays) and were published in specialized cultural magazines. As a coordinator of the discipline *Musicological Practice* and the designer of its syllabus, I have found that young journalists, aspiring to master the art of writing display some inconsistencies in the way they present a complex issue of the relationship between journalism and musicology. We refer to the role and importance played by the young musicologist-journalists within a sub-field *Music Criticism* that seems to be more and more affected by the ramifications and promotion of entertainment genres and subgenres many times of doubtful quality, and especially by the increasing number of amateurs involved in artistic management who ignore the opinions,

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value judgments of a specialized critic viewing them as being redundant or too scientific for current magazines.

Also, the low number of specialized publications, the space given to music chronicles, viewpoints or, even more, the modified content of rubrics as to present the specialized information in a more accessible and attractive manner in order to cover a larger audience have been only a few factors that definitely discourage a young journalist musician. A potential solution for learning and getting training in this field, very sensible in modernity, takes knowledge and keeping the tradition of music criticism, the subfield of musicology. Linked to the manifestation of the sound phenomenon in triple hypostasis – composition-interpretation-reception, music criticism presents to the public new meanings in interpreting famous works or comments opuses at first audition, promotes valuable creations and interpreters, educates the general public's taste in terms of accepting and cultivating high-quality music. *Therefore, the critic must be such a good musician so as to be able to get psychologically, aesthetically and (partially) technically under artist's skin. Having a solid musical education – a vocal/instrumental/ training, academic knowledge through readings, auditions and reviews – is the first condition in becoming a music journalist.*¹²³

Commenting the above citation in the Context of 21st century, we become aware that general cultural and musical education of a future journalist takes place in an extremely difficult time, dominated by a policy of consumerism, in which the success of the image comes before content, whose time of construction, synthesis and power seems to have lost its resources before being psychologically exploited. The taste of the past for reading, meditation on ideas, willingness to listen consciously to works in all styles and to make stylistic connections between them, the natural passion of a musician in training to study an instrument as to discover its resources and to overcome technical and expressive difficulties are replaced today by sluggish reactions, by lowering of a passion to look for spirituality, in favor for immediate solutions or temporary employment, which do not involve affective and effective involvement of a musician in achieving his goals.

One possible answer of the mentor, of any dedicated teacher of any discipline, involves an attitude of return, by selecting the most important moments in the history of music journalism to determine the critic to understand that his mission is to integrate and continue a beautiful tradition in the evolution of this phenomenon. Remembering some events, we stop at the beginning of the eighteenth century, at the figure of Johann Matheson, the representative of the theory of emotions, a polemical spirit of contemporary works *Critica Musica* magazine (1722-1725). In the same period, concern for the art of writing well and responsibly about music become more frequent, so, in 1798, Friedrich Rochlitz founds *Allgemeine musikalische Zeitung* in Leipzig. The nineteenth century, known as a time of great musical and poetic effervescence, dominated

¹²³ Laura Vasiliu – *Musicology and journalism. Presence of Classic Music in Romanian Media after 1989*, Editura Artes, Iași, 2007, p. 8

by two fundamental concepts in the development of creative thinking - programatism and syncretism - brings together thoughts about music of writers, philosophers, aestheticians, performers or composers in different newspapers or collections of essays. So, we go through an extensive journey from E.T.A. Hoffmann's essay on Beethoven's *5th Symphony* published in *Allgemeine musikalische Zeitung* to comments of famous pages by Carl Maria von Weber or Nicolo Paganini, sometimes highly virulent of Hector Berlioz in *Gazette musicale* and *Journal de Debats* and value judgments and critical opinions on the design of scores or chronicles belonging to Robert Schumann published in *Neue Zeitschrift für Musik* (1834). The relationship between aesthetics, philosophy and music critic appeared especially in the second half of the nineteenth century.

Another philosophical conception that stimulated music criticism was Hegel's idea of progress. , Wagner's, Brendel's and A.B. Marx's writings reflects the belief in a necessary and perpetual renewal of styles, seen in that moment in Wagnerian drama and in Liszt programatism. An unequivocal criticism of contemporary German musical culture was performed by evaluations of composing style, performing practice, musical and theatrical institutions that needed to be reformed.¹²⁴ A model of presentations and summaries of music and literary comments was introduced following the vision of eminent musicologists, the founders of hermeneutic analysis: Joseph François Fétis or Hermann Kretzschmar. The abundance of metaphors, figures of speech, recognizable elements in the writings of the above mentioned authors will be disputed by the promoter of neoclassical aesthetics, Eduard Hanslick, who believed in the development of sound as such, pure music, without any programmatic descriptive details.

The twentieth century imposes itself in German music criticism through its polemical atmosphere created by the New Viennese School. There appeared conflicts of musicians with right-wing views appear who opposed atonal sonority from the nationalist or anti-Semitic perspective, or with left-wing views, like Hans Eisler, an outspoken critic of schönbergiene art. On the other hand, the promotion of entertainment music, seeking solutions to increase audience had been just some of the aims of publications in the UK: *The Times*, *The Observer*, *Morning Post*, etc. After the First World War, favorite topics of British critics were: reaction against the German repertoire, Stravinsky's creations and the creation of composers associated with Diaghilev, French against German aesthetics, classicism against romanticism, Stravinsky's neoclassicism against atonalism and serialism of Arnold Schoenberg.¹²⁵

In the second half of the twentieth century, musical criticism discusses around reception and understanding of avant-garde styles and techniques. Also, pop and jazz inserts in the creation of Western European composers was a warning on the increasing abstractization of academic compositions. There was

¹²⁴ Laura Vasiliu - *Muzicologia și jurnalismul Prezența muzicii clasice în media românească de după 1989*, Editura Artes, Iași, 2007, pp. 33-34

¹²⁵ *Idem*, op. cit. p. 53

a breakdown between chronicles of classical music concerts and entertainment compositions. Diversity and heterogeneity of styles and music was the cause of radical views as was the case of Theodor W. Adorno, who comments that *lack of individual freedom in modern life and music marketing do not give to anyone the opportunity to freely express their aesthetic views*¹²⁶.

The last decades of the twentieth century bring to attention preference for recording live concerts, pop industry is booming, the importance given to advertising, internet, predominance of the visual factor, most often at the expense of hearing. Under these conditions, a de-professionalization musical criticism takes place, sometimes coming down to simple comments records on CDs, DVDs, specialized books using simple, accessible, neutral language, and with short on event themselves. Moreover, appearances in music journalistic space are rare that become almost unnoticed, and seem to appear in a bad context of circumstances in a century of speed whose energy is lost in the swirl of everyday life.

Opinions of contemporary music receiver in relation to the informed opinion of the critic should be noted. Maybe he himself could make value judgments? Does he have the intuition and necessary education to have an opinion on a work of art or its interpretation without challenging the critical act itself? The answer is clear. Individual judgment is useless if it does not influence the more or less immediate consumption of a product, whether a live concert or recording. The way opinion is made or supported is of little relevance. The way in which a value judgment is sent in a clear message, is important in our decision to purchase or not a product. The purpose of a critical opinion is not to give a verdict, but to provoke a reaction. Of course, the entire reaction supports a verdict. Thus, the importance a critic gives to an event or a record tells from the beginning of his interest towards it. The receiver will be able to foresee a verdict even if it is not expressed specifically. But the critic's role is to provide in his writing an explanation.

If its text is limited to assessing the performance of a performer, although he may be included in the category of celebrities, this does not mean that we perceive it being critical.¹²⁷ Nationally, critical opinions, comments on the documents of the time can be found in the writings of Nicolae Filimon, TT Burada, Titus Cerne (founder of the *Arta* magazine), culminating in the publication of *Musical Romania* (1890-1904). If the first half of the twentieth century the *Music* magazine played a significant role in deciphering meanings of works at first audition, or in presenting meaningful comments of musicologists and composers of Romania opuses from multiple perspectives, aesthetic-philosophical or analytical ones, the second half of the last century saw the development of music criticism and the appearance of important chroniclers:

¹²⁶ Laura Vasiliu, op. cit., p. 55

¹²⁷ Paul Griffiths – *Les objectifs et impacts de la critique musicale (Obiectivele și impactul criticii muzicale)*, în *Musiques Une Encyclopédie pour le XXI siècle* coordonată de J.J. Nattiez, Actes Sud /Cité de la Musique, 2006, pp.1068-1069

Alfred Hofmann, Edgar Elian, Dumitru Avakian, Elena Zottoviceanu, Grigore Constantinescu, Luminita Vartolomei. These were critics who wrote periodically in various categories of general cultural and specialized publications founded before and after 1989 *Contemporanul*, *România liberă*, *România literară*, *Secolul XX Melos*, *Cronica*, *Actualitatea muzicală*, etc.

Locally, effervescent cultural and artistic atmosphere of the past in Iași stimulated the development of a school of music criticism, which began with highly intellectual presentations of the professor of music history George Pascu, whose enthusiasm and passion in promoting oral musicologists will be found in authors of other generations: Michael Cozmei, Paula Balan, Liliana Gherman, Melania Botocan, Alex Vasiliu, Laura Vasiliu, etc. Another objective of this discipline's mentor is to decide upon the place of musical criticism and on the features distinguishing it from what we call science musicology. To understand the fundamental differences between these fields, comments of the researcher and musicologist Francis Laszlo presented in an interview with Oleg Garaz a few years ago in *Music* magazine are relevant

*[...]Music criticism [...] all that is called popular music literature subsumes goes down to the concept of music journalism, not musicology, an autonomous discipline which has its own place in the junction between musicology and journalism. The difference between the two is enormous. The musicologist writes for few experts, for a handful of specialists, while the journalist for the overwhelming majority of citizens who are not musicologists or musicians. [...] The journalist does not "go down" to the level of common people, but contributes to raise it to some level of interest in music and its understanding. This is the role of all genres of musical journalism musical journalism, which is, therefore, a more difficult occupation than musicology. [...].*¹²⁸

By beginning with the place of critic in a tradition of style evolution throughout history of music and its role in relation to musicology, it is appropriate to recall some of the aims underlying the training of a journalist: we refer to the debate related to making judgments of value, establishing some principles by which music can be evaluated, discussed, either in terms of creation or interpretation.

Also, before taking up this career, the critic has to specify its role and function that he should play in society: he could be a milestone, by speaking truths about the phenomenon of sound he could become the representative of a school, generation by having a clear, objective attitude, manifested periodically and directly, or limit himself to be the link between the production of an artistic act and its reception as glue between issuing and receiving it through a neutral, comfortable position, creating texts only in circumstantial situations; he is able to do the job out of passion, feels a vocation, has openness, patience and ability

¹²⁸ Oleg Garaz – *De vorbă cu László Ferenc. Ars musicologica – mousike și logos, exerciții și experiențe de cartografiere a muzicalității*, revista *Muzica*, nr. 4, 2002

to specialize in a sub-field or a genre of sound art, or *flirts* with writing hoping to find temporary employment in a newsroom?

These are just some of the questions that we give to our students and discuss them in our courses and seminars of *Musicological Practice*, due to average general cultural or musical background of students, making me to change my approach to genres of music criticism. So, if in the traditional curriculum of this discipline, it started with the study of the chronicle from the first hours of the course, we came to the conclusion that we can achieve effective results if such we study this genre by making a summary of previous articles with a more differentiated specialized content.

If we recollect the genres of music criticism (chronicle, review, interview, debate, portrait, essay, editorial, note, etc.), we find that an article with an evaluative role is frequently, an article that is later used in writing journalistic texts: the presentation. An article, which seems at first glance easy to write, but by its typology (recital, concert, radio or TV opera presentation), through the content of information (synthesis of a concise bibliography, details about CVs of interpreters or the conductor), chosen language (accessibility in transmitting ideas, coherence in the review of existing information), type of presentation (we refer to oral presentation, generally free to have a more sensible communication with the public) contributes general cultural, musical enrichment, and, why not, even to the formation of personal attitude so needed in writing in a journalistic genre. In a shorter version, the same content of presentation can be transformed immediately after the musical event by a young journalist into a note.

The essay is another genre that refers to recording literary and musical ideas, their connections and personal opinions in an elegant manner (elevated style, numerous cultural references, extensive information). An article that naturally binds to above mentioned genre, making the young journalists reflect on thematic content expressed in an essay and other genres: chronicle, interview and review. Similar to essay in size, structure of ideas and reflection on ideas on the material is the book, CD or DVD review. It is published in general cultural or specialized newspapers, the writer should have literary and musical background, a developed journalistic style and accessible language, the purpose of the text being to incite the reader's curiosity, the curiosity of not only professionals but and of music lovers. Other genres that follow naturally in our view refer to *interview-viewpoint-chronicle-portrait*.

One of the most exciting genres for a journalist musician implies the existence of two partners (the author and the interlocutor) is an interview with a personality in the field (performer, conductor, composer, musicologist, and teacher). The journalist aims to study the details from the CV of the interlocutor, thus the questions will be developed progressively and after on the personality of the musician has been made. It is a sensible genre that requires a certain state and the creation of a pleasant environment making the interlocutor confess. *Any interview is the product of the relationship between two people. The quality of*

*the interview is closely related to the quality of the interpersonal relationships. Before being a method, the interview is a way of being.*¹²⁹

As we advance in the commentary on the music genre, we follow the formation and expression of the eloquent personal attitude of the author. This is a significant aspect that could be applied especially in the viewpoint. Such an article gives a greater freedom in the choice of topics and their treatment. It gives a guided freedom by the laws of professional musical journalism in every sense of the word. An article of this type is more developed if the idea, topic provides valid arguments in a personal manner. It combines the literary and musical and journalistic styles expressed in a language that borrows many expressions, formulations of the daily life that should be adapted to specialized language.

The chronicle belongs to tradition of journalistic genres, it is challenging for students in musicology, essentially located on the border between musicology journalism, complex due to summary of general cultural and music information. Its typology is a diverse (chamber concert, symphonic concert, opera or ballet chronicle, etc.), its main objective is to express a critical attitude based on personal interpretation of the comment. A difficult goal to achieve if the student has not previously learnt other genres, because there is a risk that he will produce mixed texts in terms of content. We think about one of the most common errors reflected in the in blending the features of a chronicle and a presentation. We often encounter articles published and assigned to chronicles abounding with information about the content of a recital or providing excessive details related to personality of performers. And this way of composing an article is typical for a presentation.

The chronicle however should be written immediately after the musical event in a spontaneous, personal language highlighting the essence of the article: a coherent and argued commentary on the interpretation. The journalist should have a longer general-cultural and music experience that would involve participation in numerous auditions in all styles and in various interpretations, vocal and instrumental interpretation practice, also developing a literary, philosophical, aesthetic background to be used in the demonstration and argumentation of the commentary.

In his career as a music journalist, an author may be asked to write a more demanding text, in which he should combine information on the personality of a performer, conductor, professor, musicologist with relevant moments in their lives and work, elements related to the evolution of the musician in that a particular event. An article that implies freedom in terms of genre: chronicle-portrait, chronicle-essay. A freedom that should appear in the richness of information similar to that of dictionary entry, with the precision of a chronology traced little by little, but written in a sensible manner that

129 José de Bouker - *Pratique de l'information et écritures journalistiques*, Ed. Harccover, 1995, p. 182, apud. Laura Vasiliu, *op.cit*, p.62

emphasized relevant aspects of the biography and work of the musician, translated into modern times, specifically reflecting current time.

In conclusion, this study to study, pedagogical implications music critics approach, from selection of landmarks in the history of music journalism, justifying the role of the critic today in the context of a tradition, remembering the scene from the musical critics, different traits of this discipline of musicology science and premises in the formation of a journalist, I have tried to demonstrate that unconventional approach to gender in a certain sequence, from presentation - note - essay - review, the interviewer should review article - chronicle- medallion is more relevant in our opinion, the teaching perspective and beyond.

In conclusion, the study *Pedagogical Implications in Approaching Music* started from the selection of landmarks in the history of music journalism that justify the role of the critic today in a context of a tradition. It recalls the place held by music criticism, various features of Musicology as a science and premises in the education of a journalist, we tried to show that an unconventional approach to genres in a certain sequence, starting from a presentation - note - essay - review to interview-viewpoint-chronicle-portrait, is more relevant in our view both for teaching and not only.

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16. TRADITIONAL AND INNOVATIVE METHODS OF TEACHING FORMS AND MUSICAL ANALYSIS

Gabriela Vlahopol¹³⁰

Abstract: *The use of creative teaching methods, whether traditional or modern, represents an unlimited potential to improve the quality of education, but also a way to stimulate interest in the study at both levels of teacher-student partnership. The discipline Forms and musical analysis has several peculiarities concerning the organization of the teaching process, that can raise real problems when accessing and assimilating information. In order to increase accessibility to the informational content implied by the discipline Forms and Musical Analysis, and with the purpose to stimulate interest of its students to acquire it, balance is needed in organizing the teaching tools, combining traditional teaching methods with modern approach strategies, innovative, often taken from fields other than related to music.*

Keywords: *methods, teaching, active learning, innovative strategies*

1. Introduction

The purpose of the educational process may be defined by two fundamental coordinates: providing a complete and coherent information package and training the student towards the direction of rational thinking, openness to knowledge and self-confidence; solving the two components ensures the progress and the effectiveness in any field. At the same time, the development of creativity and innovation as a direct result of the process of education has a decisive impact on both the student and the teachers.

The diversity of the teaching methods might be placed on an upward path of the student's control and involvement, one of the ends being the lecture, with the minimal participation of the student, and the other end, the individual study, where the teacher's control and participation are minimal. It is worth mentioning that both ends of this continuum have a certain degree of control and participation from both partners involved in the learning process. Thus, in the case of lectures, the student may choose what to write down, ask questions or not or even affect the quality of the discourse, while his individual study is influenced by the teacher's suggestions, the materials and the tasks the teacher assigns.

This study intends a review of the traditional teaching methods used within the discipline *Musical forms and analyses* (course and practical work), as well as the possibility of inserting modern methods and methods referred in literature as *active teaching methods*, a significant potential for easy and complete assimilation of information, but also a factor of cohesion of the group of students, of development of their abilities to manage the quantity of knowledge and the communication skills.

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2. Premises

Increasingly more studies of contemporary pedagogy¹³¹ emphasize the importance of approaching new methods of teaching in higher education, aiming at the separation of the teacher-student frontal communication typology, where the teacher has full control, and the orientation towards an active involvement of the student in learning and the development of his creativity in managing the acquired information. The studies upon the teaching methods in higher education are focused particularly on other areas than art and the few references in this area do not contain applications in the musical field (Fry, Ketteridge and Marshall, 2003).

Within the study discipline *Musical forms and analyses*, the specific of the content limits the exploit of the full arsenal of teaching methods and techniques, whether traditional or modern. Thus, due to the combination between the theoretical content and the practical content, respectively the permanent transfer between new information and their materialization in the musical score and in the associated sound speech, the frontal teaching methods used within the study discipline depart from the strict pattern of lecture found in the most areas and study disciplines in the university education. This oscillation is correlated with a complex brain activity, which involves alternately or simultaneously the cognitive, emotional and volitional area.

On the other hand, the share of the practical, concrete side within the seminars, combined with the analysis of the musical score allows methodological fluctuations between quasi-lecture and group activity in different variants, while making the approach of some methods based on *brainstorming* ineffective, the interpretation variants of the structure of a work being relatively limited (in most cases there is only one variant).

3. Traditional methods

The lecture is a creative method involving, though in a differentiated degree, the participation of both the teacher and the student. The main purpose of the lecture within the study discipline *Musical forms and analyses* is the comprehensible transmission of concepts, the student's attention being focused on fundamental concepts, definitions, terms, assumptions, a process that involves a critical analysis of the subject. The lecture should provide a consistent scientific knowledge of the concepts covered, and therefore it must be logical and complete. Moreover, the graphical examples, drawings, musical score and audition have the role of a better understanding of the topic. The lecture within the study discipline *Musical forms and analyses* is commonly used in combination with other teaching methods included in the same category

¹³¹ Dr. Damodharan V.S. ACCA, AICWA, Mr. Rengarajan. V AICWA, *Innovative Methods of Teaching*, George Brown, Madeleine Atkins, *Effective Teaching in Higher Education* (Routledge, Taylor&Francis Group, New York and London, 2002), Dr. Shahida Sajjad, *Effective teaching Methods at Higher Education Level* (Department os Special Education, University of Karaki, Pakistan), Belias Dimitrios, Sdrolias Labros, Kakkos Nikolaos, Koutiva Maria, Koustelios Athanisios, *Traditional Teaching Methods vs. Teaching through the Appication of Information and Communication Technologies in the Accounting Field: Quo Vadis?* (European Scientific Journal, October 2013, edition vol.9, No. 28), etc.

of procedures of the traditional teaching tools¹³²: conversation, demonstration and exercise, the manual work being replaced by the reference to the musical score.

This educational pattern was one of the most widely used technique of teaching over time, representing a fundamental educational strategy in teaching the study discipline *Musical form*. Along with the insertion of the technology in the formation process and the advance of pedagogical and didactic theories, the context of analysis of possible deficiencies of the method appears. In case of lecture, the teacher controls the entire educational process, the notional content is provided to the whole class, and the teacher tends to emphasize the knowledge objectively. In other words, the teacher provides the content of the lesson, and the student listens to the lecture. The manner of learning tends to be passive and the student has a minimum contribution in his own learning process. All these aspects lead to a limitation of the quality of teaching and learning process, as well as to a decrease in the students' interest and in their ability to concentrate: *It has been found in most universities by many teachers and students that the conventional lecture approach in classroom is of limited effectiveness in both teaching and learning. In such a lecture students assume a pure passive role and their concentration fades off after 15-20 minutes* (Damodharan, Rengarajan, p. 3)

A study conducted on a total of 360 students from various departments of the *University of Pula*, Croatia (Educational Sciences, Studies in Italian, Economy and Tourism, as well as a significant number of students in the Music Department) showed that the frontal teaching method is prevalent in higher education, although this traditional teaching form is not appropriate to the current socio-cultural context. *Namely, it requires learning based on listening, watching and reiterating and mostly implies a one-way communication and activities linked to printed media. Such teaching methods do not incite the intellectual and emotional involvement of students in the cognitive process, which is essential to active learning* (Močinič, 2012, p. 101). Here are some of the disadvantages of the frontal method used within the study discipline *Musical forms and analyses*:

- The information comes in one direction (teacher-student)
- The teacher follows his speech for an extended period of time without counting the student's response and their understanding degree
- The handwriting can damage the quality of the message
- The teacher / student interaction is limited
- The emphasis is placed on theory, the musical examples being reduced in number (because they excessively prolong the duration of the lecture)

¹³² Cf. *Studiu comparativ între metodele tradiționale și moderne utilizate în procesul de predare – învățare* (www.educatori.isjbihor.ro)

4. Possible optimizations of the traditional methods

- a. The traditional oral exposure may be accompanied by a multimedia visual presentation, made using programs such as Power Point or Prezi, which eliminates the use of blackboard and handwriting, optimizing the visual perception of information and the time dedicated to lecture. Also, the technical support provides a clear, visual and evolving systematization of information, graphical examples from the score (in case of musical syntax and morphology elements, with smaller size), schemes of the clear, organized formal structures, audio and video fragments. A particularly perceptive impact is owned by the real-time correlation of the score with the sound representation via a video projector, a means by which the teacher controls the simultaneous perception of the example by the students and creates the possibility of emphasizing some structural, morphological or stylistic details (melody, rhythm, writing, harmony, etc.) that are difficult to perceive through individual observation.
- b. Encouraging the students to ask questions during the exposure is an important means of diversification and stimulation of the class development, with equal benefits for teacher and student: the teacher may perceive the degree of understanding the concepts, possible errors or issues, sometimes being able to discover new solutions to interpreting a structure; the student has the possibility of clarifying the meanings of concepts, the degree of correlation between terms and may rise concerns of applicability of the theoretical content in the musical score.
- c. The exercises made based on the score and the audio media are traditionally unidirectional: the teacher proposes the example, provides the demonstration and its conclusions. The method of illustration can be diversified by encouraging the students' participation in the deductive process by providing solutions and interpretations of the morphological structure, by indicating the analytical details (rhythm, melody, metrics, motivic processing, etc.) or by deducting some exceptions to formal patterns previously exposed.
- d. Braun and Simpson (2004) (cf. Belias, Sdrolas, Kakkos, Koutiva, Koustelios, 2013, p. 77) have studied the impact of the break in the learning process by applying the study to classes of students belonging to different departments. *The method of break* implies the inclusion of regular breaks of the lecturer during the lecture and the participation of the audience to written or oral activities. The study demonstrated the increase of the students' performance when they are given the possibility to make decisions during the learning process, decisions relating to the activity that they can perform during the break – written or oral. The method can be successfully adapted within the study discipline *Musical forms and analyses* by creating a relaxed musical background and using the break for filling in some feedback sheets or for socialization.
- e. *Mind map* is a simple technique for organizing the information in diagrams instead of sentences, diagrams arranged as a tree with a unique starting point and branches that are divided ones from the others. The diagrams contain words or short sentences connected between them, connexions that are part of the general meaning of the scheme. The evolving process of getting over the musical

morphology and syntax concepts within the study discipline *Musical forms and analyses*, along with processes of their development and variation allows the use of *mind map* technique in order to assimilate and embrace some new terms, commonalities between different formal patterns. Thus, the student leans and remembers by using the entire set of visual and sensory tools that are available to him.

5. Innovative teaching approaches

The seminars, due to the low number of students, can be treated as a group activity, and implicitly the methods of increasing the efficiency of learning and the degree of implication and satisfaction of the students can be continuously adapted to the specific of the group. In fact, most innovations that can be adopted within the study discipline *Musical forms and analyses* aim primarily the seminars, where the contribution of the students can be increased up to the provision of the maximum degree of control on the development of the training process. The traditional version of the seminar involves a certain degree of participation of the student, but the share of explanations, demonstrations and the motor of launching issues to be solved belong to the teacher. Among the most attractive methods of transforming the seminars in unique opportunities of *active learning*, we are mentioning:

a. *Role playing* is a method by which one or more participants play a certain role in a simulation, which includes details of biography, attitude, personality or principles. Although the applicability of the technique is particularly effective for the social and humanities fields, when it comes about the musical field, it can be used in an adapted form, according to the specific of the study discipline. In the case of the study discipline *Musical forms and analyses*, one of the possible ways of applying the *role play* is the assignment of the role of teacher to a student (or pair of students) together with the trainer's duties and responsibilities: preliminary documentation based on a topic previously suggested, preparation of the lesson in details (video-audio materials, musical scores, oral presentation or Power Point, applications), holding the course, organization and coordination of the practical activities, involving the students in discussions and team work, etc.

b. *Didactic game* is a method successfully applied in the pre-university education, but it can be easily adapted to the seminar activities in the academic area due to the dynamism and relaxed and fun environment it creates. The group can be divided into work teams, which receives as assignment to analyse a musical fragment within a limited period of time, previously set, the achievement of the maximum result being rewarded materially (for example candies or fruits) or docimologically (for example higher score at the partial verification). The duties imposed can cover a wide range, from the simplest (identifying elements of morphology, identifying the form) to the most complex (specifying all the details of the morphosyntactical and formal analysis). The results of each team will be counter either by a control group or the teacher, by

marking them on a scheme exposed frontally, and the team that will designate the right answer (or the highest number of correct answers) receives the reward.

c. The *brainstorming* technique is a structured form of discussion which aims at generating new ideas without the involvement of participants into a value-based analysis of them. It is an effective method in solving the problems, in making decisions, in forming a creative thinking and group cohesion, being focused on the listening skills. Although difficult to approach within the study discipline *Musical forms and analyses*, due to the limited number of options to interpret a formal structure, the *brainstorming* technique can be used in the context of discovering new structures, dramatic functions of a particular section, implications of correlation between different sections of the form, etc. The technique changes positively the dynamic of the seminar and streamlines the learning process on both its components: the teacher can assess the degree of assimilation of information by the students, their way of perceiving the structure, has the possibility of observing the degree of implication of each participant, as well as the efficiency of the teaching methods used in the course. On the other hand, the student has the opportunity to expose ideas into an environment of acceptance and positive assessment and he progressively develops the ability to evaluate a musical structure in a polyvalent manner, from multiple angles (the mental pattern of a generally valid interpretation of a form is removed).

d. *Blackboard and Facebook*

A team of researchers (Wells et al., 2008) has studied the effectiveness of virtual learning spaces within the university programs. The most used virtual tool was *Blackboard* (an online area providing virtual learning space), where the views of a group of applicant students were studied. The main purpose of the research was *to assess the usefulness of the platform in terms of delivering lectures, information, additional notes and exercises, as well as forum discussions. The students' opinions about the integration of the virtual learning space in the educational process were positive; the teacher student interaction became stronger, and the learning process was more effective* (Belias Dimitrios et al. 2013, p. 83). Although students appreciated the fact that the method does not require their physical presence in the classroom, they found that this method should not replace the traditional learning, face to face. Moreover, a subsequent study (Belias Dimitrios et al. 2013, p. 83) has demonstrated the fact that the *face to face* learning techniques influence the mental effort of the students and their degree of participation in the course.

Internationally, the Blackboard platform represents a tool increasingly used, demonstrating the openness of researches and teachers for new methods of learning and teaching. *The platform allows the process of self-learning (self-management of the studying rhythm), collaboration (interaction with students and tutors through the forums), accessing different types of applications in the teaching process and monitoring the training pathway, motivating the*

participants and providing methodological and informational content support¹³³.

Also, an increasingly number of researchers¹³⁴ are studying the usefulness of *Facebook* network in the teaching and learning process. Although Facebook is a social platform, which was not created for educational purposes, it holds a great potential for learning and teaching due to its unique features and its accessibility. Among the advantages of the network in streamlining the educational process stated by the researchers there are: the feedback mechanism of the colleagues, learning in the spirit of collaboration, in an informal environment, improves the efficiency and the constant character of the individual work, possibility of connecting with experts or colleagues in discussions or surveying a subject. Also, the openness the teacher displays when participating in this type of learning leads the student to an increased level of motivation and a comfortable climate in the classroom (Mazer, Murphy & Simonds, 2007).

If the studies in this direction prove the effectiveness of the two virtual spaces in the case of study disciplines with math track (for example, accounting), the applicability of the online learning methods at the level of the study discipline *Musical forms and analyses* is at its beginnings, their potential and usefulness being still under survey and experiment. Along with the real-time access to courses, the methodological support in approaching the analyses of some plays from the individual repertoire or the practical works, the online platform allows learning activities outside the classroom, which contributes to strengthening the knowledge acquired and to increasing the popularity of the study discipline by approaching an original method, accessible to students. An example is the placement, by the teacher, on the online platform of an exercise to decipher the musical structure and opening a settlement discussion within the parameters established initially: establishing the steps of approaching the analysis, of an organized evolution of the discussion (rules of interventions, number of postings per students), time spent on each step, respectively the final result, etc.

6. Conclusions

The basic coordinates of the teaching process are the transmission and the reception of the information, embedded in the complex process of education,

¹³³ <http://www.cse.uaic.ro/blackboard.htm> accessed on 23.02.2015

¹³⁴ Qiyun Wang, huay Lit Woo, Choon Lang Quek & Yuqin Yang – *Use of Facebook for Teaching and Learning: A Review of the Research*, Cornell, R.S. (2009). *Academic libraries, Facebook and Myspace, and student putreach: a survey of student opinion*. Libraries and the Academy, 9(1): 25-36, Li, L. & Pitts, J.P. (2009). *Does It really matter? Using virtual office hours to enhance student-faculty interaction*. Journal of Information Systems Education, 20(2), 175-185, Madge, C., Meek, J., & Hooley, T. (2009). *Facebook, social integration and informal learning at university: 'it is more for socialising and tlking to friends about work than for actually doing work'*. Learning, Media and Technology, 34(2), 141-155, Selwyn, N. (2009). *Faceworking: exploring students'educationa-related use of Facebook*. Learning, Media and Technology, 34(2): 157-174, Mazer, J., Murpfy, R., Simonds, C. (2007). *I'll see you on Facebook: The effects if computer-mediator teacher self-disclosure on student motivation, affective learning, and classroom climate*. Communication Education, 56(1), 1-17

which aims not only at the professional training of the student, but also at equipping him with rational thinking and with the ability to manage the acquired knowledge. The teaching methods approached within the study discipline *Musical forms and analyses* were and are dependent to the frontal, unidirectional learning system, their renewal and the introduction of completely new ones being considered an act of boldness and depleted of success. The approach of a new vision in this direction and the flexibility of the teacher in looking for new solutions for training the students can constitute a solution to solving the contradiction between the traditional methods and the social and cultural context where the students' training happens, but also a way to guide the students not only towards information, but towards a way of educating their own learning.

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17. MUSICAL EXPERIENCE AS PREDICTIVE FACTOR OF AESTHETIC REACTION: A REVIEW OF LITERATURE

Dorina Iușcă¹³⁵

Abstract: *During the last decades, a growing body of research has focused on the psychological and educational factors affecting the aesthetic reaction to musical stimuli. Many studies have shown that musicians and non-musicians tend to react differently to certain genres of music (country, twentieth century symphonic music, choral music). These significant differences may be due to familiarity with a specific genre, but mostly to the musical practice within a determined musical domain. The present theoretical research concentrates on several key experiments that proved that musical experience is an important factor regarding people's aesthetic reaction. Educational implications of these findings are discussed in the concluding remarks.*

Key words: *aesthetic reaction, musical experience*

Introduction

One relevant argument supporting the importance of music listening within music education could be the evidence of significant differences between musicians and non-musicians concerning their aesthetic reactions. Price (1986) considers that aesthetic reaction is a learned behavior which results from one's history of interaction with musical stimuli. Bharucha (1994 *apud* Misenhelter & Price, 2001) suggests that musical training generates better knowledge regarding compositional techniques and therefore higher expectancies in music perception, and this fact modifies the esthetic reactions. Also, the cognitive processing of complex musical information may strengthen and refine the emotional states deeply connected with the aesthetic reaction.

Davies (1978) has shown that subjects' musical preferences and music complexity have a significant effect on aesthetic reaction which is described by a reversed U shape where the maximum intensity of aesthetic response matches the medium levels of music complexity. Experimental studies have demonstrated that there are important differences between musicians and non-musicians regarding aesthetic reaction and these differences manifest themselves both in a quantitative and qualitative manner.

Investigating Aesthetic Reaction to Country Music

John Lychner (2008) has noticed that most experimental studies used academic music stimuli in aesthetic reaction investigations and stated that, in this manner, generalizations regarding the aesthetic response may be biased. Instead, he focused on observing the aesthetic reaction towards commercial genres. Consequently, he used the continuous response digital interface (CRDI) to record the aesthetic response of 64 students during the audition of a country song (*Drive for Daddy Gene* by Alan Jackson). Half of the participants were musicians. Lychner was interested to see if the aesthetic reaction of both musicians and non-musicians would be influenced by the presence of video

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images during music listening. Therefore, he created an experimental design where subjects' aesthetic response was measured in two conditions: audio only and audio-video condition (where the students listened to the song *Drive for Daddy Gene* concomitantly with watching the video created especially for the same piece). Results have revealed a series of significant differences regarding presentation format (audio versus video) and participants' musical experience (musicians versus non-musicians in both experimental conditions).

First, the audio only condition resulted in higher aesthetic responses from all subjects compared to the audio-video condition. Therefore, contrary to the general expectation, Lychner's findings have shown that adding video to an audio stimulus did not appear to enhance participants' aesthetic response. Although it seems logical to expect an enhanced aesthetic response from an audio-visual stimulus compared to its audio only format, experimental research revealed otherwise. Previous studies (Frego, 1999; Lychner, 2002) have found similar results. The authors explained the phenomenon by stating that in the audio-video condition participant's attention becomes divided within the tasks of listening and watching. Lychner adds that it is possible that the addition of video to an aural stimulus may actually detract from the participants' aesthetic experience.

Second, musicians and non-musicians have shown big differences in their aesthetic response to country music. Overall, non-musicians had a stronger response to the stimuli than musicians, particularly in the audio-video condition. Moreover, the CRDI graphics were very different in each group: in the audio condition, musicians' reaction indicates a more stable line, while the non-musicians' response has many peaks and valleys according to changes in the music discourse. In the audio-video condition, the situation is reversed: non-musicians response rises and then plateaus, while musicians react with more peaks and valleys according to changes in the video stimulus. The author explains the differences by discussing the perception of country music among professional musicians which may judge this genre in a less favorable manner due to its simplicity and commercial features. He draws attention to the fact that their responses may be biased by this preconception.

In conclusion, Lychner's study shows that musical experience can be an important factor for one's aesthetic reaction to musical country. Non-musicians tend to have stronger response compared to musicians who tend to react less intense to this commercial genre.

The Effect of Musical Experience on Aesthetic Response to Twentieth Century Symphonic Music

William Fredrickson (2000) has also found significant differences between musicians' and non-musicians' aesthetic reaction, this time by using academic symphonic music and by analyzing their CRDI graphic lines. In one experiment, a group of 30 instrumental performers listened to their own concert performance of the Chaconne from Gustav Holst's *First Suite in E flat*. The control group comprised of 30 non-musicians listened to the same recording and followed the

same research protocol. The CRDI graphic showed similar reactions to changes in music, but non-musicians' response revealed more variations in magnitude: in the places where musicians' response rises, non-musicians' response rises even higher; when musicians' reaction weakens non-musicians' reaction weakens even less. Also, musicians' line included more subtle changes in aesthetic reaction, while non-musicians tended to react in a more flat manner.

In the second experiment, Fredrickson used another two groups of 30 participants each who this time listened to a musical fragment in a different tempo and with a different character: *Festive Overture* by Shostakovich. As in the first experiment, non-musicians tended to use more of the dial both in the direction of tension and release. This could mean that non-musicians are experiencing greater and lesser levels of tension during symphonic music listening. I looked like they were more impressed by Shostakovich's music.

The author mentions that it is interesting how the same change in music determines similar reactions in both experimental groups, only that in non-musicians the reaction is more emphasized. Again, contrary to all expectations, it seems that the lack of musical experience brings more sensitivity to symphonic music. We should also take into consideration that per ensemble there were no differences between musicians and non-musicians regarding the general level of aesthetic reaction: non-musicians higher levels of perceived tension compensated with lesser levels of tension. Of course, we should also consider the limited number of auditions that were specific only to twentieth century symphonic music. This is why it is difficult to generalize Fredrickson's findings to the entire genre of academic music. Nevertheless, his study has shown that musical experience mediates the aesthetic reaction to twenty century symphonic music in the sense that musicians' reactions are more subtle, while non-musicians responses have a higher magnitude.

The Influence of Choral Practice on Aesthetic Response of Musicians

Up to this point it has become clear that musicians and non-musicians react differently to both commercial and academic music. The next study reveals that even between musicians there may be significant dissimilarities regarding the aesthetic reaction. An American researcher (Davis, 2003) has compared aesthetic responses of two groups: 30 college students currently enrolled in a semi-professional women chorus and 30 college students enrolled in undergraduate introductory music classes. All respondents listened to a selected 2 min 17 second excerpt from a choral performance of two sequential movements of Benjamin Britten's *A Ceremony of Carols: As Dew in Aprille* and *This Little Babe*. Half of the respondents from the first group have previously performed the choral movements included in the experiment. Both fragments were played in a fast tempo and moderately loud dynamics, two expressive elements designed to easily elicit preference. All respondents listened to the two fragments and manipulated a pointer on a Continuous Response Digital Interface corresponding to their aesthetic response.

Results have revealed that participants in the choir group showed a more complex and unstable aesthetic response. They changed their ratings across time significantly more than the control group (music students without choir practice experience). Non-performance participants tended to have lower, relatively stable ratings across music listening.

Anita Davis's research focused on choral music suggests that music practice within a certain musical domain tends to modify one's aesthetic response towards music from this specific musical domain, in the sense that one's response becomes more intricate and more sensitive to subtle changes in music. This finding confirmed previous results (Fredrickson, 2000; Lychner, 2008) which showed that musical experience within a given genre makes a person more receptive towards elusive messages hidden inside a complex musical discourse and this receptiveness is powerful enough in order to influence one's aesthetic response. Indeed, non-professional musicians who were more familiarized with country music had more pronounced peaks and valleys in their CRDI graphic lines (Lychner, 2008), while instrumental performers tended to report more subtle changes in their response to symphonic music (Fredrickson, 2000).

These findings paved the way to a new question: are there any benefits of music experience in regard to aesthetic reaction? Should we become more familiarized with different and complex genres in order to enhance our aesthetic experiences? Is musical complexity appealing only to experienced musicians? The next two studies prove exactly that.

Musical Complexity in Jazz is Appealing to Experienced Musicians

John Coggiola (2004) wanted to know if there is a connection between knowledge of jazz music and aesthetic response towards complex jazz excerpts. He used one experimental group of 64 jazz musicians with at least 3 years of instrumental jazz ensemble experience, and one control group of 64 music majors without any jazz practice experience. All participants recorded their aesthetic response towards jazz excerpts. The musical stimuli were chosen with regard to melodic complexity during improvisations and performance quality. The experimenter selected the fragments by using certain national billboards. Afterwards, a panel of five independent jazz experts rated the complexity of the musical selections on four levels and obtained the following stimuli:

Song/ Performer	Complexity level	Jazz musicians ratings	Non-jazz musicians ratings
<i>St. Louis Blues</i> / Nat King Cole	Low	165	182
<i>Slats</i> / Count Basie	Intermediate	202	187
<i>St. Louis Blues</i> / Ella Fitzgerald	Advanced	197	200
<i>Dr. Jekyll</i> / Miles Davis	Highly advanced	202	161

Table 1. Aesthetic responses of jazz and non-jazz musicians to jazz excerpts of different melodic complexity in improvisation

Results indicated a significant difference in the CRDI mean response of jazz musicians and non-jazz musicians in the case of Nat King Cole's *St. Louis Blues* and Miles Davis's *Dr. Jekyll*. The first melody recorded an intense aesthetic response from non-jazz musicians and was Low labeled in level of complexity. It had a well-stylized melody in a moderate tempo with no instrumental or vocal improvisation. The last song (*Dr. Jekyll*) was labeled Highly advanced in level of conceptuality and inspired strong aesthetic reactions from jazz musicians. Its torrid tempo, lack of vocals, long and complicated solos, altered harmonic language, high level of improvised interaction between performers and the performers' displays of virtuosic technique stimulated jazz musicians who responded to this complex kind of stimuli in a very positive manner. This finding suggests that greater instrumental jazz experience may be related to greater aesthetic responsiveness to highly advanced conceptuality in jazz music.

Another important result is the fact that the most complex song (*Dr. Jekyll*) recorded the biggest response difference between the two experimental groups. It seems that there is a certain level of complexity which probably makes certain songs inaccessible. Consequently, this finding creates a connection between aesthetic response (theoretically defined as an emotional-cognitive reaction) and knowledge about specific topics or stimuli.

Conclusions

There is enough body of research focused of different kind of musical stimuli that demonstrates a specific association between people's aesthetic response and musical experience. Generally, lower levels of musical complexity engage stronger responses from people with lower levels of musical training or familiarity within a certain genre.

In reverse, musicians highly trained and familiarized with a musical domain or style, tend to react stronger to more complex music excerpts, maybe because the challenge of processing difficult pieces fits their musical skills.

One important educational implication of this finding draws attention to Price's idea that aesthetic reaction may be a learned behavior. The more students get familiarized with a musical style, the more they will end up liking it. Nevertheless, we should take into consideration that developing aesthetic reactions to certain musical styles is a complex process which definitely does not resume only to exposure to musical stimuli. Personality factors, family and educational backgrounds may be equally essential in shaping someone's aesthetic reaction towards musical genres, especially those of academic music.

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18. GORDONIAN IMPLICATIONS IN POLISH MUSIC PEDAGOGY: BYDGOSZCZ SCHOOL MODEL

Paweł Adam Trzos¹³⁶

Abstract: *Theory of universal music learning, according to Gordon, is mostly directed at teachers. The text aims at showing the aspect of the application of E. E. Gordon's theory into early music education teacher's professional training in Kazimierz Wielki University in Bydgoszcz in Poland. The author recognises the importance of shaping research competences of future teachers as they help students use not only practical (pedagogical), but also methodological and empirical work of E.E. Gordon's theory. The text presents also the conclusion from research on the application of E.E. Gordon's Theory of Music Learning, carried out by students of early school and music education in Kazimierz Wielki University in Bydgoszcz in Poland. It is important to emphasise the fact that research has been conducted according to Gordon's procedures. Researching the Gordonian implications in Polish music education refers to its selected elements within the range of application of research problems, theoretical implications and selected diagnostics solutions in early music education (also E.E. Gordon's tools). The main idea of the text revolves around more and more popular aspect of making university and teachers training innovations and relations very practical (in Polish universal music education). Such expectations are taken into consideration in Muzopolis project - described in this text - from its beginning has been the field of practical and empirical application of the elements of E.E. Gordon's theory with the use of staff and student team cooperating in the Faculty of Music Pedagogy of the Kazimierz Wielki University in Bydgoszcz environment*

Key words: *Theory of Music Learning by E.E. Gordon, applicability, action research, audiation, music aptitudes, informal music guidance, early music education model*

Introduction

This paper covers the international implications of educational issues affecting the identity of Polish music pedagogy. They refer to the discussion in the music educators describing the need for innovation in the multilateral music education of a child. This thought is further justified by the direction of heterogeneous thinking about education, which emphasizes the need to open to the novelty in the effective recognition and use of the child's abilities. Optimization of child development activities dealing with music should encourage, as suggested by reports of research, development of key components of the research potential, creative incentive (including in the framework of the so-called *flow effect*) and social (Mö nks, 2008, pp.79-85; Csikszentmihalyi, 1996). Studies in the theory of education is increasingly pointing to a crucial role of socio-cultural learning as predictor of the second row after predictors resulting from congenital, but insufficient capacity of the capital of factors (Heller, Perleth, 2008, pp. 173-190). Such intensive activities in formal and informal environments of the child's education. As a result of the daily experience of music by the child: in the family home, at school, in the media, on the street, etc. (Folkestad, 2006, pp. 143-144) his "personal" resource of associations in musical achievements of culture is developed. The role of forming a cultural heritage is very important. These are primarily members of

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the basic formal and informal environments, namely: the family and the school. As a result of actions of people creating the daily "community of musicians" (Schütz, 2008, pp. 233-237) are formed musical experience of children and the associated sense of intense education: at home and at school.

Such intensity, according to E.E. Gordon, ensures the implementation of the sequential model of teaching and learning music at home, kindergarten and school (Gordon, 2005: 64-66; Zwolińska, 2008, pp. 7-8). Thesis of E.E. Gordon implied in Polish realities concern the emphasis on the social aspect of music education focused on audiation. Such an approach, in Polish music education system turns out to be clearly innovative and is firmly confronted to traditional music educators¹³⁷. On such basis, the environment of the Chair of Music Education at the University of Bydgoszcz for several years has been implementing proprietary music education model based on the concept of learning music theory of E.E. Gordon. It makes that Gordon's implications in the theory and practice of Polish music education are the subject of research and implementation of education as a response to the need for innovative development of Polish music pedagogy.

Gordon's model of music education - reception of the Bydgoszcz environment

Music education model based on assumptions of learning music theory by E.E. Gordon is an innovative model in Poland (Zwolińska, 2008, pp. 7-8). Achieving the objectives and content is described in the alternative Core Curriculum of music education (Zwolińska, Gawryłkiewicz, 2007, pp. 17-19). This model takes into account the specificity of the role of the learning ability of music as a multidimensional construct. In this adaptation of Gordon's concept are very important the implications of other well-known psychological and teaching concept, as the model of J. Renzulli, F. Mö nks, Munich Model of Abilities of K. Heller and co-workers as well as the ability of R. Millgram model (Renzulli, 1986, pp. 51 -92; Heller, Perleth, 2008, pp. 173-190; Mö nks, 2008, pp. 5). Gordon's idea of creating music learning ability is the subject of many years of research at the University of Bydgoszcz. They aim to develop a systematic application and create Polish conditions for implementation of E.E. Gordon theory in Poland. Bydgoszcz school model is mainly the audiation model. This means that audiation is the basis to derive innovative music education goals (Gordon, 2005, pp. 63-66, 82). Audiation requires the student to perform more complex mental activity than perception. It requires primarily the acquisition of assets competence on the following levels: differentiation and inference. We audiate only when we are able to recall and

¹³⁷ Contemporary music education in Poland is in reality an area of multiple "*contention, contradictions and controversy*" (Białkowski, 2003, s. 253-256). However, these features have already become a permanent element of a process of identifying optimal solutions for contemporary music education. A search for the conceptual apparatus related to contemporary music education seems to be situated on the frontier of three currents of thinking about Polish music pedagogy, frequently defined as a result of risky simplifications as: traditional (Z. Kodaly, S. Suzuki), progressive (E. Jacques-Dalcroze, C. Orff, S.N. Coleman, E.E. Gordon), and intermediate (J. Mursell, K. Swanwick).

understand what we noticed, felt and finally distinguished earlier (Gordon, 1999, pp. 127-130). This is a prerequisite for implementation of educational purposes in this model.

Teaching music through the development of audiation should cover the longest possible period of educational interactions (Gordon, 1980). In the model of Bydgoszcz school shall be tested first three stages of the expected six stages of education, adapted to Polish realities: stage 1 - 2 (0-5), stage 3 (class 0-3 of primary school), step 4 (class 4 - 6) stage 5 (class 1 -3 of gymnasium), stage 6 (class 1 - 3 of high school) (Zwolińska, Gawryłkiewicz 2007, pp. 16-20). Chair of Music Education Centre at the Kazimierz Wielki University in Bydgoszcz implements the concept of pre-school and early childhood music education (stages I-III), but in terms of Core Curriculum entirely based on the theory of E.E. Gordon (Zwolińska, Gawryłkiewicz, 2007). This takes into account the correlation of main goals of activities in relation to the specifics of developing audiation at the early stages of child development. Hence the implemented model of music education became the basis for the development of key competences of students preparing to work with very young children. Such preparation concerns the skills of combining theory and practice in scope of key competences acquired by music educator, ie. didactic, researcher and popularizer of the theory (Kołodziejewski, 2012, pp. 357-371), (Tab.1).

Table 1. Purpose and content of early music education based on *Music Learning Theory* by E.E. Gordon

OBJECTIVE: To develop audiation or musical thinking			
STAGES I - III informal and formal learning / Family education, kindergarten and early school education			
SCOPE OF PRACTICAL CONTENTS		SCOPE OF SHAPING AND UNDERSTANDING THE THEORETICAL TERMS AND SYMBOLS OF MUSIC	
Differentiation	Distinguishing between melody and rhythm structures	Melodic-rhythmic layer	Processing and performing musical themes
	Pairing and connecting the known musical themes	Music notation audiation layer	Reading music: Singing with notes of sound themes based on about relational solmization
	Reading music from the musical context awareness (tonal and rhythmic)		Saving audiated music
Reproduction	Singing individual themes, songs and simple polyphonic forms	Sonic layer	Developing sensitivity to the sound of musical instruments (symphony orchestra)
	Implementation of the musical movement forms		

	Playing simple themes, melodies and rhythms on school instruments	Explaining the construction of music	Knowledge of the construction AB, ABA songs, roundabouts, variations
Creation	Performing the variations taking into account progression at different scales and metre		
	Implementation of techniques: phrasing, dynamics, agogics with knowledge of the harmonic context		
	Elements of vocal or instrumental improvisation with knowledge of musical context		

Source: (Zwolińska, Gawryłkiewicz 2009, pp. 17-20)

The following issues are important in implementation of the program requirements (tab. 1):

- analysis of audiation skills development,
- analysis of individual differences in the level of musical ability,
- sequencing of activities by Edwin E. Gordon strategy,
- organization of musical vocabularies in contact with the child's social environment (parents, schools, the media),
- stimulating the development and educational needs in the field of development of application, intuitive, reconstructive and creative thinking in music.

Music Learning Theory of E.E. Gordon is aimed primarily at teachers. Therefore, the model is expected to support the activities of innovative thinking music (audiation) of students as future teachers. It was noted that in achieving results in this area, in addition are important the personal experiences shaping their students colloquial knowledge in the field of teaching and learning music. This often proves the role that is attributed to a common and whole-life thinking about music education (Polkinghorne, 1988; Gordon, 1999, pp. 329; Lamont, 2011, pp. 370-381). Various approaches of students to think about early education suggests the importance of different solutions based on the application of common sense knowledge and intuition of a student, reconstructive and creative production of new quality in the education of the child (Fish, 1996). This leads to questions about the development of musical thinking compounds (audiation) with development of application, common sense, reconstructive and creative thinking. Using such suggestions was developed a model in which the development of musical thinking (audiation) accounts the types of approaches to thinking about education indicated by Delly Fish (Figure 1). It was decided that the approach of students to a holistic music education of a child can reveal their natural propensity to innovate in working with children.

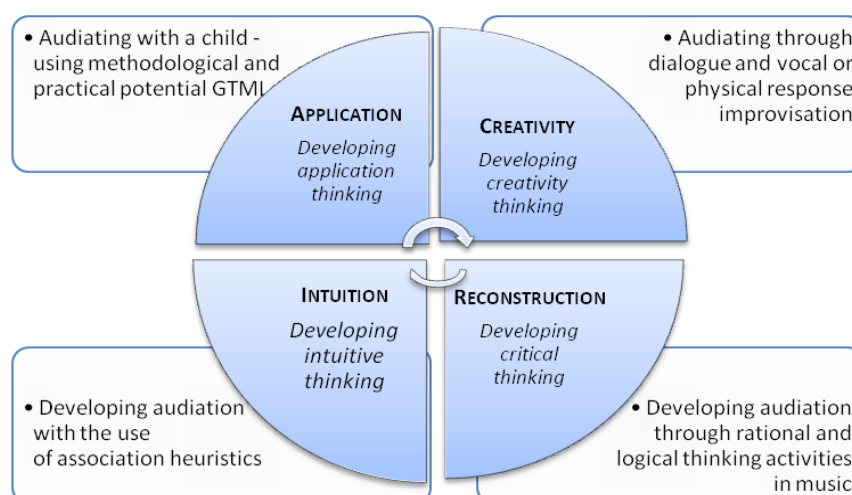


Figure 1. Audiation (musical thinking) vs. types of thinking on music education

The point is not to consider any of the types of thinking about music education (Fig. 1) as a major area of development of audiation and on this basis shape the main thinking of students on music education of the child (Fish, 1996, pp. 21-26), but it consists in the possible recognition of specific applications pragmatic elements of E.E. Gordon theory and its concepts, theorems, methodologies, measurement tools (application thinking) in Polish educational practice in order to bring about changes with the creative, innovative nature (creative thinking), but often rejecting the traditional organization of activities (critical-reconstruction thinking). The role of experience and current knowledge of students in this field is also important, because it shapes their intuitive thinking and colloquial pedagogies (Bruner, 2010, pp. 74-76).

Studies of E. Zwolińska indicated that the applicability of this model is also important as a specific reference - next to generativeness and verifiability - for the scientific study of the cognitive components of the status of the theory of E.E. Gordon (Zwolińska, 2011, p. 83). Such use of Gordon's implications in the audiation model of music education, so called Bydgoszcz school, became the basis of research and development conducted in the Department of Music Education at the Kazimierz Wielki University in Bydgoszcz. Innovation of implementation of the Bydgoszcz model of music education based on the development of audiation takes into account three variants: research, teaching and popularizing variant.

Research variant

One of the areas of research activity is to encourage employees of the Chair focused on scientific movement of students of *Pedagogy and Early Music Education by Edwin E. Gordon. Studies on the effectiveness of specific applications of E.E. Gordon theory are conducted with the participation of students in the educational and research project Muzopolis*. This project is an area of implementations, analyzes and diagnoses in the framework of graduate seminars at the department. Scientific movement of students, who, under the specialized academic areas analyze E.E. Gordon theory, makes such analysis are

also enriched by the research "topic". The purpose of diagnosis was to learn the parents¹³⁸ opinions on different aspects of teaching and learning music during the time children and adults spend together, in particular:

1. absorbing, understanding and processing elements of everyday knowledge about the musical development of a child,
2. applying selected practices of developing musicality in children independently (such as teaching by experiencing tonality, rhythm, knowledge about music (concepts), human relationships (encouraging soloists, organising group activities, group dances, free music making sessions with adults, etc.) and
3. self-evaluation of musical guidance in the field of tonality and rhythm referred to the practice of teaching music to children through the experience of tonal and rhythmical structure: research aspects: ability to develop the sense of melody and rhythm (in fragments or as a whole); ability to develop the sense of tonality (e.g. in the major/minor categories) and rhythmical structure (metrum, tempo); ability to develop the sense of a central note (tonic, macrobeats); quality and frequency of singing with children and for children; imitating and modelling tonal and rhythmical motifs (simple, consisting of two or three notes); ability to choose songs in different keys and tonalities; rhythmical capabilities; developing preferences for melodies in children (forming the skills of comparison and choice).

Developing research competence of students (Kołodziejcki, 2012, pp. 357-371) includes currently reported in Poland demands of employers to create a platform for cooperation of students with environment of education practitioners to generate and promote innovative implementations. It can be assumed that the research activities undertaken by students for the benefit of Gordon's applications of musical development strategy actually meet these expectations. The research activity of the staff and students in this field is to have the importance of innovative "audiation development lab" and to be a specific response to the needs of the key mission "of the university in practice".

Teaching variant

Author's specialty of the academic education of future teachers created in the Department of Music Education in Bydgoszcz is the only such project in Poland. Model of organization of the curriculum of learning and subjects consists in the full adaptation of the theory of E.E. Gordon in the field of: definition of learning outcomes at a university, implementation of the forms and structures of subjects, the selection of literature, taking into account current research results in the area of audiation theory. Thus, students can earn degrees in the only center in Poland,

¹³⁸ A self-evaluation survey was carried out among parents, teachers and students regarding their understanding and ability to incorporate different practices of musical guidance for children aged 0-7. Focus was on understanding and incorporating different practices that help children learn music by experiencing tonality, rhythm, knowledge about music and social relationships. Respondents were recruited from three groups: 1. Parents of children aged 0-7 (recruited randomly from a group of parents of children from a municipal nursery school and a group of parents participating in the *Muzopolis*¹³⁸ educational-research project), and 2. Nursery school teachers (from the municipal nursery school) and teachers participating in the *Muzopolis* educational-research project in UKW in Bydgoszcz.

which conducts statutory research in the field of theory of E.E. Gordon. The implementation of this model requires the definition of teaching practice program that will use the knowledge, skills and competences of students in the Gordon's range (Tab. 1, Fig.1). It is worth noting that the appearance in 1994, of the specialty of study and its implementation in the structures of the university in Poland is proof of positive implementation of two key processes shaping the identity of Polish music pedagogy: i.e. the process of institutionalization of disciplinarization and knowledge. This is an important prerequisite for the analysis of the development of Polish science of music education.

Popularizing variant

Bydgoszcz model of music education by E.E. Gordon theory also includes a variant of popularizing the theory, research, and development of own educational solutions. Therefore, a very important matter in this model, are the training programs and educational concerts as an alternative module of music popularization classes for amateurs, parents, children, music fans, music school teachers. Such training and programs are implemented in a formal education and research project MUZOPOLIS whose assumptions refer to the popularization of practical music learning theory of E.E. Gordon in the environment of educators interested in music. MUZOPOLIS project includes practical alternative forms of training programs and a program of intensive music classes of children at nurseries kindergarten and primary school. Muzopolis project programs serve primarily children and parents who participated in the classes together, shape and implement the optimal conditions of music popularization among children through activities in the field of active perception of melody and rhythm. Students take part in the project as assistants and volunteers. They complement their academic preparation through observation and design of teaching situations with the use of strategies, methods, objectives and theoretical base derived from the theory of learning music.

Conclusion

Parents and teachers of small children are responsible for developing children's ability to make music. The adults should work with the children to achieve full understanding of music and its tonal and rhythmical context. This context is very important for natural development of musicality in children, as emphasised by E.E. Gordon in his progressive analysis of teaching music to children. This has also important implications for teacher training practices, so that they understand the process of learning music and are able to stimulate it, making use of the possibilities provided by the natural, social environment of the child. This environment consists of adults, who have their musical competences, musical knowledge (Crişciuc 2014, pp. 46-53), personal theories on education and relevant strategies (Lamont 2011: 370-381). Knowledge about the educational resources supplied by the community, its musical competence, heritage and language, as well as the role of human relationships, become essential to optimising social teaching of music.

Researching the Gordonian implications in Polish music education refers to its selected elements within the range of application of research problems, theoretical implications and selected diagnostics solutions in early music education (also E.E. Gordon's tools) (Bonna and all., 2014, pp. 7-19). The main idea of the research revolves around more and more popular aspect of making university and teachers training innovations and relations very practical. Such expectations are taken into consideration in Bydgoszcz School Model - described in this text - from its beginning has been the field of practical and empirical application of the elements of E.E. Gordon's theory with the use of staff and student team cooperating in the Faculty of Music Pedagogy of the Kazimierz Wielki University in Bydgoszcz environment

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19. DIVERSITY IN PIANO SIGHT-READING: PREPARATORY INVESTIGATION

Tomoko Siromoto¹³⁹

Abstract: *Pianists of intermediate and advanced levels have previously been tested sight-reading different styles of piano pieces in Japan and Romania. The outcome vaguely indicated that the general fluency possibly not being the foremost importance as it is in the UK. A fuller analysis therefore has been undertaken, using the data from the test and the follow up questionnaires. From this small scale research, the Japanese subjects reasonably valued general fluency while not necessarily have achieved, and Romanian subjects probably did not value it very much. This confirmed possibly different practices of sight-reading between countries.*

Key words: *piano sight-reading, music education, comparative education.*

This is a preparatory analysis of the diversity in piano sight-reading practices. Sight-reading is one of the major research areas in music education, and much has been reported in relation to 'how to' sight-read and 'what makes' successful or less successful sight-reading. It is also known that different elements influence the outcomes of sight-reading achievements, e.g. experience, personality, cognitive styles and so forth (Kornicke 1995). In many cases the pieces used for the tests are of elementary level. This research uses test pieces of the UK grade 7-8 sight-reading level, testing pianists of given level and/or above. The UK grade 7-8 piano examination repertoire consist of classical sonatas, Bach WTC or Partita excerpts, Romantic pieces such as Tchaikovsky Seasons, Chopin Nocturne or Mazurka, from Debussy Bergamasque Suites and so forth. For brief information, the UK grade examinations which have also been used in many commonwealth and other countries generally require sight-reading from an early stage. Very rich teaching material has long been available, which gives common ideas of 'how to' sight-read. This has enabled students as well as teachers being well informed in terms of the UK practice. General fluency is the foremost value while accuracy of details and minor errors can be overlooked as necessary. For example, one of such materials instructs 'Fluency is more important than anything else ...'¹⁴⁰, and another says '...ignore mistakes...play musically...'¹⁴¹. In contrast, in some other countries, sight-reading is not a very important part of piano tuition. In Japan, for example, the mainstream style and method of piano tuition follow the early period of the Japanese piano pedagogy, especially in the intermediate levels (Siromoto 2010, 2012). Learning large volumes of technical work, *solfege* or dictation have normally been given priority, and sight-reading often starts much later. Similarly, the Russian school of Anton Rubinstein's tradition is known for its focus on the correct and precise interpretation of the score, as well as the matters of tone and touch (Simion 2010), while sight-reading has also been taught.

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¹⁴⁰ Trinity College London, (2011), 'Sound at Sight, Sight-Reading for piano Book 4', 2nd series, Grade 7-8. Trinity College London, England, p.28

¹⁴¹ Harris, P., (1993), 'Improve your sight-reading! Piano Grade 8', Faber Music, England, p.26

The preliminary report¹⁴² (2014) has indicated the possibly different practices in piano sight-reading between countries. 27 subjects have been tested in Japan and Romania using the UK grade 7-8 sight-reading pieces from four different styles (1. Polyphony, 2. Classical, 3. Romantic, 4. Modern, atonal). The subjects learn or have studied the piano with different teachers. All subjects have learned the piano to the UK grade 7-8 or above levels. The outcome was that, while their self-evaluation scores often indicated positively, many subjects from both countries played either with frequent stopping for corrections and assurances and/or overly slowly in tempi, which could hardly make any sense of given music. This led to a question whether such stopping and over-slowness have been merely `unavoidable` or possibly intentional. A further investigation has therefore been undertaken, using the data from the test and follow up questionnaire.

1. Report from Japanese data

17 students have been tested as mentioned above, and 62 subjects (60 music students including the 17, and two members of the teaching staff) participated in the questionnaire in 2013. On average, they sight-read `sometimes` or `occasionally` (mode: sometimes, median: occasionally), sight-read `only when required for the assessments` (mode), and `dislike and have no confidence` in their sight-reading skills (mean, median, mode). Average age of initial formal sight-reading experience either in an assessment or a tuition was 13.9 (mode: 19, median: 15.5, SD: 5.134). Summary from the sight-reading test is as below.

JP1					JP2				
	time(s)	se(/10)	gfl (/5)	type		time(s)	se(/10)	gfl (/5)	type
A1	84	3	3	C	A1	154	2	2	S
A2	91	3	1	C	A2	144	3	1	SC
A3	102	3	1	N	A3	212	2	1	N
A4	45	5	4	T	A4	47	6	4	T
A5	45	2	4	T	A5	85	2	3	M
A6	53	4	4	T	A6	76	5	4	T
A7	36	6	5	T	A7	71	7	5	TS
A8	55	2	3	C	A8	89	3	3	S
B1	88	2	2	S	B1	134	3	2	S
B2	131	1	3	S	B2	209	1	2	S
B3	74	1	3	T	B3	110	3	3	T
B4	124	2	1	C	B4	153	1	1	C
B5	124	1	1	C	B5	193	2	1	C
B6	44	5	5	T	B6	45	5	5	T
B7	63	3	2	C	B7	55	5	2	C
B8	56	2	3	C	B8	49	4	4	T
B9	82	2	2	S	B9	150	3	2	S

¹⁴² Siromoto, T., (2014), `General fluency vs accuracy in piano sight-reading: preliminary report`, in „Integration of Science, Management and Music Education: innovative approaches, search and prospects”, the proceedings of the XII International Scientific and Practical Conference 17 December 2013, pp. 322-326, MGUKI, Moscow

JP3					JP4				
	time(s)	se(/10)	gfl (/5)	type		time(s)	se(/10)	gfl (/5)	type
A1	172	0(1)	1	C	A1	138	0(1)	1	SC
A2	174	3	1	C	A2	91	3	2	C
A3	229	0(1)	1	N	A3	118	2	1	S
A4	58	5	4	T	A4	51	2	4	TS
A5	145	1	2	C	A5	82	2	3	M
A6	83	4	4	T	A6	62	5	4	TS
A7	72	2	4	T	A7	74	2	4	TS
A8	126	2	2	C	A8	105	3	2	S
B1	57	7	3	S	B1	88	5	2	S
B2	119	2	2	S	B2	166	1	2	S
B3	68	2	3	TS	B3	78	1	3	TS
B4	112	3	1	SC	B4	116	2	1	SC
B5	105	4	1	C	B5	122	3	1	C
B6	26	5	5	T	B6	29	2	5	T
B7	62	4	2	S	B7	56	0(1)	3	T
B8	52	4	4	SC	B8	48	4	4	SC
B9	93	1	2	S	B9	96	2	2	S

T: playing through, phrase etc recognizable S: overly slow, music not recognizable
C: keep stopping, music not recognizable TC: keep stopping but general tempi not overly slow

TS: overly slow but with some indication of phrase or section etc.

SC: overly slow and keep stopping M: mixture

N: below assessable level

This group was majorly Type-S (S, SC, TS, overly slow, 42.6%) or Type-C (C, SC, keep stopping for correction and assurance, 33.8%) of 67.4% in total, while reasonable level of general fluency has also been observed. The duplicating Type –SC of 9% has been excluded. The general fluency score was assessed by the duration and general impression of the playing. Type-S is often seen in four pieces: the classical style piece with many rapid passages, the romantic piece and the atonal pieces of unusual times. Type-C is seen more in the polyphony piece and the Romantic piece than the two modern pieces. The link between the result and the characteristics of pieces, however, should be further analyzed in a separate occasion. Low confidence was very notable, exemplified by the 94.1% of 5 or lower scores. Correlations between self-evaluation and general fluency were 1. polyphony: $r(15)=.60$, $T=2.88$, $p<.05$, . classical: $r(15)=.80$, $t=4.659$, $p<.01$, 3. Romantic: $r(15)=.52$, $t=2.345$, $p<.05$, 4. modern: $r(15)=.18$, $t=.67$, $p>.1$. It was significant in the first three styles, while many cases have been identified either `overly slow` or `keep stopping`. This suggests that the subjects at least valued the grasp of the outline in the conventional styles, while they have not necessarily been able to achieve the objective.

Together with the questionnaire (N=17) answered by the tested subjects, correlations amongst the background elements such as frequency of sight-reading, like or dislike, length of experience have also been analyzed. Only between the length of sight-reading experience and general fluency of Romantic ($r(15)=|.49|$, $\alpha=.05$) and modern ($r(15)=|.42|$, $\alpha=.05$) styles found significant.

This may be a reflection of traditional piano learning tasks of the Japanese piano pedagogy in which classical and early romantic pieces have much greater weight up to a very advanced level. In addition, no significant correlations have been observed between self-evaluation and types of sight-reading in any piece. This indeed suggests that the subjects do not necessarily expect to grasp the outline in sight-reading.

2. Report from Romanian data

10 subjects (9 students and 1 teacher) tested and 26 subjects (10 students and 16 teachers) participated in the questionnaire in 2013 and 2014. On average, they sight-read `sometimes` (mode, mean), `sight-read for assessments and for pleasure` (mode), and `like and good` in sight-reading (mode). Average age of initial formal sight-reading experience was 9.5 (mode 7, median 8, SD 3.57). Summary from the sight-reading test is as below. This group has majority Type-S (S, SC, TS, 70.0%). The Type-C (C, SC, TC) 47.5%) was also notable, and Type-SC (overly slow AND keep stopping for correction or assuring) was 17.0%. However, low confidence (5 or less) was not much observed (10.0%), while high confidence (8+, 47.5%) was much notable with the majority being 7+ (67.5%). Type-SC more often appears in the classical and modern pieces, while Type-S dominates in most pieces. Correlations between self-evaluation and general fluency were 1.polyphony $r(8)=.745$, $t=3.16$, $p<.05$, 2. classical $r(8)=.06$, $t=-0.17$, $p>.1$, 3. romantic $r(8)=.46$, $t=1.45$, $p>.05$, 4. modern, $r(8)=.11$, $t=0.31$, $p>.1$. It was significant only in the polyphony. This suggests that general fluency may have been less valued.

RO1					RO2				
	time(s)	se(/10)	gfl (/5)	type		time(s)	se(/10)	gfl (/5)	type
A1	39	10	5	T	A1	59	7	5	T
A2	62	8	2	S	A2	95	9	3	TS
A3	50	5	3	TC	A3	110	5	3	T
A4	184	7	1	SC	A4	276	9	1	SC
A5	144	5	1	S	A5	358	4	1	SC
B1	42	10	5	T	B1	45	5	5	T
B2	106	7	2	SC	B2	137	8	2	SC
B3	84	8	2	SC	B3	163	7	1	SC
B4	64	4	1	C	B4	210	5	1	SC
B5	72	7	3	T	B5	117	6	3	T

RO3					RO4				
	time(s)	se(/10)	gfl (/5)	type		time(s)	Se(/10)	gfl (/5)	type
A1	74	7	4	T	A1	41	8	4	TS
A2	114	8	2	S	A2	84	8	2	S
A3	151	4	2	C	A3	72	8	2	S
A4	272	8	1	SC	A4	179	8	1	SC
A5	327	3	1	SC	A5	213	4	1	SC
B1	31	9	5	T	B1	21	7	5	T
B2	103	8	2	SC	B2	97	8	1	SC
B3	87	8	2	S	B3	89	6	1	SC
B4	136	6	1	S	B4	114	9	1	SC
B5	87	7	3	S	B5	70	8	2	TS

From the questionnaire answered by the subjects, correlation amongst the background elements such as frequency of sight-reading, like or dislike, length of experience have been significant only between the length of sight-reading experiences and general fluency in polyphony ($r(8)=.78$, $\alpha=.05$), classical ($r(8)=.73$, $\alpha=.05$), and modern pieces ($r(8)=.82$, $\alpha=.05$). No significant correlations have been observed between self-evaluation and types of sight-reading in any piece, and this as well suggests possibly different aims of sight-reading from that of the UK.

3. Comparison and discussion

Unlike the UK policy, both Japanese and Romanian data indicated less focus on general fluency in piano sight-reading. Romania in particular obviously valued slow playing as long as it covers the accuracy, while Japanese valued fluency yet could not leave assurance/correction. Levels of confidence, i.e. self-evaluation may well involve much of socio-cultural reasons. Yet the fact that self-evaluation and general fluency did not always correlate and, more importantly, that self-evaluation and types of sight-reading did not correlate, suggest general fluency being not as much valued as the foremost importance. Some other elements are likely valued, and the model of sight-reading may also be possibly considered 'differently'. This becomes an important suggestion and question in the international comparison of sight-reading. Relationship between the type of sight-reading and style of test pieces should also be researched further.

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20. THE TYPOLOGY OF PROSOMOIA IN BYZANTINE MUSIC. AUXILIARY TOOLS TO MEMORIZE PROSOMOIA IN THEIR ORIGINAL METRIC PATTERN

Adrian Sîrbu¹⁴³

Abstract: *In byzantine music, most chants are based on the prosomoia troparia, which follow the pattern of automela troparia. In the original language in which they were composed, namely in ancient Greek, hymnographers (Saint John Damascene, Saint Romanos the Melodist, Saint Andrew from Crete, and others) managed, with a remarkable ability, to synthesize the dogmatic meanings and to ensure the same prosody structure of the prosomoia, according to the automela model melodies. This explains the fact that, in the process of teaching and learning melodies that draw on the original metric, the text of any troparion would always be sufficient to reproduce exactly the melody of the model, without resorting to musical neumes. The translation of liturgical texts in Romanian could not follow the rhythmic pattern of the original automela. Therefore, the translation of the troparia has led to inaccurate musical execution, the interpreter being forced to improvise, to the detriment of the original musical form. The present study offers a few practical solutions to facilitate the process of learning the automela, starting from a better matching of Romanian texts to the original melodies. Also, it proposes an interdisciplinary vision which consists in using the notions of formal analysis to understand the logic of the melodic discourse, which could facilitate the memorising of automela melodies.*

Key words: *byzantine music, hymnology, prosomoion, troparion, prosody, formal analysis*

Introduction

The religious music of the Eastern Orthodox Church is also called psaltic art or, according to a more recent term (from the 19th century¹⁴⁴), Byzantine music. As it has been demonstrated both theoretically, through the palaeography studies and practically, the uniqueness of this complex and profound musical art consists in at least two fundamental aspects: first, its *continuity*, given that since the 6th century, the time of the first rudimentary paleobyzantine notation (see also the first Christian hymn written down together with its musical notation¹⁴⁵, on an Egyptian papyrus in the 3rd century), psaltic art has enjoyed uninterrupted continuity even though the documents attesting to it come from various geographic areas or they are in various notations¹⁴⁶. The second aspect is that of the *topicality* of psaltic art. Through uninterrupted oral tradition (especially in Greece, Mount Athos, and in other important Orthodox monastic centres, as

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¹⁴⁴ Gheorghe Ciobanu, *Studii de etnomuzicologie și bizantinologie* (București, Editura Muzicală a Uniunii Compozitorilor), 1974, p. 418

¹⁴⁵ We are referring to the Christian Hymn dedicated to the Holy Trinity, which was discovered on the 1786 papyrus (latter half of the 3rd century) in Oxyrynchos (Egypt). This is the last document of ancient Greek music (based on the musical style and the musical notation that has a vocal character and is based on the Greek alphabet system) and at the same time, the first document of Christian music (according to the content of the poetic text). The hymn is, probably, older than the papyrus on which it was preserved. See www.papyrology.ox.ac.uk/Poxy/. See also Assoc. Prof. dr. Maria Alexandru (*Lectures in Musical Paleography I*, “Aristotelis” University of Thessaloniki).

¹⁴⁶ From rudimentary paleo-Byzantine notations (starting with the 6th – 7th centuries) they have come to the ecphonetic, paleo-Byzantine, medio-Byzantine and neo-Byzantine ones, and corresponding psaltic musical documents cover a period of more than 15 centuries.

well), Byzantine music has remained, up to now, a functional, living music, continuously dynamic. Up to our times, this monodic, strictly vocal music, based on the eight-mode and their derivative system, using the mnemotechnic neumatic system of notation, continues to represent the living manner of musical-liturgical expression among Orthodox churches and monasteries.

Byzantine music can also be characterised by three features, as it is simultaneously a form of *prayer*, *art* and *science*. Throughout centuries, during the Byzantine and post-Byzantine period, its teaching was done by word of mouth, within the framework of the classical *master-disciple* relation, based on the hymnographic texts of the Holy Fathers (Ephrem the Syrian and Nicetas of Remensiana, Auxentius, Romanos and Cosmas the Melodists, Andrew of Crete and John of Damascus, Theodore of Studion and many others). Initiation in this art supposes even today (despite all modern teaching methods) the dedication of 15 – 20 years when one is a master's disciple, not in the scholastic teaching system scholastic but in the pew, in the liturgical context of religious services, where a disciple daily encounters numerous hypostases and contexts of interpretation.

The hymnographic psaltic repertoire is divided into three major categories of chants that are defining for the working method used in teaching: 1) *automela*, i.e. the troparia which stand for a rhythm and melody model that can be applied to 2) *prosomoia*, i.e. troparia that follow the troparia – automela pattern and 3) *idiomela*, troparia-stichera that have their own rhythm and melody structures, organised according to classical combinations of archetypal melodic formulas (thesis). As we can see, no psaltic chant can ever be interpreted according to chance or the interpreters' melodic innovations. Even troparia-idiomela, although they tend to improvise, are performed according to clear rules, pertaining to the theses' mode belonging or to modulation between modes. This freedom which is "controlled" by the coordinates of the traditional *psaltic iphos*, which in philosophical terms would be called "gravitational liberty"¹⁴⁷, does not annul the interpreter's personality; it only places it in a defining way along the path of tradition. Most of the chants from the liturgical books (the Parakletike, Pentekostarion, Triodion, menaia and other books necessary for hierurgies) are *prosomoia*. The pupil, in order to know more about execution in the pew, will have to memorize *automela* troparia. In a collection of chants, we can count 158 *automela* troparia for all eight modes. Each automelon-troparion has special rhythmical-melodic characteristic features, metric formulas and structures that particularise it¹⁴⁸. Leaving aside the category of melodic models called *heirmoi*¹⁴⁹, which represents an impressive corpus of troparia that must

¹⁴⁷ See Gabriel Liiceanu, *Despre limită* (Bucharest, Humanitas), 1994

¹⁴⁸ See Ioannis Kastrinakis, *Αυτόμελα τροπάρια* (Chania, Greece, 2003)

¹⁴⁹ The oldest five large Irmologhia (collections of eirmoi) go back to the 10th century, up to the 12th century (Lavra B 32, Patmos 55, Saint Sabbas 83, Esfigmenou 54 and Leningrad 55718). The number of canons for various holidays which are presented in these *heirmologia* collections differs from one manuscript to another for the same mode. The average number is 40 canons for each mode. The *Heirmologion* contains approx. a total of 300-350 canons for each manuscript and a total of up to 2,500-3,200 heirmoi (See Spyridonos Antoniou, *To Ειρμολογιόν και η παράδοση του μέλους του* (The Irmologhion and the tradition of its melody), PhD thesis,

be, unavoidably, memorised so as to enable one to chant the canons¹⁵⁰, we shall refer to the other category, the *automela* that, as we shall see, can be memorised by resorting to terms used in the teaching methodology, terms used in Western musical forms, that can often be also found in Byzantine musicology.

Musical forms, an indispensable element in memorizing *troparia-automela*

Musical forms and analyses are a subject matter that is highly developed especially in Western music; its main goal is to know the patterns of the inner construction of various compositions, which can designate a composing style. Any composition that is analysed at a formal level showcases its principles and the logic according to which the composer acted in elaborating parts of it. Therefore, formal analysis is a necessary stage to grasp and understand musical scores, without which most compositions would appear a seemingly unrelated chain of sound fragments, without a logical relation among them. These pattern-forms undergird a universal, conventional language that is created and shared among musicians (singers, conductors etc.). Thus, they do not remain abstract musicological analyses, devoid of applicability, but they have become unconceivable in the interpretation of any musical piece. Knowing the structure of a work represents an auxiliary instrument for the better organisation of the sound material so as to better understand and, implicitly, to better interpret the composition as such.

The issue of the translation of *troparia-prosomoia* in Romanian

In the original language (Greek or Syriac), hymnographers managed, with remarkable dexterity, to compose an impressive number of *troparia* that preserved the prosodic-rhythmic structure of *automela* *troparia*. These *troparia* have three common elements: words (gr. λόγος), melody (gr. μελωδία) and rhythm (gr. ρυθμός) and the basic characteristic features of *troparia* must be that they are *isosyllabic*, *isotonic*, and *isorhythmic*¹⁵¹. (see examples 1 and 2)

Example 1: Troparion-automelon *Τὼν ουρανίων ταγμάτων* (You who are the joy), 1st mode:

Verse 1	Τὼν ουρανίων ταγμάτων τό αγαλλίαμα, Τῆς αὐτολέκτου καὶ θείας διδασκαλίας Χριστοῦ,
Verse 2	τὼν ἐπὶ γῆς ἀνθρώπων, κραταιὰ προστασία, τὴν προσευχὴν μαθόντες, καθ' ἐκάστην ἡμέραν,
Verse 3	ἀχραντε Παρθένε, σῶσον ἡμᾶς, τοὺς εἰς σέ καταφεύγοντας, βοήσωμεν τῷ Κτίστῃ· Πάτερ ἡμῶν, ὃ ἐν τοῖς οὐρανοῖς κατοικῶν,
Verse 4	ὅτι ἐν σοὶ τὰς ἐλπίδας μετὰ Θεόν, Θεοτόκε ἀνεθέμεθα. τὸν ἐπιούσιον ἄρτον δίδου ἡμῖν, παρορῶν ἡμῶν τὰ παίσματα.

Athens, 2004, p. 141-179).

¹⁵⁰ The primary musical genres which were practiced in the first Christian centuries were: the psalms, the hymns and the spiritual songs. Gradually, there emerged the main well-defined poetico-musical patterns of Byzantine music, of which the most important are: the troparion, the kontakion and the canon. They have been foregrounding and have become models that have been generating numerous other types of chants (Vasile Vasile, *Istoria muzicii bizantine si evoluția ei în spiritualitatea românească*, vol. I, Bucharest, Interprint SRL, 1997, p. 97-119).

¹⁵¹ The terms are taken over from Greek and they signify an equal number of syllables, equality in the disposition of stresses and a similar rhythmic structure.

Example 2: The Great Canon of St. Andrew of Crete, *heirmos* (one of the eight melodic patterns of a canon) and troparia 1 and 2¹⁵². The examples below show the prosodic consequence between the melodic patterns (line one) and the other troparia (the following two lines):

Verse 1	Βοηθός καὶ σκεπαστῆς Πόθεν ἄρξομαι θρηνεῖν Δεῦρο, τάλαινα ψυχή.	Verse 5	Θεός τοῦ Πατρός μου, τῇ νῦν θρηνῶδιά; τῆς πρὶν ἀλογίας.
Verse 2	ἐγένετό μοι εἰς σωτηρίαν· τάς τοῦ ἀθλίου μου βίου πράξεις; σὺν τῇ σαρκί σου τῷ πάντων Κτίστη	Verse 6	καὶ ὑψώσω αὐτόν· ἀλλ' ὥς εὐσπλαγχνός μοι δός καὶ προσάγαγε Θεῶ
Verse 3	οὗτός μου Θεός, ποῖαν ἀπαρχὴν ἐξομολογοῦ·	Verse 7	ἐνδόξως γὰρ δεδόξασται. παραπτωμάτων ἄφεσιν. ἐν μετανοίᾳ δάκρυα.
Verse 4	καὶ δοξάσω αὐτόν· ἐπιθήσω, Χριστέ, καὶ ἀπόσχου λοιπὸν		

This rhythmic and melodic con-sequence is ensured in all Greek contemporary chanting-book hymnography, so that any *prosomoion* can be easily adapted to the melody of the *automelon*-troparion without requiring knowledge of psaltic notation, but only knowledge of the pattern-melody. This chant of the *prosomoion* type, is similar to the principle of a stanza-construction, and with each chanted *troparion*, the chanter makes an update on the pattern-melody. This explains the fact that the *automela* were learnt and transmitted orally for centuries on, without requiring the writing down of their melodies. The genius or, to put it better, the posture of these hymnographers as persons that convey a divine revelation resides in the fact that these troparia, apart from their rhythmical-melodic homogeneity, each represents essences of a message with an extremely synthesized dogmatic content. The troparia can be organized thematically, and one line of troparia, forms, in the original language, an acrostih, the Hymnographer's criptic signatures.

Things are different in the case of Romanian hymnography where, through the process of translation, prosody in the original language was lost (see example 3). The isosyllabic features could not be preserved in the case of troparia in Romanian especially because the translation was, as expected, periphrastic (see example 4). This loss was registered not just in the case of *prosomoia*, but also in the case of *automela* as such. The Romanian text represents no longer a landmark point, especially in the case of those *automela* where the word-order of the text was changed via translation, which leads to changes in the cadences of the texts. Therefore, the change in the prosody structure in the case of *automela* triggered, most often, the adaptation of the melody, as it was natural to happen, to the new textual stresses, at the expense of changes in melodic patterns as such.

¹⁵² http://users.uoa.gr/~nektar/orthodoxy/prayers/service_great_canon_translation.htm (15.1.2015)

Example 3: The automelon-kathisma *Κατεπλάγη Ἰωσήφ* (Joseph was terrified) (Greek and Romanian text), 2nd plagal mode (fragment). One can notice that, because of the bigger number of syllables in Romanian version, the *isotonic*, and *isorhythmic* characteristics can no longer be kept.

Verse 1	Κατεπλάγη Ἰωσήφ, Spăimântatu-s-a Iosif,	Verse 4	τὸν ἐπὶ πόκον ὑετόν, ploaia cea de pe lână,
Verse 2	τὸ ὑπὲρ φύσιν θεωρῶν, cea mai presus de fire văzând	Verse 5	ἐν τῇ ἀσπόρῳ συλλήψει σου Θεοτόκε. întu zămislirea ta cea fără sămânță, de Dumnezeu Născătoare,
Verse 3	καὶ ἐλάμβανεν εἰς νοῦν, și in minte a luat		

Example 4: Examples of Greek words/expressions that are translated periphrastically in Romanian.

Greek original text	Romanian translation	Syllable change
Θεοτόκος	Născătoare de Dumnezeu (Theotokos – giver of birth to God)	4 syllables ↔ 7 syllables
θεία	Dumnezeiască (Godly)	2 syllables ↔ 5 syllables
αθλοφόρε	purătorule de chinuri (bearer of tortures)	4 syllables ↔ 8 syllables
θεοφόρε	purătorule de Dumnezeu (bearer of God)	4 syllables ↔ 9 syllables
διό	pentru aceasta (for this)	2 syllables ↔ 5 syllables
πρεσβείαις της Θεοτόκου μόνε φιλόανθρώπε	pentru rugăciunile Născătoarei de Dumnezeu, Unule, Iubitorule de oameni (for the prayers of the Theotokos, you One, Lover of Men)	14 syllables ↔ 26 syllables

The only chants translated in Romanian that have preserved a very homogeneous, very isorhythmic and isotonic structure are "The Lamentations of the Lord"¹⁵³ and "I don't understand, of pure Theotoke"¹⁵⁴. It is not by chance that these chants, which can be performed by all believers attending the service, without resorting to neuma, are some of the most beloved and known by most practicing lay Christians.

Romanian editors' attempts to readjust *troparia-automela* to the *rhythmical-melodic*

In 1854, Anton Pann edited the second edition of the *Irmologhion*, in which he draws again on *troparia-automela* and suggests either the reviewing of the Romanian hymnographic text, or its replacement with another. This process has a very precise goal, namely to save as much as possible from the original melodic model. "The modes' prosomoia – argued Pann in the Foreword – were adjusted through other *troparia* just like in Greek sources, in rhythms and tones, so that those who ignore the Greek one should know the specific features of any prosomoion and force themselves to match, through them, in chanting, Romanian ones, which are not regulated yet, so that they could be chanted precisely according to the automelon written up above. The same intentions to adjust the Romanian text can be noticed after Anton Pann's time, in *Albina*

¹⁵³ It is chanted during Good Friday.

¹⁵⁴ 9th Ode in the Canon of our Lord's Presentation at the Temple (2 February).

musicală (*The Musical Bee*), written by Ghenadie, the former Bishop of Argeș¹⁵⁵.

Example 5: The automelon troparion *Κατεπλάγη Ἰωσήφ* (Joseph was terrified) - original melody and melody-textual adaptation in Romanian (Anton Pann)

Kolon (poetic- musical phrases)	Original version (Kastrinakis 2009)	Anton Pann's Version (Pann, 1854)	Syllables among resources
1	 Κα τε πλα γη Ι ω σηφ	 I o sif s-a spai mán tat	7 ↔ 7
2	 το υ περ φυ σιν θε ω ρων	 în min tea s-a fi ind lu ptat	8 ↔ 8
3	 κα ε λαμ βα νεν εις νουν	 cun Hris tos s-a ză mis lîț	7 ↔ 7
4	 τον ε πι πο κον υ ε τον	 în tr-al tău pân te ce cu rat	8 ↔ 8
5	 εν τη α σπο ρω σὺ λη φει σου θε ε ο το ο ο κε	 ne is pi ti tâ ști in du te de e nun ti i i re	13 ↔ 13
6	 βα τον εν πυ ρι α κα τα α φλε ε κτον	 iar gân dînd la ne-ar de ra ru gu lui	10 ↔ 10
7	 ρα βδον Α α ρων την βλα στη η σα α σαν	 și la o drăs li rea to ia gu lui	10 ↔ 10
8	 και μαρ τυ ρων ο μνηστωρ σου υ και φυ υ υ λαξε	 s-a dez le gat mi ra rea sa cea ma a re	11 ↔ 11
9	 τοις ι ε ρει σι ν ε κρου για α ζε	 și că tre pre e oti a zis stri i gâ ând	9 ↔ 9
10	 Παρ θε ε νος τι ι ι κτει	 Fe cioa a ra na a a ste	5 ↔ 5
11	 και με ε τα το ο ο κον	 si du u ră nas te e re	5 ↔ 6
12	 πα λιν με ει ει Παρ θε ε ε ε νος	 iar Fe cioa ră â ră mă â â ne	7 ↔ 7
Total number of syllables:			78 ↔ 79

Characteristic features of original pattern-melodies which can be used tools to memorize automela

To ease the memorising process, *automela* troparia often use melodies that have generally valid characteristic features such as *sequential path*, *structuring according to kolons* (melodic-poetic phrases), *topic-motifs* with *variations* of the theme, *key melody-motives* that imprint individualising characteristic features to each troparion and so on. Each troparion have its inner form that individualize it among other similar melodies. Thus, the formal analysis¹⁵⁶ of the main automela

¹⁵⁵ Ghenadie Țeposu, *Albina muzicală*, Bucharest, Printing house: Toma Teodorescu, 1875. With better skill, Ghenadie manages to adjust the text to the tune, while attempting to preserve a translation that would be as close to the original as possible, even though many times the logic in the sentence's meaning is tarnished (Ghenadie mentions quite a few cases when agreement in genre or case is not observed etc, or when we come across grammar mistakes, which cannot be justified as archaic expressions). Anton Pann takes the liberty to go beyond the text of the *automelon*, by adding new words; many times he also tampers with the melody by introducing new motifs in the melody, probably so as to write down his own melodic variants (which seems both natural and so plausible).

¹⁵⁶ About formal analysis in Byzantine music, see also Maria Alexandru, *Απόπειρες Αναλύσεως της Βυζαντινής Μουσικής* in Melurgia. Studies in Eastern Chant, vol. I, Thessaloniki, 2008 and Maria Alexandru and Costas Tsougras *On the Methodology of Structural Analysis in Byzantine and Classical Western Music - A Comparison*

can represent an important tools in the process or memorising these melodic patterns. We can provide numerous examples of basic formal analysis, such as the *automelon* troparion *Κατεπλάγη Ἰωσήφ*, the tough chromatic agia (Romanian musical text adapted according to the melody in the Greek original).

Example 6: the *automelon* troparion *Κατεπλάγη Ἰωσήφ* (Joseph was terrified), the tough chromatic agia and its musical forms as a helping tool to memorize it.

In the analysis of one troparion, the division of the melody in kolons (musical-poetical phrases) is fundamental and represents a musicological tools used in order to achieve a better understanding of the melodic texture. (see example 7)

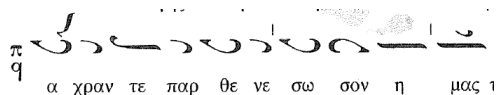
Example 7: Structuring the *automelon*-troparion *Τον τάφον Σου, Σωτήρ* in kolons

Periods	Phrases according to formal analysis	Kolons
I	A	 Τον τα φον σου Σω τηρ στρα τι ω ω ται τη ρουν τες 4 measures
	A'	 νε κροι τη α στρα πη η του ο φθε εν τος Αγ γε λου 4 measures
II	B	 ε γε νον το κη ρυ υτ τον το transition ' ος γυ 2 measures
	Bv	 ναι ξι τη ην Α να α στα σιν 2 measures
III	C	 Σε δο ξα α ζο μεν τον της φθο ρα ας κα θαι ρε την 3 measures
	C'	 σοι προ σπι ι πτο μεν τω α να στα αν τι εκ τα φου 3 measures
	Coda	 και μο νω Θε ω η μων 1 measure

The formal analysis of the automela, shows that melodies are better formed depending on some basic aspects that represent key-tools to better memorise the melodic patterns:

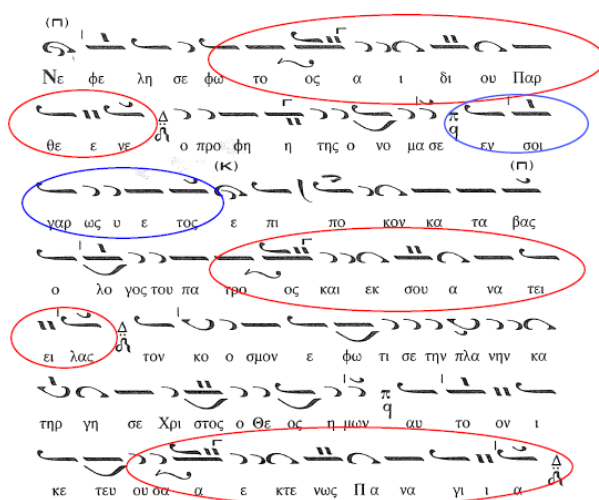
1. *the aspect of the prosody*: practically, the melody serves the text, so that melody emphasises only highlight textual ones. (see example 7)

Example 7: in the automelon *Τόν ουρανίων ταγμάτων* (Thou Who Art the Joy), emphases in *άχραντε Παρθένε, σώσον ημάς* are shown with the help of the petasti sign:



2. another basic element in the construction of the melody is the *principle of key melody-motives*. The melody is not constructed randomly, by following just textual stress and possibly the texts own expressiveness¹⁵⁷; on the contrary, it was formed with each *automelon*, by following a logic of the structure. The study of such structures enables us to notice each *automelon's* melodic characteristic features. Let us consider, for instance, the melodies of mode I automela¹⁵⁸. We shall notice that these melodies are *very close to each other*, so that anyone is tempted to mistake one for another. A more thorough analysis reveals, nevertheless, the fact that they differ among themselves through *key melody-motives* that imprint *individualising characteristic features* to the entire troparion. Other elements that help one to memorise the characteristic features of podobia are musical form and particular features of the text.

Example 8: the two motifs –theme of the *automelon* troparion *Νεφέλην σε φωτός* (Cloud of Light)



3. *Prosomoia* and *automela* represents a joined chanting. In order for them to be memorised and chanted by all believers, not just by chanters, there are two

¹⁵⁷ Composing principle which is called *μίμηση προς τα νοούμενα* ("imitation of the senses") in Greek.

¹⁵⁸ These automela are: *You who are the joy, Most praised martyrs, Cloud of light, For the prayers, Through food did the enemy take out, The stone being ceiled, The shepherd's flute, These three light-bearers.*

archetypal, generally valid principles: *the melodies' limited ambitus* and the repetitiveness of phrases, or the *principle of sequential pace* (gr. *παλλίλλογία*). We can easily notice the repetitive character of formulas (highlighted with different colours), a fundamental element to facilitate the memorising of a chant. (see example 9)

Example 9: Podobia Spăimântatu-s-a Iosif (Joseph was terrified) – adjustments in the text so as to preserve the original musical form (Irmologhion, 2nd Edition, Anton Pann, 1854)

Example 9 shows a sequence of melodic phrases with text in Romanian. The notation includes various symbols for pitch and rhythm, and the text is color-coded to match the melodic segments. The sequence is labeled A, Fc, B, Fc2, C, C', Fc3, and A.

4. The *variations of the themes* can be noticed in almost all the *automelantroparia*. As a memorising tools, it is highly important that the psaltes (the chanter) know these themes for each melodic-pattern, and the way they alternate.

5. A large number of automela are characterised by a sort of alternation of cadences of the “*question -answer*” type. The next example could represent a method that emphasises the two types of cadences by highlighting them with different colours.

Example 10: Troparion-automelon *Τὸν οὐρανίων ταγμάτων* (You who are the joy), 1st mode.

Example 10 shows a sequence of melodic phrases with text in Greek. The notation includes various symbols for pitch and rhythm, and the text is color-coded to match the melodic segments. The sequence is labeled A, B, C, and D.

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21. MUSIC AND CLASS CLIMATE IN LOWER SECONDARY EDUCATION

Eva Králová¹⁵⁹, Maciej Kołodziejski¹⁶⁰

Abstract: *The authors focus on positive improvement of class climate by using musical activities as educational tool in another school subjects. The use of musical activities in educational process contributes to positive class climate in lower secondary education, mainly to better relationships between pupils and the other participants of educational process, to their social integration, contentedness, co-operation, communication, and success. The study introduces the research results of how music affects the class climate in 11-12 year old elementary school pupils. A seven-month intervention programme consisting of music activities was integrated in English lessons and background music in art lessons at an experimental class of tested group of pubescents.*

Key words: *class climate, musical activities, musical ability and aptitude, lower secondary education*

Introduction

Climate is one of the biotic factors¹⁶¹ that affect children, their quality of life and survival in specific cultural and social conditions. In school education it is important to provide positive class climate for pupils and teachers. According to Rosa (1999) the quality of educational process can be assessed by the following criteria:

- a) School evaluation criteria in general – pedagogical staff, personal and social development, and orientation of education for pupils.
- b) Criteria for classroom processes evaluation – time as the source for learning, teaching pupils and of their learning, and supporting pupils with educational problems.
- c) Criteria for the processes around the school – school and family, school and community, school and labour market.

Music and musical activities are important means of cultivating children throughout the process of their personality development. In this process, it is important to respect and follow the regularities and patterns of children's physical and mental development, understand the psychological features and the development of basic musical skills. Teenagers regard music to be a value (Klimas-Kuchtowa, 2000, p. 156) and an object of particular interests. According to Rogalski (1992, p. 103), the research on teenagers' musical interests is vital due to its role in the process of musicality. The level of musicality of the teenagers can be treated as the indicator of effectiveness of functioning of institutions of popularising music in the system of parallel education.

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¹⁶¹ Environment is understood as: „a) (...) a complex of physical, chemical and biotic factors such as climate, native land and living beings that affect individuals and community and determine its survival and form; b) a summary of social and cultural conditions that influence the life of an individual and community.“ (Agnes and Guralnik, (ed.), 2002, p. 476).

*Lower secondary education*¹⁶² relates to pupils aged 11-15, which is the developmental stage of puberty¹⁶³. In Poland primary schools are attended by pupils aged 10-12 and junior-high schools by pupils aged 13-16. The New School Reform of 2008 has had quite a negative impact on music education in school subjects *Music Education* and *Education by Art* at elementary schools. It resulted in the reduction of these subjects to one lesson a week and in 8th and 9th grade it was reduced to 0.5 lesson of a school subject *Education by Art*¹⁶⁴ per week. This impact concerns music education at comprehensive schools, both at primary and lower secondary education (table 1). In the organisation of Slovak and Polish educational process, every lesson lasts 45 minutes, however, there are still some schools with music teachers without any musical skills, who are not competent to teach the subject.

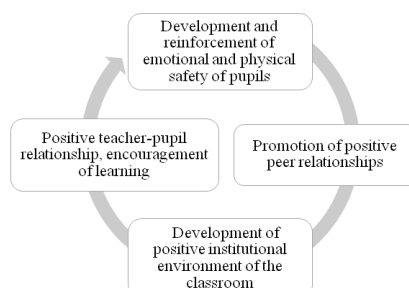
Table 1. Music Education in Educational Field Arts and Culture in the 1st and 2nd Stages of Elementary School¹⁶⁵

ISCED 1, 2 General Curricula											
Educational Field	School Subject/ Class	1.	2.	3.	4.	5.	6.	7.	8.	9.	Total
Arts and Culture	Music Education	1	1	1	1	1	1	1			7
	Education by Art								0.5	0.5	1
											8

Class Climate and Music in Lower Secondary Education

Class climate is based on the patterns of students', teachers' and school personnel's experience of school life and it reflects norms, values, aims, interpersonal interactions, teaching and learning practices, examining and organisational structures¹⁶⁶. Safe climate and enjoyment of school are considered essential conditions for good learning environment (Rosén M. et al., 2005). Some authors compare climate to weather, because, as they state, it can be felt everywhere, but is difficult to get a handle on (Winter, Sweeney, 1994). Class climate includes norms, values and expectations that promote all partakers feeling socially, emotionally and physically safe. All of them, pupils, families and educators work together to contribute and live to a shared class, and school vision (Ma, Willms, 2004).

Figure 1. Four Dimensions of Positive Classroom Climate



¹⁶² *National educational programme*, ISCED 1, ISCED 2, [online]

¹⁶³ The girls begin puberty at the ages of 10-11 and end it at the ages of 15-17. The boys begin it at 11-12 and end at 16-17 (Kail, Cavanaugh, 2010).

¹⁶⁴ The new subject *Education by Art* integrates art education, music education, drama education and it is usually taught one class every other week.

¹⁶⁵ ISCED 1, ISCED 2, [online]

¹⁶⁶ National School Climate Center. *School Climate*. 2014a. [online]

Each of the participants makes a contribution to the efficacy of classroom, the care of physical environment, and thus to the positive development of the four *dimensions of school climate*:

- *Safety*: refers to the emotional and physical safety of pupils, to the techniques and rules in classroom.
- *Relationships*: pupils get social support from their parents and educators, however, they should have respect for others.
- *Teaching and Learning*: a positive and competent pupil and teacher classroom relationship, social and emotional skills, positive encouragement for learning.
- *Institutional Environment*: the physical school environment¹⁶⁷ (figure 1).

From the factors that have been found to relate to pupil achievement are a calm class climate, teachers' mastering of pupils' disturbing behaviour and pupils' safety in school (Ma, Willms, 2004). In the research of Králová and Král (2011) the safe relationship, safe teaching climate and also feeling of not being endangered outside of the classroom, have been also reported as important for pupil's learning in school. School that seeks equal opportunities for pupils tries to use various intervention aimed at:

- a) Support and prophylaxis at the occurrence of problems,
- b) Immediate response from the teachers to the problems as soon as they arise,
- c) Specialized, professional help in cases of serious, chronic problems (Center for Mental Health in Schools, 2011)

In the school environment of lower secondary education, *music and musical activities* can be successfully used as a tool to positively influence a social climate in classroom or at school that finally can bring inspiration, motivation and joy to children and school personnel. The sustainable, positive climate that has been built up in the family and at school, promotes healthy child development and learning, which is essential for productive, profitable and satisfying life. Such climate includes norms, values and expectations that contribute to the fact that the pupils feel socially, emotionally and physically safe.

Based on the theoretical background and our research results we believe that adequate amount of musical inputs of high quality for pupils from the side of parents and pedagogues and designate it a "*musical climate*" (Králová, in Králová et al., 2015, pp. 9-11). Since early childhood musical activities can enter the consciousness of a pupil. They can be an important harmonizing means of a child's personality, prophylaxis and higher quality of life, if professionals respect the patterns of physical and mental development, the development of basic musical skills. Strenáčíková (2012, p. 36) believes that every child contains "musical capacity" that determines his or her experience with music. This capacity cannot be experimentally measured, nor statistically evaluated, because it is not a general musical factor in the sense of general music ability. The authoress defines it as the complex of bio-psycho-socio structures which

¹⁶⁷ National School Climate Center. *School Climate*. 2014a. [online]

bound to experiencing music. It is true that for a particular child in a particular situation these structures occur at different hierarchical order.

Family is a group of people related to one another with special and close bonds. The interactions among its members are based on deep relationships and the quality of bonds between particular members affects family life. Its main purpose, as a group, is not only sharing life experiences or spending free time together, but also *sharing life in all its shades* (happiness, elation, troubles, purposes, intentions, life plans, interests), which is indirectly linked to the developmental changes of pubescents. Parents in caring families pay attention to primary needs and stimulation of development and learning habits since early childhood of their children, which develops individual activity and conditions such high accomplishments (not only musical). In the above meaning the family environment fulfils a fundamental role in the *development of musical audiation* (musical thinking and musical aptitudes), interests, intelligence, competence or fondness (Kołodziejski, 2011). Pubescents are in the very centre of interactions of macro-system, ecosystem, mesosystem, and micro-system. The environment in which a young person grows can be common – interacting with all family members in the same way; and specific – interacting only with one person (Nęcka, 2003, p. 60).

In the Encyclopaedia of Music by PWN (Polish Scientific Publishers) there are found the following definitions musical potential, musical abilities and aptitudes. *Musical abilities* are defined as “(...) individual abilities of a human being which condition the acquisition of experiences and skills in the area of creation, performance and perception of music (...)” (Chodkowski, 2001, p. 970). *Musical aptitudes* re defined as “(...) a set of mental characteristic which condition the speed of music learning and the acquisition of particular skills in selected discipline of musical activity: performing, composing or theoretical-research (...)” (Chodkowski, A., 2001, p. 91). We should add, that musical abilities are treated as single structure constituting aptitude, i. e. tonal, rhythmical, harmonic, and musical aptitudes is a set of musical abilities or another name for special abilities and musicality. However, musicality is musical aptitude with emotional factor (Kołodziejski, 2011). Exceptional musical abilities are called *talent* (Strelau, 1997, p. 58) and talented children are the ones with high intelligence quotient (Gardner, 2002, p. 87.)

Thanks to cognitive changes pubescents can understand the goals of musical activities. Based on their creative activity with musical material they can penetrate into semantic-thematic layer of musical expressions; they can express their opinion on performance and they intensively develop music-creative thinking in them (Holas, 2004). There are differences between boys and girls in *musical preference*. The girls give preference to whole musical genre spectra, chiefly from popular music that are oriented at mood with significant musical expression. On the other hand boys prefer technical aspect of music and they tend to favour harder and louder genres of music what is a consequence of their thinking and more materialistic outlook on life. According to Abeles (In Abeles, Harold, 1980) music preference is the liking of certain music at a given point in

time. However, the research around music preference is either out-dated or does not focus on how these preferences reflect an individual's psychological well-being and vice versa. Musical preferences of the teenagers can relate to the following types of music formed due to man's culture-making activity (table 2).

Table 2. Musical Genres, Mechanisms and Performance Styles, that Define Them

Musical genre	Brief description
Hip-hop	A rhythmic vocal style commonly called 'emceeing' backed by music made by synthesizers, drum machines, a DJ or live band.
Rap	Chanted (originally improvised) rhyming words commonly with a social or political message to a heavily rhythmic musical accompaniment
Jazz	A strong, prominent meter, improvisation, distinctive tones and performance techniques with dotted or syncopated rhythmic patterns commonly containing blue notes, poly-rhythms and swung notes. Can be purely instrumental or have accompanying vocals.
Blues	Uses the blues chord progression and the blue notes. Several chord progressions exist but a twelve-bar blues chord progression is most frequent. Blue notes are performed at a lower pitch than the major scale to increase expressiveness. Can be either instrumental or with vocals.
Rhythm & Blues (R & B)	A Jazz and Blues influenced style, with typically a four-beat measure and back-beat (beats number two and four accented) produced by a drum machine supporting a smooth vocal style (often using melisma). The use of less gritty hip-hop/Rap beats are common as is the occasional guitar riff.
Dance	Music created by computers, synthesizers, sound cards, samplers, and drum machines interacting with each other and achieve the full synchronization of sounds with a 4/4 beat typically ranging from 120 beats per minute (bpm) up to 200 bpm. Can be mixed with other genres, and some sub genres have vocals.
Drum and Bass	Characterized by fast break-beats of typically between 165–185 bpm, with heavy sub-bass lines
Rock	Typically has a strong and heavy back-beat laid down by a rhythm section of a lead and bass guitar (usually heavily amplified) and drums accompanying an uncomplicated melody, harmony, a 4/4 beat and adolescent sympathetic lyrics.
Reggae	Based on a rhythmic style with accents on the off-beat or second and fourth beat on each bar. Commonly has a highly tuned snare drum to give a timbale-like sound, a two bar riff and lyrics that deal with a plethora of subjects.
Classical (in Poland Artistic and Serious	Contains ensembles of instruments (e.g., violin, cello, flute, clarinet, bells, etc.) mostly invented before the mid-19th century with a complex arrangements. Commonly performed in concert halls as symphonies.
Disco	An eighth note or sixteenth note hi-hat pattern with an open hi-hat on the offbeat with soaring, often reverberated vocals over a steady 'four-on-the-floor' beat with a prominent, syncopated electric bass line.
Ska	A form that combines elements of Caribbean mento and calypso with Jazz and R&B. It is characterized a walking bass line and rhythms on the offbeat.
Punk	Fast, hard-edged music with stripped down instrumentation and anti-establishment lyrics. Punk songs tend to be shorter than other genres with

	faster drum and a traditional rock and roll verse-chorus form and 4/4 time signature. The vocals tend to be characterized by a lack of variety, shifts in pitch, volume and lyrics often shouted.
(Heavy) Metal	A thick, loud sound, characterized by amplified distortion, guitar solos, and emphatic beats. The main groove is characterized by short, two-note or three-note rhythmic figures—generally made up of eighth or sixteenth notes. These rhythmic figures are usually performed with a staccato attack created by using a palm-muted technique on the rhythm guitar. Lyrics and style are generally angry and commonly appeal to males.
Grunge	Characterized by heavily distorted guitars, a stripped down aesthetic, slower tempos, dissonant harmonies and complex instrumentals. Lyrics are apathetic or angst-filled and commonly deal with societal issues and alienation.
Country	Has a verse-chorus form and 4/4 time signature commonly accompanied by guitar, violin, or banjo. Lyrics vary but are commonly melancholy and dealing with common issues amongst those living rurally
Oldies	Music that was popular during the 1950's –1960's. Includes "Rock 'n' Roll".
Pop	Has a noticeable rhythmic element, a mainstream style, traditional structure, melodies and hooks. The chorus usually contrasts melodically, rhythmically and harmonically with the verse. Most songs are under five minutes long and have an adolescent appeal. Some argue that this genre is a diluted version of other genres (e.g., Rock, Rap, R&B).

Source: compiled according to Sigg (2009)

The *motifs of love* in music works can cultivate the development of emotional life and opinions of pubescents, their interest in music that becomes the form of exploration of their own behaviour and expressions, can increase. Here is only a little step toward artistic music that embodies the emotions of people who lived long time ago. The choice of music genre depends on internal world of pubescent, and also on up-to-date dynamic characteristics of his or her personality and on experiences gained from the environment (from their friends and age-mates).

Integrative Aspect of Musical Activities

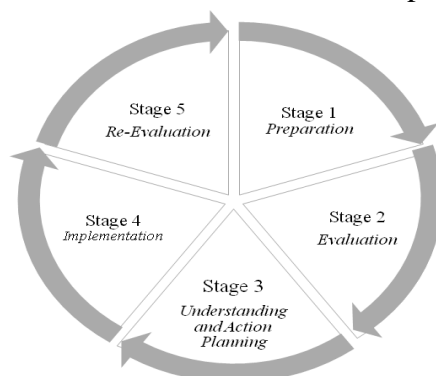
In Slovak and Polish comprehensive schools there is a possibility to use integrative aspects of musical activities and apply them properly by the teachers of school subject *Music Education* that are fully qualified to teach also another subject. To develop age and content appropriate music activities, teachers of various subjects such as Math, Science, Physical Education, Social Studies, Foreign Languages and Native Language, should mutually co-operate. The research results of Bennington (2004) indicate that it is important to continue in music activation on the level of pupils' present-day musical abilities and skills. The author selected the recordings of popular songs with positive lyrical messages which he used every day for two weeks. He found out that students of K-12 classrooms were happier, more co-operative, better behaved after listening to music in the breaks, before the classes started. However, the music seemed to

have a stronger effect on progressively younger students. Some teachers reported being in a more positive state when they began their day with music.

To enhance creative atmosphere with the positive impact on class climate that enhances self-esteem for all pupils, the teacher and pupils should work together. During the five stages process (figure 2), each pupil should be regarded valuable and respected, based on his or her individual abilities. In the first stage a music teacher looks for, selects and prepares appropriate musical activities for integration in the selected school subjects or breaks. The process of this stage should be consulted with other teachers and a class teacher of an experimental class. In the second stage the music teacher evaluates class climate before he or she starts musical intervention.

The questionnaire *My Class Inventory* (Lašek, 1991) can be used in the fifth grade and for older pupils can be applied *The Scale to measure social atmosphere in the class for lower secondary education and secondary schools* (Kollárik, 1990)¹⁶⁸ that verifies 10 dimensions: psychological atmosphere, relationships between pupils, maturity and development of a classroom, social integration, satisfaction, co-operation, communication, class leadership style, relationship to study and focusing on success. In the third stage of the process the teacher, together with other teachers, realises action planning, examines the musical skills and preferences of pupils in experimental class. Stimulation of pubescents' behaviour and relationships is vital for safe application of musical activities. In the fourth stage, the music teacher integrates music and musical activities in selected school subjects or school breaks. The musical intervention should last for at least 3 months, depending on the quantity and quality that they devote to musical activities every day. In the last, fifth stage, the music teacher re-evaluates the school climate of experimental class.

Figure 2. Process of Class Climate Improvement



Potency of Musical Activities on Class Climate

Research sample: The terrain for music intervention was a big urban elementary school in central Slovakia. As it was not possible to carry out random selection of subjects, there was made a deliberate choice of the subjects. Two classes (experimental – Ex, and control – C) consisting of 11-12 year old pupils, were selected by the headmaster because of the highest homogeneity of

¹⁶⁸ The scale is known in Slovakia as ŠSAT “Škála na meranie sociálnej atmosféry v triede“

research sample. In the control class there were 20 pupils (N = 20) and in experimental class 22 (N = 22).

Organisation of the research: We followed the experimental design¹⁶⁹ with use of pre-test, and post-test in the end of quasi-experiment. The quasi-experiment was realised in experimental group by manipulation with independent variable, applying the musical intervention in educational process with 11-12 year old pupils. We compared the results with the control group in which we did not intervene by music. The intervention lasted for 7 months. The authoress of the research design taught English language by means of musical activities three times a week and twice a week used background music in Art lessons.

Musical activities: vocal, listening (perception), music and movement, instrumental and drama, were in the classroom used in mutual determination. Thus pupils accompanied their singing (vocal) expression by “playing their body parts”, or by the accompaniment of musical instruments (Orff, elementary, flutes, piano and guitar). Listening musical activities were often accompanied by music and movement activities and so on. During 7 month intervention pupils learned 25 songs, many music and movement activities aimed at music and movement preparation and easy dances; they learned 2 dances with elementary choreography. However, during the intervention they used spontaneous music and movement expressions that they used in 5 themes during the intervention. Music perception was aimed at strengthening their emotional expression and relationship to music in genera. Pupils made their own musical instruments whose they enjoyed during melodic and rhythmic dramatization of texts. Music and drama activities were used as the output of projects after each lesson. In Art lessons we used various musical genres from pop classic, classical music, to instrumental compositions or their arrangements, popular, rock, folk, Celtic music, easy listening and soundtracks of film music. All musical activities were realised in classrooms and specialised classrooms. Pieces of artwork of experimental class pupils were exhibited in the area of school.

Aim of the research: *Verify the potency of music intervention to affect the perception of the social climate in 11-12 year old pupils.*

Hypothesis: *Differentiated use of musical activities in educational process will affect perception of the social climate more significantly by pupils in experimental class than by pupils without music intervention in control class.*

Research tool: We used standardised questionnaire *My Class Inventory (MCI)* by Lašek (1991) that enables to assess class climate and is divided in 5 variables: satisfaction, cohesion, friction, competitiveness and difficulty learning. Its authors are Australians Fisher and Fraser (1981)¹⁷⁰. It is designated for 9-12 year old elementary school pupils. We evaluated 84 questionnaires and used it in both the control and experimental group.

¹⁶⁹ In the research plan we adhered to Ondrejkoivič (2006, p.146-147) and Gavora (2008, p. 141-149)

¹⁷⁰ Czech version was prepared and used in the Czech Republic by Lašek (1991) with his colleagues in the research carried out in 1988 with 600 pupils (10-12 year old).

Research Results

Changes in the social climate were verified by comparing pre-test and post-test values of variables in the questionnaire *My Class Inventory (MCI)* and by their comparison in experimental (Ex) and control (C) class. The data obtained from the questionnaire *MCI* were subjected to statistical analysis in *Microsoft Excel 2003*. We assessed statistical significance of the differences in the two measurements, which followed one after the other in half-year interval. Statistical significance of differences was verified by using paired two-sample t-test with the same dispersal (two-sided alternative). Hypothesis was tested by an analysis of paired t-test because we compare two means and the test can be applied regardless of the size of the sample used. This test conforms therefore also for respondents who were dealing with the acquisition of foreign language. The data were mutually compared at the level of significance $\alpha = 0.05$, which means there is a 5% chance of making a type I error.

Table 3. Statistically Significant Differences in Social Climate in Experimental and Control Class (Source: own research)

	Ex 1		Ex 2			C1		C2		
Variables	m	σ	m	σ	t - test	m	σ	m	σ	t test
Satisfaction	9	2.6	12	2.1	0.004**	11	2	9.5	1.7	0.393
Tensions	11	2.9	8	2.6	0.002**	11	3.11	12	2.8	0.210
Competitiveness	11	2.7	8.5	3.2	0.023*	13	2.1	14	2.3	0.016*
Arduous curricula	9.5	2.2	9	2.1	0.13	9	1.7	11	2.5	0.119
Cohesion	5.5	2.6	9	2.6	0.0017**	5	2	7	1.7	0.314

Legend: m = median, σ = standard deviation, $p < 0.01$ *, $p < 0.05$ *, Ex1 – experimental class pre-test, Ex2 – experimental class post-test, C1 – control class pre-test, C2 control class post-test.

Research results (table 3) indicate that musical intervention positively affected the perception of social climate in the four variables in **experimental group**. The most significant was the perception of cohesion, then tensions, satisfaction and competitiveness. The values in experimental class that were significant at the level of 0.05 (were indicated as*), resp. 0.01 (indicated as**). In experimental group, the testing of statistical significance in variable *cohesion* ($t = 0.0017^{**}$) was in post-test, compared to pre-test, achieved statistically significant difference at the level of $p < 0.01$. In the variable *tensions* ($t = 0.0022^{**}$) the significant difference was achieved at the level of $p < 0.01$. In the variable *satisfaction* ($t = 0.004^{**}$) there was again achieved the significant difference at the level of $p < 0.01$. The difference of results is in all three dimensions statistically significant at the 99 % confidence level. In the last, fifth variable of the questionnaire MCI, *competitiveness* ($t = 0.023^{*}$), there was achieved statistically significant perception of social climate at the level of $p < 0.05$., at the 95 % confidence level.

Research results indicate that the perception of social climate was not statistically significant in **control group**. The data of post-test show that even if they were not significant, in the control group, there was slightly improved the

character of social climate in the variable of *cohesiveness* ($t = 0.3142$). However, in post-test it was not better. There were not achieved any statistically significant differences on the level of significance 5 %. Similarly in the other three variables *satisfaction* ($t = 0.3925$), *tensions* ($t = 0.2104$) and *arduous curricula* ($t = 0.1193$) in post-test compared to pre-test there were not achieved any significant differences on the significance level 5 %. In the variable *competitiveness* ($t = 0.0158^*$) there was achieved statistically significant worsening of class climate perception at the significance level of $p < 0.05$. The difference of results is statistically significant at the 95 % confidence level.

Based on research results gained in our quasi-experiment we state, that *differentiated use of musical activities in educational process affected perception of the social climate more significantly by pupils in experimental class than by pupils without music intervention in control class*. From the detailed analysis and interpretation of the results of the questionnaire *MCI* it follows that in a half-year interval there were achieved statistically significant differences in positive perception of social climate in pupils from **experimental group** at the significance level of 0.01 in the three variables (cohesion, friction, and satisfaction), and at the significance level of 0.05 in one variable, competitiveness.

In **control group** there were not achieved statistically significant differences in positive perception of social climate, conversely, in the variable of competitiveness there was achieved statistically significant impairment in the perception of social climate at the significance level of 0.05.

Concluding Remarks

The authors of the study indicate that musical activities properly selected and used in educational process can have the potency to change classroom climate at elementary school in a positive way. However, the quantity and quality of the time devoted to musical activities has to be taken into account. Music has been for a long time successfully used as a tool in therapy, and there is another possibility to use it in educational process for various didactic or research aims. A pupil and his or her experience with music is more important than music itself. Thus music teachers should devote adequate amount of time to the proper selection of a piece of music or musical activity for a particular class or pupil, according to their developmental stages and cultural specifics.

The research results show that musical activities and background music have the potency to affect class climate in lower secondary education, especially higher satisfaction, better cohesion, and lower tensions (at the level of significance 0.01). The competitiveness between pupils from experimental class were at the level of significance 0.05. Musical activities and background music contributed to more pleasant atmosphere, had more satisfactory relationships, fewer disagreements with classmates of pupils from experimental class who experienced greater contentment and joy of work than students from control class.

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22. POTENCY OF MUSIC AND MOVEMENT STIMULATION IN THE HEALTH CARE OF PATIENTS WITH PARKINSON'S DISEASE

Nikoleta Poliaková¹⁷¹, Eva Králová¹⁷²

Abstract: *The study presents the research results aimed at the survey of how music and movement stimulation improves the health condition of patient with Parkinson's disease (PD). It is a chronic, slowly developing neurological disease, which essentially does not shorten the life of the patient but it impairs its quality. Clinical manifestations of the disease are tremor, stiffness, reduced movement, impaired gait, speech disorders, vegetative and mental disorders. Pharmacological therapy can decelerate the disease, but cannot stop it. The research aim of the study is to determine the potency of music and movement stimulation to improve motor abilities of patients with Parkinson's disease. Research sample represent three female patients suffering from PD for 3-5 years with expressed representative symptoms. The research results of qualitative study prove the potency of music and movement stimulation, applied within 10 and 20 days, on reducing the muscle tension, tremor, improvement of self-care, and stabilisation of patients' mental condition. Music can be the key to better quality of life in patients with PD.*

Key words: *music therapy, music and movement activation, Parkinson's disease, physiotherapy, self-care, experiment*

Introduction

Music therapy is considered an interdisciplinary field in scientific research. It integrates the elements of medicine, psychology, music education and aesthetics (Romanowska, 2005, p. 74). Vitálová (2007, p. 8) explains the term music therapy as “(...) *harmonisation of organism by means of melodious music, and in a broader sense treatment with the use of music.*” Music and movement therapy was started in 1940s in the United States of America together with the movement therapies that focused on human body. European association of dance movement therapy (EADMT) defined this therapy as psychotherapy activity that helps patients regain the joy from functional activity, the integrity of body and soul, the restoration of a positive self-acceptance, autonomy and bodily symbolism. It has also been considered art therapy by Dosedlová (2012, p. 77-78). It is recommended to patients with Parkinson's disease to use music during physiotherapy, but also during training and realisation of self-care activities. Music can bring patients needed impulse which stimulates the beginning of movement or walking with the help of rhythmic movements.

Parkinson's Disease

Parkinson's disease (PD) was the first time described by a physician from London, Sir James Parkinson in 1817, after whom it has been named. He depicted the disease as the *shaking palsy* (Pfeiffer, 2007, p. 237). Bonnet and Hergueta (2012, p. 13) state that „Parkinson's disease is the neurodegenerative disease the causes of which are not yet clear. They are related

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to progressive neuronal decline, which begins in the adult age and is slowly extended forward. It concerns the structure of neurons called the substantia nigra that are located in the brain stem of the midbrain. Substantia nigra is the part of basal ganglia (basal nuclei), it provides an input nerve excitement into these clusters and supplies striatal dopamine". The number of neurons has to decline to less than 20 per cent for the disease to be proven (Seidl, Obenberger, 2004, p. 275).

Clinically the important features that are in the forefront of PD are the following: rigidity, tremor, and bradykinesia (Seidl, 2008, p. 123). **Rigidity** is muscular stiffness, it is plastic and is present throughout the range of movement, what is revealed in movement of a muscle as so called *cogwheel* (Brozman et al., 2011, p. 151). Some authors depict the phenomenon as many small movements similar to a folding knife (Pfeiffer, 2007, p. 237). Muscle stiffness is scattered on the extremities, especially their endings – wrist and ankle, but it also affects the muscles of the back, shoulders and hips (Bonnet, Hergueta, 2012, p. 19-20). **Tremor** is the characteristic feature of Parkinson's disease that emerges in particular on the extremities. It usually starts on the toes of upper arms, and a more significant way unilaterally – on the left or on the right. The movement of the trembling fingers has been likened to a motion during counting money. With the development of the disease, tremor is gradually extended to equilateral lower limb and then it passes to the other side of the body. However, this may not be always the case. The frequency of tremor is usually slow, about 4 to 8 cycles per second. Its character is of relaxing potential, it appears mainly in the situations when a patient cannot move and his or her hands lie idly on the mat, or are hanging down beside his or her body. It is often visible during walking. Patient often moves his hands, for example when feeding, dressing himself or herself and during these activities tremor is usually relieved. In the advanced stage of the disease, the nature of tremor may vary, it continues during movements and then it can bother a patient during self-care activities. Distress, fear, anxiety, but also joy and expectation usually emphasises tremor, and conversely, it disappears during sleep, and mental relaxation also slowly decreases it (Roth, Sekyrová, Růžička et al., 2009, p. 26).

Bradykinesia, akinesia and hypokinesia result in the loss of, or reduced ability to initiate movement, for example, step out from standing position (from standing to walking), stand up from a sitting position, or turn round. Sometimes the patient cannot walk off or stops in front of the virtual barrier, for example there where the corridor narrows. It is a gait disorder, so called „*start hesitation*“ (Kadaňka, 2010, p. 106). Also, there may appear a sudden "freeze" motion, at any time, without apparent reason. The spontaneity of movement is slow and is not expressive (Roth, Sekyrová, Růžička et al., 2009, p. 28). All the complex movements should be carefully thought of in advance. In case that a patient wants to step forward or turn round during walking and change his or her direction, he or she has to think of the movement first, before its realisation. As if the movement was made for the first time. This preparation is characteristic for the break-up of automated motion sets. A special feature is paradoxical

cinesia that are connected with negative and also positive emotional excitement. During anger a patient is ill able to give another slap in the face, however, soon after he or she remains stiff in flexion position. During listening to favourite melody a patient can realise even more complex dancing steps and movements, however, when the music stops, relaxedness of movement disappears (Pfeiffer, 2007, p. 238).

A patient with PD is characteristic with rigid position, quiet and monotonous speech, in writing he or she uses small letters. His or her face is motionless, masked, does not change under the impact of emotion, blinking is not frequent (Tyrlíková, Bareš et al., 2012, p. 200). Typical for Parkinsonism is trunk and neck side bending, and shaped limbs (Roth, Sekyrová, Růžička et al. 2009, p. 29). The gait of patients with PD is shuffling one with small steps. Many patients complain that while walking or standing, especially in the forward bend, they feel thrust forward or backward, which biases the centre of the body. This pull is so strong that the patient may lose balance and fall, there is threat of so called “pulsation” (Roth, Sekyrová, Růžička, 2009, p. 29). Pulsation is also seen when a patient is unable to cope imbalances because of synkinesis and tries to compensate it by small steps (Tyrlíková, Bareš et al., 2012, p. 201).

Except for movement disorders PD patients also suffer from vegetative and mental disorders. Increased salivation and sweating belong to **vegetative disorders**. Their skin is usually oily, contributing to a mask-like appearance of the face. For the patients it is difficult to regulate blood pressure during changing position (Tyrlíková, Bareš et al., 2012, p. 201). There is a frequent occurrence of **mental disorders** in patients with PD, and already in the early stages of the disease (Roth, Sekyrová, Růžička et al., 2009, p. 31). In the late stage of the disease there is an occurrence of hallucinations, delusional states and dementia, which demonstrate a progression of the degenerative process and also chronic dopaminergic therapy (Tyrlíková, Bareš et al., 2012, p. 202).

Music and Movement Stimulation and Music in the Treatment of Parkinson's Disease

Music Therapy is often explained as part of non-pharmacological therapy, physiotherapy and overall health care. Present day research, and also the experiences of patients and practising therapists have confirmed the phenomenon of neuroplasticity of the brain, within which it is supposed that music has the potency to restore certain parts of the old connections and create new ways of replacing the ones destroyed by the disease. Rhythmical music activates patient's motor system and helps him or her to begin and end the movement, facilitate daily activities, maintain memory, improve mood and reduce pain. The selection of music is individual, some patients satisfy and prefer certain compositions for training, and other ones to get up. Rhythmical stimuli is important and patient can set background music aloud or have it “in memory”. After training the particular rhythm a patient is able to induce movement (Gerlichová, 2014, p. 38-40), and that is a step to his or her independence and self-sufficiency. Kołodziejewski (2012, p. 85) believes, that

music therapy programmes can be applied in various levels of education with the aim to minimise the negative consequences of civilizing influences, alleviating other problems related to mental and physical violence, or to aggressive behaviour of some personas, and with the aim to examine the potency of music on the improvement of institution climate. Tichá (2014, p. 51-62) defines the purpose of music and movement activities as follows:

- ***Activities inducing the entire body release:*** with the aim “to relieve tiredness, to reduce stress, to release vocal overstrain, to induce joyful lightness” (Ibid., p. 53).
- ***Activities inducing conditions for deeper breathing and breath props:*** aim is “conscious straightening of the body. Wrong posture indicates flabbiness and non-functional overstrain. It limits breath and it often causes pain or tiredness” (Ibid., p. 54).
- ***Activities inducing shoulders and nape release as a conscious feeling:*** with the aim to “release tension arisen as a consequence of too much responsibility, stress and wrong body posture (accumulated in the head). These exercises help remove the most common cause of vocal malfunction – in the shoulders and nape areas” (Ibid., p. 56-57).
- ***Activities to release the tongue root tension and the tension of the chin and jaws:*** with the aim to “release the tongue root tension (the result of a long-time stress, stage fright, anxiety). To remove the chin moved forward (moving forward the chin is a habit connected to strenuousness/intensity when a person is, for example, trying to express something urgently or trying to gain authority by means of the “offensive” chin, etc.). To remove the head moved forward, which is a result of a wrong body posture, wrong working habits, e.g. when working on the computer or communicating with others” (Ibid., p. 57).
- ***Activities to release the tension of lumbar area and solar plexus:*** with the aim “to release the tension in the area of lumbar spine, which is the result of many aspects: wrong body posture, impossibility to relax, being continuously alert), or long-time stress (Ibid., p. 59).

Music and movement activities can be aimed at postural functions and movements of head, locomotion, mobility of the upper extremities (including gripping motor functions and finger coordination functions), visual-motor coordination, coordination of upper limbs in patients with PD. In addition to the extended range of performed movement, they can support patients’ strength, speed, endurance, coordination, accuracy, and range (in locomotor function the music and movement can also support their balance). Dosedlová, Kantor (2013, p. 62-64) include to the appropriate music and movement activities the following: individual dancing, dancing in pairs and in groups; action songs; conducting; music and movement games.

Research Aim

The research aim was based on the assumption that the proper selection of music could significantly enhance patient quality of life by improving their motor abilities.

The aim of the study was to investigate the potency of music therapy techniques in reduction of the clinical signs of Parkinson's disease, to improve self-care and mental health within 10 and 20 days.

Methodology

Qualitative research was conducted by the method of *case study*. Participants of the study were three female patients with Parkinson's disease identified as Mrs A and Mrs B and Mrs C. For the input and output measures were used:

- Anamnesis with a focus on current disease, associated diseases, a method of therapy, pain and psychological aspects.
- Side view and front view examination.
- Examination of muscle tension by palpation.
- Examination of muscle strength (neck, upper and lower extremities, trunk).
- Measurement of motor efficiency.
- Unified *Parkinson Disease Rating Scale (UPDRS)*.
- Instrumental Activities of Daily Living Scale (IADL).
- The Barthel Index of Activities of Daily Living (ADLs).
- Abbreviated Mental Test Score (AMTS) by Gainda.
- Questionnaire: Musical background, skills and preferences by Kantor (Kantor, Lipský, Weber, 2009, p. 266).

For Mrs A, we made a plan of movement activities for 10 days without application of music, because she did not prefer it.

For Mrs B, we made a plan of movement activities for 10 days with music activities according to her choice and musical taste.

For Mrs B, we made a plan of movement activities for 20 days with music activities according to her choice, musical taste and we added dance.

As female research participants disagreed with making photos and video recording during the research, we recorded the progress of music and movement intervention programme by a diary method.

The case study was realised in health and social facilities in Trenčín region in the period from January 2015 to March 2015.

Research Sample

Mrs A: 79-year old woman, treated for Parkinson's disease (for three years). Associated diseases are: high blood pressure, rheumatoid arthritis, two times surpassed heart attack. She complained of the pain in the lower limbs at the knees, which she assessed as dull pain – grade 6 on the scale of 1 to 10, where 10 was the worst pain. Pain waked her at night. For her age she was in good mental health, oriented in the time, place and person. Her expression was good and speech was slower, but comprehensible. She was willing to train, however, without music, because she never had good relationship with music.

Entrance examination: there was prevalent upper-chest breathing, and was present upper limb tremor. Tremor limited the patient during activities of daily life (ADL) – frequent spills during meals. Standing up from the chair and the

bed handled slowly, but by herself. She was in the forward bend all the time, there was visible semi flexion of upper extremities, trunk was in the position of flexion and her knees are also flexed. She needed a lot of time to stand up and could walk with the aid of walking stick. She was able to start walking, but with shuffling gait, she did not lift her feet from the ground, and all the time she was in the position of flexion. During side view significant thoracic kyphosis and flabby abdominal muscles were visible. Using palpation, there was discovered an increased muscle tone of the upper limbs and in the trapezius muscle on the neck. Scales to assess the level of self-sufficiency (IADL, ADL and UPDVS) indicated partial dependence.

A Ten-Day Activity Plan

A ten-day activity plan included a combination of exercise and music and the following:

- Education of correct turning in bed, sitting and standing up.
- Vascular gymnastics.
- Respiratory exercises.
- Swing exercises tightening knees to the trunk lying down, lifting the knee flexors, leg extensions, dithering, circling the ankle, pulling the shoulders to the ears, chin sliding.
- Stretching exercises to relieve muscle stiffness.
- Exercises aimed at fine motor skills, training agility of hands (work with plasticine, threading beads, drawing, and writing).
- Speech exercises.
- Training walking on a wider basis with voice stimulation.

Mrs B: 72-year old woman, treated for Parkinson's disease (five years). Associated diseases were: diabetes mellitus (insulin treatment) and high blood pressure. She complained of pain in the knees, which were bandaged, problem getting up or standing up from an armchair and significant tremor which was a complication chiefly during meals. Three years ago her health condition worsened, in the result of which she was confined to a wheelchair. In the present she used walking stick. She was in a good mental health, oriented in time, place and person. Her speech is comprehensible. Due to her health condition she was often anxious. However, her relationship to music was positive and she agreed with the application of music therapy. Her favourite authors were popular Czech and Slovak groups and singers: Karel Gott, Elán, IMT SMILE and Slovak folk songs, because she was a former folk dancer. Her favourite foreign pop groups were Queen and Beatles. From classical music she preferred compositions by Mozart and Beethoven.

Entrance examination: Significant tremor in upper limbs was observed from side view. She could manage standing up and sitting down, her trunk and upper limbs were held in flexion. From front view and back view her right shoulder joint was significantly higher. In a step to walk the patient did not have a problem, her gait was shuffling one. From the side view there was visible forward head posture, and highlighted thoracic kyphosis. Palpatory examination

showed an increased muscle tone at the upper and lower extremities, with greater sensitivity in the right trapezius muscle. Assessment scales evaluating the level of self-sufficiency (IADL, ADL and UPDVSr) indicated partial dependence.

Table 1. The Combination of Exercise and Music – Mrs B

Exercise - Activation	Music
<ul style="list-style-type: none"> • Vascular gymnastics. • Swing exercises tightening knees to the trunk lying down, lifting the knee flexors, leg extensions, dithering, circling in the ankle, pulling the shoulders to the ears, chin retraction, practicing of proper rotation on the bed, standing up and sitting down. • Training walking on a wider basis. • Speech exercises. 	<ul style="list-style-type: none"> • Expressive music therapy Action Listening • Slovak pop music singers and groups mainly 1980s and 1990s: Elán, IMT SMILE, singer Karel Gott, Slovak folk music. • Voice accompaniment of a therapist. • Vocal performance – singing + binarity (clapping hands, stomping), Slovak folk music.
<ul style="list-style-type: none"> • Respiratory exercises. • Stretching exercises to relieve the muscle stiffness. • Exercises aimed at soft motor skills, training the agility of hands (plasticine, threading beads, drawing, writing slowly, drinking from a cup, eating with a spoon). 	<ul style="list-style-type: none"> • Expressive music therapy, Eurythmic listening to music- • Mozart, Beethoven, Queen, Beatles • Music improvisation – spontaneity in creating new musical pieces by means of elementary musical instruments, such as Orff instruments: jingle bells and finger cymbals.

Mrs C: 70-year old woman, treated for Parkinson's disease (for five years). Associated diseases are: high blood pressure, exchange of the right hip and overcome stroke. The patient feels dull pain in upper extremities with the intensity on the scale 6-7, chiefly after hard exertion. She used walking stick, sometimes she felt dizzy and felt as if has lost her balance. She was in good mental health, oriented in time, place and person. Her speech was generally little quieter, but comprehensible, her vocabulary was due to her age quite strong. She had a positive attitude to music, prefers Slovak folk music, and liked singing. She used to dance in her youth.

Entrance examination: Enhanced mild tremor of upper limbs was visible from front view. She was able to sit down, stand up, her trunk and upper limbs were held in flexion. Her gait was characterised by small and short shuffling steps. Muscle strength was weaker in upper limbs. She used walking stick when walking. From the side view there was visible flexion and forward head posture. Palpatory examination showed an increased muscle tone at the upper and lower extremities. Scales to assess the level of self-sufficiency (IADL, ADL and UPDVSr) indicated partial dependence, which means that some activities took her 3-4 times longer in comparison to healthy individual, and her self-sufficiency was 70%.

A Twenty-Day Activity Plan

A twenty-day plan included the combination of exercises and music.

Table 2. The Combination of Exercise and Music – Mrs C

Exercise - Activation	Music
Respiratory exercises.	<ul style="list-style-type: none"> • Expressive music therapy, Eurythmic Listening • CD: Ladislav Chudík – A journey to release II, relaxation music.
Activities to improve facial dyskinesia – facial muscles, improvement of expressing emotions, speech exercises.	<ul style="list-style-type: none"> • Expressive Music Therapy Action Listening • CD: Vlasta Mudříková 5 – folk music with the accompaniment of accordion.
Training of correct rotation in the bed, sitting down and getting up, training to sit down on the chair and stand up.	<ul style="list-style-type: none"> • Expressive music therapy Action Listening • CD: Vlasta Mudříková 2 – folk music with the accompaniment of accordion.
Activities to improve gait and walking.	<ul style="list-style-type: none"> • Expressive music therapy Action Listening • CD: Vlasta Mudříková 5 – folk music with the accompaniment of accordion. • Music and movement activities: tango dance.

Research Results

Research results are presented in table 3.

After music and movement intervention, we observed the following:

- Relaxation of muscle tone of the extremities, and in Mrs C also the relaxation of facial muscles.
- Improvement of motor function – agility and coordination, improved dynamics of steps when walking, more natural and stable walking. Mrs C stopped using walking stick, which she replaced by crutches.
- Relaxation aimed at tremor, in Mrs A, where the exercise was not accompanied by music, tremor was not reduced.
- Improvement of self-care, the most significant in Mrs C who escaped from partial dependence to light dependence. In the practice it means that she was faster in self-care activities, before the music intervention they took her 3-4 times longer and after music intervention they took her 2-3 times longer time.
- Improvement of mental well-being, stress relief of anxiety and anxiety most significant in Mrs C. Most positive emotions emerged in the activities with incorporated dancing elements (tango dance).

Table 3. Effect of Exercise, Music and Movement Activation in Female Parkinson's Patients

	Mrs A Exercise – activation		Mrs B Exercise and music		Mrs C Exercise, music and dance	
	Before exercise	After exercise	Before exercise	After exercise	Before exercise	After exercise
Stiffness	Increased muscle tone in particular on the top and slightly in the lower extremities	Decreased muscle tone of the upper and lower extremities, flexion posture	Increased muscle tone in particular on upper and slightly in the lower extremities	Relief of muscle tone, flexion posture persists, it can affect the patient after a warning, and	Increased muscle tone at the upper and lower extremities, at the	Decreased muscle tone of all muscle groups.

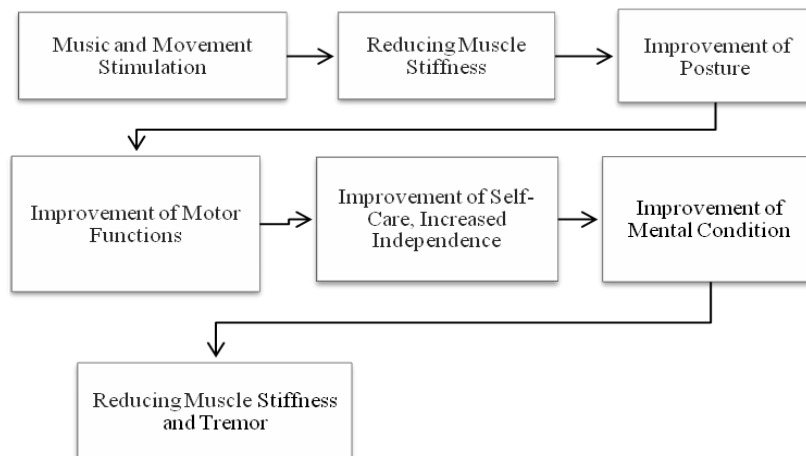
	and neck.	persists.	and neck.	muscle tone in the neck persists.	neck and face.	
Gait	Walking stick, small, shuffling steps, uncertainty, passed without pain 18 m.	Walking stick, walking on a wider basis, greater stability, moves 20.5 m: improvement of 2.5 m.	Shuffling small steps, she can walk with no pain 20 m.	Walking on a wider basis, greater certainty, she can walk 25 m with no pain goes 25 m, an improvement is 5 m.	Walking stick, small, shuffling steps.	Walking on a wider basis without walking stick, use of crutches, greater stability.
Tremor	Strong.	Strong tremor, varies depending on emotional state of patient.	Strong in both upper limbs.	Reducing tremor during a meal when co listening to music.	Mild tremor of upper limbs.	Tremor occurs only in stress and emotional distress.
Self-care	Partial dependence.	Partial dependence.	Partial dependence.	Partial dependence, increased quality of self-care activities during listening to music.	Partial dependence.	Light dependence.
Mental condition	Occasional anxiety, increased tension.	Feeling greater comfort.	Emotional lability, anxiety.	Improvement of psychological well-being, elimination of anxiety	Emotional lability.	Improved mental well-being, ease stress.

After music and movement activation there occurred the slight improvement in all three patients, even in Mrs A, where exercise was not accompanied by music. In Mrs B and Mrs C there was proven a noticeable improvement in mental condition, decreased muscle tone, reduced tremor, and the self-care activities were slightly improved. The most significant improvement occurred in Mrs C who showed greatest affinity to co-operate. The activation lasted for 20 days, thus we can suppose that longer, regular exercises will induce stronger potency of music and movement intervention on movement skills of female Parkinson's patients.

We paid special attention to the selection of music according to musical preferences of patients. In Parkinson's patients activating and rhythmical music has to be alternated with relaxing and slower music. Exercise is needed to be planned in advance. It is a necessity to examine patient with the emphasis on posture, muscle stiffness and strength, tremor, self-care activities and assessment of mental condition. It is important to evaluate personal affinity of a patient to music and dancing. The selection of music should be subordinated to the

demands of a patient. It is also important to practise the activities every day. The music that was proven reliable should be played during self-care activities, mental disgruntlement with the aim to induce well-being and reduce stress. The effect of music and movement activation is depicted in the figure 1.

Figure 1. Music and Movement Activation and Motor Skills in Parkinson's Disease



Discussion

In the research study we try to assess the positive potency of music and movement activities on female patients with PD. We found out that the effect of exercise and music was reached after 10 days of scheduled activities. It was important to exercise also without music, however, the potency was not that significant. Berger, Schnek (2003, p. 687) believe that music can be used in patients with PD, to begin movement impulses, stimulate motor function and mobility of the patient. The impulses also stimulate breathing and cognitive functions. The rhythm of music that was appropriately established, could help patients to get muscles under control, and their movement and gait could get organised.

Our case study has proven that music stimulation has the potency to decrease muscle tone not only based on subjective feelings of the patients, but also based on palpation examination, music and movement activation. There was decreased tremor in self-care activities, improved motor functions, especially standing – walking – sitting. And there were also improved fine motor skills. Music also helped to maintain good mental health of the patients and their willingness to cooperate. An obvious improvement of motor function and mental health of patients with PD makes it possible to work upon the dependence in all aspects of everyday life (Amtmannová et al., 2007, p. 42).

The positive potency of music was proven not only in locomotive, but also in mental domain. Taking into consideration that PD is the slowly developing disease of individual's progress, there is a frequent occurrence of mental restlessness in the sense of depression, anxiety, and fear (Roth et al., 2009, p. 147). Due to stiff facial muscles, the expression of emotions is more difficult for patients with PD. Music can help them express despair, grief, fright, depression, anxiety, stress, joy, ecstasy, exhilaration, excitement, love (Berger, Schneck,

2003, p. 687), and music and movement activation can help them release facial muscles. It was proven, that the performance of music and movement activities has positive impact on psychological well-being of patients and on how they experience stress. Music also provides an ideal opportunity to maximize social interaction in patients with PD (Sherrati, Thornton, Hatton, 2004, p. 3-12).

And finally music and movement activities can provide patients with PD an opportunity to express themselves and to be in contact with other patients of the group. They offer them positive stimuli and possibility to experience feelings of closeness in a manner that is usually friendly and nonthreatening for them (Dosedlová, Kantor, 2013, p. 91).

Conclusions and Recommendations for Practice

Music activates motor system of a patient with PD. The most significant improvement is during the period when a patient is listening to and performing music. It functions the same way as the dopamine dosed to the body in a sufficient quantity. During the time when the music sounds, persons with PD can walk, move, or do the housework. However, when the music stops playing, the problems connected with the disease return back, even if during regular music and movement activation a slight improvement may occur.

Music can be incorporated into regular regime of patients with PD. Regular therapeutic regime and regular music and movement activities can improve the quality of life of a patient with PD.

Recommendations for Practice:

- Integrate music and movement activation in the care of patients with PD.
- Individual approach, thorough assessment of patient's overall condition and the selection of appropriate music intervention, according to the identified problems. During the activation therapists should concentrate on mental health, motor functions, movement, self-care activities and socialisation of a patient.
- Find out the information about patient's musical background, preferences, frequency of music listening, musical genre, instruments, favourite interprets, pop groups and focus on active performance of music and its function in the life of a patient.
- Design the plan of music and movement activation together with a patient in regard to his or her overall health condition.
- Active and regular performance of music and movement activities with a patient and observation of his or her reactions and progress.
- Active use of rhythmic music in the performance and training of self-care activities in a patient with PD.
- Education of a patient and his or her relatives about the possibility to perform music and movement activities.
- Improve the quality of the research activities focusing on music and movement activation in patients with PD.

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PART II

DRAMA

1. THE NATIONAL AND UNIVERSAL IN EUROPEAN ART AND EDUCATION. ARTISTIC AND SPIRITUAL FEATURES IN THE ART OF THE 21ST CENTURY ACTORS

Iuliana Nistor¹⁷³

Abstract: *As we are all aware of, theatre, as opposed to film stands under the spectrum of transience. Every show is unique and cannot be repeated identically. Under this shadow, what steps can the actor take so that his success, if it is a success, doesn't fade with the fall of the curtain? Moreover, we ask ourselves what are the elements that help the actor continue to be full of energy that he is ready to invest once more, after he has been through the gates of heaven and hell and back?*

When I came across the topic of this essay, I didn't expect it to be so difficult of an endeavor. The hardship also stems from the multitude of elements that belong to the privacy of my profession. On the basis of research undertaken by professionals in the area of expertise, as well as on my personal experience on stage, I came to the conclusion that, there isn't a mandatory need in the actor's art for certain techniques, for models that he should take on at different stages of his performance. Every actor brings with him a personal technique, and the attempt to acquire a manner different from his own cannot lead to first-rate performances, unless by pure accident. However, the common landmark that actors can rely on is becoming again conscious of the relationship with their own inner being, with their creative self. I believe that, under 21st century's conditions, people, actors or viewers need more than ever, a theatre that is re-invented, in other words, spiritualized.

"The conclusion isn't all rosy: the theatre isn't about debating ideas, but is about making energies become manifest, and then you are left asking yourself what can be done so that the energies manifest not as brute expressions of lower impulses, is it not by intellectual refinement? It goes without saying, intuition is a formidable weapon in sensing tension, but without the aid of the mind, it becomes a blind impulse meant to excite impure essences. The result is a theatre of a low vibration, as are most flashy plays nowadays. To dwell in feelings of regret over how low the bar has gone down for acting is a waste of time and a more useful endeavor would be to look for its causes and its remedy". (Sorin Lavric¹⁷⁴)

Key words: *man, consciousness, giving, spirituality, word*

In the present day context of national and international artistic displays one can notice a tendency to stray away from spirituality, the emphasis being placed on the daily, material side of expression forms that finds support in the development of technical tools and their excessive usage, instead of finding it in the artist reaching for his inner self. This in turn leads to the birth of some pseudo-forms, which take their toll both on the artists and on the general public. "To the one who still dares to go to the theatre, only to be hit by a new serving of vulgar unrest, the feeling of an asylum stacked with demented dolls will be deeply imprinted in his mind. From a ceremony once meant to awaken deep

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¹⁷⁴ Art.cit.

energies, as acting once was in noble times, today we are left with nothing but a histrionic delirium.“ (Sorin Lavric ¹⁷⁵)

Under these circumstances, how can an actor keep an audience's interest in the theatre alive and to what extent can people partake in shows that deserve the right to be put on stage and considered Art? “Why are we interested in art? We are interested in it in order to break boundaries, to go beyond our own limitations, to fill our inner void, to be fulfilled. It isn't a condition, but a process in which the darkness inside us becomes gradually transparent. In this struggle with everyone's personal truth, in this effort to tear up life's mask, the theatre, with its physical perception has always been a challenge for me.” (Jerzy Grotowski ¹⁷⁶)

The topic of this essay is a starting-point for a future doctoral thesis and is aimed at being a helping hand in finding a way back to the intimate, more profound side of the theatre. Supporting my endeavor are personal professional experiences, dealings with the artistic phenomenon, both as an actor, teacher as well as a spectator, all of which have given way to questions, opinions, wishes, ideals, unrest, dissatisfaction, and creative urges.

We believe that an actor wavers between the sacred and the profane. We say that in thinking that, he needs to assimilate both the technique of exterior means of expression and the inner mobility of becoming conscious about the relationship between his own being and the spiritual support that helps him, in developing his creativity.

The research space envisioned in this essay has its basis in self-knowledge, as a fundamental element of creation, both national and universal in its characteristics. In thinking that, I am saying that without knowing one's own being, man cannot create. The universal value of a work of art is given by a close and minute analysis and knowledge of the human being. The great creators, whose works have endured through time as highlights of authentic artistic values, have gone beyond the mundane shell of things. To name only a few of them: Shakespeare, Michelangelo, Schiller, Cehov. I also bring to the table the issue of the importance of vocal, body and psychic preparation needed before one can start work with a character. The final point of this process is returning to one's own individuality and becoming conscious of one's being once more.

The concessions made by artists in their profession, the tendencies for an experimental theatre at any cost, using images and movement to the misfortune of the Word, shallowness instead of a profound feeling and a deep perception of the text , all lead to the debasement of one of the better gifts sent by gods to people: Theatre. Consequently, I believe that contemporary actors need a re-evaluation of attitude towards the scenic process, towards art, the viewer and not last, towards themselves.“The essence of theatre is the meeting. The one who commits an act of self-revelation can well be said to be the one who establishes

¹⁷⁵ The demise of stage, *Literary Romania*, nr 25/13 June 2014

¹⁷⁶ *Towards a poor theatre*, translated by George Banu and Mirella Nedelcu-Patureanu, Bucharest, Unitext Publishing, 1998,p.72

rapport with oneself. This in turn means an extreme, sincere, disciplined, clear-cut and total confrontation not only with their own thoughts, but a confrontation that involves their whole being, from their instincts and unconscious side to their most lucid state of being.” (Jerry Grotowski ¹⁷⁷)

Over time, on a national level as well as a universal one, art has stood as a barometer of man’s development. The artist represents oneself. He cannot set aside his being, his personality. Art is a landmark when man looks for answers about his inner self, and becomes a road for inner development. In the national and universal artistic world, we can witness an expansion of the experimental theatre phenomenon. To what extent are these attempts to (re)invent theatre useful for young actors? Is there a danger that, out of lack of clear landmarks, they could find themselves in the position to stray away from the meaning and beauty of their own profession? “We need to open up our hands and show that we have nothing hidden up our sleeves. Only then can we begin.” (Peter Brook ¹⁷⁸).

Every journey begins with a first step that is, more than often, the hardest to take especially when we talk about the journey towards our inner-self. It is then that we encounter many inner locked doors. These are our fears in the form of masks, with no connection to parts we have played or wish to play on stage. They lead us towards a hidden dimension of our being: the creative self, covered by the ego’s forms of manifestation. The feeling we can then have about ourselves as performers, as well as that of the success of a show may not have a foot to stand on in the artistic reality.

For an objective mind this is the moment when awareness comes into place, when an inquiring look over our individuality doubles knowledge with self-knowledge. It is necessary for actors to try to discover the characteristics of their own personalities, taking into consideration the three coordinates: physical, psychic, emotional, before embarking in their journey towards the Part, towards the encounter with the Other. You have to know who you are in order to be able to create another personality, on the basis of your own personality. The actor’s self undergoes a series of transformations, metamorphoses and is subject to a labor that ideally ends in a masterful embodiment of a character.

Finding your inner-self traits can become reality by developing intellectual abilities, in direct rapport with the emotional ones that belong to the realm of the senses. Nobody can provide you in this respect with ready-made recipes for success or unbeatable theories or sure advice. Every actor sets out on this mission alone, just as he stands alone at the last drop of the curtain, keeping in mind only the director’s input, the team’s suggestions and colleagues’ opinions...What does the actor take with him in setting out on his way? Firstly, he takes himself, along with all his energy, his enthusiasm, his anxieties, his convictions and doubts. It is a journey that changes a lot. It also changes how he returns to himself. It is a process that has its own vibrations, feelings, anxieties,

¹⁷⁷*Towards a poor theatre*, translated by George Banu and Mirela Nedelcu-Patureanu, Bucharest, Unitext Publishing, 1998, p. 35

¹⁷⁸ *The Void Space*, translated by Marian Popescu, Bucharest, Unitext Publishing

all accompanied by a glissando amidst the landmarks. I go back, but where? In order to be aware of that I need to remember the place I left behind. There is a danger otherwise: the risk of cancelling your fundamental self and substituting it with a fake self, a state-of-being that is hard to recover from.

Therefore, there is a need to take a look in the mirror, to search within yourself with inquiring eyes and to set your eyes on the itinerary that you need to undertake. It is a double-sided look into the technical side and the emotional. I am not talking here about setting limits to spontaneity and creativity yet. There is need to find certain pries in the case of actors who over-act out of a desire to set themselves apart from the crowd and thus become mediocre. In this case the characters they embody gain a degree of artificiality.

“When an actor takes his reputation for granted and walks on the stage with a feeling of being immediately showered with admiration from the audience, he is indifferent and the play will be a failure.” (Sorin Lavric¹⁷⁹) Every theatrical part implies an exercise of will, a mode of testing one’s own energy, one’s own openness to the new, to the others, a chance of finding new means of expression, of re-defining the inner self and the relationship with the elements around him.

How does the will express itself in conceiving a theatrical part? In the Romanian Dictionary of Language, will is defined thusly: “1. Psychic function, defined by the conscious orientation of the human being towards accomplishing certain goals and by the effort undertook for their attainment. 2. Intent, goal, wish.” The term Consciousness stands out in the definition. Why is it that important? Without this awareness, moments of inspiration when the actor begins to become creative cannot occur. Will implies lucidity, a conscious attitude, in other words a unity and equilibrium in the emotional sphere.

Gestures, walking, speech are expressions of will. In order for them to acquire scenic value, you need this very attention capable to fill itself with artistic feeling. You don’t walk, you don’t make gestures, you don’t talk on stage as you do on the street, or at least you shouldn’t, because on one than more occasion things can easily become confused with one another. Mundane breach into the artistic space is an error that falls in the trivial, in debasement. Of course, art is life, but a special kind of life, bewitched to have magical highlights.

The common things, the vulgar cannot be put aside, but in no way should they overtake the stage, like it seldom happens in theatre and in film, with the aid of debasing effects. The critics are also to blame for their abundance in art. To stop and do away with them can be to exercise our will. Coming back to the forms of expression that will takes in the scenic act, it is necessary to detect this coordinate in all constituent moments of the actor’s performance:

- Gesture = willful conscious act, by using the hands in a meaningful manner
- Walking = willful conscious act, by using the feet in a meaningful manner
- Speech = willful conscious act, by using the voice in a meaningful manner

¹⁷⁹ The demise of stage, *Literary Romania*, nr 25/13 June 2014

- Breathing = willful conscious act, by using the speech in a meaningful manner

Can it be said of a proficient actor that he is the one who, in preparing a show and in general, in his activity on stage is conscious that he needs to expand his personal outlook on things in order to be skillful in the shows that are assigned to him? How do we make the difference between a first class actor and a second-rate one? If in their personal life people often move in a restricted space, on stage actors have the unrivaled chance to go beyond that limit and confinement. They have (or gain) the ability to look beyond what common people live in their lives. They have (or seem to have) a more intense gaze, a more profound breath in terms of enhanced feeling, a tendency to rocket this feeling into the realm of expression.

Is it necessary that the artist be well-read? Or, let's ask the question differently, can first-class acting be accomplished only by well-read actors? Is the actor a man who studies? Can he rely only on his instinct? And even further, is he an instrument or is his energy in terms of talent and force of mind the one that has real impact on the viewer, a positive effect of awareness or healing?

"The Ten Commandments:

Education through Culture
Communication through Art
Knowledge through Experience
Verticality through Truth
Brotherhood through Respect

Openness through Experiment
Identity through Value
Insight through Dialogue
Humanity through Spirit
Hope through Solidarity

(Alexa Visarion¹⁸⁰)

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2. THE IMPORTANCE OF ARTISTIC CREATION RESULTING FROM THE COLLABORATION / INTERACTION OF ARTS

Ana-Cristina Leșe¹⁸¹

Abstract: *The level of sensitivity established during the first contact with art has a great importance for the way it is perceived by the onlooker. The artistic expression carries great weight in ensuring the success of the art work. In the present paper we aim at emphasizing the value of the interaction between arts (theatre, singing/canto, instrumental interpretation, dance) which results in a high quality of the artistic expressiveness. This can be identified in movement, voice, countenance and body stance, look or the entire attitude and behavior of the performer, as well as in the objects used: costumes and makeup, the instrument played, paintings, photographs, etc. Higher education Arts institutions provide courses in body stance for students at Drama Schools and Musical Interpretation Schools, especially to those studying canto. Also, the departments of Imitative arts advocate for the expressiveness of art works in particular courses such as Anatomy in Art, or aesthetic theory related to famous works of art. Artistic expressiveness resulting from a synthesis of arts should be used to express the most beautiful feelings that move the human being.*

Key words: *artistic expressiveness, success, artist, arts*

I. Introduction

In the present paper we aim at presenting the topic of artistic expressiveness as an integrative formula bringing together elements belonging to various domains: Art Theory, Psychology, Sociology, Philosophy, Anatomy, Music, Physical education, Drama. Each of these domains contributes forms, ideas, principles that are crucial in creating quality-enhanced works of art. Artistic expressiveness leaves its impression especially when these elements concur in a unifying whole, harmonize with each other and complement each other. In other words, knowledge of the human condition in various environments, of the capacity of the human being to manifest in various circumstances, of the anatomical structure of man, interacts with musical harmony and physical movement and contributes to the reception of art. This process will be the more active as it develops in several phases: 1) artistic perception; b) aesthetic emotion; c) understanding and interpretation; d) assessment in terms of taste and value. During the process of artistic reception a certain amount of artistic information is lost, while some information can also be added. The author's intention is not always the same as what the receiver decodes/perceives. However, there where there is a deep artistic expressiveness, the value of the work of art is enhanced.

The ability of a work of art to trigger aesthetic emotions is retained along the ages and makes it able to communicate an essential message about the human condition, thus raising the work of art to the status of masterpiece. The significance of artistic expressiveness is to make manifest ideas, feelings, states of the mind and of the spirit related to a masterful image.

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II. Case study

A work of art triggers emotion, admiration and appreciation in the onlooker, thus revealing the author's comprehensive view as he moves through various stages in knowing and comprehending art. To this end, I have suggested to the students in arts a collaborative project joining the various arts (music, theatre, painting, sculpture, design, etc.) The project implies the students' participation in exhibitions, performances, recitals and their direct involvement in preparing the performances. In this way, the students at the Faculty of Arts had the opportunity to witness as well as get directly involved in testing musical harmonies in either canto lessons or by playing musical instruments, or to actively participate in preparing a drama performance. On the other hand, the students at the faculty of Music and Drama could go a step further in understanding paintings, photography or design. Any feeling of appreciation from a different domain can contribute to improving one's own work.

A number of 45 students in different areas of art from the "George Enescu" University of Arts accepted readily to be involved in this project. To support this idea we shall present a small number of works from the area of imitative arts, parts of musical recitals and recitals from various plays united by a strong artistic expressiveness. Voice musical interpretation is intertwined with the gestures and the costumes in order to deliver the intended message and to create artistic expressiveness.

The elegant gestures seem to be a warm embrace and transport you to the world of musical harmony. The inflections of the voice can induce states of joy, sadness or melancholy. The artists who dedicate their career to musical comedy must be in possession of impeccable voice technique, must be accomplished actors, very expressive on the stage, must also be good dancers since the characters they impersonate must meet the requirements of stage movement and choreography.

Interpreters singing operetta can improve their professional performance if they have knowledge of painting, photography, acting and stage movement and body stance from actors' training, from literature or from any emotive experience that enhances their expressive artistic power. "A Theatre should be the place where all types of artistic expression meet," said artistic director McRanin at the Art Theatre of Deva.

The actor's artistic expressiveness combines elements from the art of movement, music and imitative arts thus perfecting the performer's talent. Many situations and aspects from the various areas of Art naturally lend themselves to an interpretation on the stage, in the theatre, and very easily adapt to its frame as they are very much in keep with its specific requirements and conditions. The expressive means in acting have evolved along with the history of the theatre: from imitative gestures to complex associations of words with the dance, with acrobatics and with pantomime. Antonin Artaud favoured the language of gestures, of the sound, of shouting and of the actual words. Konstantin Stanislavski succeeded in translating emotions into gestures, while Vsevolod Meyerhold gave priority to body expressiveness and expression, without,

however, ignoring the role of the words. By presenting nature and the human face and figure in painting, artistic expressiveness reveals its grandeur, gravitas and sacredness.

The Arts Photography and Video, Sculpture and Fashion Design departments; they stand out for the artistic expressiveness that has made the interest of this paper and which is grounded in the main core of all arts: sensitivity, musicality; man existing in harmony with nature; an understanding of tradition/traditionalism; a sense of the physical movement, of dance; a knowledge of human anatomy etc. "Sculpture is the art of spatial volumes which tries to access the sensitivity of the human being by presenting real spatial three-dimensional objects. The perception of such three-dimensional objects can be both through sight and touch."¹⁸²

"Decorative arts emerged from man's desire to adorn life and make it more beautiful and are considered one of man's first artistic manifestations. Creative imagination has no boundaries in decorative art. The sources of inspiration are mainly to be found in nature and in geometry and in the many patterns and images created previously or seen in a different context and interpreted subsequently."¹⁸³ Esthetic perception of art is associated with the development of personality and disposition features which emerge especially when several arts converge. The co-existence and convergence of arts offer enhanced possibilities for the artist to imagine the work to be created.

III. Conclusions

Artistic expressiveness radiates colour, craft, patience, sensitivity, tradition and a real talent in the absence of which art would not exist. The students agreed to participate in the preparation stages and lessons, shows, exhibitions and other events in the various areas of Art. By changing the medium and the type in which a certain work of art, an art piece is created, the students acquired new theoretical and practical knowledge which left its mark on their own creation. The degree in which they were able to perceive beauty and the level of their sensitivity enhanced the value of the artistic expressiveness of their own works.

Special relations of friendship were established among the students of the Arts University, which in turn lead to a better collaboration between the departments. Talent itself cannot create Art. It takes both theoretical and practical knowledge: this is the underlying principle of this project. Artistic expressiveness manifested in a work of art is materialized by means of personal expressiveness and interpretation, of the emotion triggered within the artist as a consequence of the systematic research of certain aspects of nature, of life and of various areas of Art.

¹⁸² interviu Antena 1 Iasi Sculptor Alin Neacsu - Arta e visul cu ochii deschisi - scris de Alin Neacsu_la 19.07.2012, 8:23:55; (an interview with the sculptor Alin Neacșu – Art is dreaming with your eyes open, on September 19th 2012, 8:23:55)

¹⁸³ Andreea Năsoi, <http://www.picturipepereti.ro/articole/Compozitia-decorativa-traditionala-si-moderna-4.html>

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3. USING DRAMA TECHNIQUES WHILE TEACHING/LEARNING FRENCH AS A FOREIGN LANGUAGE IN AN ACADEMIC CONTEXT

Mariana Chiriță¹⁸⁴

Abstract: *The article explores several scenarios of using drama techniques while teaching/learning French as a foreign language in an academic context. The suggested activities are designed to help beginner students (A2 level of language proficiency) understand S. Hinglais's play Deux gens heureux. As drama is a form of art involving action, the use of drama techniques at the French lesson will give the students the possibility to learn the language through action. In this way, the students will become more confident while interacting in French.*

Key words: *drama techniques, interaction, teaching/learning French as a foreign language*

Artistic education, regardless of its form, ensures the dynamism of the teaching/learning process. Claude GROSSET-BUREAU

Claude Grosset-Bureau's statement puts an emphasis on the role artistic education has in the process of teaching/learning/assessing. Artistic education ensures above all dynamism as it involves a continuous evolution through action. The Moldovan researcher I. Gagim states that '[...] if pedagogy, in general, is a science and an art, the pedagogy of art will become even more of an art.'¹⁸⁵ In this way, there is a shift from content to subject, to the latter's inner feelings and emotions. Drama, as a form of artistic education, can be used both in class and in drama workshops to enhance the teaching/learning process. The use of drama can involve various activities, such as: interpreting a play, writing a play, transforming fiction or poetry into a play, and analysing the performance of a play. Practicing drama has several advantages that contribute to:

- students' personality development;
- confidence building;
- gaining the peers' respect;
- creativity development.

According to J.- P. Cuq, the use of drama at a foreign language lesson, the French language in our case, offers the same advantages drama practice has in mother tongue, that is:

- 'learning and memorizing the text;
- focusing on elocution, diction, pronunciation;
- expressing inner feelings;
- staging up and understanding the actors' attitude towards their public;
- experiencing team work and respecting the partners' reactions (...)'¹⁸⁶

We should also add to the above listed advantages the necessity of knowing the culture in which the studied language is spoken. At the same time, students should not only be familiar with language usage but also with language use if

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¹⁸⁵ Gagim, Ion, (2007), *Știința și arta educației muzicale*, Editura ARC, Chișinău, p. 5

¹⁸⁶ Cuq, Jean-Pierre et al., (2003), *Dictionnaire de didactique du FLE*, CLÉ International, Paris, p.237

they want to achieve their communicative goals in an authentic communication. In our opinion, the focus should be on the use of drama techniques at the French lesson. The target is a group of students whose level of language proficiency is A2 according to the Common European Framework of Reference for Languages. J.- P. Cuq believes that a *technique* is ‘a process (or a set of processes), which is directly connected with a particular element involved in the teaching/learning process, for example with an activity, a support, an instrument, or a particular type of work.’¹⁸⁷ In our case, the selected techniques will contribute to the development of communicative competence, particularly oral speech production. Similarly, it will boost the students’ creativity. The activities will be based on S. Hinglais’s play *Deux gens heureux*¹⁸⁸.

The determiner *drama* refers to all that ‘is destined for theatre, relating to theatre production’¹⁸⁹, hence, everything that involves theatre. C. Grosset-Bureau defines *drama techniques* as practices that contribute to ‘the practice of diction, mimicry, and interpretation during drama classes.’¹⁹⁰ Indeed, diction, mimicry and interpretation are the key elements during the process of language acquisition. C. Grosset-Bureau¹⁹¹ distinguishes the following *drama techniques* used in the teaching/learning process of the French language:

1. Breathing training:
 - a. *Inspiration exercises;*
 - b. *Expiration exercises.*
2. Relaxation training:
 - a. *Body relaxation exercises;*
 - b. *Movement exercises.*
3. Mimicry:
 - a. *Exercises imitating daily actions;*
 - b. *Exercises training expression with the help of hands.*
4. Drama improvisation:
 - a. *Improvisation exercises taking into account the object;*
 - b. *Improvisation exercises taking into account the place;*
 - c. *Improvisation exercises taking into account the topic;*
 - d. *Improvisation exercises taking into account the activity;*
 - e. *Improvisation exercises taking into account the scenario.*
5. Diction:
 - a. *Breathing exercises;*
 - b. *Vowel articulation exercises;*
 - c. *Consonant articulation exercises;*
 - d. *Text interpretation.*
6. Staging:
 - a. *Selecting a literary text;*

¹⁸⁷ Cuq, Jean-Pierre et al., (2003), op. cit., p.235

¹⁸⁸ Hinglais, Sylvaine, (2008), *Saynètes et dialogues loufoques*, Retz, Paris, pp. 29-30

¹⁸⁹ Le Robert, *Dictionnaire de la langue française*, (1998), Dictionnaires Le Robert, Paris, p. 414

¹⁹⁰ Grosset-Bureau, Claude, (2000), *L’expression théâtrale au cycle 3*, BORDAS, Paris, p. 9

¹⁹¹ Idem, p. 11

- b. *Editing;*
- c. *Discovering and analysing the text;*
- d. *Reading the play;*
- e. *Staging the play;*
- f. *Dramatization.*

In his turn, A. Cormanski¹⁹² divides the drama techniques taking into account the verbal and non-verbal forms of communication:

I. Techniques of non-verbal communication:

- 1. Gestures;
- 2. Mimicry;
- 3. Voice.

II. Techniques of verbal communication:

- 1. Improvisation:
 - a. Guided improvisation;
 - b. Semi guided improvisation;
 - c. Non-guided improvisation;
- 2. Senses:
 - a. Taste;
 - b. Hearing;
 - c. Smell.

After having compared these two classifications, we could conclude that the typology suggested by C. Grosset-Bureau is more complex. Moreover, it could be used at the lesson of French because every technique is followed by a set of exercises. We would like to suggest several ways of using drama techniques at the lesson of French. Their aim is to develop the students' communicative competence. The activities will be made for the play *Deux gens heureux* by S. Hinglais, where the main characters, *Jacquot* and *Jacquotte*, stay in queue; she manages to remain calm, while he is extremely irritated. The playwright does not specify where exactly the action takes place. In this way, the students will have the possibility to think of a setting of their own.

1. *Breathing training* is a technique that helps to control one's emotions, and nervousness, as well as to build self-control.

Consigne : *Vous êtes Jacquotte et tâchez de calmer Jacquot. Pour arrêter son irritation vous lui proposez d'inspirer et de compter jusqu'à 3, ensuite d'expirer en décontractant le ventre. Jacquotte's character will serve as a role model to the other character, who is expected to imitate her actions.*

2. *Relaxation training*, which includes body relaxation exercises and movement exercises, has the aim to create a pleasant atmosphere and, thus, help the students to identify themselves with the character overcoming the stage fright.

Consigne : *Selon vous, les personnages principaux où font-ils la queue? Figurez-vous que vous êtes étendus là-bas. Révez de quelque chose.*

3. Training mimicry will help students to be more convincing while acting.

¹⁹² Cormanski, Alex, (2005), *Techniques dramatiques: activités d'expression orale*, Hachette Livres, Paris

Consigne: Repérez dans le texte les actions quotidiennes des personnages et mimez-les. Thus, after reading the selected passages closely, the students will imitate the following actions of the characters:

- *faire la queue;*
- *se disputer avec quelqu'un;*
- *avoir une petite nature/ être fort(e);*
- *discuter;*
- *s'énervier/ rester calme;*
- *être responsable/ irresponsable;*
- *s'ennuyer/ s'amuser.*

As there are gestures made by the characters individually, and others which are common, we could divide the class in three teams. The first team would select Jacquot's gestures, the second – Jacquotte's, and the third – the gestures made by both characters. In this way, the students will get a better understanding of every character's actions.

4. *Drama improvisation* is a technique contributing to the development of creativity. The focus should be on the way verbal and non-verbal communication coincides. The students will be expected to concentrate their attention which will increase their power of observation.

a. Improvisation exercises taking into account the object:

Consigne: *Vous êtes Jacquot et Jacquotte. Choisissez un objet qui vous provoque l'admiration et un autre qui vous provoque le dégoût. Exprimez votre attitude.*

b. Improvisation exercises taking into account the place:

Consigne: *Figurez-vous que Jacquot et Jacquotte font la queue au cinéma. Ils ont remarqué un ami. Ils le saluent, restant tous les deux calmes. Imaginez-vous leur discussion.*

c. Improvisation exercises taking into account the topic:

Consigne: *Jacquot et Jacquotte sont irrités. Ils tâchent de se calmer. Figurez-vous leur discussion.*

d. Improvisation exercises taking into account the activity:

Consigne: *Vous êtes vendeur. Vous voyez l'irritation de Jacquot. Vous tâchez de lui expliquer qu'il est mieux de garder son calme. Jouez la scène.*

5. *Diction:*

a. Breathing exercises: C. Grosset-Bureau¹⁹³ suggests the following exercise:

Consigne: *Inspirez puis expirez en chantant de plus en plus fort, puis de plus en plus doucement les voyelles [a], [o], [u].*

b. Vowel articulation exercises:

Consigne: *Articulez des voyelles (par ex: a, e, i, o, u) ou des syllabes (par ex: an, en, on, ba, be) en chantant, en riant, en criant.*

c. Consonant articulation exercises:

Consigne: *Prononcez vite les mise en bouches:*

- Blé brûlé, blé brûlé, blé brûlé...

¹⁹³ Grosset-Bureau, Claude, (2000), *L'expression théâtrale au cycle 3*, BORDAS, Paris, p. 79

- La pipe au papa du Pape Pie pue.
- Alerte, Arlette allaite Ailette!

d. Text interpretation:

Consigne: *Lisez la même phrase sur un ton affirmatif, interrogatif, exclamatif:*

- *J'en ai marre.*
- *Tu répète toujours la même chose.*

Another exercise that will contribute to stress correctly the French words is to break the utterance into syllables and pronounce them one by one. The students will get used to the fact that the last syllable is, as a rule, stressed, both in a word and in a rhythmic group:

Consigne: *nir.*

te-nir.

sou-te-nir.

me sou-te-nir.

vrais me sou-te-nir.

de- vrais me sou-te-nir.

Tu de-vrais me sou-te-nir!

6. *Staging* is the technique that implies text understanding as a linguistic product, and deals with the way in which it can be performed. As this technique involves several complex stages, we will focus on one of them. The students will have first to understand the text, then they will be devised in actors, theatre personnel (director, costume designer, scenic designer), and spectators. The actors will perform the play, while the spectators will closely follow it and later on analyse:

- the actors' performance;
- scenic movement;
- intonation;
- scenery, etc.

In conclusion, we could state that the drama techniques are efficient mechanisms enhancing the teaching/learning process. Their use can help students acquire better communicative competence in French. They become more active and eagerly engage in the learning process showing interest. In this way, they become more responsible for their learning, on the one hand, and gain confidence while interacting in French.

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PART III

FINE ARTS

1. CHARACTERISTICS AND PRINCIPLES OF ART EDUCATION

Marinela Rusu¹⁹⁴, Theodora Chandrinou¹⁹⁵

Abstract: *Arts education is one of the most important educational purposes, in order to develop the whole personality of the child, modelling his character features and behavior. Teacher is the central factor in the teaching process, involving a good communication and efficient means of stimulating creativity. This will provide a lot of positive effects in children's evolution as self-expression, self-knowledge, cathartic effects, better relationships and more interest in education, generally.*

Arts offer the possibility of personal growth and personal awareness. School is the place where the child can understand the metaphor and the language of painted images. We always admit that a portrait in drawing is merely a self-portrait. Our paper presents also, some practical issues, concerning the intervention through art in school, along with some works realized by children under teacher's guidance. We analyze the psychological consequences of this art intervention in primary school.

Education in the arts is essential to students' intellectual, social, physical, and emotional growth and well-being. Experiences in the arts - in dance, drama, music, and visual arts - play a valuable role in helping students to achieve their potential as learners and to participate fully in their community and in society as a whole. Arts provide a natural vehicle through which students can explore and express themselves and through which they can discover and interpret the world around them.

Key words: *art intervention, art education, curriculum, cognitive styles, art teachers*

Multiple means for art teaching. There are many ways to bring the arts into the classroom on a daily basis. But how to do it? On the basis of the review, it is clear that there are compelling reasons to nurture arts education in the elementary years. And it is also clear that there is no single approach best suited for all students; what is required is a ***multiplicity of approaches***. Here are four reasons for cultivating a wide number of strategies for embedding arts education into the fabric of children's daily lives (Fox, 2000)¹⁹⁶:

1. Children differ from one another and, consequently, often learn in profoundly differing ways, even within the arts.
2. Cultural and regional characteristics require flexibility in approaches to teaching and learning, in order to maximize opportunities for children to thrive in their communities.
3. Teachers bring differing strengths and areas of expertise to the teaching of the arts.

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¹⁹⁶ Fox, D., B. (2000). "Music and the baby's brain". Music Educators Journal. 87 (2). 23-29

4. Arts education must include learning in, about, and through the arts, and these different approaches to the arts require differing levels of resources and expertise.

British researcher John Sloboda (2001) similarly concluded that the key component to a viable arts education for today's students is variety – variety in providers, in funding, in locations, in roles for educators, in trajectories, in activities, in accreditation, and in routes to teacher competence. His response to the multiple ideas about the function of arts education is to create multiple forms. Fox (2000) makes a plea for what she calls an *integrated delivery system*, where there is a shared responsibility to provide the best possible experiences for young learners by bringing together funding sponsors, researchers, educators, parents, and families.

Creativity as a life dimension. At the core of the life force is the presence of a constant moving and creating energy. Intrinsic to this “dance of life” are all of the variations of energy moving-flowing, fragmented, gentle, forceful, expanding, contracting, dense, light, dissipating, and regathering. Out of this generative process, all life forms emerge and manifest in the natural world and in human consciousness and action. The creative play of the life force lies in the flux between creation and death, harmony and conflict, like elements and opposite elements forming in relationship to one another. Observing the presence of this creative play in the natural world can be inspiring, renewing, and beautiful.

Creativity connects us to the natural process that exists in all things on the biological, emotional, mental, and spiritual planes. Tapping into the energy of this foundational life force constantly moving in us and around us, we can reconnect with the innate human impulse for creation and evolution. We can develop the capacity to tolerate tension and let go of static and constricting forms that block the healthy and creative flow of life energy, the very flow that makes change possible. As these basic impulses and capacities in us are awakened and strengthened, so is our innate intelligence, which allows us to apprehend creative relationships between what often seem like contradictory pulls.

Psychological development in childrens drawings. The observation is now and then made that a striking resemblance exists between the art of primitive man and the art of the child. Owing to widespread interest manifested in the United States and Great Britain in the activities of Franz Cizek of Vienna, who has been guiding children through art activities for two decades, much discussion of the nature and potentialities of child art has been stimulated. In recent years, research has been directed toward a better understanding of the conditions under which children are creative. According to Cizek any child has the capacity to express his experiences creatively. If he does not, Cizek asserts, it is the pedagogy that is at fault¹⁹⁷.

¹⁹⁷ Cizek cited by Daria Halprin (2003), in vol. “The Expressive Body in Life, Art, and Therapy: Working with Movement, Metaphor, and Meaning.” Publisher: Jessica Kingsley, London, p.16

Creations of children from all sections of the world where educational facilities have made possible their study disclose a wealth of child ideas that are vital, in some instances humorous, and in other instances clever. In many of them definite aesthetic merit is demonstrated. Extensive studies made in normal public school situations in the United States have shown that, when children have been given the liberty of choosing what they wish to paint, although the subject matter is restricted somewhat to themes arising from fairy tales and stories that all children know at a given age, supplemented by things seen in the community, they produce a great variety of pictures.

Perhaps, only one out of twenty of these would be classified as creative in the sense that it represents something unique, vital, and unusual. Most children even at the ages of six to nine tend to express themselves in a more or less stereotyped manner. Some children express themselves in creative ways at any age, but they comprise a small minority. There seems to be, therefore, little scientific substantiation of the Cizek thesis that any child, if left to himself, will produce an abundance of creative products. Even Cizek's children must profit from suggestions unavoidably obtained from seeing the work of children displayed on the walls and from the criticisms of Cizek himself. It is, however, altogether probable that any child will respond to judicious training and under favorable conditions will produce many interesting drawings or even paintings. It is also to be observed that children's failure to produce creatively may be attributable to some extent to the lack of suitable materials.

A sharply pointed pencil is not a suitable tool for the child, whereas clay for modeling or soft chalk or tempera paint may, in the hands of many children, stimulate activities of a superior type. As the child matures still further, into the fifth or sixth year, and particularly if a rapid maturation of motor skill accompanies the mental development, the products will more and more resemble recognizable objects. A rectangle with two spools under it will become a train or car, an elongated oval with a circle at the top will become a man, to which in time will be added two lines for legs and two other lines for arms. Some children of course, develop these forms much in advance of others and are very industrious in their production of them.

The specifics of age are visible in the way a child is drawing, in the subject he chooses for representation. For example, at the age of six and seven some children will produce even elaborate drawings of figures or objects such as trains, automobiles, airplanes, or boats. When large areas are available to work upon, such as a blackboard or large sheet of paper, the child may draw a house with children playing in front of it or almost any kind of compositional assembly. A feature of these products is that the child in the front yard will often appear to be larger than the house, or that the furniture in the house will be plainly visible through the walls.

These are not errors in perspective, nor should they outrage the adult's sense of proportion. The child is not engaged in naturalistic representation; he is simply using graphic means for consolidating and integrating his developmental experiences. With each drawing of a boat or plane he is learning more about

those objects. His failure to complete his drawing satisfactorily at one instance stimulates him to notice details about the locomotive the next time he sees it; hence it follows that next time his drawing will be better. Through that process he extends and enlarges his visual concepts of his world. He draws those things in which he is interested, and he draws them in the proportions that interest him. Hence, other children are far more important to him than a house or tree, and he is interested more in getting the children into the picture. Furthermore, he knows what is in the house. Therefore, he draws it in, oblivious to the fact that it bothers the adult to see objects in the pictures that do not appear from a definite vantage point.

In time, these supposed errors correct themselves as a result of the psychological evolution of the child. He/she slowly perceives the spatial relationships as does the adult. It is usually, therefore, pedagogically unwise to attempt an exposition of the laws of perspective to a six-year-old child, who simply is not interested and furthermore has not the capacity as yet to grasp its significance.

Art of the child and that of primitive. The art of the child is therefore like that of primitive man in some respects and quite different in others. At its best, it has the vitality and expressive accuracy frequently found in the art of early man. On the other hand, it lacks the work/manlike/character and finish of the primitive product. It is also not related so emotionally and directly with the vital necessities of life as must have been the case with primitive man. In the use of materials, the work of early man discloses resourcefulness and the employment of graying tools seldom utilized by the child. The former in many instances was motivated by a philosophic or religious interest that could hardly enter to any real degree into the child's reckoning. With primitive man, therefore, the art activities were deadly serious; with the child they enter largely into the play aspect of life and serve incidentally to consolidate and integrate his developing or growth experience.

The importance of art in the normal development of personality. Education in the arts is essential to students' intellectual, social, physical, and emotional growth and well-being. Experiences in the arts – in dance, drama, music, and visual arts - play a valuable role in helping students to achieve their potential as learners and to participate fully in their community and in society as a whole. The arts provide a natural vehicle through which students can explore and express themselves and through which they can discover and interpret the world around them. The process of drawing, painting or building is complex, in which the child meets various elements of his experience to re-build a new a whole with a new meaning. "In the process of selecting, interpreting and reforming these items, children gave us more than a painting or a sculpture, they gave us a part of themselves: their way of thinking, feeling and looking at the world"¹⁹⁸ (Lowenfeld, 1987: 2).

¹⁹⁸ Lowenfeld, V. (1987). "Creative and Mental Growth", Prentice-Hall Inc., Englewood Cliffs, New Jersey

Art is vital for children. This is how a young child can interact and can thus understand the environment in which he lives. This will help him to participate more often in complex and confused world of adults. Involving a child in art is a very personal and individual experience. It gives the child the opportunity to create and to see the result of his own creative act. Art can be a mean of self expression and communication with others but can at the same time, be a personal interaction, intimacy between the self and the artistic world. The moderator may make the child aware of his own value, developing thus the self-esteem, and begining to understand the world in which the child lives.

The development of metaphorical language - means exploring the consciousness or the self-knowledge, without asking how to get to this state. It is believed, generally, that the part of our personality that dictates feelings, memories, emotions, impulses and desires is constructed from a succession of sequences. In our childhood the responses are at the primary level of consciousness that encompasses sensations, instincts and movements. As adults, we become much freer to express and experience memory, language and symbols. And yet, as humans, we will also experience specific skills acquired through development. And whatever psychological model we choose to explain human personality, these stages of development cannot be circumvented. Thus, the personality development will also form later its own identity. Are we confident? Are we introverts? Impulsive, generous? We indulge in our dreams daytime? Past humiliations caused feelings of shame and guilt? Each of these responses help us understand who we are, the amount of our own self. In this way we experience our outside world.

The unconscious basis of creativity. On the level of psychology, the creative process connects us with the unconscious, opening us up to the impressions of the psyche that lie out of reach during our ordinary daily routines. Working in a “nonlinear” way, which creative process engenders, brings forth content from the unconscious—images, memories, sensations, and sources of knowledge or ideas that we do not get at directly through analytic thinking or the censoring mind. Returning to Rollo May’s (cited by Moss, 1987) proposal that we should explore creativity as “representing the highest degree of emotional health,”¹⁹⁹ I would add that the absence of creativity inhibits our well-being. We can see that, without creativity, we lose access to the richness of the unconscious. Mirroring western society’s long history of fearing and resisting the mystery of the nonrational, intuitive qualities of the imagination, our educational, religious, family, and social training cuts off the link between creativity and the unconscious very early in our lives.

Instead, the social imperative values goal over process, and linear thinking over imagination. Activities that cultivate and provide an outlet for imagination are relegated to the backseat, seen as “extracurricular pursuits” or “hobbies.” Lack of creative dialogue with the unconscious robs us of the opportunity to use the vast amount of energy and resource material of our inner life for conscious

¹⁹⁹ Moss, L. (1987) “Art/or Health's Sake”, London: Carnegie UK Trust, p. 7, 8, 24

understanding and expression. The pathway between imagination and unconscious made possible by the creative process is, therefore, as significant for all human beings as it is for the declared artist.

Art therapy – a new way of optimisation through art. Art therapy is recognized for many therapeutic effects on aspects of mental, physical, spiritual and notably, emotional well-being (Hagman, G. – 2005)²⁰⁰: To provide meaning for *strengthening ego* - allow better sense of identity through discovering of personal interest and growth issue; to provide a *cathartic experience* - let emotions that have immobilizing effect be released through physical act of creating personal expression through art; to provide means to *uncover anger* - use of color and shape to detect sense of aggression; to offer an avenue to *reduce guilt* - conveying inner thoughts of past feelings and behavior in guilt process; to *facilitate impulse control* - allow freedom of self-expression, rather than repression; to help patients/clients use as *a new outlet* during incapacitating illness - use as a tool in strengthen the *mind-body connection* by using various art media to augment the imagery aspect of self-healing (Arguile, R. 1992)²⁰¹.

Integrating a service of art therapy in schools is an opportunity that teachers can consult and supervise the withdrawn, isolated children with which they work. This may provide a structure in which teachers can ask tough questions, addressing the emotional impact to them - dealing with such problems - and listening to stories about the trauma of these children (Buchalter, Susan, 2004)²⁰².

Practical results in art intervention. From the rich creative, educational intervention through art in school, teacher and artist Theodora Chandrinou has been applying a set of original topics to art classes in Athens, Greece (2013a²⁰³ and 2013b²⁰⁴). Children's age was between 7 and 11 years. Proposing to express, be it different feelings and emotions (Fig. 1), to draw portraits or to imitate the style and themes of great artists (Van Gogh – Fig. 2, Matisse, and Picasso), have resulted in the end a lot of interesting works.

Also, could be highlighted many beneficial consequences in their whole personality and interrelational behavior. Some of the emotions portrayed were: happiness, sadness, anger, tears, fear, enthusiasm, joy and smile. Also, the art teacher, Theodora Chandrinou proposed to children to express some subjects as follows: *How should I be if I was a flower?* (Fig. 3), *How should I be if I was a leaf?* (Fig. 4). Creations that you can see in the end of our paper, reflect not only

²⁰⁰ Hagman, George (2005), *Aesthetic Experience: Beauty, Creativity, and the Search for the Ideal*. Publisher: Rodopi. Amsterdam

²⁰¹ Arguile, R. (1992), *Art therapy with children and adolescents* in Waller, D. and Gilroy A. *Art Therapy: A Handbook*, Publisher: Open University Press. Philadelphia

²⁰² Buchalter, Susan (2004), *A Practical Art Therapy*. Publisher: Jessica Kingsley. London

Hagman, George (2005), *Aesthetic Experience: Beauty, Creativity, and the Search for the Ideal*. Publisher: Rodopi. Amsterdam

²⁰³ Chandrinou, Theodora (2013a), "Innovative Art Interventions in Primary Education Providing emotional intelligence and life skills", in (Editor) Marinela Rusu, *Expressing and Self-Regulating Emotions*, Publisher Ars Longa, Iași, p. 133-150

²⁰⁴ Rusu, Marinela and Chandrinou, Theodora (2013b), "Art therapy - a way of intervention and optimization of personality", in (Editor) Marinela Rusu, *Expressing and Self-Regulating our Emotions*, Publisher Artes, Iași, p. 8-30

the free expression of the child's personality (sense of inner freedom that any creative act gives) but also, a number of other *psychological dimensions*. Among these we can identify the *cognitive*, *affective* and *behavioral dimensions*.

Cognitive elements include: *self-knowledge* and the ability *to identify* their own emotions/affective states, intelligence/mental ability *to reflect through a logical image* (a human face) the outward expression of an emotion; also, these creations involve enriching the human knowledge universe from an early age.

Affective dimensions include: the inner strength *to live*, and at the same time, *to detach* from a particular emotion, amplification of the emotional sensitivity (*emotional granularity*), knowing already that people with greater granularity and plasticity of the self, will have more diverse emotional reactions and will adapt more easily in life (Barrett-2006; Gross-2007, M. Rusu-2005); the development of *empathy*, the ability to recognize and understand and even feel, the emotions of others, *finding yourself* inside the group through emotions and common emotional experiences. We would add to this the development of *imagination*, ingenuity and *uniqueness* of self; the creative capacity of the children is driven by the desire to seek the original forms to express a common theme proposed by the teacher. Also, they can discover talented children who may later choose a real artistic career.

From a *behavioral* point of view, the intervention through art has an important impact and often easily to observe: *the kathartic* effect is soothing, relaxing and providing a source of positive thoughts about themselves and of others, helping to eliminate any mental tensions or frustrations. Children who participated in this experiment became more cooperative, more active, or conversely, the aggressive behaviors or irritation reactions were visibly improved, showing a more acceptable/temperate behavior. Interpersonal relationships have much benefited, as shown in the children's answers to a brief interview (Chandrinou, Theodora, 2013, Rusu, Marinela & Chandrinou, Theodora, 2013)²⁰⁵.

"The group pictures begin with choosing a place to work, the shape and the medium. Each person is encouraged to voice preferences or even abhorrence. What is acceptable becomes apparent, not usually quickly. Once the paint has touched we are focused, we move around each other to reach the spaces we drawn to the marks we leave are a record of a curious intimate dance of strength, dominance, respect, mutual interest, distress and amusement" (Buchalter, Susan - 2004)²⁰⁶.

We quote in the end of our paper one of the children's confessions, referring to drawing experience: *"Working on group painting was different, depending on my mood on the day. An interesting experience and mostly enjoyable in a way. I felt I had to hold back somewhat because I didn't want to "step on anyone's toes" but part of me felt like I needed to leave my mark in a positive way. Preconceived ideas of things hindered me in expressing myself freely."* We

²⁰⁵ Rusu, Marinela and Chandrinou, Theodora (2013b), p. 8-30

²⁰⁶ Buchalter, Susan (2004), "A Practical Art Therapy." Publisher: Jessica Kingsley. London

understand though that drawing experience and art teaching are revealing activities in the complex process of education, which need a lot of preparation and a good child-teacher communication.

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1. Emotions expressed in children's drawings. (7-11 old, Athens)



2. Children's drawings after masterpieces - Van Gogh



3. How would I be as a flower?



4. How would I be as a leaf?

2. CREATIVITY IN PREHISTORY: THE PAINTED POTTERY FROM CUCUTENI B

Ioana-Iulia Olaru²⁰⁷

Abstract: *The present study has in view an ancient time from the History of Art on the territory of Romania, that is the Eneolithic period. It is difficult (or maybe not?) to prove the borders of utilitarianism for those times, art having also a purpose (utilitarian, magical-religious) and the beginning of artistic quality for some objects that are considered nowadays works of art. The peak of the Eneolithic art in our country is a proof of the development of aesthetic taste in the case of the primitive man who created the Cucuteni art. This paper will not have in view the entire Cucuteni ceramics, which is considered the most interesting Neolithic pottery from the Balkans, but only its last phase, phase B and its unusual elements brought by it. There are special shapes (the vase as a bag from Miorcani); the bichrome chromatics which complements the previous polychromy; new motifs: crosses, the zoomorphic and ornithologic background, the suggestion of time and perspective.*

Key words: *Rhamenstil, Laufenstil, barbotine, horroi vacui, crater*

The culture²⁰⁸ of Cucuteni (in fact, the culture Ariuşd-Cucuteni-Tripolie, named after eponym places from the counties of Covasna and Iaşi, and also after a city from Ukraine), is one of the most well-known neolitical cultures, specific to the 4th – the 3rd millennia B.C. Together with the culture of Petreşti, it is part of one of the pottery groups of the developed Eneolithic (4 600 – 3 700 B.C.) (to be more precise, the one with polychrome painted pottery, thus, the essential feature of this culture is polychromy). The creative element has been the basis of the evolution of human beings in time. The developed Eneolithic is the period in which the creative activity of people reached impressive dimensions. But creativity is not reduced to searching for and finding as many formal or ornamental solutions as possible.

Regarding technique, mankind proved to be innovative when finding answers. Pottery has known a qualitative step forward regarding technical aspects: it is in Neolithic the moment when the burning oven was introduced, compared to simple ovens – mere wholes for burning objects made of clay – from the early times, in the superior Neolithic, ovens with a reverberating plaque were used, with a pierced plaque which separated the burning room from the focus²⁰⁹. The developed Eneolithic brings forward – to the process of creating pottery made up to that point from the spinning of clay rolls – a process of rotation (disque, rolling plaque or wheel); still, during the entire Neolithic, ceramics will be handmade, the horizontal wheel will be used only later, during

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²⁰⁸ In general, cultures are named according to the areas which are full of characteristic discoveries. In this case, we can speak about the biggest Neolithic area in the entire Moldavia: 80x100m – the Neolithic resorts from Cetăţuia and Dâmbul Morii (the village of Cucuteni, the area of Băiceni), situated at about 60 km away from the city of Iaşi. Regarding the date, the Cucuteni culture started in the first half of the 4th millennium B.C., its end was after the beginning of the 3rd millennium B.C. Cf. Paul MacKendrick, *Pietrele dacilor vorbesc*, Bucureşti, Ed. Ştiinţifică şi Enciclopedică, 1978, p.14; Vladimir Dumitrescu, *Arta culturii Cucuteni*, Bucureşti, Ed. Meridiane, 1979, p.8-9; M. Petrescu-Dîmboviţa, *Cucuteni*, Bucureşti, Ed. Meridiane, 1966, p.5

²⁰⁹ Ion Miclea, Radu Florescu, *Preistoria Daciei*, Bucureşti, Ed. Meridiane, 1980, p.29

the time of the Geto-Dacians²¹⁰. But the topic of the present paper refers less to the technical aspect of this field. Of course it is important the specific preoccupation of Cucuteni people for a perfect technique of creating pots. The process itself of burning the pot after being painted and not before represents an entire process of revolution compared to the pre-Cucuteni period; now, the perfectly pure clay²¹¹ and the high burning temperature (900 degrees)²¹² offer homogeneity, slenderness and it resonates with the walls of the pot²¹³, thus obtaining some pieces of such a high quality that they cannot be equaled by other Neolithical cultures on the territory of Romania²¹⁴.

From an artistic point of view, it is more interesting the artistic intelligence of the primitive creator who knew how to combine the useful and the beautiful in a field which is mostly utilitarian. Because, irrespective of their domestic usage or of their role as cult objects in magical-religious practices, those vases were not created only for the pleasure of seeing them²¹⁵. Thus, it is more visible and striking the interest for the elegance of forms and for the coherence of the background which goes beyond the purpose of these objects' creation, but especially for the creativity of the painter who adapted the harmony of drawing and of the colour to the elegance of the vases' shape.

Anyway, this type of ceramics²¹⁶ which is very well developed from an ornamental and formal point of view is the most interesting Neolithic pottery from the Balcan²¹⁷, being the most complex manifestation of this culture²¹⁸. Its main novelty is the spreading of painting as a method of decoration²¹⁹. The two Neolithic styles – the style of frames (*Rhamenstil*) and the flowing style (*Laufenstil*)²²⁰ – continue to exist, but, irrespective of the decor's location (taking into account different segments of the pot or not, it covers, like a

²¹⁰D. Monah, *Organizarea socială, religia și arta în epoca neo-eneolitică*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *Istoria românilor*, vol.I, *Moștenirea timpurilor îndepărtate*, București, Academia Română, Ed. Enciclopedică, 2010, p.146-147; Vladimir Dumitrescu, *Arta preistorică în România*, vol.I, București, Ed. Meridiane, 1974, p.23

²¹¹ Mixed with very fine sand, necessary to degreasing in order for the vase not to crack. Moreover, the vase was engulfed in a bath of coloured clay before being painted. Moreover, many of the Cucuteni vases were polished after burning. Cf. Vladimir Dumitrescu, *Arta culturii Cucuteni*, p.15, 18

²¹² *Ibidem*, p.14

²¹³ Paul MacKendrick, *op. cit.*, p.16

²¹⁴ Maybe only regarding some aspects, the cultures of Petrești and Gumelnița are linked, but Cucuteni vases can stay beside Attic pieces from the archaic period, regarding quality. *Ibidem*, p.16

²¹⁵ Through we will meet pots having an obvious decorative intention in the Cucuteni ceramics (soup ladles, cymbals), their ornaments suggest an aesthetic side which is beyond the basic level of a simple object for daily usage.

²¹⁶ Pottery is the one which defines this old culture... For Neolithic, the epoch in which people learn to appreciate beauty, in general, ceramics underlines progress, the separation from utilitarianism and the manifestation of artistic preoccupations for the pot's ornamentation, but also for the harmony and elegance of the shape which is more and more imaginatively crafted regarding the zoomorphic and antropomorphic dimensions.

²¹⁷ Paul MacKendrick, *op. cit.*, p.15

²¹⁸ Of course, beside fine pottery, in the culture of Cucuteni, there has been a rough pottery of the vases for storage, made through barbotine. Cf. Ion Miclea, Radu Florescu, *op. cit.*, p.77

²¹⁹ Through the painted background is not characteristic to all areas. There is also incised background which is very deep sometimes and in some cases, real quillings are used in different combinations. Cf. Vl. Dumitrescu, *Arta preistorică în România*, p.25

²²⁰ *Ibidem*, p.25

beautiful carpet whose starting point cannot be guessed, the surface of the vase. The spiral (continuous or interrupted) is the dominant motif (used in combination with some geometrical shapes: egg-shaped forms, rhombus, zig-zags, hatched shapes). The spiral gives a specific dynamic to the entire ensemble, just like an explosion of nature in movement, like an Art Nouveau *avant la lettre*. This happens despite symmetry and a reduced number of motifs, the Cucuteni creator is less preoccupied by drawing, by building. The chromatic effect was that who caught the creator.

Thus, it is a real revolution²²¹ concerning colour. The innovation of the Cucuteni is polychomy. Combined with the *horroi vacui* that we mentioned above, the chromatic ensemble red-white-black, in different combinations of nuances, is focused more on the organic side of a true virtual explosion without a starting point and without an ending. The ornamental Cucuteni system is definitely coherent and unitary. A general characterization would be limited to the diversity of expressive forms (bitronconical vases, fruit vases, pots of all kinds, soup ladles), together with different decoration techniques (painting, but also incision and pointing), motifs, but not very many, but interestingly combined and also a chromatic composed of three colours, but also having many nuances in general (on a single pot, only three nuances can be seen).

Still, this ornamental system cannot be regarded as an organic whole. The last eperiod of the Cucuteni ceramics, phase B²²², is the one which we are going to refer to in the following lines, for it brings many innovations both formal and related to decoration. The formal elegance which is specific to the entire Cucuteni ceramics is to be found in its last phase, when bitronconical vases prevail – those which are big, with some sort of turban (just like a Cucuteni vase), those which are small, having a higher inferior half –; all these are complemented by the craters (having a maximum diameter which is equal to their height); there are also fruit vases which are elegant, having a leg with a splayed basis; slender amphorae, long-necked, with a specific falling lip (compared to the previous period, when the lip was not present); perfectly plane plates; different profiles of pots; the ingeniousness of the craftsmen from Cucuteni brought to light special forms, just like the bag-shaped pot from Miorcani, having a cambered base which becomes thinner towards the neck and having a slanted mouth²²³.

Regarding the chromatics, except for the two polichrome groups, there is another bichrome group whose white which was the exclusive background of polychrome groups, becomes yellowish, the motifs being black (thus, the black of phase B is mostly like chocolate). In contrast with the *horror vacui* met especially in one of the polychrome groups, in the bichrome group, colour bands form a refined and sober background. In the Cucuteni phase B, the background

²²¹D. Monah, *Organizarea socială, religia și arta în epoca neo-eneolitică*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.180

²²² Phase B (with three subphases: Cucuteni B1-B3) dated at the end of the 4th millennium – the beginning of the 3rd millenium B.C. Cf. Vladimir Dumitrescu, *Arta culturii Cucuteni*, p.58; D. Monah, *Organizarea socială, religia și arta în epoca neo-eneolitică*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.157

²²³ Vladimir Dumitrescu, *Arta culturii Cucuteni*, p.55-56

suffers serious changes. In the geometric background, motifs are now only suggested. Classical motifs are taken forward, but they have a hybrid character. The frequency of the spiral decreases, its character is simplified, having a snake aspect, just like on the tall bitronconic vase with a top from Ghelăiești, of 58,5cm, with 6 waterfinders and a trichromatic spiral background on a striped background²²⁴, like there are now vertical spirals (between the metopes of the central register) (just like we can see on a bichromatic vase from Cucuteni). The meander disappears. The tangent to the circle decorates the lip of the pot.

In the geometric background, new motifs are created, such as the crosses which come from the tresses of the spirals²²⁵, present on circular motifs or as a shelter (the diverse motifs which embellish a bitronconic vase which belongs to the bichrome group from Cucuteni have a circle with a cross inside as a reference point. In comparison, previous crosses, which belong to phase A, were bands which crossed on the buttons of the vases. As location, the background generally ornaments the exterior of vases, while flat pots have an inner ornament which covers them entirely, as a unitary and relatively symmetric field.

What is specific is a pot from Ghelăiești, of 29,5cm, polychrome, in which the motifs (spirals and egg-shaped forms) are placed on a striped background²²⁶. The inner ornaments of two pots from Valea Lupului are totally unusual regarding spreading in this last phase of Cucuteni culture. One of them, by its liberty and compositional symmetry; the other, by the absence of the classical composite background: the originality of geometry with a vegetal aspect of a trefoil leaf with four parts (in this case, the symmetry is not perfect: on one of the leaves, there are only three archs, while on the other three leaves, there are 4 arches formed out of 3 parallel small lines)²²⁷.

The exterior background ornaments the tronconic pots (specific to phase B). The high and straight lip is decorated with bands which are tangent to the circle (the circle is transformed in phase B into a shelter with two concave sides, transversally sectioned with lines). Moreover, the exterior background is specific to high vases organized in horizontal registers. It continues the existence of metopes in pairs (from the previous phase, having identical motifs (on the superior registers); sometimes, the register on the long neck has 3 main metopes, horizontally placed and 3 which are thin and vertical. In general, small bitronconic vases have the middle register decorated with metopes which are 4, two of them are bigger (they are not decorated or decorated only with a few parallel lines, for example on a bitronconic vase from Frumușica) and two which are thinner (sometimes having a spiral-shaped background, on a bitronconic vase with bichromatic painting from Cucuteni). The bigger are called amphorae and they have the register from the tall neck decorated with metopes, just like the bitronconic vase with a high neck from Ghelăiești, with a bichromatic background showing arched metopes interrupted by triglyphs. On larger

²²⁴ Manuela Wullschleger (ed.), *L'art néolithique en Roumanie*, Napoli, Arte'm, 2008, p.92

²²⁵ Vladimir Dumitrescu, *Arta culturii Cucuteni*, p.56

²²⁶ Manuela Wullschleger (ed.), *op. cit.*, p.97

²²⁷ Vladimir Dumitrescu, *Arta preistorică în România*, p.150-151

dimension amphorae, there are motifs in different original combinations, the creativity and the inventiveness of the primitive artist fully manifest themselves (despite the stylistic decadence which brings mixtures of motif fragments). (In this respect, an example which is eloquent regarding lack of organization could be an amphora from Valea Lupului, having the inferior half not decorated, while in the superior half, there are two metopes, but the rest is composed of small arches and semiarches, and also egg-shaped forms with tangent bands.)

Still, as we have just mentioned, there are pieces having inspired ornamental effects. An example of a vase in which the creativity and inventiveness of the primitive artist are manifested is a bichromatic amphora well-known for its beauty, it is from Cucuteni, where the ornaments prove that the artist was really ingenious when he adapted motifs to the form of the vase: 3 registers decorate each segment of the vase: a garland on the neck, on the inferior part, circle segments, on the middle register: zig-zags in bands which have circles containing crosses with pill-ended forms. Moreover, the ornaments of the vases from Târgu Ocna-Podei are unitary, the spiral bands decorate the central register and they have a thick contour form, while inside them, the bands are extremely delicate; sometimes, a spiral²²⁸ is represented on the neck, surrounding it, in other cases, there are different motifs, a double chain, zig-zags. Moreover, the autonomy of the background is specific to phase B of the Cucuteni culture²²⁹.

The only South-Eastern culture with painted ceramics which also has an anthropomorphic and zoomorphic background left for us a few stylized silhouettes on the territory of Romania (Traian, Ghelăiești, Poduri²³⁰). Phase B is the one in which the geometry of feminine representations has a naive character: two triangles with convergent angles represent the dress which underlines the woman's waist and which is large at its bottom, one spot suggests the head and two vertical lines – the legs (such a representation comes from a pot from Cărnăeni, the county of Iași).

There is also geometry in zoomorphic creations, but in this phase (which is the only phase containing representations of animals²³¹), it mixes with realism in a very successful way. The result is a syncretic style, ornamented, in which suggestions from the environment are clear (unlike the case of the trefoil from the pot described above, where the background had no connection with the vegetal!); but the zoomorphic background is second in importance compared to the geometric style. This geometry is perceived in the arched bodies where spirals are present²³² and also in the placement of elements which contains repeated decorative principles – the motifs appear or surround the vase, together with the entire register or, in a less free style, in metopes (never do we see the animal alone, represented as a motif). Another principle is the fact that the register with

²²⁸ Vladimir Dumitrescu, *Arta culturii Cucuteni*, p.56

²²⁹ Petrescu-Dîmbovița, M., *Cucuteni*, București, Ed. Meridiane, 1966, p.29

²³⁰ D. Monah, *Organizarea socială, religia și arta în epoca neo-eneolitică*, in Mircea Petrescu-Dîmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.181

²³¹ Anton Nițu, *Decorul zoomorf pictat pe ceramica Cucuteni-Tripolie*, in *Arheologia Moldovei*, VIII, 1975, București, p.56

²³² *Ibidem*, p.57

zoomorphic figures is the main one (being integrated in the geometric-abstract background), but there are never two animal registers on the same vase²³³.

The building of forms is stylized, reduced to a few lines, but movement is well-represented, even the moment of preparation before the animal's jump²³⁴. But the gift of the artist is to be seen in the representation of individual features of these animals, always represented as profiles: they have their front and back legs linked, the animal seems to have only two legs (those having four are extremely rare), but they have both their ears (horns), a head with a long frontal area of the mouth, and also details regarding the masculine sex, a fluffy tail or ended in just a few flocks of hair, claws, fur on the spine (just like it is on the glass with a rounded bottom from Valea Lupului, about which we are on the point of discussing).

Regarding colours in bichromatic painting, animals are painted in black-chocolate on a yellowish background, while in trichromatic paintings, the body is either red or having a black-chocolate frame (black are also the details: the claws, the tails, the horns), or they are white on a black background. In the case of the zoomorphic painting, these representations cannot be related to other artistic fields in which animals are represented. But, instead, one can create a connection with cosmological myths²³⁵ (which cannot be stated about the geometric background!). In fact, all these animals appear on vases²³⁶ which are not for home usage, but for magical practices, thus explaining the presence of cattle and even of hunting animals, but also of those from the family of cats, snakes (having here an apotropaic role). A very frequently met motif is that of horns which are a symbol of virility. In the main register of a pot from Tg. Ocna-Podei, the pair of antagonistic horns is surrounded by other geometric motifs (rhombs, triangles), while on a crater from the same place, this ornamental motif is accompanied by a bump having the shape of a cow's head (this feature has been seen only here)²³⁷.

Just like in the case of geometric background, two styles are typical in this case. In the free style, animals are represented in an uninterrupted row surrounding the pot, just like snakes are represented on a pot from Valea Lupului, one in the middle and 4 surrounding it, the form (having a sharp tail and a big head) and their snakish movement clearly indicates that they are not simple spirals (there is one among them which has a forked head, just like the mouth of a snake). In general, animals are accompanied by other motifs (geometrical) (the fresco on a Truşeşti pot). In the style with metopes, the animal runs around the pot just like in a fresco and other motifs are here alternative: sometimes snakes which are stylized, but also the vegetal background appears in frames with animals (from a few sketched line forming a

²³³ Vladimir Dumitrescu, *Arta culturii Cucuteni*, p.62

²³⁴ Idem, *Arta preistorică în România*, p.155

²³⁵ Even if myths remain anonymous, the existence of a system of cosmic, divine and human order, based on the structure and symbolism of the zoomorphic style, is obviously in accordance with the systems of the Mediterranean systems. Cf. Anton Niţu, *Decorul zoomorf pictat...*, p.71

²³⁶ Only pots are preferred for this background (and also plates) and high vases (bitronconic, craters and amphorae). Cf. Vladimir Dumitrescu, *Arta culturii Cucuteni*, p.56

²³⁷ Ion Miclea, Radu Florescu, *op. cit.*, p.82

pine, a blade of grass, fragments of pots from Valea Lupului). Sometimes, animals are represented from the front, both in the free style and in the one with metopes, for example, on a bitronconic pot from Valea Lupului (where animals represented from the front have half moons with thorns among them), or on a big amphora with a rounded shoulder from the same location²³⁸ (with a spiral register and another one with animals stylized around a circular motif)²³⁹.

We will continue our presentation with a few unusual examples – more special or more complex –, created by the inventivity of the artist in order to amplify the artistic effect or to make steps forward regarding the unity of composition. In order to enrich the visual effect, a multitude of black small spots surround the frame of the metope and also the contour of the animal, represented with 4 (!) legs, on a ceramic fragment from Văleni (Piatra Neamț); sometimes, anatomy respects no rules not only regarding the number of feet, but by representing the back leg as being thicker, just like in the case of the vase with an animal fresco from Trușești.

On a beautiful (and well-known) glass with a globular bottom, from Valea Lupului, among the animals from the metopes, there are small fascicular lines with curved motifs which visually enrich the composition and underline the suggestion of landscape where characters are placed. A piriform pot with neck from Sărata-Monteoru (the county of Buzău) is another example of inventivity of the Neolithic artist, bringing unusual elements regarding the originality of the style of these 4 animals with horns which have 4 legs, a short tail and horns; it is remarkable the harmony of combining the geometric and naturalist environment with the 4 animals in the fresco with the representation of S at the neck, with the representation of 4 circular areas of the body, containing horns, moreover, they have a zig-zag ended with deer. The complexity of the ensemble is balanced by a sober chromatics: non-shining white-grey on a black-shining background, specific to the last period of phase B.

Very well-created from a compositional point of view is the interior of a pot from Valea Lupului, with a zoomorphic background also divided in 4 sectors, circular and triangular, in which animals are represented in detail through their horns (ears?) oriented upwards, also having their tails represented through parallel lines, just like flocks of hair. On the territory of Romania, there were discovered ornitomorph representations belonging to phase B, the oldest representations of birds on the territory of our country²⁴⁰. The two examples belong to the metopic style and to the free style and are also conditioned by the geometric decor, just like in the case of the antropomorphic and animal background.

The first example belongs to the interior of a small tronconic pot from Buznea (Tg. Frumos), geometrically structured, in cross, through two bands of

²³⁸ Ion Miclea, Radu Florescu, *op. cit*

²³⁹ For more details and interpretations regarding the zoomorphic background of the Cucuteni ceramics and of its correlation with the geometric background, see the relevant study mentioned above, that of Anton Nițu, *Decorul zoomorf pictat...*, p.15-119

²⁴⁰ Idem, *Reprezentarea păsării în decorul pictat al ceramicii cucuteniene din Moldova*, in *Cercetări istorice*, VI, 1975, Iași, p.45

fine lines! the triangular metopes thus obtained have an egg-shape inside, which also contains a bird. It seems to be a water bird, because of the position of the legs which suggest swimming, not flight (the wings are not painted). Anyway, it is remarkable the observation spirit of the artist, which knew how to underline and individualize movement so well, and also the typology of a pray bird (the long neck seems to hold an object inside, probably a fish). Everything is synthetic, but created with great precision, by having just a few lines. The second example comes from two ceramic fragments on a bitronconic amphora with its mouth like a funnel from Stâncă-Stefănești (the county of Botoșani), on which one can admire swimming birds that are not represented very stylish, probably due to one's desire of going towards naturalism: the position of the legs is more clumsily represented, while the bifurcation of the body indicates the raise of wings, which offers them the lack of safety for interpreting movement (swimming? flying?).

Totally unexpected is a weird background on a piriform pot from Valea Lupului, of 13cm height, which is the representation of a landscape, in metopes, by using geometry, being a section in a hillock of clay, represented as being red on a light background, the place where an animal probably lives. This suggestion of space, of perspective, without being a reproduction of reality, but an imagined drawing, is the specificity of phase B²⁴¹. Anyway, in general, in the figurative background, the motifs can be easily identified, but stylization does not always allow for an easy recognition of images.

Therefore, big steps have been made, from the heavy forms of phase A, to those which are more subtle for the middle phase, so that we can see forms similar to those of the pots in the last phase. From abstract ornaments, geometric and in spiral from phase A, complemented by the zoomorphic representation of the middle phase, phase B is a real peak of the Eneolithic art regarding ornaments, when the spiralo-meandric motif is replaced by recurrent spirals, hook-shaped or having the form of circles reunited through tangents; the zoomorphic silhouette is introduced. Of course, schematization continues to exist in figurative representations. The chromatic area is also richer: from the open background on a dark colour from phase A, in the final phase, it is reached trichromism – the bichromatic painting, what really becomes spread all over is the painting having a red background with black and white-yellowish²⁴². Moreover, regarding the technique of creating motifs, if in the first two phase, the motive is reserved, it is not painted, but surrounded by black frames and the space in the neighbourhood is also painted (negative ornaments²⁴³), in the last phase, the motif is painted.

Thus, the representations of the really long Cucuteni culture²⁴⁴ – which have reached a remarkable development phase (the number²⁴⁵ and the dimension of

²⁴¹ Ion Miclea, Radu Florescu, *op. cit.*, p.82

²⁴² D. Monah, *Organizarea socială, religia și arta în epoca neo-eneolitică*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.181

²⁴³ Vladimir Dumitrescu, *Hăbășești. Situl neolitic de pe Holm*, București, Ed. Meridiane, 1967, p.30

²⁴⁴ Met in the entire Moldavia and in the Western-Pontic side until the Nipero, and also in the South-East of Transylvania. Cf. Ion Miclea, Radu Florescu, *op. cit.*, p.75

inhabited places prove it!, but also the size of houses, about 80sqm²⁴⁶, and also the discoveries that are a proof of the process of development regarding tools and agricultural techniques) – left us an undeniable artistic inheritance. Pottery is a typical example of artistic field in which human intelligence joins utilitarianism and last, but not least, the aesthetic dimension.

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²⁴⁵ Dan Monah, *Cîteva observații asupra cauzelor și efectelor exploziei demografice cucuteniene*, in *Carpica*, XIV, 1982, Bacău, p.33

²⁴⁶ Approximately 428 Cucuteni inhabited areas were known in Moldova only in 1970, with inhabitants of 500-4 000 individuals. *Ibidem*, p.34

3. OUTDOOR EXPERIMENTS IN THE PLASTIC ARTS

Ecaterina Toşa²⁴⁷

Abstract: *The purpose of experiments in plastic art in different circumstances outside the classroom is that students have to find problems to solve, to interpret, using their own efforts, led and supported by teachers. This attitude is favourable for the transfer of the acquired knowledge and practice into profession.*

Key words: *experiments, creative thinking, discovery, originality.*

The influence of the environment and visual education contribute a great deal to the creative development of each student. The apparent connection with reality is accomplished through the students' activity structure. *"Reality is amazingly varied and constantly presents us simpler or more complex problems. It needs us to specify the problem and solve it by our own efforts."*²⁴⁸ Information processing, by adapting operational schemes based on the student's some experience, generates new information, and it is favourable for producing new knowledge about various opportunities of expression in plastic art and about original operations, techniques and modalities. A concrete example in the field of plastic art education for developing the ability of abandoning routine by new outdoor experiments is the organization of creative tasks, led and supported by teachers, in different circumstances outside the classroom, workshop on the streets. The purpose is that students equipped with the necessary tools for art tasks (drawing, painting) have to find problems to solve, to interpret.

How does someone measure *originality*? Which are the elements of originality in an art work resulting from these actions? As for the students' creativity, what more important and relevant is than solving art problems, is *asking new questions* regarding the approached topic. The student, driven by curiosity, wants to find answers to questions that occur regarding art problems; he/she can, after trying out more interpretative solutions, accomplish some performance of creative thinking. Outdoor experiments in plastic art include many *methods to activate creative abilities*, as it follows:

- Shaping the ability of recognising the artistic values of reality;
- Developing the ability of abandoning routine by new experiments;
- Stimulating perseverance in order to search for possibilities of interpreting reality and to search for unprecedented solutions;
- Provoking receptivity for what is new and original;
- Encouraging self-confidence.

New acquisitions in the students' searching process and artistic investigation in this art experiment are obtained through search led by the teacher. He/She favours finding solutions by asking questions from the students: "What connection can you discover between the forms applied in the composition, the

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²⁴⁸ Coord. Andrei Cosmovici și Luminița Iacob, 1998, "*Psihologie școlară*", Editura Polirom, Iași, pg. 175 (cap. IX/7. *Teaching methods – through the perspective of developing students' thinking - Metode de învățământ – în perspectiva cultivării gândirii elevilor*)

colours used and the artistic space? For what purpose can we use this configuration method of composing through partial overlapping of signs cut from other contexts, presented in an altered way, but with preserved meanings?”

The well-addressed questions of the teacher can lead to problem-solving operations, situations, which provoke unprecedented and original solutions. Motifs from reality are transformed into image through artistic processing and original interpretation, things are put to their place in time and space, resulting in comparisons, evaluations, analyses, argumentations, research and discovery. The questions and art problems proposed for studying are transformed into a research and analysis program with complex operations in order to find answers, solutions. Students engage into an investigation-discovery process and research in plastic art. The following types of discovery may be accomplished, which are connected according to the specifics of the problem to the particularities of the class:

- Inductive discoveries (that have inductive reasoning at their base);
- Deductive discoveries (that have deductive reasoning at their base);
- Analogical discoveries (that have reasoning by analogy at their base).

The immediate result is that *“the method of learning by discoveries is harder to use compared to other methods, however, in the same time, it is the richest in reverse information flow, which is so necessary for teachers.”*²⁴⁹ The direct artistic exploration of *reality*, of nature is accomplished with the help of some systems called *models*. These models are instruments with which students operate within the process of active, heuristic learning.

By “*model*” we mean a material or ideal system that reproduces the original more or less truly in order to ease the discovery of the original’s new characteristics. The use of the object model allows the self-regulation of the information system and the optimization of the pedagogical communication, for it reproduces the logical scheme of the transformation suffered by information in a determined context. The experiment consists of research, analysis, modification of some procedures, phenomena or artistic operations by students, in order to discover and study the laws that govern all these. This teaching-learning method has shaping and informative functions. The experiments with the characteristics of research, discovery and those which shape practical skills contribute to the accomplishment of an active, heuristic and creative education.

During this plastic art experiment and artistic activity, students work in micro-groups, each consisting of two students, having the easels put against each other. Why did we work on the streets? In order to create a real atmosphere of everyday life for inspiration. During work students speak about the methodology of using artistic elements, modalities of arranging and organising artistic space, about artistic means in order to work simultaneously on both pads. At first, student no. 1 tells what line he/she drew, how he/she proceeded and on what extend of the pad, with which colour, then, after applying all these, the other student proposes the next step of drawing, ensuring a parallel progress of

²⁴⁹ Miron Ionescu, Ioan Radu, “*Didactica modernă*”, 2004, Editura Dacia, Cluj-Napoca, pg. 144

both art works. At the end the two drawings of the students who worked “together” would have similar features, but different ones too, depending on the author. The joint analysis of the results may offer moments of deep professional contentment to the students, also motivation for creative activities and teamwork. This method assumes *cooperation* and *joint activity* in order to solve some instructive tasks. Group work makes use of students’ joint effort within a good and maintained organization. This creative method was imagined and drawn up together with preuniversity Visual arts teachers, the mentors of teaching practice students, interested in the subject of creativity stimulation.

We are evoking in this context of development of students’ creativity a relevant experiment-exercise, which refers to visual arts activities carried out by children aged 13 to 15 years: The High School of Arts from the city of Cluj-Napoca, the group of students aged 13 to 15 years at a visual arts activity in the street, coordinated by a specialized teacher. Micro-groups of two students each are formed and the easels are positioned face to face, so that during the exercise, the subjects cannot see how the drawing of the person they are collaborating with is progressing, but they are “directed” only through the verbalization of the artistic operations carried out by the colleague. The students are to draw a fragment of the urban landscape. Each group of students sits down in front of the real motif, chosen by them (a detail of a building, a street fragment, a road fragment, trees, etc.) and they are asked to look at it attentively, then they are proposed to draw according to the verbalization of the group colleague, applying simultaneously on both supports the graphic codifications.

A student remarks, slightly disappointed: “I cannot draw according to my colleague, because he’s not saying clearly what comes next in the drawing and in what part of the support.” Another student in the next group answers: “it’s very easy, just draw the lines, the spots as the colleague advances and describes verbally what he has drawn, then you propose a way to continue the composition.” Three types of behavior were observed:

1. Some students drew gradually the portion of the landscape with clear, well-observed contours, reproducing graphically and in lines what they have noticed and were working easily and quickly according to the “narration” of the colleague. They were carefully following the real motif, respecting with a certain fidelity the precise proportions and details. The emphasis was on the motif chosen, the drawings were figurative. The students collaborated very well, the works of the group presenting clear resemblances.
2. The group of students who from the beginning worked without paying too much attention to the real motif, finished first, realizing abstract compositions. The accent was on the organization of the graphic elements. The collaboration of the students was playful, the results were differentiated according to each one’s temperament.
3. Other students waited to be inspired by their colleagues from other groups, taking over their method, imitating “the graphic style” seen. The accent was on the desire to live up to the requirements, to take over solutions applied by others, considering them valid “recipes”. Their collaboration was a little bit tense and

slow, their drawings had similarities especially with the works they were inspired by.

Case 1, the students had the tendency to draw after the real motif by visual exploration and to transpose the information by the faithful preservation of the characters observed, of the details analyzed. *The perceptive image* of the motif was transposed, transferred to the graphic image directly, by the explorative mediation of sight, correct analysis and the execution movement of the hand.

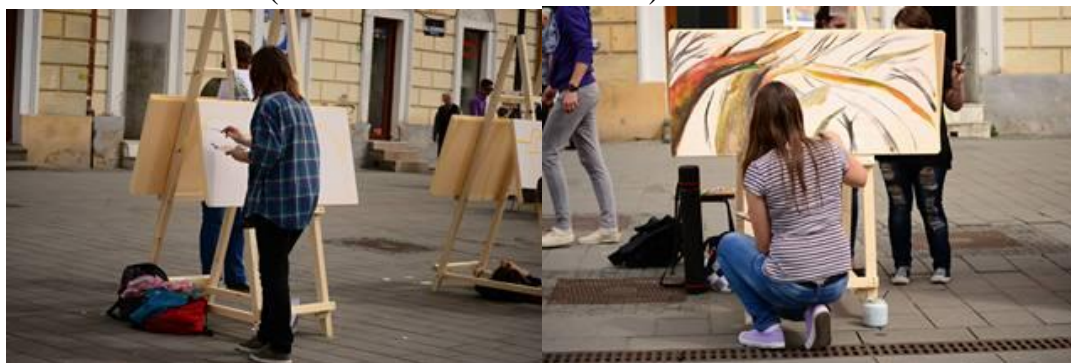
Case 2, the students worked the fastest, they were not drawing according to the real motif, but were influenced by *the mental image* of the shapes, the analogical, internal image evoked from memory or from imagination.

Case 3, the students imitated the images drawn by their colleagues from other groups, carrying out *copied images* without personal graphic imprints.

In conclusion, the students interpreted the real shapes in compositions based on different codifications under the shape of lines, colours, spots, textures, expressive impressions or internal visions, images from the subconscious visualized graphically. The realization method of the art works by *cooperation* proposes an unprecedented context to the complex process of graphic creation, which triggers the creative potencies through the language of art. Applying this method does not need special conditions; it can be used with success in the classroom, as well. The greatest efficiency of this method is attained by groups of 4-6 students. The criteria, by which the groups are formed, are determined by the teacher depending on the nature of the artistic topic to be solved, on the age and level of the students and on the teacher's experience. The stages of organization are:

- Analyzing the topic and the instructive tasks;
- Forming groups and division of tasks;
- Documentation of the topic, research;
- Practical-applicative exercises, investigations;
- Recording and interpreting the results obtained;
- Solving and completing the task;
- Joint appreciation and evaluation of the results obtained.

The results of the groups, but also of each student are evaluated by a grading or scoring system, or by using a grid in order to cover the double character of the work (individual and collective).



Experiment exercise: “Doubled drawing”, students from “R. Ladea” High School of Visual Arts, Cluj-Napoca

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4. EASEL GRAPHIC WITHIN THE CONTEXT OF THE FINE ARTS FROM BESSARABIA (1887-1940)

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Abstract: *The present article tries to reveal the situation in the field of the Bessarabian art and the role of the easel graphic during the period 1887-1944. Outlining the distinct aspects of each of the decades of the Bessarabian art, the author uncovers the emerged relation between graphics and painting, marking the direction towards which both fields have developed: artists, styles, themes, motives, artistic means, etc.*

Key words: *plastic arts, easel graphic, easel painting, plastic artists, art, Bessarabia*

The modern Bessarabian art represents a relatively early creation step, receptive to the European changes and tendencies, marked by individualism, prolific creating impulse and various plastic and stylistic searching, while lacking any monopoly or pre-established conditions. The artistic bloom had simultaneously covered all the fine arts, reaching its peak in the interwar period. The social and political circumstances have favored the opening of new artistic horizons and the intensification of the cultural exchanges process. Following the integration in a unitary national state, qualitative changes took place within the artistic education, aligning itself with European didactic programs, the principles and the artistic qualifiers within the Chisinau Art Society were re-harnessed, new opportunities had emerged for collaboration and joint participation with Romanian artists at official fine arts, sculpture and graphics exhibitions, this fact contributing to the artistic competitiveness of the creators.

Within the last decades of the 19th century and the first decades of the 20th century, the Bessarabian artists managed to found, in a record period of time, a viable art school and imprint unrepeatable national character. The multiple obstacles and the major circumstances emerged within these decades have conditioned the course of the artistic development. On one hand, the spontaneous nature of the foundation of the national fine arts school had the effect of assimilation of a multitude of foreign influences, which had generated the emergence and simultaneous co-habilitation of several styles of Eastern and Western origins.

On the other hand, the internal situation and the political instability had determined many artists to leave Bessarabia, and turn to more culturally friendly environments. The emigration of artists generated by the centripetal and colonial politics of the Russian Empire (Bessarabia being a part of it within the period of 1812-1917) had given the local art a provincial statute, disadvantaging the creation of a blooming artistic environment. The journeys of initiation of the Bessarabian artists were most often resulting in their permanent residency abroad, examples of such artists being: Pavel Șillingovschi, Toma Răilean, Ion

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Croitoru, Niuma Patlajan, Boris Anisfeld, Boris Bilinsky and others.²⁵¹ By the end of the 19th century, the provincial chaos determined more artists to take difficult paths in order to finish their education in arts, the most important destinations being Odessa, Moscow and Petersburg.

These circumstances had subordinated the local art to the dominant tendencies of the empire, like the realism of the *peredvizhniki*, and, at the same time to the aspirations of the modern art promoted by the “*Mir iskusstva*”, “*Bubnovji Valet*” and others. Under the influence of the *peredvizhniki*, in Chisinau are created the Drawing school (1887) and the Society of fine arts amateurs from Bessarabia (1903), these two having identical statutes to the similar organizations from Russia and Ukraine²⁵². The Bessarabian art between 1887 and 1918 represents a miniature echo of the multiple processes which were taking place in Europe and Russia. The few artists who had returned home after finishing their education, had formed an artistic nucleus grouped around the Drawing school managed by Vladimir Ocușco, where the Society of fine arts amateurs was having regular meetings. This society aimed at exhibiting and promoting the Bessarabian art²⁵³.

The circumstances of that time and the desire to align with the European artistic models had stimulated many artists to specialize in easel painting, scenery, decorative art, artistic critique and easel graphics. Among the drawers there were Gavriil Remmer, Vladimir Ocușco, I. Stepancovschi, Lidia Arionescu-Baillyre and Eugenia Maleșevschi. And such painters as Grigore Fiurer and Eugenia Maleșevschi were among the first ones making landscapes and nudes in etching. A part of the Bessarabian artists were involved in teaching drawing, among them being Terenti Zubcu, Vasile Blinov, Vladimir Ocușco, V. Tarasov, Pavel Piscariov and others²⁵⁴.

In the early stage of the national arts school's foundation we can see a strong bond between fine arts fields, as well as the significant role of the graphic language. The overlapping of subjects in the paintings and easel graphics allows us to deduct and reconstruct the artistic panorama in the first decades, even if the artworks that were preserved until today are very few. Thus, we can ascertain that the main preoccupation surrounded elitist motives like landscapes and portraits, the other genres having quite modest representations. A result of this interdependence could be the assumption that a large part of the artists which practiced easel painting have also tried to perform in easel graphic. Thus, the graphic artworks of artists like Vladimir Ocușco, Eugenia Maleșevschi and others can be reflected in their oil paintings and vice versa.

Between 1918 and 1944 the artistic climate is considerably enriched, a new generation of artists appears, artists that proved their talent in several fields. To

²⁵¹ Plămădeală, A., 1933, Bessarabian plastic artists, in “Life of Bessarabia”, year II, no. 11, November, p. 51, “Cuvant Moldovenesc” Printing house, Chisinau

²⁵² Stăvilă, T., 2000, Modern plastic art from Bessarabia. 1887-1940, “Stiinta” Printing house, Chisinau, p. 7

²⁵³ Plămădeală, A., 1933, Bessarabian plastic artists, in “Life of Bessarabia”, year II, no. 11, November, p. 49, “Cuvant Moldovenesc” Printing house, Chisinau

²⁵⁴ Noroc, L., 2011, Bessarabian culture in the inter-wars period (1918-1940), 2nd edition, S. n. Printing house, Chisinau, p. 122

the evolution of plastic arts a significant contribution was brought by the development of the artistic concept of the sculpture and teacher Alexandru Plămădeală, as well as by the moving to Bessarabia of the French origin artist Auguste Baillayre. The prestige and professionalism in the field of graphics was developed by professors: Șneer Cogan, Nicolae Gumalic, Alexandru Plămădeală, Gavriil Remmer and Rostislav Ocușco. Under these talents were raised and formed artists like Theodor Kiriacoff, Gheorghe Ceglokoff, Elena Barlo, Elisabeth Ivanovschi, Moisey Gamburd, Tania Baillayre, Victor Ivanov and others.

It is important that the artworks of Bessarabian artists were also presented at exhibitions in Bucharest, starting with 1922. An universal statute of graphic art is noticed, which, at that time, was taking an important place in the creation of the Bessarabian graphic artists, painters, as well as sculptors. This aspect is illustrated by the graphic artworks at the Fine Arts Society Salons from Bessarabia and at the Salons held in Bucharest. Within these salons, the artworks of graphic artists like Șneer Cogan, Tania Baillayre, Gheorghe Ceglokoff și Pavel Bespoiasnâi were presented along with graphic works of the sculptors Claudia Cobizev and Alexandru Plămădeală, as well as with a significant number of paintings of Auguste Baillayre, Dimitrie Sevastianov, Moisey Gamburd, Anatol Vulpe and others.

Within the third decade, the sculptor Moisey Kogan joined them, launching himself in the art of engraving. The artist performs in the technique of etching, xylography, linocut and easel drawing. The subjects on the graphic sheets signed by Moisey Kogan are comon with the ones of his sculptures from that period. The fourth decade there is noticed an increased interest of the artists towards the techniques of easel graphic like oil pastel and watercolors, which are applied primarily in landscapes, as well as portraiture, interiors and still life, by artists like Rostislav Ocușco, Victoria Semenschi, Elisabeta Zottoviceanu, Gavriil Remmer, Saul Rabover, Irina Olșenschi, Liubov Ocușco, Mihail Berezovschi, Victor Fiodorov, Gheorghe Ceglokoff and others.

The interdependence of the subjects and the variety of the available artistic language had contributed to the prestige of the graphic art during the period studied in this article. Diligent drawing was resulting in successful careers, a large number of these artworks finding their place in the gallery of easel drawings signed by Alexandru Plămădeală, Eugenia Maleșevschi, Pavel Șillingovski, Gavriil Remmer, Moisey Gamburd, Anatol Vulpe, Auguste Baillayre. Between 1887 and 1944 we notice an increased interest for stamping procedures, the diversification of the applied techniques and the increase in the number of artists practicing engraving.

This tendency is partially explained in the courses of engraving in linocut and etching taught by Șneer Cogan within the Chisinau Art School, as well as by the appeal of this field, the possibility to multiply, which made several artists get acquainted with this on their own. Thus, the interest for this direction in graphic is presented in the art of Șneer Cogan, Tania Baillayre-Ceglokoff, Gheorghe Ceglokoff, Pavel Bespoiasnâi, Eugenia Maleșevschi, Anatolie Cudinoff, Nina

Arbore, Gavriil Remmer, Victor Ivanov, Anatol Vulpe, Theodor Kiriacoff, Grigore Fiurer, Irina Olșevschi, Pavel Piscariov and others.

The problem of the genre within the plastic arts is inherently linked to the stylistic and personal preferences of the artists. The influence of the *predvizhniki* art, which had marked the Bessarabian art in the first decades of the century, was manifested mainly through the realistic manner of interpretation, as well as through the preference for the genre dominant in the Russian art, like landscapes, portraits and genre scenes. In the second decade it is noticed the influences of the "*Art Nouveau*" style, which catches the interest for biblical subjects - "*Lotte and her daughters*" (1914) by Pavel Șillingovski, "*Apocalypse*" (1930-936) by Theodor Kiriacoff, as well as the panels signed by Eugenia Maleșevschi, Pavel Piscariov and others. Meanwhile, the postimpressionism has generated a predilection towards still art in the creation of Lidia Arionescu - Baillay, Auguste Baillayre and others.

The analysis of the easel graphic from the Bessarabian period uncovers a constant preference of the artists for the nude, followed by portraits and landscapes. A more modest place was taken by thematic compositions, still art, animal genre and interior. Thus, from over 500 graphic sheets which were preserved, almost a half of them represents the human nude figure, one quarter represents portraits, one fifth - landscapes, and the rest - themed compositions, still art, interior and animal genre.

An enormous contribution to the evolution of the nude was brought by Moissey Kogan, there are known over 150 graphic artworks in different techniques representing the female nude²⁵⁵. The art signed by Moissey Kogan is present in the collections of the museums from Europe and America. The sculptor is followed by the painter Eugenia Maleșevschi, 80 drawings of this genre being preserved until today. Graphic sheets presenting the human body are common also to artists like Pavel Șillingovski, Alexandru Plămădeală, Moisey Gamburd, Anatol Vulpe, Milița Petrașcu, Auguste Baillayre, Lidia Arionescu-Baillayre și Theodore Kiriacoff.

The portrait genre is largely used in the creation of Milița Petrașcu, Alexandru Plămădeală, Pavel Șillingovski, Nina Arbore, Moisey Gamburd, Șneer Cogan, Eugenia Maleșevschi, Gheorghe Ceglokoff, Tania Baillayre-Ceglokoff, Dimitrie Sevastianov, Grigore Fiurer și Rostislav Ocușco. Most of the portraits were created within the fourth decade. In the field of portraits prevail the techniques related to engraving, especially the easel graphic in charcoal, pencil and sanguine, while the portraits made in engraving techniques like etching, linocut and xylography take a more modest place.

The most numerous and various graphic landscapes were made by Pavel Șillingovski. He is followed by artists like Șneer Cogan, Tania Baillayre, Theodor Kiriacoff, Eugenia Gamburd, Nina Arbore, Gheorghe Ceglokoff and Victor Ivanov. Also, it is known the fact that Auguste Baillayre had created a

²⁵⁵ Shiner, H., 1997, Artistic radicalism and radical conservatism: Moissy kogan and his German patrons, 1903-1928, <http://archiv.ub.uni-heidelberg.de/volltextserver/>, 10.05.2013

significant amount of landscapes in tempera and gouache, of which only the artworks attributed to the Bucharest period have survived²⁵⁶. The same situation, but in a variety of engraving techniques, repeats in the case of the plastic artists Anatolie Cudinoff and Tania Baillayre, which continue creating after 1945 on the right bank of the Prut river. In contrast to the portrait, in the graphic landscape there prevail the techniques of stamp in etching, linocut, xylograph and lithography, while the techniques afferent to stamp take a more modest position, and some materials like sanguine and charcoal so largely applied in portraits, are practically missing in the graphic landscape.

The themed compositions are not many, but they are quite diversified. A significant part of them represent graphic studies, as a preparation step before paintings, murals or scenery, signed by Auguste Baillayre, Moisey Gamburd, Eugenia Maleșevschi și Milița Petrașcu. The most prolific in this field was the graphic artist Gheorghe Ceglokoff, which got noticed through genre scenes, creating an entire series dedicated to the miners and prisoners of the concentration camps, and after 1945 also to laborers²⁵⁷. The genre scenes is also found in the creation of Mihail Larionov, Nina Arbore, Theodor Kiriacoff and Anatol Vulpe. If in portraits and graphic landscapes we can see the existence of particular preferences, than in the thematic compositions we notice heterogeneousness, in the absence of predilections for an exact technique or field. Therefore, we find, in equal manner, compositions in etching, xylography, linocut, lithography, charcoal, pencil, India ink, oil pastel and gouache.

The still life and interior are found in the graphic creation signed by Nina Arbore, Tania Baillayre-Ceglokoff, Theodor Kiriacoff, Boris Nesvedov, Gavriil Remmer, Eugenia Maleșevschi, Irina Filatieff, Irina Olșevsky and Auguste Baillayre. The artists approach this subject in xylography, linocut, watercolors, pencil, gouache and oil pastel. In paintings, the still life and interior were practiced by Auguste Baillayre, Lidia Arionescu-Baillayre, Nina Arbore, Alexandru Plămădeală, Pavel Piscariov, Vasile Blinov, Dmitrie Sevastianov, Eugenia Maleșevschi, Ion Antoceanu, Elena Barlo, Natalia Danilenco, Eugenia Gamburd and others.

The zoomorphic representations within the easel graphic can be found in the graphic creations of Nina Arbore, Tania Baillayre-Ceglokoff, Milița Petrașcu and Pavel Șillingovski. These artworks are made in various techniques like pencil, sanguine, etching and aquatint, linocut, etc. The oscillation of the Bessarabian plastic art in the context of the stylistic tendencies from the end of the 19th century - the beginning of the 20th century, limited to the art of the *peredvizhniki*, impressionism, postimpressionism, the *"1900 Style"* and the moderated expressionism, had conditioned the preservation of a traditional themed structure and the prosperity of the figurative art.

Even if the history of the Bessarabian art between 1887 and 1944 is contemporary with the pre-war and between wars historical avant-garde, those

²⁵⁶ Stavilă, T., 2000, Modern plastic art from Bessarabia. 1887-1940, "Știința" Printing house, Chisinau, p. 27

²⁵⁷ Suter, C., 1978, The repertoire of the Romanian graphic from the 20th century. Vol. I. A-C., S.n. Printing house, Bucharest, p. 269-277

were not fully assimilated by the Bessarabian artists, which remained neutral towards the fever of cubism, futurism, dadaism, surrealism, abstractionism, etc. This characteristic of the Bessarabian art allows the obvious presence of that form of mimesis, specific to the figurative art (the historical avant-garde actively opposing this form), as well as the traditional presence of the genres which are easily identifiable and can be analyzed.

Thus, the blooming of the stylized and geometrized art, lacking the mark of the artist and affiliation to any specific genre, was an unknown characteristic to the Bessarabian art from the 20th century, which continued to be loyal to the traditions of the realism school launched in the middle of the 19th century, and the stylistic nuances of the avant-garde (like expressionism) were just partially manifested, mostly by form and not by content. An eloquent example is the creation of Nina Arbore, who, even if being a part of the avant-garde movement, still remained loyal to her artistic creed. "I hate everything that is vulgar and insistent; I seek classic greatness and seriousness." - confessed the artist²⁵⁸. For this reason, her creation distinguishes through elegance, frankness and a sense of monumental, as opposed to the creations of leading Romanian avant-garde artists.

The graphic works done by Moissey Kogan in Germany and France are simply beautiful. Being in the centre of the cultural and stylistic changes marked by German expressionism, the artist remained loyal to a poetic vision, full of ancient reverie. His creation remains neutral towards the deformation of the proportions or the exploring of the grotesque, specific to avant-garde. In an equal matter, this neutral attitude is taken over by his brother, Șneer Cogan, in his landscapes and portraits, where there is a slight tendency to use the plastic means specific to expressionism, which differs from the German engraving phenomenon, revealed by the creation of Max Beckmann or Karl Schmidt-Rottluff.

Among the Bessarabian artists who were in direct contact with the German secessionist and expressionist movement, there was also the graphic artist Gheorghe Ceglocoff²⁵⁹. His graphic sheets in linocut, xylography and lithography are marked by expression and inner tension, specific to the expressionism. An artistic and conceptual symbiosis of the expressionist goals in the Bessarabian plastic art is found in the "*Bestialites*" series (1927) by Theodor Kiriacooff. This graphic series, full of prostitutes, uses the expressionist technique with the excentric thematic vision of this movement²⁶⁰.

An essential contribution to the development of the Romanian avant-garde in the inter-war period was brought by Milița Petrașcu. The sculptor had tight relations with the French art scene, and in 1930 she was directly involved in the show "*L'Incendio della sonda*" in Bucharest, where there also participated Filippo Tommaso Marinetti, the founder and the theorist of the Italian futurism.

²⁵⁸ Octavian, T., 2002, Forgotten Romanian painters, "Noi Media Print" Printing house, Bucharest, p. 106

²⁵⁹ Stavilă, T., 2008, The engraver Gheorghe Ceglocoff, in „Art. Visual arts”, p. 72-89, S. n. Printing house, Chisinau

²⁶⁰ Stavilă, T., 2006, Theodor Kiriacooff. ARC Printing house, Chisinau, p. 13

As a result, Milița Petrașcu had participated, together with a group of Romanian artists, at a futuristic art exhibition in Rome, in 1933²⁶¹. This futurist adventure had offered peculiar dynamism to the easel drawings from the 1930's a.

Preceding expressionism, *"Art Nouveau"* managed to win grounds in the Bessarabian fine arts and keep its positions viable until the fourth decade, manifesting itself in paintings, as well as in easel graphic. In this context, we notice that the paintings made by Eugenia Maleșevschi and Pavel Piscariov starting with the second decade are a little sweet and erotic, in equal matter. In the 1930's, a. Baillayre is attracted to some aspects of the style, but the chromatics used are of a postmodernist nature. The influence of the *"1900 Style"* appears also in the easel drawings of Eugenia Maleșevschi in the nudes and portraits in charcoal and sanguine. Pavel Șillingovschi appeals also to the aesthetic of the *"1900 Style"*, using in his artworks from 1914 the decorative rhythm of the sinuous lines from the engravings on biblical subjects.

The expressivity and elegance of the modern also attracts, temporarily, the graduates of the Chisinau Fine Arts School, among them being Theodor Kiriacoff, Elisabeth Ivanovschi, etc. A stronger influence had constructivism. In his youth, Auguste Baillayre had a passion for this style, a proof of this being his art, which is now kept in collection from the Netherlands and Russia. This tendency also reflected, selectively, on his pupils, one of them being Elisabeth Ivanovschi, which had also manifested an attraction to constructivism, an example of this being her artworks from the end of the 1930's (Sketch for a cover, A New Year postcard, 1934; the two sketches for a stained glass, 1929).

The Bessarabian fine art was receptive to the principles and stylistics specific for postimpressionism. Thus, the work of Lidia Arionescu-Baillayre, *"Female portrait"* (1904) and *"Still life"* (1900) are distinguished by the impact of neoimpressionism, present in the plastic expression procedures. And the nocturne landscapes in India ink by Alexandru Plămădeală, from the period between 1910 and 1918, reminiscent to the easel graphic of Georges Seurat - *"Ploughing"*, *"The gate"*, and others. The tendencies of postimpressionism are also noticed in the creation of Auguste Baillayre, Vladimir Doncev, Olesi Hrșanovschi and others. The early work of Mihail Larionov by the end of 1902 are in compliance with the objectives of the postimpressionism, the most notorious being the oil pastels: *"The lady with muff"* (1890), *"The woman and the flamingo"* (1898) and *"Women"* (the end of 1890's). In the creation of the Bessarabian origin artist B. Anisfeld we find characteristics of the romantic symbolism and the influence of the *"Mir iskusstva"* group, reflected in the watercolors paintings *"The portrait of the wife"* (1904-1905) and *"The woman and the masked figures"* (1905)²⁶².

A particular interest present the artworks marked by the concepts of the impressionists' paintings, the influence of which lasts in Eastern Europe for a few decades after this movement ended. The play of the shadows and light, the

²⁶¹ Vlasiu, I., 2004, Milița Petrașcu, ARC Printing house, Chisinau, p. 26

²⁶² Sugrobova-Roth, O., Anisfeld in the Critics' Eyes, <http://anisfeld.org>, 21.05.2014

space and atmosphere effects are largely revealed in the paintings of Pavel Șillingovski - *"The portrait of the wife"* (1930's), Dimitrie Sevastianov - *"Winter landscape"* (1930's), Grigore Fiurer „*Pein-air*” (1938), as well as in the work of Pavel Piscariov, Alexandru Climașevschi, Anatol Vulpe and Auguste Baillayre.

The Russian realism promoted by the peredvizhniki Association had the strongest influence in the first phase of the evolution of Bessarabian fine arts, as well as in the early work of several artists. This subject presents difficulties when being analyzed, as well as the entire Bessarabian art, due to the lack of the artworks. Thus, the creation of Nicolae Gumalic, I. Bulat, H. Șah, Irina Filatiev and Ion Antoceanu has almost entirely disappeared. Still, we can establish the predilection to realism in the artwork of Vladimir Ocușco, Gavriil Remmer, Timofei Colța, Alexandru Plămădeală, Mihail Berezovschi, Vasile Blinov, Pavel Piscariov and others. Realism is specific to the creation of Moisey Gamburd, but, as opposed to other artists, he learned it while studying in Brussels. The sober paintings signed by Moisey Gamburd, on which he worked for long periods, presenting families of farmers in monumental attitudes, reminiscent of Belgian realism from the end of the 19th century²⁶³. Still, the realism in the creation of Bessarabian artists manifests mainly in natural treatment of the motive and evocation of the rural life in harmony with the best traditions of Nicolae Grigorescu.

During the entire period analyzed in this article, the Bessarabian fine art went through a rapid evolution, marked by different political, economical and social conjunctures, which had imprinted it with Eastern and Western stylistics. Even if the Bessarabian artists have managed in record time to found a modern national school, their stylistic preferences have oscillated between realism and moderate expressionism. Being loyal to the tradition of the figurative art, distant from the avant-garde art, the Bessarabian art can be analyzed in a classical way of its art genres. As a result of this analysis, it has been established the predilection towards portrait and landscape, this being common to the easel graphic and painting. The foundation of the national school had a benefic impact of the local artistic environment, diversifying the exhibition activities, the stylistic approaches, the plastic and technical means, considerably strengthening the field of graphics.

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5. COMPARING THE PERFORMANCE OF FULL-TIME AND PART-TIME PAINTING UNDERGRADUATES IN NIGERIA – A CASE OF UNIVERSITY OF BENIN, NIGERIA

Manasseh Emamoke Imonikebe²⁶⁴

Abstract: *The study compared the performance of Full-time and Part-time painting undergraduates in Nigeria with special focus on the University of Benin, Benin City Nigeria. It was designed to answer the following question: Is there a difference in performance between Full-time and Part-time painting undergraduates in Nigeria? The study was delimited to undergraduates of the University of Benin, Benin City Nigeria. As a result, one (1) Research Question and one (1) Hypothesis were formulated for the study. Data for this study were generated from official records of the department under investigation. The design of this study was ex post facto, since the research did not intend to manipulate any variables. The data were collected after events of interest have occurred (Ehiametalor and Nwadiani, 2002) and the data was analysed using the Mann-Whitney U test at the 0.05 level of significance. It was found out that, there was no significant difference between Full-Time and Part-Time painting undergraduates in their performance in painting. The finding implied that the two groups performed closely. It was therefore recommended that as an eye opener to other disciplines and institutions of learning, the study should be replicated being a lofty initiative.*

Key words: *Comparing; Performance; Full-Time; Part-Time and Universities; Ex post facto*

INTRODUCTION

This study was carried out to compare the performance of Full-time and Part-time painting undergraduates in Nigeria with special focus on the University of Benin, Benin City Nigeria. Precisely, it was designed to find out if there was a difference in performance between Full-time and Part-time painting undergraduates in Nigeria?

Part-Time programmes are popular in most Nigerian universities. Some of the programmes are run as Sandwich Programmes (During long vacation), while others hold during the weekend. For the avoidance of doubt, Part-Time programmes in Fine and Applied Arts at the University of Benin, Benin City are run at the weekend, specifically Fridays, Saturdays and Sundays. It is also important to add that Part-Time programmes in Nigerian Universities have received large patronage, well established and are viable. It is expected that the study will give a graphic detail of the performance of the programme in the area of painting. The review was carried out under the following sub-headings: Is the Painter Born or Made? ; Giftedness, Talent and Creativity; Overview of Painting and the Teacher Factor.

Is the Painter Born Or Made?

It is possible to assume that a group of individuals are talented, made and gifted and should be found only in Full-Time programmes. Mbahi (1992) observed that there are two views about the sources of artistic individuals, one is

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that artists are born and not taught while the other says artists can be taught. He also observed that there is a contemporary view, which states that “artists are born and developed” (Mbahi, 1992:28). He concluded by saying that most art educators hold the contemporary view that artists are born and made. “Artists are born with artistic capabilities which have to be developed through training, teaching and interest developed in the arts. Without adequate exposure to development opportunities, these talents could remain dormant and eventually waste away (Mbahi, 1992:28).

According to Mbahi, the contemporarists asserted that every child is naturally endowed or has an inherent creative ability, hence the claim that artists are born, a position he describes as consonant with that of Lowenfeld and Read. He noted however that the contemporarists also believed that having been naturally endowed, his ability is like a blunt edge which requires to be sharpened through training, teaching and interest development in the arts in order to develop the artistic skill. The contemporarist also argued that some people with bare minimum of natural flare for art have succeeded in the art field because they have drive. They were also unanimous on the influence and indispensable role of the environment and art education. Locke (2002), also argued that artists are both born and made; she stated that “like natural talent the vision is innate yet the way the vision comes to fruition depends upon the artists time and place, the surrounding artists tradition, training and life experience” (<http://www.rps.psu.edu/probing/artist.html>)

Giftedness, Talent and Creativity

It would be necessary to differentiate between talent, giftedness and creativity. What distinguishes talent from giftedness according to Winner (1996) in Pariser and Zimmerman (2007) is gifted is associated with the individuals and his abilities in academic and artistic fields. They cited Lubart (1999) as defining creativity as the individual’s capability to create work that is novel and appropriate. They also tried to differentiate talent from creativity by citing Csikszentmihalyi (1996) as asserting that talent focuses on one’s ability to do something while Garner (1996) explained that individuals who are talented could function within a well defined area of knowledge within a defined location.

Imonikebe (2010) has observed that the production of an artist has much to do with creativity, being a vital ingredient for artistic excellence. Sullivan (2007), notes that there has been a general move by researchers from the question of what creativity is, and which is usually seen as biological construct or what he termed a desirable disposition of the mind, to question about when it becomes manifest. He claims that it is valued and somewhat rare human trait which has been a subject of debate and considerable investigation for quite some time now. Sullivan is also of the view that the process includes that of preparation, incubation, illumination or inspiration and verification or elaboration. Sullivan asserted that creativity is a highly valued human capacity and a conceptually robust construct in research.

Diepeveen and Lar (1999), described originality as something new that thrills the viewers. According to Wikipedia Encyclopedia, “creativity is manifested in the production of a creative work (a scientific hypothesis or new work of art) that is both original and useful” another- assumption-breaking process implies, that when preconceived assumptions are discarded and an unthinkable method considered, new creative ideas may be generated. Some other definitions state that creativity is:

- “Producing or bringing about something partly or wholly-new
- Investing an existing object with properties or characteristics.
- Imaging new possibilities that were not conceived of before:
- Seeing or performing in a manner different from what was thought possible or normal previously”(Wikipedia)

Amabile (1996) noted that, “most people associate creativity with the fields of art and literature. In these fields, originality is considered to be a sufficient condition for creativity, unlike other fields where both originality and appropriateness are necessary”(Wikipedia). It is also the “Sensitivity to problems on the part of the creative agent, originality, ingenuity, unusualness and appropriateness in relation to the creative product and intellectual leadership on the part of the creative agent” (<http://en.wikipedia.org/wiki/creativity>).

This position was equally maintained by Cheng, Chu, and Liao (2008) when they stated that creativity is inherent in the individual with the child-hood stage as the critical period. Clark and Zimmerman (1986), support the progress of the artistically talented student through encouragement and instruction. They have observed that even today some art educators wrongly believe that artistically talented students do not require formal instruction in acquiring art techniques, studying or learning to criticize works by known artists. They asserted that the untutored self-expression does not take the learner beyond the rudimentary level of their model, and affirm that “if a society stresses art as a respected body of knowledge necessary to complete education for all students, more students will be led to Discipline-based and idiosyncratic level of art education” (Clark and Zimmerman, 1986:121) (idiosyncratic level is the highest region that can be attained in the Feldman’s Universal to Unique continuum model).

Overview of Painting

Painting is the creative application of pigments on a surface or ground (Wangboje, 1985), There are different types of surfaces that the painter can use for painting. It could be paper, hardboard, canvas or wall. The painter’s application of pigments (paint) on the surfaces is not just a mechanical process but expresses his mood, feelings and ideas about his subject matter and his environment. His colours are either opaque or transparent in nature, they are either water-based or oil-based. Water colour, poster paint (Gouache) and acrylic paints are examples of water-based pigments, while oil colours are oil-based (Wangboje, 1985), A host of other materials are needed for painting such as: linseed oil, turpentine, pastels, charcoal, varnish, brushes, palette, etc (Lewis, 1983). Equipment such as easels, donkeys etc are essential to the painter. Broad

areas of painting include: Composition (pictorial), Mixed Media, Life Painting, Materials/Methods and Visual Aesthetics. Broadly speaking, painting is one of the Fine Arts, while Fine and Applied Arts are the Visual Arts. In the same vein Visual Arts is a branch of art (Emokpae, 2001)

The Teacher

A critical look at the teacher is crucial when considering the learners' performance. Specifically the art teacher must be a man who is creative with a passion for art and ready to share the love he has for the subject with others. He is caring, patient, sympathetic, having the ability to communicate, motivate students and able to inspire trust and confidence in the students and should be equipped with the skill of understanding students' educational and emotional needs ([http://education.arts.ufl.edu/13-qualities -of- /](http://education.arts.ufl.edu/13-qualities-of-/)). There are different categories of teacher, some are trained and others untrained and can further be categorized thus: The ideal teacher; the untrained; the problem teacher. The danger associated with untrained teachers and the non-elimination of untrained/unqualified teachers had been expressed, noting that Nigeria was not making progress in this direction (Imogie, 1999; Nwagwu, 1984).

A trained teacher would be concerned with the challenge of advancing the course of education rather than be the problem. Similar view was held by the Bureau of Labour Statistics Occupational Outlook Handbook (2012/2013). The problem teacher is not far from the problem child as the problem child is seen as a child who creates problems for himself and for others. He is dull, drab, uninteresting and possesses a colourless character. For the fact that this category of teachers did not receive adequate training, and lacks on-the-job training because of age and interest, he ends up pulling back the hand of the clock. Proper training would therefore sanitize the teacher and enable him to perform to expectation.

The ideal teacher is one who is trained and manifests expected desirable traits of a trained teacher. As Aigbomian and Iyamu (2001;108) put it "The primary function of the teacher is to facilitate learning by various means, that is to say, that the aim of teaching activities is to bring about learning". The trained teacher apart from being a man of integrity and character, Bell-Gam (1998) stated that he must be a master of his subject and an encyclopedia of his subject. He stressed that the teacher should master his subject beyond question.

Imonikebe (2012) has observed that at the tertiary level where much of the training of the Visual Arts teacher is done, there are no systematic theories of instruction for teaching students. Precisely, in these days of decline in students' enrolment in Art departments, there are no systematic instructional approaches for teaching students admitted without prior knowledge of Visual Arts. As a result, the introduction of new syllabi and preliminary programmes evolved to absorb these beginning students in Visuals Arts (students with no prior knowledge of Visual Arts) have only served to address the problem of course content and not how art should be taught, thus, in spite of these new syllabi and programmes, the teaching of Visual Arts has been and continues to be

problematic (Imonikebe, 2012). Despite the many advocates for providing opportunities for students to study Visual Arts, we still lack a theoretical basis of how students understand Visual Arts and what instructional methods should be used.

The indispensable role of the teacher in facilitating effective learning and manipulating the environment is of relevance (Pivac, 2013; Ojo, 2006). A trained teacher will perform effectively if provided with conducive learning environment. The art teacher should be able to inject into the school programme, viable innovations that will be capable of improving students' performance in art.

Statement of Problem

Part-Time programmes are popular in most Nigerian universities. Apart from serving as an alternative to Full-Time programmes for prospective graduates, our tertiary institutions have embraced the programme as one of the primary sources for internally generated revenue (IGR). As a result, it was found necessary to investigate the performance of its products. The problem of this study therefore is: Is there a difference in performance between Full-Time and Part-Time painting undergraduates in Nigeria? Precisely, do the Full-Time painting students perform better than the Part-Time painting students in the University?

Research Questions

1. Is there a difference in performance between Full-Time and Part-Time painting undergraduates in Nigeria?

Hypothesis

Ho1 There is no significant difference between Full-Time and Part-Time painting undergraduates in their performance in painting.

Research Design

The design of this study was ex post facto, since the research did not intend to manipulate any variables. The data were collected after events of interest have occurred (Ehiometalor and Nwadiani, 2002) and the data was analysed using the Mann-Whitney U test at the 0.05 level of significance.

Instruments

The instrument for this study is data generated from official records of the department of Fine and Applied Arts, University of Benin, Benin City Nigeria.

PRESENTATION OF RESULTS

Hypothesis

There is no significant difference between Full-Time and Part-Time painting undergraduates in their performance in painting. Students' paintings were scored and analysed for their performance in painting. This was an attempt to answer

the research question which asked if there was a difference between Full-Time and Part-Time painting undergraduates in their performance in painting. Results in Table 1 show a difference between Full-Time students (Mean Rank = 12) and Part-Time painting undergraduates (Mean Rank = 9) in their performance in painting. To test if the difference is significant the null hypothesis of no significant difference, which states that there is no significant difference between Full-Time and Part-Time painting undergraduates in their performance in painting was tested using Mann-Whitney U-test. A summary of the result is presented in Table 1.

Table 1 Mann-Whitney U-Test Summary of Comparison of Performance of Full-Time and Part-Time Painting Undergraduates

Groups	Variable	N	Mean Ranks	SD	Calc. Mann-Whitney U	Table Value	Sign
Full-Time	Performance in Painting	3	12	0.014	3	0	0.05
Part-Time	Performance in Painting	3	9	0.250			

$P > 0.05$

Results in Table 1 show that the calculated U value is 3 with a table value of 0. Consequently, the null hypothesis which stated that there is no significant difference between Full-Time and Part-Time painting undergraduates in their performance in painting is retained. The implication is that, the difference observed in the performance in painting amongst Full-Time and Part-Time painting undergraduates is not significant. Although, the Mean Rank of the Full-Time painting undergraduates was higher, it was not found to be significant (The Mean Ranks of Full-Time and Part-Time painting undergraduates were 12 and 9 respectively). In other words, the performance of Full-Time painting undergraduates was not different from that of Part-Time painting undergraduates after they had been taught with the same approach. The test of the Hypothesis shows that there is no significant difference between Full-Time and Part-Time painting undergraduates in their performance in painting. The finding implied that the two groups performed closely. However, considering the fact that undergraduates in the Part-Time programme performed comparably to Full-Time programme, the result suggested that the instruction offered undergraduates was effective and non- discriminatory.

This finding was expected for a number of reasons. The place of training in the successful maneuvering of the creative rungs of the artistic ladder has severally been stressed in the literature. The contemporarists according to Lowenfeld and Read as reported by Mbahi (1992) have argued in favour of formal training irrespective of natural endowment of the learner. They view the natural endowment as a blunt edge which requires to be sharpened by “training, teaching and interest development”. The contemporarists went on to point out

that “a bare minimum natural flare” has often been successful as a result of drive and training. University of Benin has a tradition of subjecting painting undergraduates to the excruciating process of colour drills which has distinguished her graduates in national painting competitions. Most of the drills build up around tonal values which corroborates the claims of Blackman (2007) that tonal value is what makes a painting ‘talk’, not the colour and that no matter how much colour the painter puts in his painting, it will not work except the values are correct. He went further to state that a painting will only be as good as the tonal values.

The finding is also a product of effective instruction as a good art teacher must be one who is able to creatively manipulate the appearance of colour (Badmus and Omoifo, 1998; Kleiner 2010; Price, 1987). Painting departments indeed require a calibre of teachers who have formal training in the art of teaching as only such teachers will be able to manipulate the learning environment, motivate the learner through creative methodology, expertise and hard work. Thus the findings generated are not unconnected with the expertise and thoroughness with which the painting lecturers prosecuted their student-friendly instructional approaches. Indeed the painting lecturers brought to bear their longstanding experience as highly talented art teachers and artist in delivering the goods. Appropriate materials required for the execution of their programme were provided for both groups to ensure equal participation. There is every reason therefore to accept the results.

Summary

This study compared the performance of Full-Time and Part-Time painting undergraduates in Nigeria with special focus on the University of Benin, Benin City Nigeria. Precisely the study aimed to find out if there was a difference in performance between Full-Time and Part-Time painting undergraduates in Nigeria. As a result, one (1) Research Question and one (1) Hypothesis were formulated for the study. Data for this study were generated from official records of the department under investigation. The design of this study was ex post facto, since the research did not intend to manipulate any variables. The data were collected after events of interest have occurred (Ehiometalor and Nwadiani, 2002) and the data was analysed using the Mann-Whitney U test at the 0.05 level of significance.

Implication of Findings

Based on the conclusions drawn in this study, instruction in the painting unit of the University of Benin provides a level playing field for all categories of students who would find their way into the study of painting. Thus, instruction in painting has by this study proved effective in allaying the fears raised on the quality of Part-Time undergraduate programme. This further shows that the study has by this finding defied the manmade dichotomy. No doubt, the conclusions made in the study have given hope to Part-Time undergraduates and a host of other interested learners of painting irrespective of their antecedents

and backgrounds. It was therefore recommended that as an eye opener to other disciplines and institutions of learning, the study should be replicated being a lofty initiative.

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6. CLASICAL GREEK PHILOSOPHY AND VISUAL ART AESTHETICS FORMING THE PERSONALITY

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Abstract: *In this essay the ancient Greek philosophy is regarded as the starting point towards the course of existential search of the human. The dynamic approach of the Visual art and aesthetic expression is displayed as a way of “becoming”, as the philosophic objective perception disseminates to the artistic experience. The value of the combination of Philosophy with Art is highlighted as far as the configuration of personality is concerned. This combination is becoming the vehicle which leads the person to the completion on the horizontal development as far as human relationships are concerned and also on the vertical development emphasizing on the internal search of the human. As a compass we use the approaches of specific intellectual men of Arts and Science, of Scholars of Ancient and Contemporary Greek Intelligentsia. Applying as criteria the timeless aspect and the universal spirit which underlies their works, we identify the points which suggest the Contemporary reality as distillate affecting the angle of many scientific sections totally.*

Keywords: *philosophy, Visual Art, personality, self-awareness, Intellectual, completion*

1. Philosophical approaches in Ancient Greece

“The Good is the highest example that the philosopher owns its knowledge in his soul” (Platon)

A time recursion helps us to comprehend the role of philosophy in life. How can we define the **“philosophy”**? The definition is given by Konstantinos Tsatsos²⁶⁶, according to which philosophy is a process of human consciousness to view the reality through the theory and the action on a total approach, as a unity, as a **“whole”**. Philosophy, is the objective materialization of spirit as a universal theory, applying the ultimate criteria of life, the ideas with absolute value, the **“unalterable and everlasting”**, the idea of **“Truth”**. (Tsatsos, The Social Philosophy of Ancient Greeks). As the scholar analyses the philosophy of Plato refers that the universe justifies its existence and evades the random when we perceive it as a materialized spirit. According to this the Chaos, the lack of universe, becomes universe world; it acquires unity under the light of spirit, where the **“whole”** exists. In a spiritual, ideological way in an evaluative way the spirit values itself. This is exactly the essence of philosophy, the self awareness of spirit, the self-consciousness, and the **“know thyself”**. Our theoretical self-awareness also causes our practical self-awareness and therefore the completion of moral reflection. The social philosophy in human’s life, as it is defined by philosophers themselves, reveals the position of human in the social unity, in the historic reality, and furthermore in the area of universe towards the ultimate, towards God (Tsatsos, p.13-88).

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²⁶⁶ Konstantinos Tsatsos (1899-1987), member of the Athens Academy, excelled as professor in the Legal Faculty Athens, Philosopher and Writer, also he was President of the Greek Democracy (1975-1980).

The Sophistic School

In pre-Socratic period with restricted schools, the old values, without the maturity of critical research, people did not have the worries of knowledge. During the first cosmological period of Greek and at the same time universal philosophy, the theoretical acquisition of the elements of the world limited every cognitive development. The **“whole”** was approached unilaterally, **“the objective”** world had fatally the need of **“subjective”** element in order the spirit to be led to its completion. During the period of Sophists the interest was focused on the subjective world and on the way of its connection with the objective one towards a single operating system covering in this way the philosophical gap.

About the seventh century B.C the **“ego”** became the creative, free and conformational element of existence of the word substantiating and defining its form. According to Sophists **“Felicity”** was defined as an ultimate criterion of life. But its changeable content covered the individual interests, disorganizing the physical equality in a society (Politic) and this was the weak point of Sophistic Ethics (Tsatsos p.52-70). During its evolution, it was revealed that in the sophistic school, the spirit denied itself and it was trapped serving and covering the needs of few people, so that a new fact had to balance the situation. Sophists’ freedom was leading to impunity. The antidote to the problem was sought in the truth of freedom itself, which was proposed as a law *and “the true law is always a law of freedom”* (Tsatsos p.72). The search of man for ideal society, of justice, of education, and freedom led him forward.

Socrates

The teaching of Socrates belongs to this point of time on conflicting to the Sophistic theory. The logical subject was the presupposition of every science. Socrates was teaching that the knowledge was free from perceptions which are given by senses and the knowledge lies at the logical function of consciousness, the **“meaning”**. Defining it as a fact which is subjective and granted by all people, the meaning was the basis of method of science, the Conceptual Art. For its acquisition, the man was performing comparative processes during his human relationships and in this way his cognitive consciousness was activated . The enlightenment of him was leading to self-consciousness, to **“know thyself”**, the self-awareness. The human acquires knowledge of **“Virtue”** through Science, very basic for his personality because *“only one who knows well what he does, is the one who acts in an ethical way”*. The concept that becomes the final aim of every action is, according to Socrates, the **“Good”** a unifying element as a common basis for every human being and the means for **“Bliss”**. *“He wanted to inflict the reason, the metre, his law in the social and political life”* (Tsatsos, p.78-79). In his apology Socrates stated that *“the uncontrolled life is unbearable life for man”*²⁶⁷ (Plato, Kouravelos ed. Zaxaropoulos p.88-89).

²⁶⁷ « δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπῳ » is usually translated as “the unexamined life is not worth living”.

The constant control of self-led to the alert of mind, so that what human could do, it would be the appropriate, the good, the useful. The good as ultimate element free from practical and aesthetic needs became the vehicle towards the true freedom of personality. The good was namely the basis of Greek thought and spiritual life as it was recognized in the Art and Greek culture.

The philosophy of Epicureans

According to the philosophy of Epicurus the main aim was not the theoretical research but the solution of problems in life “*not the wisdom of theory but the wisdom of life*”(Tsatsos, p.291-299). Especially the Epicureans aimed at the catalysis of superstitions and the disappearance of awe which occupied people and made their life difficult, releasing the nature from Gods and daemons who controlled it according with the beliefs of that time. The physical determinism was based on their philosophy, operating through natural science practical purposes useful for human displaying the “**Calmness**” as a healing virtue. The person should be ready to forego any desire. Every positive pleasure should become the starting point of felicity leading to the right direction.

The bodily pleasures were reduced and the man should impose on them so that they do not dominate human's life. On the contrary the real thing that benefits man was the spiritual pleasures offering tranquility, serenity and calmness. This is the true interpretation for the philosophical approach of Epicureans and for the felicity through “**the pleasure**”, which stems as knowledge of genuine practice in life. A life with Wisdom and Bravery that elevates the man to a higher level.

The Stoic Philosophy

Epictetus (50-130 AD), was the main representative of Stoic philosophy. In his “Handbook” displays as the center of life the value of internal tranquility. He advocated that a man who was independent from the actions and the desire of the other people, he was really free. As a feature of the philosopher, he regarded the ability of “*tolerating and being abstainer*” so that the benefit was totally coming by himself. The philosopher urged the acquisition of fighting spirit in our internal struggle, the purpose of moral improvement. The Stoic philosophers claimed that the proceedings in accordance with the nature and the law, they could not be done in any better way emphasizing it was futile for human to seek the things to come in accordance with his own way. Although he had to accept them as they were meant to come. The “*Reason*”(“*Logos*”) was the regulator and motive force of the universe of nature and the whole observable universe. Whatever it was according to the reason had to be identified by living physically in a human's life. It was finding its completion on a practical-social level in the society and its law were in a way of Incarnate Word (Tsatsos 1980, p.282).

Marcus Aurelius (121 AD-180AD) was apprenticed next to the Stoic philosopher Juno Rosticus and he did not sidetrack from his philosophical attitude until his death. Although he knew the difficulties of the office of Roman

Emperor that he occupied, he proved with his life that the philosophical theory becomes action. Aspects of personality and his philosophy reflected in his book with the title *“about herself”* as a spirit of life. According to him, philosophy defines the way we control and dominate *“our daemons”*, our pleasures and pains, the lie and the pretense. Philosophy contains the resistances in order not to end up *“apostates of global nature”*. Preserving *“the self of ultimate soul”*, the ultimate spiritual force, living morally even though towards those people who are unfair or tell lies (Markus Aurelius’, p.11). Thanks to the values of truth and justice, man becomes invincible, ruler of himself. He acquires the strength with imperturbable heart awaiting death as a natural and not as a bad state (Markus Aurelius’ p.295).

Aristotle

According to Aristotle, *“it is not enough for someone to be virtuous but he should be fully aware of the purpose of his actions”*. Whatever happens in the soul according to Aristotle, are three elements, the emotions, the abilities and the habits. The *“Virtue”* aims at the means and the human should choose this habit because *“we can become good by one way but we can also become bad by all bad ways”* (Nicomachean Ethics p.117-125). Plato in *“Republic”* displayed the true philosophy as the force that forms and completes man. Participating in the true society, *“Ideal Society”*, he reached up to the light. The education was the only realistic possibility with the purpose of bringing human back to the truth (N. M Skouteropoulos p.520).

2. Philosophy and Art

Art is a lifestyle functioning as a lens which aids the understanding of reality by affecting, deconstructing and recreating it. The humanly trait of the phenomenon of Art is lying on the influence it causes to the internal nature of the person and the relationship of this person with the surrounding environment. It enables the act of separating and exceeding the spirit from its material substance. Art functions decisively in molding the human personality by promoting an esthetic and philosophical acceptance of it, something that is proven by the whole spectrum of human historical presence. According to Beardsley²⁶⁸ (p.34), Art holds a very important part in educational responsibility the way this is defined in Plato’s theory, and allows the educational process to be separated to actions with *“good tendencies”* and *“bad tendencies”* respectively. This explains how Art affects the spiritual, psychological, social and cultural evolution of each person and results to a connection -based on logical arguments- between the righteous way of life and the nature of art, considering it as an indissoluble relationship. Men always

²⁶⁸Beardsley Monroe C. 1989, *Aesthetics from Classical Greece to the Present- A short History*, (p. 34). His work in aesthetics is best known for its championing of the instrumentalist theory of art and the concept of aesthetic experience. Beardsley was elected president of the American Society for Aesthetics in 1956. He taught at a number of colleges and universities, including Mt. Holyoke College and Yale University, at Swarthmore College and Temple University. He and his wife were over-all series editors for Prentice-Hall’s *“Foundations of Philosophy,”*

considered Art as the least important thing to take into account when putting the spirit to a process of philosophical and internal quest that aims to welfare, progress and completion. Art harmonizes the human existence with the powers of the Universe and settles things in order via a regulating, cleansing and organizing process. According to Plato and Aristotle, Art is the embodiment of the “*Ideal Beauty*”, of the “*Beautiful*”, of the “*Devine Archetype*” on earth. The Ancient Greek Art projects a dominating freedom against the outside world, with the deeper objective of the eternal pursuit of the essence of the common laws of the world and the spirit. We see this pursuit realized in Greek Art from the beginning of the last one’s history in the Geometrical Times around 1000 B.C.

In our approach, very important data are provided by the studies of Konstantinos Tsatsos, regarding the relationship of Man in Ancient Greece with Nature in the context of a spiritual challenge. All aspects of nature were determined in size, color, power, measure and order by harmony. The total was becoming a source of inspiration for the Great Art and that same Art was becoming a confession of spirit and material substance, object and subject, a dominant of the surrounding environment, an overflow of conscience by the “*Beautiful*” (“*Oreon*”) as it was inserted into art and it was finally upgraded to a way of life. Whatever was connected to the beauty of the soul and the body or to any image and representation of them, was functioning as a memory that recalled the divine place from where the soul came, satisfying the heavenly love that exists inside each human.

In Art, it is forever accepted that every element, symbol of the aesthetics vocabulary, integrated to the total, offers services to it and then “*the totality becomes harmony*”. People’s relationship with Art on a base like this is the essence of freedom and liberation of the spirit which leads each person to spiritual completion. Through art, symbols, myths and the esthetical expression of the world, men are able to deepen their thinking and rest in beauty, reaching contemplative maturity. They acquire a spiritual way of seeing and perceiving the world around them, a world that liberates and uplifts them. “*But there where freedom was born, it comes as natural aftermath that great Art was born, along with clear thinking and the Word*” (Tsatsos 1989, p. 33-34). Through Art we are led to knowledge of the Word according to the phrase “*in the beginning was the Word*”. This philosophical outlook safeguards the “*ego*” and leads to the self-discovery of the spirit and to self-awareness, in other words, to the process of “*know thyself*”.

Plotinus in “*Enneads*”, as Virgil Gheorghiu²⁶⁹ mentions (Goerghiou Virgil, p.78) encouraged men to seek the beauty inside them by observing themselves. And just at the same way the sculptor carves the sculpture, Plotinus suggested we all apply the same process to ourselves aiming to the refinement of the beauty of the soul. By deducting whatever unnecessary, carving and cleaning all

²⁶⁹ Georghiou Virghil, (Porquom’ a-t-onapellé Virgil, 7th edition in Greek: «Ένα όνομα για την αιωνιότητα», Εκδόσεις Τήνος, Αθήνα, p. 78). He was Priest of the Orthodoxe Rumanian Church in Paris and Writer.

the dark places inside us, he prompted us to: *“do not stop shaping your own sculpture until the godly light of moral virtue appears and until you see abstinence occupying its sacred throne”* (Plotinus, Enneads, 1, 6, 9, 7).

3. Characteristics of Greek Art

“Height is an echo of a great soul”, Dionysius Logginos.

In Ancient Greece, Art was closely connected to life and life was an expression of celestial sanctity in all manners of its expression. Dr. Karouzos²⁷⁰ (1981, p.9-19) in his scientific studies mentions that the new and until then unknown trait that Greek spirit brought and passed on to human History was the awakening of the personal conscience, the fact that *“the person is mirrored deliberately in his conscience”*. What the Greek *“Morfes”* (*“Shapes”*) project, is the real willingness as a cardinal mental need and the response to Visual Arts was decisive. This fact led to specific esthetic demands: 1) Art forms should entail the feeling of stability, i.e. of duration along with the feeling of movement. The vividness of the form, different as a concept from that of naturalism, was a necessity for a work of Art. The form should create the feeling of life, beyond any comparison with the real prototype. The beautiful in the form was radiated from the feeling of lively (Karouzos, 1981, p.12). The preconditions for the existence of the above mentioned qualities were the assurance of stability though the architectural structure of the form along with architectural mobility which was achieved via the order. Order managed to keep even the liveliest movement of the form under architectural stability. Until then, in the Archaic sculptures, architectural stability was exterior, with *“order”* being transformed to an interior skeleton, a *“poise”*. 2) The form should give away the feeling of a dynamic surface *“born from a cell full of power and spirit”*, with the spiritual depth of it being released from its most intimate places. On the word of Plato, order, eurhythmics and consequently harmony were deduced from the number and quality, whereas the parts in concord were subdued and tamed by the total (Ghikas²⁷¹, 1987 p.145).

The portrait

Phidias' Art, even though had avoided the personal portrait, bestowed to spiritual men the conscience for the internal value of individual characteristics. It became the basis for the aesthetic viewpoint of the 4th century B.C. until the times of Alexander the Great. According to Christos Karouzos (1981, p.185-187), it was then that the need for a personalized portrait was born; a portrait

²⁷⁰ Christos Karouzos, 1900 – 1967, was a Greek archaeologist and academician. Existed director of the Greek National Archaeological Museum. Was nominated Honoris causa Dr of University of Basileia (Switzerland). In 1955 elected member of the Bavarian Academy of Sciences and the Athens Academy. Was granted to him the Seneschal of Palm, while existed also member of Archaeological Institutes of Berlin and Vienna.

²⁷¹ Hadjikiriakos-Ghikas Nikos, 1906 – 1994, (in Greek: Χατζηκυριάκος – Γκίκας Νίκος), was a leading Greek painter, sculptor, engraver, writer and academic, also was a founding member of the Association of Greek Art Critics, AICA-Hellas and International Association of Art Critics.

that with the bearing and physical traits of the depicted person in conjunction with their mental and spiritual substance, would reveal their character and ethics. The realistic elements employed by the artist- but only those he considered useful- did not escape the final goal, that is give to the portrait a permanence and fixity, along with the ethics that is derived from the lifetime and actions of a person and not just this person's random variances. As stated by the researcher himself, artists: *"whether they depict spiritual people or politicians, they emit a special spirituality where the relation between the specific case and the general rule and world order can be identified."*

Heraclitus throughout his times of schooling used the phrase: ***"I investigated myself"***. With this phrase he concentrated in a sole sentence the radical change in Greek thought, where the leading role was given to personal conscience by determining the birth of the portrait as a momentous fact in human civilization (Karouzos, 1981, p.187). Dionysius Logginus in his study *"On the Sublime"*, (*Περὶ ὕψους*, *"Peri Epsus"*), placed the value of height as the one feature that brings people close to divine nature. The really high sense of virtue has the power to call the soul and through personal experience uplift it by *"standing up and filling with joy and pride"* (Logginos, p.77), at the same time when active experience uplifts men's souls. Every creation and creature reflects its creator and thus, a work of high spiritual value also reveals the mental height of its creator. According to Logginos, studying and exercising help geniuses to obtain self-discipline and guard them from dangerous slips, by making a clear separation between *"passion"* and *"height"*.

4. Response to modern reality

"The soul that is free from passions is a real acropolis of the spirit" Marcus Aurelius

Through Art, the scientific analysis that regards our times tends to overlap with the approaches of the ancient times' men. Art pulses on the rhythm of the universe *"since even she is nothing but rhythm"* (Hatzikiriakos-Ghikas, 1987, p. 83). The sanctity which pervades even the last practical object in the Ancient Greek world is the reflection of the agony of the human spirit and the way it seeks to be defined. A human seeks the universal relationship with the *"Godly"* and its position in the world which surrounds him with his entire inner world. Art, from antiquity to our days, expresses the human effort to solve this mystery.

Christianity did not nullify all that which was inherited from the Ancient intellectual elite; to the contrary, it defined clearly the relation of every person with himself and the universe. According to Cristos Giannaras²⁷² the relationship of a person with God is *"a reason for erotic ecstasy"* (Giannaras, 1996, p.180)

²⁷² Cristos Giannaras, (Greek: Χρήστος Γιανναράς; born 1935 in Athens) is a Greek theologian, Ph.D. Professor of Philosophy at the Panteion University of Social and Political Sciences in Athens. Doctor of Philosophy, honoris causa, at the University of Belgrade and at St. Vladimir's Seminary, New York and the Holy Cross School, Boston. He holds also a Ph.D of the Faculté des Lettres et Sciences Humaines of the University of Sorbonne (Paris). Christian Orthodox Philosopher and Author of more than 50 books, translated into many languages.

which will be mutual and manic. The way for the meaning of life to be revealed is *“the beauty - a call for communion to empirical searches, beyond ideologies and moral and educative purposes”* (Giannaras, 1996, p.31). It is disclosed in every form of Art and it is presented to and communicates to us *“the Word”*. As a result, the biological individuality becomes the vehicle which breaks the bonds of time and space and leads to liberty, defeating death.

“The mind cannot be subjected to God if the body is not subjected and crucified to the mind, in other words the one acting by itself be subjected to the reasonable” (Isaac of Syros, p.73-103). The challenges strengthen the relationship between humans and God, whereas through prayer and modesty humans accept the gifts of the Holy Grace: cleverness, peace, reasoning and then they can incorporate and mirror them in every action of theirs. The deprivation of modesty denies perfection from humans, as Saint Isaac Syrus²⁷³ assures us in his work *“Ascetics- Regarding the ways of virtues”* and through his personal life and experience.

Conclusions

The interactive association of Philosophy and Art creates the key elements of aesthetic quality and taste, straightforwardness and the meaning of **Beautiful** which are filled with **Ethics** and **Virtue**. The holiness in expression and the freedom of spirit empower spiritual clarity, abstinence and also disengage from the material substance through studying and exercising, aiming at moral uplift. The cathartic power of Art contributes to the work of self-awareness and the exemption of people from passions. Contemporary researchers dedicate their studies due to this aspect. (Rusu M. 2013²⁷⁴). According to Xatzikiriakos-Ghikas *“beautiful is what achieves to correspond to such an intimate harmonious layout”* –as it is described above- *“and what satisfies the architectural design of the soul with its proportions”* (Xatzikiriakos-Ghikas, 1987,p.173). It is possible for every person to be trained so that he can identify the beautiful and beneficial things for his soul. Aiming to completion, he can, through philosophy and art, discover the holiness of life. The perfecting of a person makes him a harmonious part of a whole, defeating death and raising him to perfection for the benefit of all humanity.

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²⁷³ Isaac Syrus, was a 7th-century Assyrian bishop and theologian best remembered for his written work. He is also regarded as a saint in every apostolic Church: the Church of the East, the Catholic Church, the Eastern Orthodox Church and among the Oriental Orthodox Churches. His feast day falls on January 28.

²⁷⁴ Rusu Marinela, researcher, PhD, Romanian Academy, Iași Branch, Institute “Gh. Zane”, dedicating her research on the aspects forming the human personality.

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7. THE INTERCULTURAL DIMENSIONS OF THE AVANT-GARDISTE ART AND ITS DIRECT IMPLICATION AS A MEANS OF MEDIATION AND COMMUNITY ACTION

Ondina Oana Turturică²⁷⁵

Abstract: *The aesthetic viability of the real world and the superfluous character of contemporary art, explicit and ironic sometimes, entails the intercultural dimension within the artistic education, which makes visual art and fashion become a medium for the action and comunitary mediacies. At the end of the 19th century and beginning of the 20th, under the modernism of the avant-gardist European art, we are witnessing a dialectic report between truth and beauty. This dialogue is created most of the times through the common orientation schools (Fluxus, Pop art, Nuveau Realism, Nul, conceptual and random art) as a result of the Duchampian paradigm. Thus, art itself becomes a self-destructive communication act which closes the discourse that generated it and, in which the object's aesthetic contributes to a more effective reception, according to the cultural norms and patterns determined by the pluralist cultural fields.*

Key words: *education, art, conceptual art, paradigm, discourse, contemporary, interculturality, Modernism, Pop Art, Nul, Fluxus, communication, visual, aesthetic*

Introduction

Concerning the open dialogue to which the modern artist participates and the contemporary artistic production, one is witnessing a changing liberty of the plastic language in which the evolution and the more pronounced interference in art, unconsciously reveal the formal support as object – mediator, where the various plastic languages interfere. In this context, a work of art is an artefact especially created to be presented to a public of the artistic world, which can be defined only through the filter of the psychological aspects it displays. In this way, the institutional theory about *art* places this notion in the centre of its reasoning about *art* and, by extension, of the *anti-art*, ensuring a new perspective through the creation of non-aesthetic factors, leading to different conclusions related to the nature and significance of *anti-art* in which the latter contains an obvious remonstrating character, not following the art rules.

Observations

“The question is whether contemporary art (which educates in the spirit of continuous rejection of models and schemes – choosing as model and scheme the deterioration of models and schemes, as well as the necessity of their succession, not just from piece to piece but also in the interior of the same work of art) [...], and its discourse would overcome the level of preference and aesthetic structures in order to insert itself into a wider context, so as to point out to the modern man a possibility to recover and be independent.”²⁷⁶

At the same time, the aim of the present analytic enterprise is to bring forth the issue which needs such a correction, in using and delineating the notion of intercultural dimension within the realm of artistic education, which makes

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²⁷⁶ Umberto Eco „*Operă deschisă*”, Editura Paralela 45, București 2002, p. 155

visual art and fashion become a way of communication that stands out not as synonymous but as tangent. Nonetheless, behind this tangency, unconsciously, exist fluxes that cannot be dissociated and require, in order to be understood, analogies and metaphors concerning the semiotics of image in the contemporary cultural context. However, it is quite difficult to discover that this material form, which in this case is conceptual art, becomes an abstraction of spatial and temporal elements. “Thus, one could say, that affectivity is not necessarily in me, but in the object, to feel means to experience a feeling, but not as an intrinsic state, but as a property of the object. This means that what exists in me is the answer to a certain affective structure encapsulated in the object. Vice versa, this structure proves the fact that the object is not reduced to the objectivity dimensions, according to which, it does not exist for anyone: within it exists something that cannot be known unless the subject is sympathetic and open.”²⁷⁷

The concept of appearance, in this context, is more or less related to a loss of value of the sensitive, in favour of a reality dedicated to sense and perception. The human being subjects itself to a *reification* process since affirmation can only occur in the middle of other people, into a world erected as such, different from the natural environment that can condition, in a cyclical succession, only the biological needs. Similar to contemporary art, fashion is a temporal reality and its forms can be correlated to the eras, geographical spaces and human groups that produced them. The *ephemerality-constancy* dichotomy reproduces the dichotomy between *substance* and *ways* (superficial) and between *modern* and *avant-gardist*.”

In this case, the work of art can be defined less through the filter of the spectator contemplation, and more from the perspective of the creation process of the artist or the science of the critic, as product or problem. Thus, the work of art is intrinsically connected to the artist’s reflection, which judges as it creates, and also to the spectator’s reflection who tries to understand where it comes from, how it is made and the effect it produces, the issue standing out from a psychological standpoint, that of a loyal perception, and from an ontological viewpoint, that of any perceived object’s status and, in this case, of an object which asks only to be perceived.²⁷⁸

The transition from an intentional separation of the *major* arts from the ones declared *minor* (all the decorative and industrial arts), to a permeability of the boundaries which allows the mixing of different genres, produces the artists who feel the impetus to make these breedings. A multitude of characters, situations and concepts, contradictory sometimes, intersect or unite, thus, demonstrating the profusion and relevance of this aspect.

Edgar Morin notes that “the proximity between the real pole and the imaginary one makes the development of imaginary consumerism trigger a rise of real demand. Economic growth is caused by something that would have been

²⁷⁷ Mikel Dufrenne, “Fenomenologia experientei estetice, Perceptia estetica “, vol II, Editura Meridiane, Bucuresti, 1976, pag. 125

²⁷⁸ Mikel Dufrenne, “Fenomenologia experientei estetice”, vol. I, Editura Meridiane, Bucuresti, 1976, pag. 66

unconceivable a century ago: development of the imaginary. Imaginary participations and participations to real life, far from excluding, they complement each other.”²⁷⁹

Through the avant-garde art, the artist launches statements that entail a literary value, curiously didactic and well-defined, as opposed to the Kantian option of art. These works of art do not actually practice the aesthetic interpretation of a thing. They stand for the idea of „making that thing”, enunciating at the same time the superfluous character of art, aesthetic viability being rendered via the readymades or the press images, explicit and ironic, involving sometimes monochromies, tautologies, paradoxes, empty spaces, etc. Through the *conceptual perspective* or *art as idea* participating to the creation act, one can discover a „sterile” style which owes its characteristic to the inexistence of the reason to be repeated. In most cases, these are self-destructive communication acts, which close the discourse that generated them. The readymades have influenced the next generations of artists such as the conceptualistic Joseph Kosuth. This way, conceptual art adopts antiart for its own strategic purposes. The common orientation schools, as a result of adopting the Duchampian paradigm, such as Fluxus, Pop Art, Nuveau Realisme, Nul, random and conceptual art, transmit a state of emptiness, an aesthetic void. All these concepts and avant-gardist methods of manipulating the materials, used in fashion design, place the latter into the elitist area of art. One of the artistic movements with a powerful impact on the creation process, Dadaism broke the patrimonial tradition of the object and subjected it to randomness in a moment when – through a profoundly liberative gesture of the art work from the incidence of everything that means tradition - Marcel Duchamp questioned the entire artistic processuality, along with everything it stands for: artist, language, instrument, art work, receptor.

By choosing and affirming a *ready-made* (1917) as a work of art, the artist provoked the translation of ideas from the level of traditional aesthetic to an aesthetic of the invested object with the status awarded by a creative attitude, coming from the viewer projected in the creator’s shoes, for which the „objects chosen to embody the art work are neutral symbolically, devoid of any aesthetic emotion, they do not display techniques of traditional artistic realisation, they are just postulating a reflexive judgment. The conceptualist is trapped into a determination report, between the intention to frustrate the expectations of the art world on the one hand, and on the other hand, to alert the art world, on what has been denied to him. Without the world art participation, the act itself would have no signification. In this sense, the most appropriate example would be the „Art & Project” exhibition, presented in 1969 in Amsterdam, which had the following content „During the exhibition, the art gallery will be closed”. With the work of Robert Berry, on the 15th of June, 1969 „All the works I know, but pay no attention at the moment - - 1: 36 P.M.”

²⁷⁹ Edgar, Morin, *Spiritul timpului*, <http://elkorg-projects.blogspot.com/2008/02/edgar-morin-spiritul-timpului-breviar.html>, Publicat de Radu Iliescu

„Its affective values remain to be seen a priori and finally, in what way the picture of affective qualities could constitute the picture of affective a prioris and also the manner in which these could be based on a “pure aesthetics”²⁸⁰.

Ever since it has been recognized as a science, the philosophy of culture has known various schools of thought, theoretical and methodological orientations. Thus, culture has been approached from various perspectives: i.e. *evolutionists, functionalists, relativist, culturalist, structuralist, semiotic and communicational*. The latter have offered the necessary definitions for understanding a domain in which fashion and art, as a cultural product, trace back their roots, subordinating the multiple research directions included in the ontology of culture. „*Social heredity*”, a phenomenon of individual assimilation of the social value system, similar to the genetic information, transmits the capacity of being unique of individuals that distinguished themselves against a competitive social backdrop.

At the bottom of the socializing scenery lays the individual, seen as a generic personality, which makes us remark that the individual and the social are the birth and dynamic factors of the social. The individual owns a social creation just as the society springs from a cummulation of individual creations. The unification between form and content is the IDEA, in the process of its production and its materialisation as well as the manifestations specific to visibility make the object of an analytical research direction, which describes the mechanisms specific to image production. The „*rupture*” tendencies represent, by and large, the most consistent Western cultural contribution of the 20th century, a hystorical moment, in which all the past centuries coexist and render themselves accessible. Once the bond between era and style was broken, all the historical styles have released themselves from the era in which they originated and became contemporary. The attachment on the artistic patrimony is no longer a nostalgic act, style becomes contemporary.

Innovation, experientialism, transgression, substitution, genre disappearance - these are all frequent expressions, concerning culture, through which the Western society signals the events of a radically renewed era. The tension between cultural traditions and the new forms of creation, new languages and spiritual visions was extremely powerful during the 20th century, triggering a mechanism of evolution and change. Discontinuity and innovation have prevailed in front of the tradition mechanism, whereas change became a dominant process. The radicalism shown towards the traditional forms of culture, the violent avant-gardist movements, the rapid succession of the stylistical forms and ideological trends, the vision relativity and spiritual positions etc, have all accumulated until they reached, during the second half of the 20th century, a critical mass, which prompted theoreticians to discuss about the appearance of a new type of civilization, called post-industrial or informational. Contemporary art calls back into attention the concept of *homo faber* – for which the essence of human is related to the creation and use of tools

²⁸⁰ Mikel Dufrenne, “Fenomenologia experientei estetice”, vol. I, Editura Meridiane, Bucuresti, 1976, pag. 66

because in art any object is judged more for its form than for its utility. The classic interrogation: „*What is art?*” is being replaced by another „*When is it art?*” – which marks the moment in which a prefabricated object starts to function as a work of art (Nelson Goodman).²⁸¹

Solutions

The current frontiers of the „world of art” have been traced during the conquering process of the art autonomy, which happened along many centuries, and should be seen in the larger context of a specialisation of the social activities, according to their own logic. Under the modernism of the European avant-garde art, from the end of 19th century and the beginning of the 20th, contemporary art defines style as enemy, whereas beauty must become suspect. Through its artistical approach, the Avant-garde trend, celebrates the ugly, unrefined, mundane, usual – any cultural enterprise that is against the bourgeois notion of property and taste (i.e. the notion of what is beautiful). This type of modernism defies the notion of aristocratic social gathering, truth and beauty, becoming a continuous dialectical relationship. Against this backdrop, the conceptualist is trapped into a determination relationship, with the intention to rebel against the expectations of the world of art, by taking its art object, on the one hand, and the need to alert the world of art about what has been stolen from it, on the other hand. This issue, brought under attention by Umberto Eco, marks the exaggerated gestures of the artists who stand out in the everyday reality in which the formal and symbolical mutations continued to produce themselves through a use *transfer*.

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²⁸¹ Nelson Goodman, *Manières de faire des mondes*, éd. Jacqueline Chambon, 1992, p. 90

PART IV

EDUCATION

1. TOWARDS AN INTEGRATED APPROACH TO ARTS CURRICULUM AND PEDAGOGY

Mihaela Mitescu Manea²⁸²

Abstract: *The arts afford ways of knowing with proven rewarding consequences on the life quality of individuals and of communities. The benefits of exercising an imaginative capacity, esthetic reasoning and attitudes, and ability to interpret and communicate ideas have been shown to be fundamental to the well-being of individuals and communities. The literature is thus full of arguments as to why arts should not be reduced to mere adjuvant routes instrumental to learning in other areas. This paper proposes a discussion of some of the main arguments in the literature for an integrated approach to arts curriculum and pedagogy, with particular emphasis on the Romanian discursive practices concerning arts education.*

Key words: *arts, learning, curriculum, integrated*

Arts are generally praised for their intrinsic educational value, as well as for their instrumental value for learning in many areas and aspects of life and the world in general (McCarthy, Ondaatje, Zakaras, & Brooks, 2004). Consequentially, arts are called to inspire production of new resources and solutions for learning and development in both formal and informal educational settings.

The argument most frequently advanced in support of this rather novel way of positioning the arts in education evokes the arts' capacity to facilitate a way of constructing and experiencing knowledge that is rewarding in that it engages participants imaginatively, emotionally, volitionally and cognitively, whilst impacting both individuals and communities aesthetically and culturally.

Still, in the vast majority of approaches to planning and delivering the school curricula, arts are barely making it in the time-table, often strategized to simply provide adjuvant opportunities for learning, instrumental to performance in other school disciplines - namely those enjoying circumstantial, privileged statuses in the curriculum. This is particularly the case in the Western educational cultures measuring quality by standards and success by hierarchies of tested academic performances solely in the areas of knowledge included in the national and international academic examinations, such as the Baccalaureate in Romania, or PISA, and TIMSS etc., internationally.

Revitalizing arts' potential for creative, imaginative learning actions, and noted positive social impact is ranking increasingly high in the discourses of educationalists all over the world, emphasizing its' resourcefulness and relevance for the social, cultural and economical requirements of a world working its way through globalization.

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The modern age of formal education has reluctantly looked past cognitivist and behaviourist stances on learning and development, generally structuring school based learning on notions of *transfer* and *schema* and on measurements and predictions of academic performance, placing the arts at the margins of curriculum approaches. In the post-industrial age the arts and education have regarded each other with suspicion notes Ewing (2010), a fact explained by O'Toole (2010, apud. Ewing, 2010) with several specific arguments. His arguments are introduced here with comments on how the Romanian practices of planning and delivering mainstream school curriculum in the past century seem to generally reflect strikingly resembling probable causes to the effect:

- the perception that arts are a form of elitism, accessible only to selected few and heavily relying on their level of formal education directly assumed to relate to arts' consumers and artists' ability to apprehend arts. In the Romanian educational setting, arts are marginalized in the mainstream curriculum (with less coverage on the school time-table in the later age of mainstream education), an arts-intensive curriculum being afforded via vocational education. This arrangement is prompting a very explicit stance on arts learning, that of arts being reserved to those who are talented and/or willing to professionally or academically play a part in the arts, by pursuing further, higher education routes in the arts, and thus attempting the *specialist* status. This type of either/or approach to school curriculum and school based learning prompts an elitist pedagogical stance on arts and arts education.
- the misconceptions or baggage from their own prior arts experiences that many teachers have, along with other relevant decision-makers in the educational setting (i.e. parents). The memory of recent half-century long communist history is still very rich in vivid examples of censorship and politicized approaches to participation to arts. There are two main art forms represented in the Romanian mainstream school curriculum – Music and Drawing. Of the two, Music has historically notoriously been detoured from its educational purposes as a school subject-matter during Communism, to serve as ideologically imbued platform for indoctrination, by prompting learning contents with a political agenda (i.e. so called patriotic songs praising political leaders, school routines placing a strong emphasis on the whole school student body's participation to the daily singing of the national hymn, before the start of the school day, with children standing up and facing portraits of political leaders, a routine occasionally expanded to include larger student effects in political events such as the annual manifestations of 23rd of August).
- a lack of confidence or expertise with particular or all art forms. In this respect, the curriculum for secondary education in Romania has long time ago embraced a segregated approach to learning contents, strictly dividing vocational routes for arts majors; even on those, the curriculum is generally restricted to learning contents pertaining to certain art forms, such as music, drama, visual arts and choreography and a general focus on a targeting professionalization as the end-result of schooling.

- the dearth of quality and sustained pre-service and in-service arts professional learning for educators. As previously argued (see Mitescu Lupu 2012, 2013; Mitescu, 2014a, 2014b, 2014c; Mitescu Manea, 2014) the current Romanian discursive practices in the policy and exercise of the teacher training indicate: a) the absence of a coherent plan to support induction for beginning teachers during the early stages of their careers; b) cultural learning traditions grounded in a ‘transmission of knowledge’ rationale place the bulk of formative resources for in-service professional learning for teachers in the hands of control-bodies such as the school inspectorates in every county, depicting an overly-centralized structure of managing teachers’ requirements for professional development; c) a general down-playing of collaborative understandings of learning and development, visible in either the complete lack of partnerships with other, community based stakeholders in arts education (arts and culture organizations, universities etc.). Where school-university partnerships do exist, they are exclusively focusing on matching curricular aims (i.e. secondary schools providing an arts intensive curriculum in partnership with the local or university of arts, the partnership focusing on preparing and recruiting students for the tertiary level of arts education).
- intense political arguments within and between the arts disciplines themselves, leading to fragmentation and loss of voice. As the delivery approach to arts education is common practice at every level of arts education provision in Romania, the opportunities for collaborative, inter-disciplinary or integrated approaches to arts in the school are simply lacking, leading to professionals inwardly looking into possible developments in their specific art form, which produce only contextualized initiatives, in isolation or making unilaterally instrumental any other art form, fellow artists and/or arts educators being generally perceived as competing for similar resources and solutions.
- limited systematic large-scale research on the impact of arts on student learning, leading to the impossibility of quantifying their impact in ways preferred by governments.
- the continued dominance of traditional academic curricula as the main passport for entering tertiary education.

Fully understanding the implications of this type of mutual suspicion between arts and education and the noted, and possibly enhancing circumstantial facts explaining it, Ewing (2010) advances the thought that any potential collaborative vision between arts and education be first and foremost subjected to examination in the sense of its’ formative aims and planned course of actions, without favouring either of the disciplinary contents or goals in learning. This would imply reconceptualising the role and place of arts and their specific ways of constructing knowledge. In Gadsden’s view (2008) reconceptualising the role and status of arts in the curriculum impinges epistemological shifts away from traditional approaches and conceptions of learning which place strong emphasis on contents-specific academic knowledge, and emerge in a disciplinary structure of learning contents, operating with taxonomic, hierarchical approaches to apprehending life and the world.

As it can easily be noticed in current educational policies and practices, rarely has Ewing's (2010) desiderate of a new, integrative approach to arts in the school-based learning been materialized.

For example, traditionally pertaining to a curricular area designed to develop communication skills, the Literature is not primarily regarded as an art form in the current Romanian mainstream curriculum. It is awarded a special status in the curriculum significantly impacting how learning is structured in relation to its contents. The separation of Literature from the general Arts curriculum reflects, in a certain perspective, the disruptive nature of disciplinary learning. Most frequently conceptualized in a cognitivist manner, learning Literature ends up in checking boxes in lists of attainment targets rather than emphasizing the creative, intricate, highly personalized, fluid, integrative manner of reading, writing and making meaning that exploring literature is generally packed with. Literature, a form of human expression more likely requiring trans-disciplinary means of teaching and learning, which build on the formative potential of tools for knowing distributed in the practices of constructing knowledge of so many other school subjects, is reduced to merely apprehending scripted textual ways of making meaning from the literary productions selected to be part of the school curriculum.

Traditional codifying practices of the arts into discrete categories (Flood, Heath & Lapp, 2005) and past tendencies to oversimplify arts processes and products (Ewing, 2010) are expected to be replaced with a movement toward expensive, multi-layered, even organic ways of thinking about the arts and the ever-increasing number and diversity of art forms (Perso et al., 2011).

There are a number of relevant meta-analyses available in the literature, discussing the research exploring the many positive effects of arts learning in relation to the intellectual, emotional, social and cultural development of those who are presented with opportunities for arts education. However so, referring to the general stream of literature on education and learning studies, there are those who voice concerns noting the lack of commonality between arts programs being mentioned in published studies and reports (Bryce et al., 2004) or present relevant data about contextualized arts initiatives in education, as O'Toole (2010) was arguing when explaining why education and arts look at each other with suspicion.

Other studies note a focus on correlation evidence (i.e. a relationship between student learning and their involvement in arts programs) and less of a well defined body of research is exploring a direct causal link between involvement and learning (Winnner & Hetland, 2002; Ewing, 2010; Bryce et al, 2004). This majority of mainly cognitivist approaches to understanding learning and development in relation to arts participation is completed by Hetland and Winner's (2004) meta-analysis of 'transfer' studies, discussing evidence of causal relationships between: a) classroom drama and verbal achievement (*comprehension* – when working with structured plots and *oral language development* – especially when working with structured plots such as role-play and vocabulary), noting that the transfer of skills from one domain to the other

needs to be explicitly taught since it does not occur automatically; b) music listening and spatial reasoning, and music instruction (to groups and individuals) and spatial reasoning (for students aged 3-12). Whilst noting these positive effects, Hetland and Winner argue that the arts “have great value in a child’s education, but that this value is due first and foremost to the importance of learning in the arts. While arts study may in some cases in-still skills that strengthen learning in other disciplines, arts programs should never be justified primarily on what the arts can do for other subjects” (Hetland & Winner, 2004).

Relevant reports on the impact of arts education in schools internationally include *Champions of Change* (Fiske, 1999), *Critical Links* (Deasy, 2002), *The Wow Factor* (Bamford, 2006), *Arts Integration. Frameworks, Research & Practice* (Burnaford et al, 2007), *The International Handbook of Research in Arts Education* (Bresler, 2007) etc. These large scale reports present overwhelming evidence of the positive effects of participation to arts education over the social and cultural well-being of individuals and communities, particularly focusing on learning experiences in the Western world. As such, improvements impacting schools, students, teachers and communities are evidenced in academic, social, cognitive, behavioural, health, social, economic, lateral thinking, and creative skills.

Smaller studies show relationships between participation in arts programs, in a range of schooling phases, and increased academic achievement (Bamford, 2006; Catterall, Chapeleau & Iwanaga, 1999; Wetter, Koener, Schwaninger, 2009), student engagement (Fletcher, 2005; Russell, Ainley and Frydenberg, 2005), and attitude to attendance (Uptis & Smithrim, 2003), attitudes towards learning (Hunter, 2005; Galton, 2008), sense of motivation (Bamford, 2006; Catterall, Chapeleau & Iwanaga, 1999; Hunter, 2005). Studies focusing on exploring the impact on behaviours of arts learning and participation show evidence of improvements in capacity to empathise (Catterall, Chapeleau & Iwanaga, 1999; Hunter, 2005) as well as on cooperation, collaboration, and communication (Hunter, 2005). Moreover, research exploring students at risk related to a range of factors, including disengagement from schooling and low literacy levels (Baum & Owen, 2007) present encouraging evidence of arts’ positive impact on school participation.

The literature is presenting little or no evidence of large scale, in-depth published research on the practices of arts education and their impact on individuals and communities in educational cultures not traditionally following Western conceptions of learning and well-being. As the 2009 Eurydice report shows, the Romanian educational landscape is one such space, with little if any initiatives to shift away from ‘the scientist paradigm’ (Eisner, 2008) of structuring education, more interested in certainty and precision of following scripted actions than in the fact that these actions and the methods they entail might simply not work. In this paradigm, arts education remains at the margins of mainstream curriculum.

Elsewhere, noting current political discourses on educational reform, Mitescu Lupu (2013) concludes upon observing that a lack of interest in

considering the potential that arts present education with, places current Romanian political discussions in the category of those marked by no serious effort to regard the activity of the mainstream education system as a project directed towards a holistic approach to understanding development, learning and life, taking note of the fast paced transformations in the world we live in and the growing complexity of every aspect of life a person needs to find resources for. That is, if we admit to Robinson's (2011) understanding that creativity - understood as the process of developing new ideas that have value - and innovation - the process of putting in practice these ideas - are core abilities to facing these challenges that cannot be developed outside a culture of creativity. Moreover, creativity is not a concept subdued to one specific topic or academic subject, a realization which prompts even more emphasis on the imperative of considering holistic, culturally bound and relevant formative prospects for learners to engage with, in the reformed school system. To this aim, integrated, comprehensive approaches to arts in the curriculum require being more seriously looked into, as the number of research based evidence is increasingly supportive of their many positive effects on participants to arts.

Historically the idea of integrated approaches to arts in the curriculum emerged at the beginning of the XXth century, departing from John Dewey's notion of curriculum. It was William Heard Kilpatrick, colleague and collaborator of Dewey's, who proposed the *projects method* - a forerunner to the integrative approaches - as a reaction to the pitfalls of the school's traditional approaches heavily relying on subject-matter delivery. Kilpatrick's proposal in „The Project Method” article (1918) was that children's interests play a central role in planning and structuring knowing and knowledge in school, so that classroom learning gain in relevance and meaning for the learners. Dewey had distanced himself from both subject-based and project-based approaches to school learning, arguing at Harvard University, that neither resolves the emergent pedagogical problem. Dewey's proposal was that school disciplines be thus structured so they allow clearer connections between various aspects of knowledge, and between knowledge and people's goals and day-to-day preoccupations and interests (Kliebard, 2004, p.149, apud. Burnaford et. al., 2007). As such, it is mandatory to explore the connections between school subject-matters in order to identify possible ways to structure the learning contents and the learning experiences so that they stimulate both the curiosity and the comprehension of the outer world, affording children to explore it and apprehend it as a continuous source of aesthetic delight.

To Dewey's pedagogical arguments favouring a more serious consideration of the manifold potential for learning that integrative approaches to school curriculum entail, Eisner adds an argumentative perspective opposing the general trend of recent research to advocate evidence of positive effects of arts education, and of integrated approaches to arts in the school curriculum building on a 'transferability' stance. Eisner is simply reminding us that “What we enjoy the most we linger over. A school system designed with an overriding commitment to efficiency may produce outcomes that have little enduring

quality. Children, like the rest of us, seldom voluntarily pursue activities for which they receive little or no satisfaction. Experiencing the aesthetic in the context of intellectual and artistic work is a source of pleasure that predicts best what students are likely to do when they can do whatever they would like to do” (Eisner, 2002, p.xiii).

Eisner’s insight into what makes the arts learning experience unique brings forth issues of young people liking to take part in their learning experiences and being committed to learning and of learning having aesthetic features in the design of the educational environment and in the factual learning practices. It also invites further reflection on what constitutes quality and successful learning action. It is precisely this triumvirate of a) participants sense of personal commitment to learning, b) quality and c) success of learning experiences that should further be guiding arts learning initiatives which in turn could help providing situated evidence of how arts impact Romanian learners.

This article has advanced a brief discussion of some of the main arguments in the literature for an integrated approach to arts curriculum and pedagogy.

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2. INTERCULTURAL STUDY OF ART - CONTEMPORARY DIMENSION

Marinela Rusu²⁸³

Abstract: *The contemporary world includes more diverse cultural events, sometimes performing a mix of ethnic traits, which are specific to different cultures. At the same time, we are witnessing a substantial migration of populations around the world, trying to build a new destiny and to integrate themselves in the cultures in which they migrated. Intercultural education becomes an actual concept and includes requirements and inherent manifestation of the modern world, which is constantly moving. More specifically it is an education for **cultural equality**, **cultural tolerance** or for the broader objective of **multicultural education** as it was proposed by M. A. Gibson (1984). For artist and educator who strives to understand the role of art in culture, and the role of culture in art and want to include his students in the cultural phenomenon, anthropological theories on culture and on ethnical specific alike, are generally necessary.*

Key words: art education, art, culture, educator, artist, school

It is obvious that changing the economic, actional, value and financial profile of current societies lead to unexpected fragmentation of cultures. This makes them different from the "monolithic" cultures of the 40's; but the question you can ask is: what in the culture unit remains and what has changed? In such renewed contexts, art itself goes into a process of change, of renewal. However, the creators of art appeals more or less the elements of culture, the patterns that already exist in the society in which they live.

Ralph Smith (1983) professor of art and critical philosopher proposes four attitudinal modes of approaching the art of other cultures. The models which he analyzes reflect different types of interaction. He also emphasizes the educational implications of each of the proposed models. The starting idea is that of *transposition of the categories* used by Kaufman (1977) in the literature on visual arts.

The first attitudinal model refers, to "those who reject their own culture and approach another one with idealized enthusiasm in order to prove how wrong their own culture is and it is named **exegetics**²⁸⁴. In the evaluation process they are selective and biased in responding to the other culture." In terms of education, this position is wrong and therefore, it is not recommended to be addressed by teachers. Such an approach stimulates only the existing ideas and stifles openness to new perspectives and feedback.

The second way is **dogmatism**. While the exegetics perceive authority in terms of culture, dogmatists maintain authority within themselves. Addressing ethnocentrism they look other cultures through the eyes of their own culture. This approach gives only small benefits for education as many misjudges are involved and too little new information is assimilated.

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²⁸⁴Smith R. A. (1983). "Forms of multi-cultural education in the arts." Journal of Multi-cultural and Cross-cultural Research in Art Education

There is also the danger of reaching the other extreme, trying to overcome ethnocentrism through extreme relativism. In this situation, teachers will feel that they should not try to change the student's behavior, as they will be labeled as "ethnocentric" reacting so.

The third way is ***agnosticism***. This approach does not prejudge in any way the cultural ethnocentric elements, nor approaches art in terms of exegetics but believes that the work of art is *a creation independent of any cultural-historical factor* and, therefore, can be interpreted only aesthetically. From the educational point of view, this approach contains interesting valuable elements, but at the same time contains the danger of becoming extremely shallow. Smith notes that aesthetic interpretation comes to be confined to sensory perceptual response. However, if there is a prior aesthetic education, then, aesthetic understanding (which will include cognitive elements also) can reach the deepest dimensions of the artwork. People who have high aesthetic and perceptual skills may be more able to distinguish the nuances and meanings of art of another culture, rather than individuals who have only factual information on cultural structure.

Dialectics is the fourth way, which Smith examines, but it is not in the Marxist sense of the term. He describes it as a process of open dialogue between the individual's questioning mind and the works of art of other cultures. Dialectic viewers remove the bias that either everything is good or everything is bad and, conversely, are located in an open circuit between their own values and those expressed in culture and art. Live cultures are considered in this case as significant items ("the significant other") and their cooperation contributes to the development of the individual's personal values and of others around him.

Finally, Smith warns that humanist's too much confidence in the support from their institutions to find their way in another culture is unsubstantiated, as to understand another culture requires considerable effort. This requires much more than a simple dialogue.

While all four methods described by Smith are variable in relation to the intercultural experience of a person, the general goal is the freedom and ability to be impartial in intercultural encounters. Educators should be aware that sometimes the results of such actions may be delayed. Comparisons made in this area by some well-known anthropologists show how much personality influence their perceptions, the same as the academic dialogue with another culture. Intercultural education involves several objectives such as:

- Providing equal opportunities for pupils coming from a different culture than the one considered *basic*.
- Increasing the level of understanding of students from other cultures;
- Maintaining existing sub-cultures within a given society and
- Helping students to act effectively in two cultures simultaneously.

However, because the requirements described above are limited by existential needs of each ethnic group, culture, American researcher Margaret Alison Gibson (1984) adds another element, unique at the time, and based on anthropological literature - that goes beyond the needs of any group and addresses ***universal intercultural education***. The author defines multicultural

education as "the process by which a person develops skills of perception, judgment, belief and action in multiple standards systems"(p. 112)²⁸⁵. This does not necessarily mean acquiring knowledge of other cultures but getting that cognitive and empathic ability defined by Cole in these words "*knowing how another culture thinks*"²⁸⁶. In other words, the goal of ***multicultural education*** can achieve a certain level of multicultural knowledge. Thus, it can reach a deeper understanding of different cultures and their artistic creations. From this intercultural perspective, more enriched, all patterns, boundaries and cultural opportunities in the area will become more visible.

If we look at education as a process of cultural transmission, in which interact all aspects of culture, the school being also included here, then, teachers everywhere will be looking for some specific concerns. To understand their students, educators must first understand their cultural acquisitions:

- Overcoming the stereotype that considers a culture mainly ethnic; culture may consist of several ethnic groups;
- We cannot assume that all students and adults in a particular cultural group understand or are just addicted or attached to the same extent, to the cultural mores of origin;
- Many individuals are already proficient in two or more cultures. This may become the norm, as, cultural isolation begins to shrink more and more;
- There are many common elements between the cultures and it is important that they are understood, as well as the existent differences;

All these aspects are involved in the educational act and must be known by the teacher in interaction with students. If we have an intercultural approach to art we will have a less elitist position about art, from any cultural perspective we discuss. Art can be studied in its many variations as manifested expression of different cultural values, but also as a distinct structure of knowledge and experience. Cultural similarities and differences identified and analyzed can lead to understanding culture and this can lead to a more profound and authentic artistic creation. Also, different variations of art, the knowledge resulting from many cultures can help students become aware of the diversity that exists in their own culture.

Frances Anderson (1979) notes that ***cross-cultural psychology*** is today a reference discipline. It compares and identifies the term *artistic* with *knowledge* as they were used by Berry and Dasens' (1975), being, at the same time, two objectives of the intercultural research. The first to be known and understood are the effects of culture, ecology and environment organization on the cognitive (art) processes' "that produce variability and facilitates exchanges between cultures; then it is necessary to understand which are the common elements to different cultures in the "cognitive (artistic)" process in order to define the universal "cognitive (artistic)" concept.

²⁸⁵ Gibson, M., A. (1984). "Approaches to multi-cultural education in the United States--1976 (Special Issue)." *Anthropology and Education Quarterly* 15, p. 112

²⁸⁶ Cole M. and S. Scribner. (1974). "Culture and thought: A psychological introduction". New York: John Wiley

Some of the problems that the researcher identifies (and which are also present in Western European or of the Eastern Europeans education researchers) are:

- studying at least one culture, so that not to appear extreme dichotomy in appreciation of different cultures;

- development of some ethnic studies from two perspectives: 1) to look culture from outside, being analyzed with other instruments and from other cultural perspectives and 2) *emic*²⁸⁷ approach through cultural instruments specific to the studied culture, in order to analyze it's structure and characteristics²⁸⁸.

Elliot Eisner (1979) is another researcher who has studied the issue of interculturalism (being an art teacher and *curriculum* specialist). He has an empirical, personal approach, by "referring to the world"²⁸⁹; his theory is, however, more descriptive, referring especially to situations in progress, rather than offering explanations in an experimental research.

He is also interested in empirical research in its qualitative aspects, using descriptive phrases and metaphors that schools, operating under research, among other activities, can use. Intervention, however, does not occur. He warns that the presence of the researcher in the school, to assist in conducting research will be considered as a form of intervention. The researcher claims that this method can be used in cross-cultural study, in which two or more cultures are compared.

The reason that propels the idea of intercultural education is the very reality that societies are becoming more intercultural. North American societies, especially, are becoming more diverse beginning with continental and intercontinental migration, which is also true in the case of Western Europe countries. Migrants retire in their houses, trying to rebuild subcultures, so that cities acquires new cultural dimensions that are different from the forms of culture developed by the great migrations of the last decades of the nineteenth century. The school population is quite different from the last decade. Thus the need for intercultural education is not necessarily understood by addressing more distant cultures but by understanding the culture and art of the people, manifested at the corner of our street or upstairs in our residential block. Of course, it is necessary that teachers can understand students who are from different cultures but at the same time, they have to understand the children's or adolescents' sub-culture specific to different ages.

Elliot Eisner (1979) divided his model into two major parts: one part contains art study in terms of what is measured, corresponding to specific values of the culture that reigns the group; the second part examines the aesthetic values and symbols that are found in a particular culture. Also, in his

²⁸⁷*Emic* - approach in anthropology that refers to stable elements of a culture; it is an analysis of the community from inside (a.m.).

²⁸⁸Anderson F. E. (1979). "Approaches to cross-cultural research in art education", *Studies in Art Education*, 17-26

²⁸⁹Eisner E. (1979). "Cross-cultural research in arts education: Problems, issues and prospects", *Studies in Art Education*, 27-35

preoccupations he wanted to delineate which are the defining elements of artist's personality.

There are several dimensions that can be added to those presented until here. For example, Geertz (1983) indicated that teachers should be aware of their own conceptions and aesthetic standards, of what is or is not art, "in order to be able to recognize which are the bases of making art criticism or the appreciation of art, in the studied cultures or in the student's subculture."²⁹⁰ Private art objects can have special qualities judged by our criteria but they will appear as just other functional things for the members of another group. Coming from another culture it is possible that we may not understand how they are used and perceived.

Western teachers would have to avoid biased assessments when they analyze the so-called "primitive" art as contrasted with "civilized" art. Chalmers in some degree mitigates this by approaching all art as *tribal art* - when he describes as *tribal* an artist working within an "urban avant-garde cultural minority" and a group of Hollywood businessmen-image-makers, "for a huge tribe that spans continents and shows a certain youthful identity"²⁹¹.

The researcher also turns his gaze to the chronological development of the definition of art and history and requires greater interdisciplinary approach. It refers more specifically at the interface between the historical study of art as object and the social, cultural and psychological factors influencing the creation, quality, style, dissemination and meaning of art. It describes the trends and changes that occur in the definition of art history and suggests ways in which the impact would have a deeper, more complex meaning, as an inter-cultural comparison - in order not to be as isolated as in Western traditions. He also refers to the study of art in terms of the dominant human institutions such as politics, social organization, economy and development.

Education through art - a theory based on psycho-cultural factors.

We recognized so far the role of cultural factors in arts education. In the past, the theory mainly focused on intercultural factors that were required to be recognized in the teaching-learning process, when students use their own perceptions to delineate the phenomenon of art. When this process focuses on intercultural education, personal development factors are further discussed. The current review of the literature indicates how many cognitive factors patterns, perceptual and knowledge patterns are affecting art, as much as art knowledge generally, and the process of creation. Even if the structure of the theory is the same, descriptors - in most of the categories - have been expanded and refined to incorporate cultural influences in any historical moment. Theory dimensions are designed to simplify the system, so that the parts can be addressed by educators in creating the *curriculum*.

²⁹⁰Geertz C. (1983). "Local knowledge". New York: Basic Books, p.63

²⁹¹Chalmers F. G. (1978). "Teaching and studying art history: Some anthropological and sociological considerations." *Studies in Art Education* 20, p.7

Education through art forms perceptions, emotions and value judgments regarding reception of works of art. One can even speak of a ***cultural adjustment of the aesthetic emotions***. Addressing the beauty differs from one culture to another. "Norms for emotions and, therefore, the end points of emotion regulation may have big differences when it comes to different cultures. Not just American cultural models tolerate activation of happiness but more experience facilitates acceptance and intensification of emotion and its expression. Cultures in which success and self-confidence is considered threatening the harmonious interpersonal relationships, are seeking to prevent or inhibit the experience and expression of this kind of happiness" (M. Rusu, 2014)²⁹².

An important contribution to the literature on emotions regulation is to show that this process is not only an interpersonal one. Moreover, emotions are modeled in a significant proportion by the way our world is structured, the way our life is organized. Cultural emotion regulation occurs at a structural level of cultural practices and the level of basic psychological tendencies. Personality, perception and cognitive research from which derive the theory can be found in *Preparation for Art* (2d Ed.) (McFee, 1970) and in *Art, Culture and Environment* (McFee and Degg, 1980). Thus, we can describe some "specific dimensions in the perception of art - as it addresses the educational process"²⁹³:

1. Individual preparation of the student. Experience, cognitive skills, style, and personality factors of the learners are essential in this process; each of the factors listed above is influenced and guided by the orientation provided by the current cultural interface. Perceptual styles and cognitive patterns derived from the background sub-culture from which the individual originates, the visual work reflected in the products of that culture, along with all the specific motivational elements of the cultural background and the educational experience, all affect how learning occurs and the way in which specific content will be assimilated.

Each of the ways of knowledge is influenced by culture, by how the cultural learning guides individuals through the exercise of their own skills, to a certain structure of knowledge and to a specific way of processing new information. Categories and systems of values included or reflected in educational items are also culturally influenced. The researches on differences between *cognitive styles* were made, especially in Western countries, and therefore, they do not cover the specific differences of other cultures, where the meaning of the concept of *self* and *other*, *inside - outside*, for example, are different. A certain kind of creative approach may be inadequate for students who come from societies where creativity is integrated into generational structures, where the creative act is incompatible or unacceptable for someone of a particular gender, rank or age; a liberal approach to creativity can come into contradiction with the

²⁹²Rusu, Marinela, (2014), "Reglarea culturală a emoțiilor", în vol. 27, "Studii și cercetări din domeniul științelor socio-umane". Ed. Limes & Argonaut, Cluj-Napoca, 2014, p. 185-198

²⁹³ McFee J. K. and R. Degg. (1980). "Art, culture and environment." Dubuque: Kendall/Hunt

mentality which gives minimal meaning to creativity and the same is true for societies where creativity is a group behavior and not an individual one.

It is not yet accepted the idea that *cultural determinism* is controlling the individual development, education and his training in the society. Diversity of individuals in societies with a very controlled culture is obvious, but the unique composite of skills and abilities of each individual belonging to it, is more or less shaped by their cultural context. Thus, some individuals conform to one particular cultural norm. Others, however, can operate successfully in multiple subcultures or in a double culture that can be one successfully goal of multicultural education in a world that is in a continuous process of interpenetration.

2. *Psyhocultural class medium.* The background of teachers' cultural education and the dominant culture of the school education system, often differ from those of many students. Such cultural differences are more pronounced, while many political societies increasingly developed, are becoming increasingly multicultural, too. As some segments of society are changing faster than others, teacher-student cultural separation increases. Different classes will have different cultural structures. Proportions, similarities and differences in school culture will affect the life environment as well as the changes that occur in skills and personality level. Strategies for the development of a psycho-cultural support for all students in a class, requires knowledge of the cultural differences and commonalities, but also of the experience in developing and implementing educational strategies.

3. *Visual-physical learning environment.* This step requires a prior knowledge of the points 1 and 2. Teacher should translate into educational process the content, presentation, organization of the learning spaces, timing and scheduling *curriculum*, so that students as a group and as individuals, to be able to access the taught information. Selecting the content that must be taught must be realized keeping in mind the students' cultural and psychological variety. Fortunately, in art there are examples of cultural significance (great creators, artistic masterpieces of humanity etc.) which make known the art for different students and at different levels of complexity and abstraction. Through the study of art in its cultural depth as an universal size and a size of human genius and creativity, students gain a good knowledge of their own self and of other cultures, and thus having the freedom to choose from perpetuating their culture and values or not.

4. *Handling the individual information.* This element is essential for the one who is the subject of the educational process and it requires a special sensitivity of the educator. The decision to allow a student to handle alone in learning or to encourage his support will consider alternatives and will have to be made, both with knowledge and consideration. *Cognitive styles* are very important in this process. Some students may need to return on the motivational aspects, before they can accept items that are foreign to the culture of their origin. Others will need more time to reflect. Impulsive students need more encouragement to

reflect more. For other students, the action is identical with the act of reflection, so that in these cases, results can be achieved much faster.

5. *Delimitation.* Both ways, visual and verbal, can be used by students to refresh what they have already learned that it works, because they acted as individuals and previously evolved in a given group. The task of the art teacher is to provide concrete options on development of the skills appropriate to the message of each student, making it either through their own artistic creation, or by analyzing the art of others. All knowledge and information previously acquired need to be reconsidered so that different students to have time to acquire new skills and abilities, without being pushed back one level but also not be pushed forward without being already prepared.

6. *Feedback.* This is the time to do a re-evaluation of the training of young people, to see how effective it is and where it can interfere with further changes that might help. Equally, students and teachers will perform in the educational process and, as each student is working and contributing to the system, the educational process itself can be changed. This may appear at first glance to be too complex, so that teachers have the feeling that they could not work with it. But, once educators become more aware of psychosocial dynamics that are ongoing in their class and become familiar with the types of variables that can affect learning, they understand that the efficiency of these theories become more accessible and visible. This awareness provides numerous options to make the lesson more accessible, more efficient and having a coherent sense for many students at once. Thus, it is improved the quality of teaching and learning experience.

Conclusions

The ideas presented in this paper helps us to identify those criteria that can be used in the formulation and evaluation of educational goals and of those objectives related to cross-cultural study of art. It can also lead to evaluate assumed reasons underlying the need for such educational approach, more precisely, it is about an education for *cultural equality*, *cultural tolerance*, and for the broader objective of *multicultural education* as proposed by Margaret Alison Gibson (1984).

The presented ideas come in support of the *curriculum* realization, for teachers and also for the classroom practice, to evaluate their own assumptions and to question the selection of content made by themselves and the educational strategies, in terms of the *cultural context* which the school offers and with the subculture represented in the student's population, with their different motivations.

The mentioned authors present the overall - leaving aside minor items of disagreement - a complex process of teaching-learning which can be enriched by various types of objective-subjective research, in an experimental field, including quantitative and qualitative modalities.

Multicultural anthropologists and psychologists provides an enlightening perspective to the essence of multicultural or cross-cultural education, providing

a basis for developing educational experience that will help students, in a certain degree to know, to feel, see and understand as others know, feel, see and understand. In this way, the study of the meaning of art, can become a tool and a domain of an elevated aesthetic experiences and a multicultural awareness. Emerges a more pan-cultural perspective than ethno-centric, in which art can be viewed and interpreted. This does not mean, however, to separate *art* and *culture* but to understand art and culture in their interrelated diversity.

Finally, the study of categories and cognitive styles of Western art and of the specific culture of school can broaden the base from which a subject is defined, analyzed and developed through education.

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3. EDUCATIONAL ROLE OF MENTAL MAPS

Felicia Ceașu²⁹⁴

Abstract: *Thinking is the superior cognitive process of extracting the essential, logical and necessary features with the help of some abstract-formal operations for understanding, explaining and predicting some causal relations of reality and creating some concepts, notions, theories, cognitive systems as mental models of reality. Cognitive processing has a deep character, has a high degree of mental autonomy, a maximum level of selectivity in relation with the features of the world and life. Categorization represents the process of grouping on classes of the information avalanche we enter into contact every day. This information is grouped on classes, categories after certain criteria. Thinking mapping are used in learning activities and helps to form very different representations and then scientific concepts, to classify and compare these concepts, in describing the attributes of various notions and development of various reasoning such as spatial reasoning or cause-effect reasoning. The purpose of this study is to identify, categorize and highlight the role of thinking maps in the formation of cognitive skills in school activity. From the methodological standpoint, in the present study I used a more analytical approach to obtain a definition and classification of mental maps and identify advantages and disadvantages of their use. Conclusions and Recommendations: a good Thinking Map can be effective mnemonics - remembering the shape and structure of a Thinking Map can give it the cues you need to remember the information within it. As such, they engage much more of our brain in the process of assimilating and connecting information than conventional notes do.*

Key words: *thinking map, cognitive system, learning, cognitive skills*

1.Introduction

In modeling the reality, we rely on the knowledge we have, no matter whether it is real or imaginary, naïve or sophisticated; our mental models are mostly made up of “fragmentary information based on a partial understanding of what is happening and a naïve psychology postulating causes, mechanisms and relationships where, in fact, there is none of them (Norman, 1988, p.38).

The mental model is made up in order to understand an aspect of the outside world. In the process of mental modeling, the individual necessarily should use the previously gained knowledge and depends on the rate he sets an appropriate relationship between the previous knowledge and the new information delivered by the outside reality. When the individual works out a certain mental schedule, he may find out that this is inadequate to his aims. Now it is the moment when a new mental model starts to be worked out in order to understand what is happening outside. “While the schedules are structures of precompiled generic knowledge, the mental models are structures of specific knowledge that are made up in order to represent a new situation using this generic knowledge...” (Brewer, 1987, pp.189, quoted by Katzeff, 1990). Thus, the schedule role is to deliver the individual pre-requested knowledge aiming to understand the interaction process as well as the knowledge allowing him to understand the indications delivered from outside, at the same time, in which way his schedule

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differs from an adequate model of reality. The quantity of information preserved in memory is a performance indicator and is based on the hypothesis that, theoretically, the information integrated into a coherent, unique, mental model can be easily reminded.

The mental model, especially the Thinking Map, is made up in order to understand an aspect of the reality. A good Thinking Map shows the "shape" of the subject, the relative importance of individual points, and the way in which facts relate to one another. This means that they're very quick to review, as you can often refresh information in your mind just by glancing at one. In this way, they can be effective mnemonics - remembering the shape and structure of a Thinking Map can give you the cues you need to remember the information within it. As such, they engage much more of your brain in the process of assimilating and connecting information than conventional notes do. Thinking Maps are useful for: brainstorming - individually, and as a group, summarizing information, and note taking, consolidating information from different research sources, thinking through complex problems, presenting information in a format that shows the overall structure of subject, studying and memorizing information.

2. Cognitive Skills

Cognitive skills are any mental skills that are used in the process of acquiring knowledge; these skills include reasoning, perception, and intuition. Mid-continent Research for Education and Learning (1998) describes the importance of cognitive skills in acquiring literacy skills: "Reading and writing rely on a specific set of cognitive skills such as attention, memory, symbolic thinking, and self-regulation. As children learn to read and write, they continue to improve these skills, making them more purposeful and deliberate. Deliberate attention is required to differentiate between letters, even if they look alike, and to isolate specific portions of a word for encoding or decoding it. Children must remember the previous words as they decode the subsequent words in a sentence. If they do not make a purposeful attempt to remember, they cannot extract what the sentence means. Writing and reading are the use of symbols and if children cannot think symbolically, they cannot learn to manipulate letters and words. Finally, self-regulation must be in place so that children can monitor their own understanding of the print so they can abandon ineffective reading strategies and move on to more effective ones."

Cognitive skills are what separate the good learners from the so-so learners. Here's why:

1. Without developed cognitive skills, children fall behind because they aren't able to integrate new information as they are taught it.
2. The sad truth is that most students move on to the next grade before they have mastered the basic academic skills like reading, writing and math... because they haven't developed cognitive skills.
3. Mental schemes used cognitive agent in the operation faster and with less effort in all the main processes of acquiring and processing of information:

perception, attention, memory, interpretation and evaluation. Here is a systematization of the problems of functioning schemes:

4. It is clear that we do not perceive and do not pay equal attention to all elements in the environment. There is a selection of stimuli, they are numerous and complex, whether direct or indirect, in particular through the media. Prior existence of schemes in our minds, guiding attention in particular on the elements "out" of the scheme, which does not confirm it. But it was found that consonant information with mental schema information consonant imprint themselves better and faster in memory and more easily find them in the memory.

5. Mental schemes increase the speed of information processing, but there are situations in which the evocation of schemes that include many elements that are not perfectly consonant, slow formation of an opinion or taking a decision. Schemes have also function that, action by an automatic inference, complete the picture information. In confronting reality with schemes, almost always appears in the foreground comparison of "what I expected" and "what we found". The extent to which the two plans are identical, it is a strong source of satisfaction or dissatisfaction.

6. The confrontation between our mental structures and concrete reality data, not automatically lead to disagreements. Most times the two plans harmonize because:

- a) we choose the cases to confirm our schemes;
- b) because we perceive, judge, and reason (justified) structures;
- c) sometimes we change radically our patterns;
- d) schemes are required to the reality, transforming it in accordance with our wishes, expectations. If you expect something and do you think that it will be complete, it becomes real – phenomenon called "self-fulfilling prophecy" (R. Merton, 1957, 57-67). Robert Merton interpreted inter-ethnic relations in the USA: whites perceive black men as uneducated, lazy, forgetting that they are so because of stereotypes or practices of whites (expectations).

Whether innate or acquired support are our mental schemes, they help us cope with a continuous stream of stimuli, to order the received information, and thus we can communicate and act effectively. In the literature, the concept with the highest degree of generality and best use is that of "mental schema". He subordinate the notion of "category", "prototype", "stereotype".

Schemes refer to itself, to other people, the roles and social institutions, the social groups and nations, to social events. They are the function to simplify and make faster filtering and organizing information, storing it in memory and recall, therefore to make decisions and act as promptly and efficiently. An important aspect of these schemes is that many of them have a hierarchical organization, in the top of the hierarchy hovering the abstract and general elements, which, as we descend toward the base, is specifically distinct categories, gains concreteness, to specific cases. The association between the components of the schemes, often, rather as a "tangled" ball, striking interference than a clear hierarchy. Some authors (Doise et al., 1996, 64-65,

Corneille and Leyens, 1997, 50-56) considers that in social judgments, the most explanatory concept is that of "category" (and categorizing), or that he is first in the explanation of cognition, that of the "scheme". Simply say, the category is a class of objects that have common traits and high degree of similarity.

Human information processing system can be considered as consisting of three warehouses retrieval, five fundamental cognitive processes and two channels of knowledge representation. The three deposits are sensory memory retrieval, where sensory input is stored in its original form shortly, working memory, where a limited number of elements of the material presented in consciousness are stored and handled Vigil [engl. conscious awareness], and long-term memory, where large amounts of knowledge are stored for long periods of time. The five cognitive processes are selecting images, selecting words, organizing images, words and integration organization. The two channels are channel auditory verbal material enters the cognitive system through the auditory analyzer is finally represented in the code word and the visual channel / pictographic the material enters the cognitive system through visual analyzer and the latter is represented the pictographic code. Final cognitive process - Connect the pictographic-integration of visual working memory, verbal model of verbal working memory and prior knowledge of long-term memory. The result is an integrated representation based on visual and verbal representations of the material presented and on relevant prior knowledge. Overall, construction of knowledge requires that images and sounds subject to select relevant material presented, to organize them into coherent verbal and pictorial representations, and integrate verbal and pictorial representations of each other and with prior knowledge.

3.Thinking Maps

Dr. D. Hyerle grouped under Thinking Maps syntagm a set of eight metacognitive visual tools rooted in the eight cognitive skills: defining in context, describing attributes, comparing and contrasting, classification, part-whole spatial reasoning, sequencing, cause and effect reasoning, and reasoning by analogy. He used the tools to create a easy to use language for learning and information representation, the eight graphic primitives can be used in an infinite of ways. There are several diagrams which summarize what the eight Maps are about:

3.1. Circle type map

Circle type map which is used in description, brainstorming, defining ideas, things, concepts, objects. In the center of the circle we use a name, an idea, a concept, a symbol we want to define, to describe. Circle Maps are a perfect tool to introduce concepts, especially in primary school.



Fig. 1. Circle type map Source: www.mindtools.com.

3.2. Bubble map

Bubble map- represents the second type of logical diagrams of mental representations and are used for describing, characterizing the qualities of objects, things, ideas, concepts etc. In the central circle the object to describe is located, and around it, its features are connected with other connected circles. Extensively, a Bubble Map could be used for the same representations as Circle Maps, allowing thus explicit associations between a concept and its attributes, same it can include other part of speech, concepts or fragments of text.

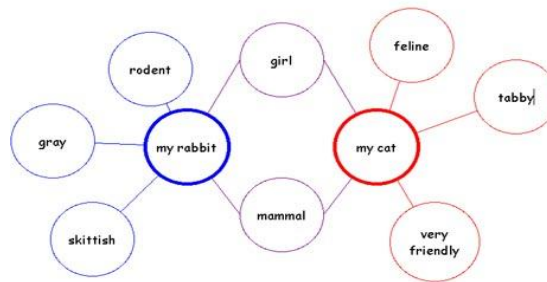


Fig. 2. Bubble map .Source: www.mindtools.com.

3.3. Double Bubble Maps

Double Bubble Maps are used for comparing and contrasting the descriptors of two concepts. Another popular tools used for the same purpose are the Venn diagrams, which mixes some of the characteristics of Circle Maps and Double Bubble Maps, though they are sometimes more complex to use and, in plus, they allow the comparison of multiple concepts.

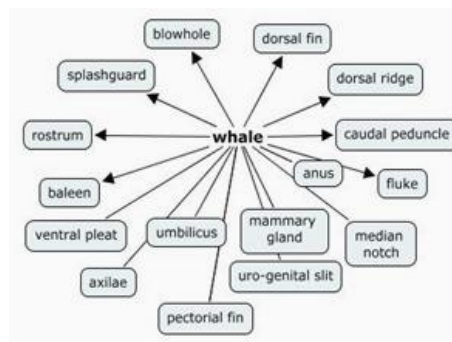


Fig. 3. Double Bubble map. Source: www.mindtools.com.

3. 4. Flow Map

Flow map this type of logical diagrams divides and ordinales a process in stages and phases. It is the type of mental representation of concepts, ideas characterizing as correctly as possible the concepts, ideas and processes described in the book of professor Golu since they are specific to cybernetic sciences structured on stages, phases. Hyerle's Flow Map seems to be slightly different than the flow diagrams used to model processes, and even if both maps are based on sequencing and ordering principle, the later seems to be more complex and use more representational elements, containing symbols for decision, delays, predefined subprocesses or data input/output. Hyerle's Flow Map resumes only at presenting information in sequencing and ordering manner, being capable of represent for example a linear causality sequence or the points on a scale.

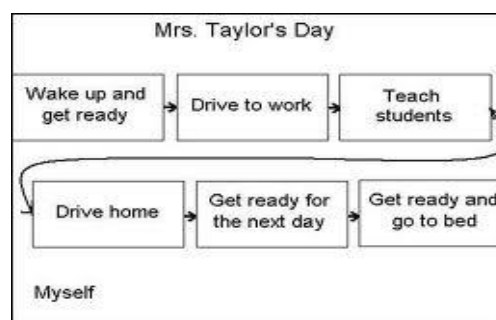


Fig. 4. Flow Map. Source: www.mindtools.com.

3.5. A Multi-Flow Map

A *Multi-Flow Map* is obtained by combining more than one Flow Maps, creating parallel or intersected sequences. Therefore they are useful to represent causes and effects diagrams, more like the well-known Fishbone diagram, the distinction residing in the fact that the multi-flow Maps not necessarily follow a hierarchical structure, multiple effects being possible.



Fig. 5. Multi-Flow Map. Source: www.mindtools.com.

3. 6. Brace Maps

Brace Maps are the only type of Maps I often saw used in manuals or other type of books, usually for detailing the parts of concepts allowing thus to analyze the parts of a concept and the concept itself.

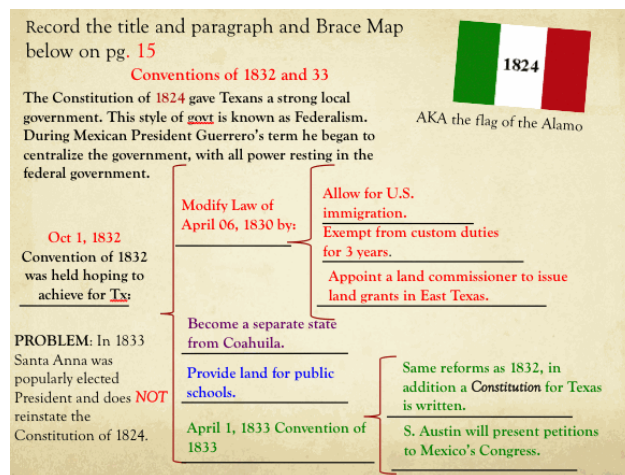


Fig. 6. Brace Maps . Source: www.mindtools.com.

3.7. Tree Maps

Tree type maps these are used for classification and grouping. Ideas and objects are sorted in categories and groups and sometimes new categories and groups are created. On the top of the tree, there are written the name of the appurtenance classes, categories, general ideas. Under each category, there are written the group members. These types of logical diagrams are ideal for studying tests, social surveys etc.

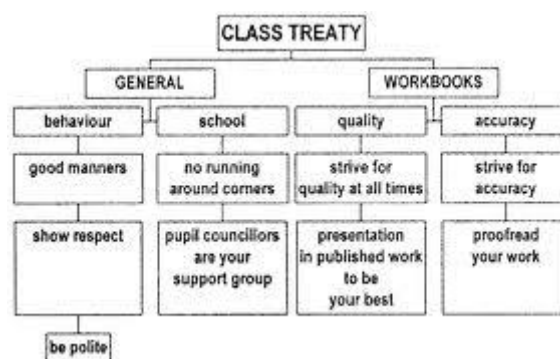


Fig.7. Tree Maps. Source: www.mindtools.com.

3.8. Bridge Maps

Bridge Maps can be used not only for simple analogies, but also for metaphors. I expect that in case are needed to be compared multiple related factor types for the same concepts, then it will be created one Bridge Map for each factor type. For such scenarios a simple table could be a better choice, in which the compared concepts form the headers, while the related factors are the actual records. Even more, the concept representing the concept type can be added too, forming a matrix.

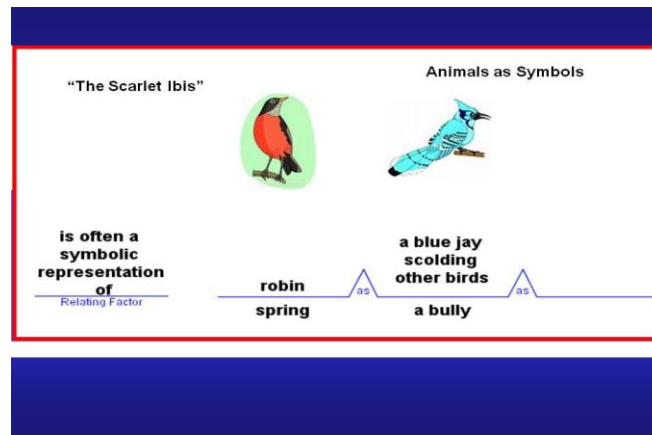


Fig.8. Bridge Maps. Source: www.mindtools.com.

4. Acknowledgements

Mind Mapping is a useful technique that helps you learn more effectively, improves the way that you record information, and supports and enhances creative problem solving. A mind map is a graphical way to represent ideas and concepts. It is a visual thinking tool that helps structuring information, helping you to better analyze, comprehend, synthesize, recall and generate new ideas.

In a mind map, as opposed to traditional note taking or a linear text, information is structured in a way that resembles much more closely how your brain actually works. Since it is an activity that is both analytical and artistic, it engages your brain in a much, much richer way, helping in all its cognitive functions.

It is hard to make justice to the number of uses mind maps can have – the truth is that they can help clarify our thinking in pretty much anything, in many different contexts: personal, family, educational or business. Planning the day or planning our life, summarizing a book, launching a project, planning and creating presentations, writing blog posts -well, you get the idea – anything, really. Mind maps are like conceptual models. Before one actually constructs and arrives at the formulation of a design, it is vital and mandatory to make a thorough scrutiny of every detail that contributes to the final design. Sometimes, we arrive at a complex solution but with simple steps to follow. But, many times one encounters several complexities in order to arrive at a simple solution. In such cases, mind mapping provides clarity and adds definition to every detail. It makes sure that the minutest detail is not overlooked. Mind mapping can be put to use effectively Education (studying and memorizing)

- Group mind mapping
- Workshops
- Note taking
- Creativity
- Creative problem-solving

Mind maps are usually drawn to suit an individual's brain as to its functioning and thought process. However, mind mapping is an excellent vehicle for effective training purposes and team working. There are quite a few

different ways in which mind maps can be used by groups. A simplistic method or means of using mind maps is called Brain Blooming. Brain blooming is an alternative to the process of Brainstorming. It involves capturing of individual thoughts and then blending them with thoughts of others within a group. All individual ideas and notions are given equal value. Mind mapping for effective training is improvised further by involving the discussion of Basic Ordering Ideas or BOIs of every individual. Thus mind mapping, through the process of Brain Blooming, enjoys a lot of important advantages over the process of brainstorming. It is an absolutely fascinating and rich way of achieving clarity as every little step helps engage an individual's brain.

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4. USING COMIC STRIPS IN TEACHING AND LEARNING FRENCH AS FOREIGN LANGUAGE: CHANGES IN MOTIVATIONAL BELIEFS

Nicoleta Laura Popa²⁹⁵, Elena Odette Tarabuzan²⁹⁶

Abstract: *The present work reports a small-scale quasi-experimental study which investigates effects of using comic strips as authentic learning materials in supporting Romanian students' motivation for learning French as foreign language. The study is based on a pretest – post-test design with experimental and control convenience groups (N= 29), which included Romanian students from an urban high school, studying French as the second foreign language. Motivational beliefs were investigated with adapted versions of three scales selected from Motivation Strategies for Learning Questionnaire (MSLQ, Pintrich & De Groot, 1990): self-efficacy, intrinsic value and test anxiety. The intervention consisted in educational activities organized for eight weeks, in which comic strips have been used consistently. Results revealed significant effects of the intervention on students' test anxiety, but no significant effects on self-efficacy and intrinsic value. These outcomes suggest the potential role of coming strips, among other authentic documents, in sustaining and improving some of the students' motivational beliefs. However, more research is needed in this direction, as authentic documents, especially comic strips, are resourceful teaching and learning materials in language classes.*

Key words: *authentic documents, comic strips, motivational beliefs, language education, French as foreign language*

1. Background: teaching and learning French as foreign language with authentic documents, especially comic strips

In the last years, the motivation for learning French as foreign language has decreased systematically among Romanian children and youth, while the study of English as the “global language” gained popularity. In response, researchers and teachers attempt to infuse innovative didactic strategies aiming to raise Romanian students' motivation in learning French language and literature.

One of the alternative methodological frameworks that can be used in teaching foreign languages in general, and French, in particular, is based on *authentic documents*, which may include literary texts, 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 or any other available material deriving from concrete life activities and experiences.

Authentic documents are perceived by language educators around the world as real or natural materials that can be employed in the classrooms, as opposed to textbooks and other pedagogical aids. According to theorists and practitioners (e.g., Berwald, 1987; Duda & Tyne, 2010), the use of authentic documents may support enrichment of specialized vocabulary, reinforcement of

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grammatical structures, but also learners' autonomy and familiarization with foreign cultures and diverse ways of expressing thoughts and emotions.

In recent year, comic strips captured the attention of foreign language educators, as one of the authentic documents which has the advantage to involve learners in reading, visually analysing and actively reflecting. Comic strips as educational materials reflect authentic language and culture, but also may alleviate the youth's negative views of reading, by offering a positive experience of successful reading and understanding experiences (McVicker, 2007). Therefore, they may be considered a helpful pedagogical tool in determining and sustaining engagement in language learning, which may be further transferred to other types of texts.

A number studies emphasize some of the positive effects of using comic strips in language education (e.g., Liu, 2004; Chiera-Macchia & Rossetto, 2011; David-West, 2012; Megawati & Anugerahwati, 2012; Ravelo, 2013). Thus, Liu (2004) hypothesized and reported a significant role of comic strips on reading comprehension of learners of English as foreign language. The author reported a quasi-experimental study, in which both high level texts without image and high level texts supported with comic strips have been used. The findings indicated a higher level of recalling among students exposed to comic strips, and are interpreted in the larger context of dual coding cognitive theories.

Chiera-Macchia & Rossetto (2011) discuss the outcomes of an educational intervention which consisted in using comics in a guided writing experience in Italian as foreign language, designed for ninth graders. Their study revealed that comics – as a combination of image and text – may better support foreign language learning, especially for nowadays children and youth who are heavily exposed to visual communication in everyday life.

David-West (2012) advocated for the role of comics in teaching English as a foreign language to university students, with a strong cultural emphasis, while Megawati & Anugerahwati (2012) promote comic strips as a valuable teaching material for improving students' writing skills.

Based on a study with adolescents, Ravelo (2013) suggested that comic strips may be regarded as a valuable pedagogical resource to teach history in English as foreign language classrooms, while – at a different side – Askildson (2005) favours comics as a vehicle of natural pedagogical humour, which may facilitate classroom interaction, but also more efficient language learning.

Jones (2010) explored the effect of using comics on Japanese students learning English as a foreign language, and concluded that their usage supported participants' motivation, and improved their attitude towards reading, as images helped them to figure out unfamiliar vocabulary.

As one may derive from the studies covered in the above brief literature review, the use of comic strips in foreign language education has been associated with multiple positive effects, from improved reading, reading comprehension and writing, to motivational, affective and cultural gains. However, most of the studies are rather descriptive and advocate for the benefits of comics as authentic documents without fully covering relevant psychological

processes which support learning processes, such as motivation. Therefore, we considered a more structured approach, which has the characteristics of an action-research project, centred on comic strips as a pedagogical tool for improving students' motivational beliefs.

According to current theories, motivation includes a large set of perceptions, beliefs, values, interests and actions which are interconnected. The result of defining motivation so widely is the inclusion within its boundaries of various cognitive and non-cognitive constructs. Beliefs fall into this second category of constructs. The theoretical framework used by P. R. Pintrich & E. De Groot, E. (1990) in proposing and developing MSLQ favours a social-cognitive view of motivation and self-regulated learning. In this model, students' motivation is directly linked to self-regulation of learning, and it is perceived as rather dynamic and contextualized, and – as a consequence – it is closely related to each class or course (see also Pintrich, 2003). This theoretical view of motivation supports educational changes and innovations, which may determine improvements in students' motivational factors.

2. The present study

The study reported in this paper relies on the theoretical framework of motivation mentioned above (Pintrich & De Groot, 1990; Pintrich, 2003), and attempts to provide additional empirical data on its modification under the influence of important changes in the pedagogical approach of a class, respectively sets of lessons. The modification targeted by the authors refers to the use of comic strips and other authentic documents in teaching and learning French as foreign language.

2.1. Participants

The study is based on a small scale quasi-experimental pretest – post-test design with experimental ($N= 14$) and control ($N= 15$) convenience groups. Participants are Romanian students from an urban high school, studying French as the second foreign language, aged between 17 and 18 years ($M= 17,44$ years).

2.2. Instruments

Motivation for learning French was investigated with adapted versions of three scales measuring motivational factors selected from Motivation Strategies for Learning Questionnaire (MSLQ; Pintrich & De Groot, 1990): self-efficacy (nine items), intrinsic value (nine items) and test anxiety (four items). According to Pintrich & De Groot (1990, p. 35), the self-efficacy scale captures *the perceived competence and confidence in performance of class work*; the intrinsic value scale measures *intrinsic interest in and perceived importance of course work, as well as preference for challenge and mastery goals*; and the anxiety scale targets *worry about and cognitive interference on tests*.

High-school students participating in the present study were asked to respond to the items on a 7-point Likert scale ($1= not at all true of me$ to $7= very true of me$), in terms of their behaviour in French classes. For each of the

motivational scales an average score was computed before and after the educational intervention. Within this study, reliability levels for all scales are satisfactory (.62 for the self-efficacy scale, .71 for the intrinsic value scale, and respectively .88 for the test anxiety scale).

2.3. Procedure

The scales have been self-administered to both groups before and after the intervention, which consisted in educational activities organized for eight weeks. Comic strips have been favoured throughout the intervention, together with other authentic learning materials (videos, newspapers, songs), and infused especially in lessons of French literature. Examples of comic strips introduced into teaching activities are the fables of La Fontaine finely illustrated and applied in a variety of learning situations: reading and comprehension, extending vocabulary, grammar structures, messages and texts construction. Activities also included creative tasks (e.g., finding alternative titles for fables, developing different ending versions than the one proposed by the author, continuing the fable by designing a new comic strips), which aimed the encouragement of oral and written communication in French language, above the purpose of stimulating students' creative potential.

3. Results

Pretest comparisons revealed similar levels of motivational beliefs before intervention among control and experimental groups: all *t* tests for independent samples resulted in significance levels above .05 – for self-efficacy $t(27) = .34$, $p = .73$; for intrinsic value $t(27) = -.92$, $p = .36$; and for test anxiety $t(27) = .35$, $p = .72$ (see Table 1 below for pretest descriptive statistics). Therefore, we considered the two groups equivalent in terms of the dependent variables addressed in the study.

Table 1. Pretest descriptive statistics

Variables	Groups	<i>N</i>	<i>M</i>	<i>SD</i>
Self-efficacy	Experimental	14	3.80	1.62
	Control	15	3.62	1.02
Intrinsic value	Experimental	14	4.29	1.23
	Control	15	4.68	1.06
Test anxiety	Experimental	14	4.42	1.19
	Control	15	4.63	1.80

Effects of the didactic intervention on motivational variables have been investigated through ANCOVA tests, with initial effects of the variables (self-efficacy, intrinsic value and test anxiety) included as covariates. For the experimental group, test anxiety decreased significantly - $F(1, 28) = 6.91$; $p < .05$ (see also Figure 1), while average scores for self-efficacy and intrinsic value increased non-significantly - $F(1, 28) = .25$; $p > .05$, and respectively - $F(1, 28) = .61$; $p > .05$ (see Table 2 below for post-test descriptive statistics).

Table 2. Post-test descriptive statistics

Variables	Groups	<i>N</i>	<i>M</i>	<i>SD</i>
Self-efficacy	Experimental	14	4.15	1.73
	Control	15	3.84	1.14
Intrinsic value	Experimental	14	4.55	1.41
	Control	15	4.62	.92
Test anxiety	Experimental	14	3.55	1.32
	Control	15	4.91	1.73

For the control group, average scores for the subscale of perceived self-efficacy modified in a similar direction as for the experimental group, while average scores for intrinsic value decreased non-significantly and perceived text anxiety increased non-significantly.

4. Discussion and conclusions

Overall, results indicate a positive effect of using authentic documents, and especially comic strips in teaching French as foreign language. Thus, high-school students participating in the study reported higher levels of perceived self-efficacy and intrinsic importance associated with French classes, although the improvement was not statistically significant. In addition, the level of perceived text anxiety reduced significantly for the experimental group. These results are in line with previous studies suggesting positive motivational changes (Askildson, 2005; Jones, 2010).

The effects on competences of reading, writing and communicating in French as foreign language have not been documented through specific measures in the present study. However, based on classroom observations during tasks' completion, as well as on outcomes of continuous and formative assessment, we suggest that higher engagement also produced beneficial effects on language competences' development among students.

Although limited in scope and sample size, the present study emphasises the advantages of using authentic documents with artistic value, and especially comic strips, in teaching French as foreign language, as argued elsewhere (Tarabuzan & Popa, 2014). Beyond making lessons more attractive, the use of comics supports a genuine contact with the foreign culture through artistic texts and images. This type of educational approach also place foreign literature in a more favourable place within foreign language education, and revives students' interests for cultural products. More empirical evidence is needed in order to fully support the present research results, but also to highlight the potential impact on foreign language specific competences, already implied in several works (e.g, Liu, 2004; McVicker, 2007; Chiera-Macchia & Rossetto, 2011).

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5. THE THEORETICAL DEVELOPMENT OF STUDENT' ARTISTIC CREATIVITY (DSAC)

Olimpiada Arbuz-Spatari²⁹⁷

Abstract: *The theoretical model in pedagogical research has primarily the reason of representing in a verbal or in a graphic modality the way to achieve the purpose of research, first component of the model developed by us and applied in the experimental research is students' creativity. The purpose or the logic of the model. Any theoretical model in pedagogical research has primarily the wherefore to represent in a verbal system or by a image the modality, the way to achieve the purpose of research, so the first component of the model we developed and applied in experimental research is students' creativity, in fact, a higher level of creativity that would bring together as much as possible in the pedagogical conditions in which we operate as many characteristics of the creative personality in the field of fine arts.*

Key words: *theoretical model, developing creativity, artistic creativity*

We have chosen a double-uniform way of representing the verbal-visual model, and we placed firstly in the top part of the "building" – of the scheme students' creativity methodology of work, developing their creativity being the main purpose in our theoretic-sl-experimental enterprise. (Diagram 1)

Our approach in accordance with the purpose, was initiated at the simultaneous determination of subject's value involved in research, thus of the levels of students' creativity, and of the theoretical and epistemological methodology of DSAC activity, that is why these components are placed at the bottom of the *model* and at the same level in the hierarchy of components methodology DSAC. **Epistemology** or the *theoretical basis* of the methodology is focused on the law of the **unit formative educational process and artistic creative process** and on **constitutive and regulative principles of art, reception and artistic language**. Regularities extend in any other creative field, in the scientific research, but not to the scale and intensity that is manifested in the arts.

The principle of correlation of didactics process/training and the creation is the epistemic support of any particular methodology in artistic -aesthetic education and initial training in art and literature.

The main factors in DSAC process are *student's creative personality, teacher's personality*, that interacts democratically, engaging in this activity all factors given in the section 2.4: *social* (social experience, socio-economic conditions, cultural and educational, social orientations) *bio-psycho-physiological* (higher nervous activity type, character type, the kind of temperament, the type of thinking, mental processes: sensations, emotions, feelings, perceptions, imagination, will, memory, attention) *educational* (teleology of Education, the axiology of education, education methodology, epistemology of education, trainer's personality).

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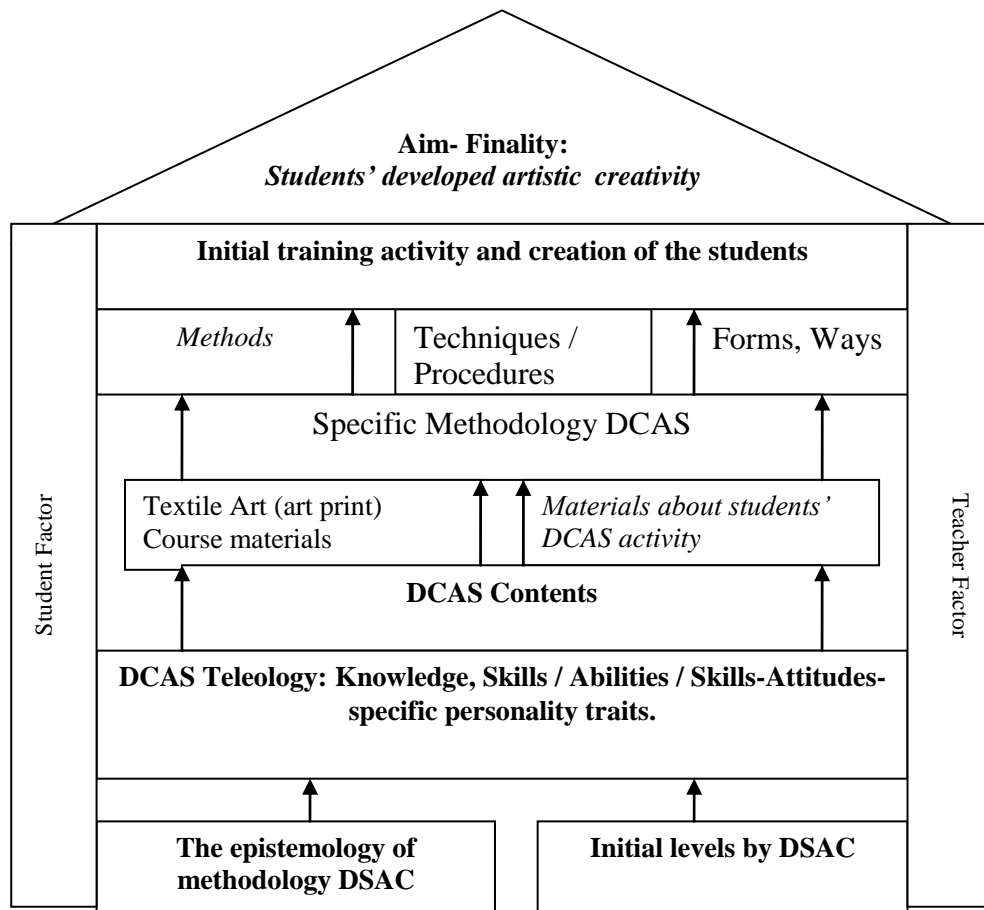


Diagram 1 The theoretical model of methodology of students' artistic creativity development

The determination of the ways of creativity development led us to theoretical modeling of *DSAC activity methodology*. It must follow these steps:

- I. engagement in creative process;
- II. activation of creative process using the elaborated methodology;
- III. monitoring and guiding the work of creation by the teacher;
- IV. artistic product elaboration;
- V. elimination of the causes of failures. (Diagram 2)

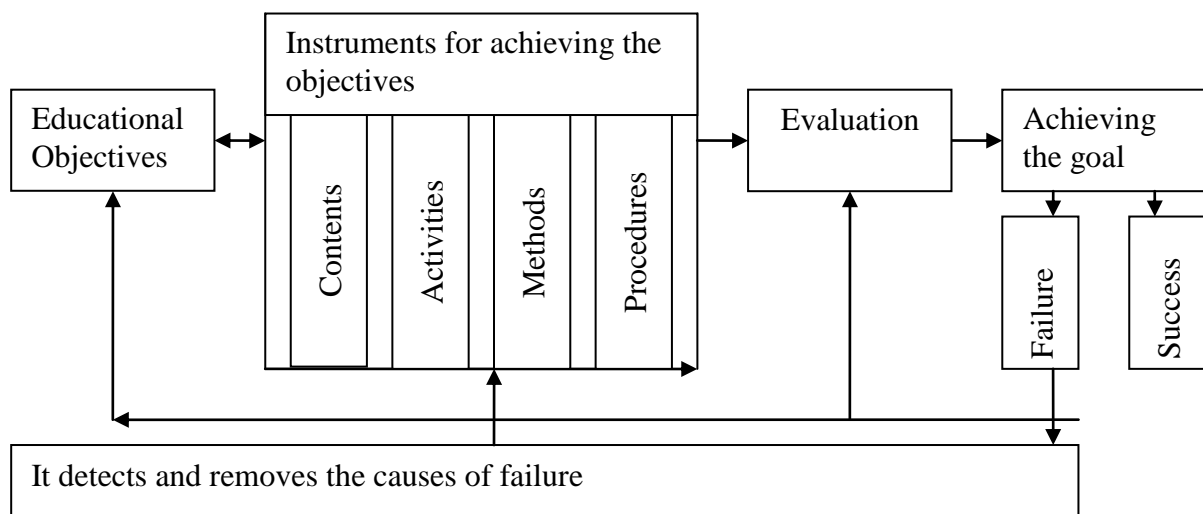


Diagram 2. Stages of DSAC process

The activity system of DSAC arts creativity is shown by the work of two subjects (factors) of education, *teachers and students*:

<i>Teacher - objectives</i>	<i>Student - motivations</i>
<ul style="list-style-type: none"> • optimize of the training process; • ensure a minimum level of learning; • stimulate learning; • activate student's work; • activate student's interest; • activate student's motivation; • ensure positive results; • ensure learning rhythm. 	<ul style="list-style-type: none"> • interest in new • interest for difficult problems; • courage in problem approach • independent thinking and creative action; • tendency to self-improvement; • wish for self-improvement ; • wish for self-perfection; • values assessment; • self-assertion in the creative process.
Design activities and optimization of student's creativity:	
<ul style="list-style-type: none"> • organization of creation process; • optimization of creation process; • promote interest in art; • content development; • developing experimental methods; • applying experimental methods; • designing creative lessons. 	<ul style="list-style-type: none"> • studying the literature on the topic proposed by the teacher; • selecting and processing materials; • use the studied material; • making creative compositions.
<i>Methods and Techniques</i>	
guidance; cooperation; understanding; confidence; aid; stimulation.	analysis; selection; comparison; synthesis; perception; application; composition and decomposition; combining and recombining ideas.
The mechanism of movement of the object-aim:	
Methods to study the ELP; creative application of ELP; study the basic techniques of <i>batik</i> artistic imprint; creative application of basic techniques of <i>batik</i> artistic imprint.	

As ***DSAC specific objectives*** were formulated the following:

- DSAC content elaboration;
- Involving students in creative activity by: applying knowledge (composition, about ELP, specific techniques of textile arts), applying creative methods and achieve practical work.
- Activation of creative skills: raising aesthetic, visual memory activation, creative imagination and creative thinking.
- Optimization of specific skills in arts: fluidity, flexibility, capacity development, originality.

Assessment of students' creativity was realized on a ***specific criteria***, which established: activities of creative nature during the course *Art Print*, study and application of specific visual language elements of textile art; application of procedures and specific techniques artistic imprint.

But first was done a particularization of content units for experimental training. DSAC methodology of the course *Artistic Textile Imprint* included special unit content, this component in training in fine arts is indispensable.

There were elaborated the following unit contents: Elements of plastic language, Symbolic, elements and forms of plastic signs and their significance; Plastic and geometric symbols, Correlation between plastic and geometrical symbols, ELP inherent in the creative process, The creative application of ELP creative compositions, Transforming ELP front shapes, volumetric and spatial-volumetric.

Specific content of students' artistic creativity development include two parts: study material, designing the course Textile art and creative materials about students' work in developing *batik* work.

The first part of the educational content consists mainly of elements of artistic form language / plastic / textile art visual language, as one of the fundamental principles of art asserts that artistic form is significant.

The second part of content DSAC is represented by knowledge about material, means (tools), operations, techniques, processes and methods of creative product development, and the principles and criteria of evaluation / self-evaluation of their own work and creative product achieved.

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6. THE TEACHER VIS A VIS HIS MORALE AT THE CLOSE OF THE LAST MILLENNIUM: THE IMPLICATION FOR THE CREATIVE ARTS IN CONTEMPORARY NIGERIAN SOCIETY

Manasseh Emamoke Imonikebe²⁹⁸

Abstract: *The article focused on the place of the teacher at the close of the last century and the issue of morale in the teaching profession. This investigative effort was designed to address the teacher's personality, his training, his activities, roles, problems and prospects and his morale as he delivered the goods at the close of the last millennium. The article is significant especially at such a time that Brain-Drain was at its peak in Nigeria. Certainly, positive response of stake-holders to findings in this investigation will assist in no small measure in ensuring that the teacher takes his rightful place in Nation Building. It was clear that the teacher has been relegated to the background and thoroughly demoralized. It is expected that this effort would re-orientate the society, Government and other stake-holders to sufficiently appreciate the fact that the teacher is indispensable in society, knowing that there can be no meaningful national development without the teacher. It is the teacher who guides the learner in the learning process, produces the needed manpower for all sectors of the economy and the goose that lays the golden egg.*

Key words: *Teacher, Morale, Close of Last Millennium*

In this article, emphasis was placed on teachers from the primary to tertiary level of our education system. However, the situation in our primary and secondary schools attracted serious attention as the foundation is laid at this level, though were often neglected. The attitude of the teacher, his disposition and vision have far reaching effect on the learner. It certainly would be disastrous for the future if these levels of our education and their operations are neglected.

The tertiary level though more conspicuous is sensitive as it produces the middle and high level manpower needed in the country. Information utilized in the production of this article was procured through available records in schools and publications. As a result, a number of materials were consulted in relation to this investigation. The information procured focused on various areas such as categories of teachers in our system; the learning environment, morale and the role of the school authorities/ government.

Categories of Teachers in the System

Teachers in the system have various orientations and backgrounds, some are trained and others untrained. We cannot shy away from the reality of problems posed by the various inclinations, orientation, training and backgrounds. This categorization can further be represented thus: The ideal teacher; the untrained; the problem teacher; colourless teacher, older teacher; the undemocratic and the teacher who disagrees.

Nwagwu (1984) stressed the danger associated with untrained teachers. Imogie (1999) similarly expressed dismay at the non elimination of untrained/unqualified teachers, noting that Nigeria was not making progress in

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this direction. It is in this premise therefore that we will recognize the presence of the problem teacher. A trained teacher would be concerned with the challenge of advancing the course of education rather than be a problem. The problem teacher is not distant from the problem child. Just as the problem child is seen as a child who creates problems for himself and for others, so do the problem teacher, to say the least.

The same goes for the colourless teacher. The colourless teacher is dull and uninteresting. He possesses a colourless character. The older-teacher-syndrome manifests where training of teachers is de-emphasized. Such teachers are usually carried along by school Heads by virtue of their age and longer years of service. For the fact that this category of teachers did not receive adequate training, and lacks on-the-job training because of age and interest, he ends up pulling back the hand of the clock. The undemocratic teacher and the teacher who disagrees also exist in the school system. It could therefore be summarized from the forgoing discussion that it is all part of their ignoramus. Proper training would sanitize the teacher and enable him to perform to expectation.

The ideal teacher therefore is one who is trained and manifests expected desirable traits of a trained teacher. As Aigbomian and Iyamu (2001;108) put it “The primary function of the teacher is to facilitate learning by various means, that is to say, that the aim of teaching activities is to bring about learning”. The trained teacher apart from being a man of integrity and character, Bell-Gam (1998) stated that he must be a master of his subject and an encyclopedia of his subject. He stressed that the teacher should master his subject beyond question.

Materials on learning environment were consulted to provide information on the effect of physical structures, facilities and materials among others. This was considered necessary as availability of materials and adequate learning environment capable of facilitating effective learning can improve the morale of the teacher. The need for physical facilities and good learning environment has been stressed by a numbers of scholars. Urevbu (1997) noted that the conditions in many schools were chaotic which have negative effects on the quality of learning.

Awanbor (1996) similarly observed that the physical environment in our secondary schools was unstimulating. In respect of creative arts; Baike (1985) made a case for accommodation for the arts. He stressed that its unique nature of course offering requires specialized spaces and furniture arrangement. Availability of materials for teaching and learning, would therefore raise the morale of the art teacher. Ajayi (1985;43) argues that “Fine Arts cannot be well taught without materials” certainly this implies that lack of adequate teaching materials can demoralize the teacher as he would not be satisfied when his work is not properly done.

In discussing the morale of the teacher therefore it is clear that the absence of facilities and equipment, teaching materials and good learning environment have far reaching effect on the quality of work done by the teacher which indirectly demoralizes him. The use of instructional materials equally serves as a

strong motivating factor to the teacher and the learner in particular as his work through this medium is more rewarding.

The provision of instructional media for teaching and learning would go a long way in raising the morale of the teacher as he would be satisfied that his job is not only well done but made easier. As Siberston in Imonikebe(2010;) rightly put it, “Instructional materials generally provides increased interest in a teaching, learning process”. While Basset in Imonikebe(2010;) asserted that” the ability of imagination and creativity can only be effectively developed through the proper use of instructional materials”.

Just to throw some light on the word “morale”. Hornby: Oxford Advanced Learners’ Dictionary of Current English defines morale as “state of discipline and spirit (in a person, an Army etc) temper, state of mind as expressed in action. It could also be put as a feeling of well being, committal and loyalty to the aims of an organisation. Morale could further be explained as moral condition as regard courage, confidence of the worker or emotional and mental reaction of the worker to his job. Morale could be high or low.

Consequently it was observed that the teachers, like other categories of workers need incentives in order to boost their morale. Since the calibre of teachers in our schools today range from trained to the untrained, more often than not, the untrained teachers tend to exhibit negative attitudes and thus contravene professional ethics. If the morale of the teacher must improve, the lost image of the teaching profession must first of all be restored. The amount of confidence the teacher has in the teaching profession would to a large extent determine his level of morale on the job. The 20th century, particularly the last half, has failed in the area of recognising the teaching profession. This was identified in this presentation as the root cause of low morale for teaching staff in our training institutions.

The popular opinion on the performance of teachers at their duty posts revealed that teachers were demoralised. The teachers seem to have perceived and portrayed themselves as the most-wretched-on earth. In the actual sense, the incidence of the untrained syndrome; the problem teacher; the colourless teacher; older teacher’s activities; the undemocratic and the disagreeing teachers discussed in this article are a consequence of the ugly situation in the profession. In a situation where the teacher occupies his rightful place in the country, there would be free in-service training opportunities for teachers to grow on the job thereby averting the menace of the untrained.

With adequate reward, recognition and commensurate remuneration, the teachers’ standard of living will improve. This would make him confident and conscious of his position as a role model. He would therefore take his work seriously and become committed. The on-the-job training would give a new orientation to the teacher to enable him cope with innovations, new experiences and contemporary issues in the profession.

At this juncture, it is interesting to observe that as a result of proper motivation, incentives to workers coupled with good condition of service and working conditions, workers in the oil sector appear to be more interested and

committed to their work. Consequently they earn a lot of respect from the society. In the teaching profession, teachers became a laughing stock in the society. Their accommodations were threatened, and a good number of them who were not involved in private practice were humiliated.

Incidentally, teachers formed the bulk of the Okada riders(motorcycle transporters), market women and in other odd-jobs in a bid to make ends meet. As Hadden (1999;48) rightly observed, “we can only make something new when we are at our optimum best”. The morale of the teacher is vital to the production of creative individuals. The teacher like every other worker has set aims which he expects to achieve. These aims, needs and aspirations must be addressed in order to raise his morale. Aghenta and Arubayi (1981;71) identified the aims such as:

- i. Direct Personal satisfaction - money, food, and living,
- ii. Security
- iii. Advancements/Promotion
- iv. Staff Development
- v. Continuity in Job
- vi. Health schemes and services that go with either,
- vii. Opportunity for negotiations

The Teacher is bound to be demoralized when he is unable to realize his aims. Lack of incentives, such as teachers at all levels of our education system experience today in Nigeria, could lead to frustration for very many. This trend will certainly not augur well for effective classroom interaction that fosters the much needed creativity that moves a nation forward. The teacher needs motivation for maximum efficiency. Maslow Hierarchy of needs should be generously applied to the teacher's situation. Hanson (1970) pointed out that workers' out-put are influenced by the general conditions in which they work. Hanson added that improvement in the physical welfare of the workers will raise their standards more especially if they are adequately fed, housed and clothed.

True, a teacher who cannot feed himself, whose appearance is drab, and often under threats of shylock Landlords would be aggressive, colourless, and consequently undemocratic. He may be overcome by circumstances and could become indifferent and frustrated. The picture painted in this article is not different from what obtains today in Nigeria. A number of teachers with some insight into to the future of the teaching profession in this country had gradually turned to Business tycoons; contractors; hawkers etc, all to the detriment of the learner. The learner was left to guide himself and discover for himself what he needed to be taught. Consequently a number of our learners today who were challenged by the ugly situation have found themselves at the mercies of quacks who run mushroom private schools, in a bid to acquire knowledge.

The adverse effect of incessant Strike actions embarked upon in Nigerian institutions of learning is yet another consequence of relegating the teacher to the background. Teachers' strikes have gradually and indirectly become part of the school calendar in recent times. The Nigerian teacher seems to believe that the Government deliberately waits for teachers to embark on industrial actions

before audience is granted them. The truth remains that effective learning cannot take place in such conditions.

It is sad to observe that Nigerian teachers were least paid in the world (ASUU bulletin,1995). This report therefore implies that in a country like Nigeria with a runaway inflation, teachers' morale was lowest. The government in collaboration with the training institutions should look into the teaching profession with a view to recognizing it as such. This will give the teacher a sense of security and confidence. The teacher must be perceived as the producer of our manpower needed in all sectors of our economy. He should be rewarded accordingly bearing in mind that the destiny of the learner to a large extent lies in the hands of the teacher. Government and Managements of our training institutions must not wait for industrial actions before looking into the plight of teachers.

The incessant strike actions in our country only end up demoralizing the good teacher. Certainly, the society's sad impression of the teacher will change by the time employers and government are prepared to fulfil their obligation to the teacher. The people of Nigeria were however still hopeful that although the century did not witness a raise in morale of teachers, it was possible that there could be a new dawn for teachers in the 21st. century.

The Implication for Creative Arts in Contemporary Nigerian Society.

From the foregoing discussion it is clear that the teacher was relegated to the background particularly at the close of the last millennium. The unfortunate incident cannot be unconnected with the low level of awareness of our leaders in respect to the role of the teacher in national development.

It would be pointed out at this point that the teacher is indispensable in nation building. The teacher turns out individuals who are expected to have acquired one form of knowledge or the other. Our institutions of learning, particularly the vocational and tertiary institutions, graduate trained personnel for the country on a regular basis. Among the products are professionals such as teachers, medical and para-medical staff, engineers, architects, scientists, business men and women, artists, lawyers, administrators, educational planners, researchers, military and other law enforcement agencies, psychologists and philosophers to mention but a few.

We also have the technologists, technicians, artisans, craftsmen; and a number of other skilled personnel. It must be stated categorically that all the above mentioned knowledgeable persons who form the work force of this country are products of the teacher. They have in one way or the other passed through the tutorship or guidance of the teacher because it is the teacher who imparts knowledge to the learner. The teacher therefore is indispensable in discussing creativity. It should be emphasized that, there can be no meaningful development in any society without the teacher, as he is first and foremost in the training of manpower.

He plays an indispensable role in national development. It is needless to list breakthroughs that society has experienced through the efforts of the engineer,

the invaluable contributions of the artist are too numerous to mention; the scientists and a host of other professionals have made their mark in society. It is the teacher who produces these creative individuals. Indeed, he is the channel for transmitting the much needed knowledge on which the individual builds to greatness. We shall consider what would happen to our society, if this channel is blocked. Nigerian Union of Teachers (1981) further buttresses this assertion, that teachers being the pillars of any nation produce scientists, scholars, politicians, Doctors; and para-medical staff, industrialists; technicians, etc. NUT had loudly declared that the teacher deserves the nation's respect, reward and gratitude. This brings us to the consequence of relegating the teacher to the background.

Consequences of Relegating the Teacher to the Background

As mentioned earlier, if the channel be blocked, the consequences are obvious. As earlier asserted, that there can be no national development without the teacher by virtue of his position as the agent of manpower training of the society. It is common knowledge that the sheep would naturally go to where the pasture abounds. This brings us to the issue of the Brain-Drain Syndrome. At this period under review it was confirmed that Nigeria was one of the countries where teachers were least paid. (ASUU, 1995).

We are aware that a number of our Nigerian Professors left the shores of this country to Saudi Arabia and other parts of the world in search of Greener Pastures. It must be pointed out at this juncture that, in a situation where a good percentage of our trained teachers particularly at the tertiary level, have cause to migrate to other parts of the world in search of Greener pastures, it is clear that the result is a replacement of such professionals by teachers who would take over for mercenary purpose. Definitely, an inexperienced person would not be able to perform up to expectation but would be paid inspite of all havocs he might do to the system.

Teachers by virtue of their indispensable role in nation building, should earn salaries commensurate with their unique calling. From the above scenario, it becomes obvious what the fate of creative Arts in contemporary Nigerian society would be. This article has addressed the issue of qualified teachers, the need to employ trained teachers and train all teachers, the issue of morale and how the teacher's morale could be raised. Finally, the role of the teacher in nation building and his ordeal at the close of the last millennium was also in focus.

It therefore goes without saying that considering the contributions of creative Arts to the development of our contemporary society, trained personnel in the field of creative arts would definitely be in short supply. This situation will go a long way in creating negative attitudes in the minds of prospective students of creative Arts. It was observed that creative arts teachers who left Nigeria for studies overseas deliberately prolonged their stay abroad while others did not return. As a result of the low state of teacher's morale, parents/guardians who did not see a bright future for their children/wards did not encourage them to

pursue programmes that did not appear dignifying. These included, programmes leading to teaching and the arts especially. Such parents/guardian preferred their children/wards to study Medicine, Law, Engineering and others which they perceived as prestigious.

The low level of morale resulting from inadequate instructional facilities in art institutions handed down a tradition of pretending to teach and learn without adequate instructional facilities. The teacher and learner are used to coping in the absence of adequate teaching and learning materials; instructional resources; inadequate learning environment and infrastructures. In fact, teachers and students could adjust in make-shift classrooms. Oloidi's observation (1987) is pertinent when he advocated for proper atmosphere for instruction.

This abnormal adjustment and maladjustment imagery has continued to create a world view of art being one of those sedentary crafts that can be taught anywhere in any condition. Consequently, standards have been compromised with the situation created in our institutions. The resultant effect is that the practice of creative arts which includes the Visual and the Performing arts could be practiced by any interested group of persons or individuals anywhere without necessarily being restricted to the academic institutions. Consequently, a number of creative outfits or studios sprang up in major cities in Nigeria during this period.

It would also be pointed out that, the low level of morale resulting from poor incentives and remuneration made teachers of creative arts to look in-ward with the result that the teachers devoted a good percentage of their time to private practice thereby spending a small amount of their time for the learners. The result of this experience is obvious. This observation is in consonance with Nwagwu (2000) when he stated that "there has been apathy, negligence and indiscipline among many lecturers because of their perceived inequity in their conditions of service".

Having painted a vivid picture of the situation during the period under review and its corresponding side effects, the contemporary society would have no choice than to be inundated with sub-standard products. The society thus has no opportunity to appreciate good quality productions.

Professionals will alternatively be confronted with the task of re-orientation, enlightenment and re-training to win back the society to its expected position in the scheme of things. This rescue mission will require the efforts of selfless professionals who may not be popular in our art markets, city centres by virtue of their un-adulterated quality of productions (uncompromising standards). Huge sums money will be required to equip our institutions of learning to standard; professional associations will be required to place all hands on deck to sanitize the system.

Conclusion

This article was not intended to proffer solutions to our present educational crisis, rather, it addressed particularly the place of the teacher and his morale in society at the close of the last millennium. However, appropriate authorities

concerned should take advantage of this opportunity to arrest the ugly situation in Nigeria. From the foregoing discussion, therefore, the teacher is seen as an indispensable factor in creativity. The teacher is seen as fulcrum for national development. The teacher is the one involved in meeting the manpower training needs of the country.

As a result, his role in national development must be appreciated by a commensurate incentive and motivation. Creativity must not be endangered by relegating the teacher to the background. It is the belief of well-meaning people of Nigeria, that as soon as the teacher's position is fully appreciated, the spirit of lack of dedication to duty, lack of commitment; incessant strike actions, and Brain-drain will give way to a favourable and effective classroom interaction that gives birth to creativity and the advancement of creative arts in contemporary society. Nwagwu(2000) commenting on staff morale at the tertiary level however gave a ray of hope for the new millennium when he observed some improvement in the universities as a result of allowances from Government and a few internal honorarium from University Administration. But much stressed that more needs to be done to sustain better morale and job satisfaction among staff..

It would be recalled that the Obasanjo led administration came up with a pay rise for workers in Nigeria in 1999. In consonance with Nwagwu's Observation therefore, Government should further empower teachers to ensure that they are repositioned for maximum performance. The Government has a crucial role to play in restoring the teacher's lost glory in society. It is time to correct the wrong impression that society has about teachers. Teaching has long enough been a bye-word in our society.

We must not allow the teaching job to be seen as a taboo in our time. It is ridiculous for any society to dread the word teaching, much more to hear that a child wants to train as a teacher. An end must be put to embarrassments teachers have been receiving in our very unfriendly contemporary society. Enough of "HOUSE TO LET, TEACHERS NEED NOT APPLY". Enough of "you be teacher?" ("You be teacher" was a byword in some markets in Benin City for those who attempted to bargain beyond the expectations of market women). A positive step must be taken before even the committed few, decamp to other areas where they have no calling.

The teaching profession is a noble one and should be held in very high esteem for sustainable development to take place in the country. Any attempt to under-rate the teaching profession, at this time of our socio-political stress, when the nation counts on creative ingenuity among Nigerians to move forward, national development will continue to be a mirage.

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7. THE ROLE OF ART IN HUMAN DEVELOPMENT

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Abstract: *Throughout history, mankind has motivated in different ways the need for expression through artistic language, art thus gaining a large number of different functions. This makes the purpose of art to be difficult to define/abstract and to quantify in a single concept. Precisely because there are many unique and different reasons for which art was created, trying to delineate/outline the role of art is more difficult, excluding completely the idea that due to its diversity, the purpose might be considered vague.*

Key words: *language arts, art functions, the role of art, the motivation for art*

The Roles of Art

The attempts to delineate or to identify the role of art are multiple, as the functions assigned to art over time are most diverse: arts conveys realities; art conveys feelings; art conveys points of view; considering the work of art as an object in itself; art has a meaning if it is placed in a specific context; art with a decorative-ornamental function; art as ornament to indicate social status; the function of inspiring faith and cultural growth; the function of determining a new perspective, a new way of looking at reality; the magical function; the glorification function; the ability to record historical events; the ability to determine the design of some functional objects; the illustrative function; defining and illustrating beauty; the ability to define and reflect the present time and the culture of the space where it is conducted; the function of redefining art; the ability to express and explore feelings and ideas, whether they are positive or negative; art represents the aspirations of the artist who creates it; art provides a forum of ideas to interact with; art is a source of employment and income generation.

The relationship between art and the economic environment in the analysis of Giovanni Schiuma

Claude Levi-Strauss (1962), French anthropologist, analyzes the purpose of art departing from the motivational criteria, grouping the functions of art in non-motivational and in motivational. Giovanni Schiuma (2011), in his analysis regarding the relationship between art and the economic environment, explaining the concept of Levi-Strauss, says that non-motivational functions are linked/ related to the instinctual nature of the human being. This category identifies the functions in which art has an intrinsic value, not being motivated by extrinsic purposes. "In this regard, art denotes those activities, outputs and creative experiences that man must have by their very nature, regardless of the specific external utility. [...] Art's motivated goals refer to a conscious and intentional assignment of utilitarian functions to works of art"¹. In order to develop, the non-motivated purposes are those that transcend the individual, as they are specific and integrated for the human being, involving elements and

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processes at the level in which senses and emotions are activated. From this perspective, art has an important function on the scale of human evolution.

Non-motivational purposes of art

1. The need of human nature to seek and appreciate beauty would determine one of the non-motivated functions of art. At this level, art is not appreciated/perceived as an object or as a process, but as an internal awareness and appreciation of harmony, balance, rhythm (2), it is perceived as an existential dimension of the human being, beyond utility.

2. The need to appreciate and to live the mystery, to experience spiritual life, is the second non-motivated function. Art encourages, determines the opportunity to explore beyond reality, it is a way to enter occasions to experience with the self, the universe, the unknown. Albert Einstein said in one of his essays that mystery is the source of all artistic and scientific truths and that "the most beautiful thing we can experience is the mystery" "The most beautiful experience we can have is the mysterious. It is the fundamental emotion that stands at the cradle of true art and true science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed. It was the experience of mystery -- even if mixed with fear -- that engendered religion. A knowledge of the existence of something we cannot penetrate, our perceptions of the profoundest reason and the most radiant beauty, which only in their most primitive forms are accessible to our minds: it is this knowledge and this emotion that constitute true religiosity. In this sense, and only this sense, I am a deeply religious man... I am satisfied with the mystery of life's eternity and with a knowledge, a sense, of the marvelous structure of existence -- as well as the humble attempt to understand even a tiny portion of the Reason that manifests itself in nature."³⁰⁰(2)

1. Art is a way to establish relations with the world and the other individuals, to communicate with the others. This non-motivated function can be analyzed from the perspective of the individual's need for social affiliation (4), his need to not be alone, from the perspective of the theory of man as a social being.

2. The function of expression of human imagination through the use of forms, symbols, ideas, feelings, also has a non-motivated aspect and it involves the use of an informal, non-grammatical language. Formal codes, writing and speaking are used in contemporary art, but not necessarily as independent elements and for their basic function which targets communication, but as elements of visual language with the role to mediate between forms and ideas.

3. Art has a symbolic and ritual function to express cultural values of the society. Out of the specific social and cultural context, its manifestations no longer have the same meaning, they are decontextualized and they may cause confusion, rejection and even repulsion, which is often the case of contemporary art. But equally important is the fact that art, through its symbolic and ritualistic nature may determine social-cultural remodeling.

³⁰⁰. Einstein, 1954, pp. 8-11

Motivational goals of art

Motivated goals of art take into consideration the conscious intentions and actions of the artist or of the creator. They are deliberate actions, caused by ideas external to the subconscious, often being a deliberate result of reason (5).

1. The communication function of art is motivated by the intention of its creator. Art, seen in the simplest manner, is a form of communication. Departing from the classic and simplified pattern of communication, there is an idea or an emotion that has to be transmitted and a state to be created /recreated, received. Both the idea transmitted by the transmitter, and the state created to the receiver are acknowledged sooner or later.

2. Art has the capacity to determine, to express certain conditions outwardly, particularly to induce emotions. This function is greatly explored nowadays due to the contemporary individual's need for strong emotions, leading to the dismantlement of the previous border between art and entertainment (6).

3. This avant-garde function of art is motivated through obvious and declared actions aimed to determine change. These changes can be political, social or cultural. One of the declared functions of art in the early twentieth century was to use visual images to induce change in political mentalities and to determine freedom of thought (7).

4. The capacity of art to address a personal psychology involves a function motivated by the therapeutic nature of some creative manifestations through emotional and energetic outbreaks of the act of creation. These outbreaks and rebalances, which take place during and after the process of creation, can be explored in a semi-conducted manner by a therapist (physiotherapist, clinical psychologist) through art therapy, the involvement of art in the healing process is as obvious as possible. In this case the product resulting from this process may have an aesthetic value, but the useful value is very obvious, being the subject of analysis of the internal processes involved in its production in order to establish the intervention directions in the attempt to balance the individual's personality. At the same time, art is liberating latent energies that smolder inside the creative human being and whose inner force depends upon the intensity of the unleashed energy during the creative process. This continuous struggle between the internal creative forces is cyclical and is energy consuming and it represents the engine of the entire creative universe. Many artists were located within the boundary of madness, of pathology during their life time, bringing to life valuable creations that had the force to change the very destiny of its creator, of the predecessors, and of art in general.

5. The motivating role of art in developing values and in determining cultural evolution can be easily mistaken for art's avant-garde feature, but it does not necessarily mean the same thing. Social investigation, subversion and/or anarchy raise issues, ask questions starting from various social aspects, but without precise political purposes. Under these conditions, the function of art is simply to criticize some aspects of society; the analysis could start from the idea that if there is no criticism, there is no progress, no evolution. Free manifestations of graffiti or the artistic manifesto are two forms of expression

often found in public spaces, performed more or less with the permission of the authorities. But precisely this violation of permission in the case of the two examples shown above allows to highlight the critic nature of the action.

6. Art as propaganda or commercialism² (8) is another direction of analysis from the perspective of the motivating function of art. Art as propaganda involves the subtle influence of the great mass of people. The commercialization of art or consumer art can have two meanings: art used for trade between people, with its extremis: *consumism* or *consumerism* (excessive concern for the purchase of goods), "to market and sell products"³; the accessibilization of art, the orientation of art towards mass culture, advertising. The two directions - art as propaganda and consumption art - have in common the fact that both influence emotions, consumer's state, the purpose of art is in this case being the subtle manipulation of the viewer through his emotional response to a particular object or idea.

7. Art as an indicator of health (of the individual and/or of society) - "art as fitness indicator"² is not really a new or unexplored concept. Aesthetic ornamentation of other species is generally the result of the need for sexual selection and attracting the partner, rich ornamentation being an indicator of the individual's health. The American psychologist Geoffrey F. Miller (2001) starts from the premises that human artistic capacities evolve in the same direction, more specifically, he investigates how aesthetic judgment involves choosing a life partner. His theory is based on the biological aesthetics of Darwin, Nietzsche, Veblen, Boas, Gombrich and Zahavi, and he revives the emphasis on traditional, classical art, on virtuosity and on representation, unlike the fugitive creativity celebrated by modernist art theory. Miller suggests that aesthetic judgment evolved as a functional part of social and sexual cognition, and not as a side effect of perceptual psychology. The ability of the human brain developed based on the need for survival of the individual and of the species.

Considering the value of art as a factor and a means of communication and its biological roots in the early days of Homo Sapiens, its function in human life may be explained. The origins of art in the practice of the primitive human being are important in discussions regarding the evolution of art and of the human brain, with relevance to the biological motivations shared by humans and animals². Art cannot be seen without being displayed and there might be established a connection with biological motivation associated with procreation. According to this theory, artists, by exposing their works, equally express their genetic merits; more attention is given to their work, the more its value increases and the more they are appreciated, all of which are qualities that reflect cognitive skills, abilities, skills, talent, creativity². Going further with the analysis, it appears that any activity is influenced by the meanings and the quality of the impact that sensations have in the human mind. Human consciousness, as well as the interaction between people, and the interaction between people and things can be considered as a result of the aesthetic experience. Art configures and expresses feelings, human emotions, it communicates and transfers sensations in social and interpersonal relations.

Conclusions

Art, through its nature is aesthetic and it is based on the development of the sense of human existence. From this perspective, any work of art, from the most complex one to the simplest one, expresses the vitality of an individual's life, the vitality of human kind as a whole. Thus, art takes on the quality and the complexity of the emotions that impregnate and surround the social human activities.

Throughout history, mankind has motivated differently the need for expression through artistic language, art, thus, gaining a large number of different functions. This makes the purpose of art to be difficult to define/abstract and to quantify in a single concept.

Precisely because there are many unique and different reasons for which it was created, the attempt to delineate/outline the role of art is more difficult, completely excluding the idea that because of the diversity, the goal could be considered vague.

Today we live in a complex world, perpetually changing, with a multitude of scientific and technological discoveries, in which plenty of artistic manifestations appear and disappear at a rate difficult to follow, a world where there are new concepts that try to define the condition of modern man. Consecrated terms have their meaning modified and/or new terms appear, anchored in a reality specific for the times we live in, called postmodern, characterized by globalization, visual dominance, the diminishment up to dissolution of boundaries between culture and subculture. Therefore, the role of art is changing, it gains new meanings or new determinants appear, determinants that will give rise to new exploration areas and therefore to new functions of art in the development of the individual or of society in general.

(1) The need for harmony, rhythm, balance, purity, beauty is an aesthetic necessity, according to *The theory of human motivation* proposed by the American psychologist Abraham Maslow in 1943. The theory was first published in *Psychological Review*, 1943, 50/4, 370-396. The psychologist develops the initial ideas and he publishes them a few years later in "*Motivation and Personality*" (the first edition in 1954, the second edition in 1970 where he revises his theory and he adds new ideas, the third edition in 1987). The general theory is based on the individual's need for self-accomplishment, which implies the strong desire of the individual to develop to his full potential. In order to reach this level, hierarchical needs must be satisfied first and they are felt differently. At the base underlie physiological necessities, followed by safety necessities (stability, protection), affiliation necessities (need for love and belonging, fear of loneliness, religious needs) and self-esteem needs (respect). These are deficiency needs, they are strongly felt by the individual, and if they are unmet, this leads to strong imbalances of individual personality, therefore it is imperative that they be met in order to pass to the following levels of achievement of human beings. Cognitive, intellectual necessities (it means the auto stimulated need of human beings to know, to learn constantly, to explore, to understand), aesthetic necessities (order, symmetry, harmony, purity) and self-

accomplishment needs (self-actualization, the need for correlation, balance between knowledge, affectivity, action, the state of general harmony of the being), which are related to *meta-motivation*, being born due to forces beyond the basic needs and which explore and reach the full human potential.

(2) Aristotle in *The Republic* considers that imitation is one of our nature's instincts, together with the instinct for harmony and rhythm. Individuals moved by these instincts develop their special skills up to various degrees, and, through more or less rude improvisations, give rise to poetry. Although Aristotle speaks in his work about poetry, ancient Greeks referred to art in general.

(3) Albert Einstein's essay, "The World As I See It," was posted copyrighted on the website of AIP - the American Institute of Physics <http://www.aip.org>. The original essay was published in "Forum and Century," vol. 84, pp. 193-194, the 13th series of the forum, *Living Philosophies*. A more recent copy can be found in A. Einstein, *Ideas and Opinions, based on Mein Weltbild*, edited by Carl Seelig, New York: Bonzana Books, 1954 (pp. 8-11).

<http://www.aip.org/history/einstein/essay.htm/> 17-08-2012 at 00:29 pm

(4) The need for affiliation in Maslow's theory implies the individual's need to establish affectionate relations with people in general, but also with a certain group in particular (family, friends, religious community). The lack of love and the failure to establish harmonious relations with the others causes social maladjustment.

(5) Ideas can be generated by the conscious, the rational, but on the one hand they may have deep roots in the unconscious. It may be considered that the rational cannot create any definitive break with the subconscious, which, eventually, one way or another, will find the appropriate means to gain access to consciousness.

(6) Art has always had also an entertaining role, but now more than ever the contemporary individual, in a demanding society based on competence, in which normal relationships between individuals are modified, and some deficiency needs are not met normally, seeks to chase away boredom, loneliness and to feel relieve from emotional stress by any means. Applying strong stimuli is one of the ways taken into consideration, but the boundary between art and entertainment is pushed to the limit because the modern individual often does not go to a concert for the effect of musical arrangements, but for the therapy of the auditory or visual shock specific for contemporary performances.

(7) In 1924, André Breton published his first "*Manifesto of Surrealism*" in which he fixed clear benchmarks of the designed and developed art movement: the renunciation to traditionalism, full freedom of expression, antiacademic protest, removing premeditated activity of the spirit in the act of artistic creation, exploring the unconscious through conscious actions.

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8. EVOLUTION OF THE CONCEPT OF "ART-PEDAGOGY"

Eugenia Foca³⁰¹

Abstract: *The author dwells on the diversity of opinions on the concept of "art-pedagogy", which comprises their analyses and systematization in order to capture specific educational potential for optimal instructive- educational problems solving. The recent decades' changes in education have not modified the previous "drawback" namely, the lack of students' education of sensitivity. What we identify today is that education focuses on knowledge, in such a way the child is "swallowed" by the ignoring system of free and pleasant work of art. In these circumstances there is a necessity of finding a common action field of self-directed subjects such as pedagogy, psychology and art, in which the psychological and physical life harmony and balance will come only from and through art. "Art pedagogy" is a new concept that interests more and more followers and is currently a priority for the science of education researchers.*

Key words: *art pedagogy, art therapy, art technologies*

In the informational society characterized by an accelerated dynamics of life and a continuous flow of depersonalized messages, devoid of any sincerity and depth of existential commitment art has got a particular importance due to its capacity of influencing the individuals in a comprehensive and humanizing way. The range of pedagogical problems that can be solved by applying the elements of art is very broad. Nowadays more and more professionals in „*the work of a man on another man*” relation increasingly appeal to the potential which is specific of art.

Surfing the internet we are amazed at the many initiatives in the area of application of art in the school perimeter. We would like to illustrate it by a few examples from different countries which emphasize the application of art in the work with different categories of children. Thus we consider presenting the experiment made by the American Association for Advancement of Science – AAAS which annually holds a contest named Dance Contest Science. Participants are invited to dance their discoveries, to express scientific works by means of plastic materials, music, colour and light effects [15]. Foreign scientists argue that art and creativity is an essential component of any discipline taught at pre-university level. Thus, the new educational project „ArtinEd” (a new approach to education by means of arts) is a project financed by the European Union in order to create an innovational methodology that would stimulate creativity in school by means of arts, it becoming a key-component of all school disciplines. The authors of this programme highlight the urgent necessity of European education to identify a way to use creativity in every aspect of the school curriculum, not to reduce or use the arts as a key tool for promoting creativity, but to produce creativity through artistic expression within each school subject. Arts under this program play a key role in supporting children's creative skills, self-expression and learning skills; they represent a necessary tool, especially when subjects are not considered independent school

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disciplines, but are integrated into the curriculum. For example: dancing in mathematics, painting in history, music in foreign languages, etc. At the moment the project has been presented and tested in several countries: Italy, UK, Turkey, Spain, Sweden, Romania [16].

We should mention several experiments of arts applied in the pre-schoolers curricula within the Russian area. The programme „Album and Colours”, by T.V. Kalinina (2009) confers value to the communicative function of art: the drawing becomes a means of communication with the self „I- I myself another”, the author of the work „I-the author” and „I-the culture”[6]. The authors of the preschool and primary classes music curricula T.E.Tyutyunnikov (Elementary Music)[12], A.I.Burenina (Rhythmic mosaics)[3], T.A Rokityanskaya (Every child is a musician)[8] recommend a synthesis of different genres of art(music, poetry, dance, theatre)in order to create optimal situations for self-expression and improvisation in the educational environment. The activities within the educational programme are held in the form of creative communication, so that the children have the possibility to express themselves in the language of artistic images.

I should mention the experience of the researcher M.G.Drezdina who within the proposed programme implemented innovative forms of artistic-creative interaction between school institutions and pupils’ families, thus contributing to the consolidation of the families, overcoming conflict situations between children and parents by means of constructive solution identification [apud, 9]. It comes naturally to ask a question why there is this tendency to involve arts in educational problem solution. In the search of a proper answer we will make reference to the concepts dealing with the role of arts in education. Thus, we can follow numerous proverbs from different cultures, aesthetic ambience models; pedagogical ideas that include reference components of art pedagogy. For example, in Ancient East cultures and civilizations we could highlight certain preoccupations to embellish everyday life and the education of children through science and arts.

In ancient Greece, severe Spartan education not only focused on developing physical forces and military skills, but also literature, music, dance contributed to strengthening the spiritual forces. In „The Republic” Plato appreciated the role of gymnastics for the body and that of music for the soul. We should highlight that guitarist schools held under the ideal of *kalokagathia* (education for the good and beautiful) practices the study of dance, instrumental, individual voice and choral music. Creating the *paideutic* climate called *eurhythmy* in the theaters, temples, sculptural complexes, and literature fostered a harmonious education of young people.

In the Middle Ages the lyric literature, the paintings on lay and religious subjects, the sacred music is cherished, education having a predominantly humanistic character. The Humanist Movement replaced man in the center of cultural preoccupations of the Renaissance culture, so the core of education is of the study of „humanities”, of the sciences and the arts about man. We present several references in the application of art in the vision of the classic education

teachers. In the concept of the czech educator Jan Amos Comenius „man if he wants to be a man, must cultivate the sciences, languages and arts” and „students need to be taken to the summits of science, without difficulties, disgust, screaming and fighting, but in the form of games and jokes“. In his works the author mentions the methods to be applied differentially to sciences, languages and arts, presenting the model and the exercise being the most efficient in the domain of arts.

In Chapter XXI, The Method of Arts, the teacher emphasizes that „we must look carefully for the way that can easily lead the youth to the practical use of things, just like they cover arts”. The author argues that knowledge becomes the property of the student in the instance when he carries out a research, admits it and through „competition” and imitation learns to do something similar. [1].

Jean-Jacques Rousseau discusses the freedom of the child, which is supported by an education that takes into account the nature of the child and stimulation of the faculties, especially through dance and drawing. Johann Heinrich Pestalozzi underpins the role of drawing in practicing the intuition and thought „The execution of lines, angles and circlesthe estimation of nuances... the skill to read the contours of things (form) help the development of mental faculties and ease the learning of practical occupations at a lofty level of training”³⁰².

Friedrich Fröbel recommends applying the art, with an essential role in human education (for body and soul), calling the proposed methods „gifts”: games with geometric bodies, motion games, storytelling, song, poetry. The Russian teachers K.D.Uşinski, L.N.Tolstoi underlined the important role of reading, storytelling, composition, drawing and modeling on the molding of the souls of children.[2] Determining the aesthetic and social value of art, L.N.Tolstoi insists that in its precise definition „art should not only be as a means of pleasure precaution, but also should be considered as an essential condition of human existence”³⁰³. This point of view of the great educator and writer corresponds to the humanistic traditions of thinking about the necessity of art and culture as a source of humanity and creative development.

Dostoyevsky F.M. later uttered the maximum sentence: „Beauty will save the world (...), the man receives beauty unconditionally ... and perhaps therein the mystery of artistic creation lies, the image of beauty created by man immediately becomes a model (...). The need for beauty and creation that embody man, are inseparable from him, and without it possible man would not want to exist in this world”.³⁰⁴ From the above we conclude that art is a challenge for the educational process and the concept of art pedagogy harmonizes with perspectives from different pedagogical epochs and ideas. The epistemology of the concept of *art pedagogy* was founded on the ideas, concepts and research that highlight the importance of art application to optimize the

³⁰² Pestalozzi, J., H. (1977), How Gertrude teaches her children, translated by Victoria C.Petrescu, Bucharest: Didactic and Pedagogic Publishers, page 56.

³⁰³ Art and Pedagogy. From Russia's cultural heritage of the XIX XX-th centuries. Reader / Comp. M.A.Verb.-St. Petersburg: Prod.Education, 1995. – 229p.

³⁰⁴ Apud, Ostrovsky, O.B. History of art culture of St. Petersburg (1703-1796) / OB Island ENGLISH / Lectures. - St. Petersburg: RGPU of.A.I.Gertsena, 2000. – 399p.

educational process and social integration of the individual. The term of *art pedagogy* presents a current concern of Russian scientists in the field of pedagogy, art, psychology, sociology (V.P. Anisimov, Yu.S. Shevchenko, L.V. Krepitsa, E.A. Medvedeva, I.Yu. Levchenko, O.S. Bulatov, J.C. Valeyeva, M.V. Guzeva, A.Yu. Smetanina, E.V. Taranov, N.Y. Shumakova, N. Yu. Sergeeva, M.V. Katrenko) because art can become a researcher of psychic experiences and may reveal them in depth.

The research related to the term „art-teaching” is relatively recent, being reinforced around the 1990s within the Russian academic space. The first investigations belong to such authors as Yu.S. Shevchenko, L.V. Krepitsa with reference to the terms „art pedagogy and art therapy”, which are embedded within the psychotherapy [13]. Expansion of the broader concept occurs later, with the appearance of the work of such researchers as E.A. Medvedeva, I.Yu. Levchenko „Art pedagogics and art therapy in vocation education” (2001). In the vision of the authors mentioned above „art pedagogy” is „a synthesis of scientific fields (art and pedagogy), which provides the development of the educational theory and practice, the process of correction and recovery through art for children with developmental disabilities”.³⁰⁵

Research in the Russian area in the recent decades has focused on the tendency of reinforcing the theoretical concept of art pedagogy, demonstrating its importance for social integration and optimization of education process, and current concerns of scholars in this field continue to produce remarkable results. In the research of Russian authors there have been observed some approaches to the concept of art pedagogy based on different dimensions and their impact on various categories of educational subjects: Taranova E.V. (2003) - moral education of pre-school children by applying art-teaching resources [11], Guzeva M.V. (2004) - professional training of future psychologists for patriotic education of students by means of art-pedagogical technologies [5], Shumakova N.Y. (2006) art pedagogy as a system of humanizing for students in physical education [14], Valeyeva J.S. (2007) - adolescent socialization by means of art pedagogy strategies specific to non-formal education [4], Smetanina A.Y. (2008) - ensuring art-pedagogical spiritual and moral development of pupils within complementary education [10], Anisimov V.P. (2009) - art and morality: conceptualization of the object of art-pedagogy, Sergeeva N.Y. (2010) - the impact of art-pedagogy on future teachers training [9], Katrenko M.B. (2011) – art-pedagogy as a creative technology for students in physical education [7].

Anisimov V.P. (2009) develops a current paradigm of the concept of art pedagogy. Thus this concept designates „a branch of pedagogy oriented to the development of the sphere of emotional sensitivity, as integrative product of individual experience, manifested in the sensory culture of the personality: the balance between emotional responsiveness and activism / initiative”.³⁰⁶

³⁰⁵ Art pedagogics and art therapy in vocational education /E.A. Medvedev, I.Y. Levchenko, L.N. Komissarov, T.A. Dobrovolskaya. M: Prod. Academy Center, 2001. 248 pages, page 24.

³⁰⁶ Anisimov V.P. Art and morality: the problem of definition of the object of art pedagogy // Modern problems of science and education, 2009, №2 p.7-9.: www.science-education.ru/29-1046

In conclusion, there are still dilemmas in education about the use of the term „art-pedagogy”. For quite a long time art pedagogy was considered to be the equivalent of „psychology of art”, „art pedagogy”, „art therapy”. Today the term „art-pedagogy” is neither semantically nor functionally identified with the terms outlined above, It is presented on the basis of theoretical and methodological approaches to pedagogy focused on the application of art as a means of education and pedagogical guidance/support pedagogical of the „actors” involved in the educational process.

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9. ASPECTS OF SUPPORTING GIFTEDNESS AND TALENT BY EDUCATIONAL POLICIES IN ROMANIA

Ona Ionica Anghel³⁰⁷

Abstract: *The topic of supporting the children and young talented through educational policy and strategies is increasingly interesting for the researchers in the psychopedagogy of excellence. Lack of support leads to a double problem: on the one hand can result in loss of talent, on the other hand a waste of human resources extremely useful to society. The purpose of this paper is to briefly present the state of concerning for this topic in Romania. Thus, we conducted a brief overview of the conceptual meaning that it has educational policies and educational strategies among local researchers and we analyzed the main legislative documents relevant for giftedness support in our country. Our approach has led us to identify some positive aspects and deficiencies of supporting talent and giftedness through national educational policies.*

Key words: : educational policies, support, talent, giftedness

A reference work for the field, *International Handbook on Giftedness*, 2009 Schavinina (Eds.), intends to describe a wide range of issues related to phenomenon of giftedness and talent. Two parts of this work, namely XII (*Policy Implications and Legal Issues in Gifted Education*) and XIII (*Giftedness Research and Giftedness Education Around the World: Institutional and Regional Examples*) focus on the national and institutional policies in supporting giftedness and talent. Thus 10 among the 78 articles in the volume concern explicitly this issue. The need to support the development of giftedness and talent is reported by default in other articles. For example, the conclusive article, *Research on Giftedness in the 21st Century* (Ziegler, A.) emphasizes what other researchers (Alencar & Arancibia; Maree, Bester, & van der Westhuizen; Matthews; Monks & Chandler; Noble & Childers; Subhi; Tsai et al.; Warwick, Van Tassel-Baska; Karnes & Stephens; Carroll, Crowe, Earle, Orland, Moon, Ross, & Subotnik) have discussed in some items of the Handbook. Ziegler writes, “the education of gifted persons is seen as one of the great challenges of the 21st century, which causes some nations to record social deliberated adjustments, in order to encounter these challenges”. (Ziegler, A., 2009, in: Schavinina, 2009, 1511).

The foreword of the editor summarizes, in its last sentence, the hope to support those gifted and talented in both macro- and micro levels: “I sincerely hope that every educational system worldwide, the parents and other educators will be able to develop the unique talents of every child on earth”. (Schavinina, 2009, x). Moreover one must understand the policy of supporting talented people, as customization of educational policies formulated and implemented beyond the big decisions, beyond any macro strategies. It is even advisable to formulate them on the institutional level, because the schools are often closer to the direct beneficiaries (pupils and students). They are able to make decisions by considering local economic specifics. A so high rate of works (over 10%)

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interested in discussing giftedness and talent as integrated into educational policies indicates the growing interest on the reality that the implementation of theoretical information provided by research should be supported in action. The education policies as decisional acts have an important role in making these actions possible.

To what extent one may speak about supporting young talented through national educational policy in Romania? What institutions stop taking account of this? Two important laws in force, the Law of National Education and the Law concerning the Education of gifted young people, capable of high performance, show at least a good intention on cabinet levels, since “laws are tools that support educational policies promoted by the government” (Ciolan, 2008, 383). Despite of those, implementing and evaluating these policies prove to be a weak point of state governance in Romania.

I. Policy to support giftedness and talent in the context of educational policy as public policy

Romanian thinkers - philosophers, historians, sociologists - were concerned about the relationship between politics and education since the education policy has begun to build its own subject, in the early 20th century. The first work dealing with this topic in pedagogical perspective was Ștefan Bîrsănescu's “Politica Culturii. Studiu de pedagogie” (“Culture Policy. Study of Pedagogy”, 1937, republished in 2003).

Bîrsănescu handles education policy in the context of the broader analysis of cultural policy, following the trend of the times. He chooses to define cultural policy by addressing the broadest understanding of culture and policy: “Cultural policy is any governance activity that tends to organize culture for the community and individuals: culture of education, culture of creation and spread of culture” (Bîrsănescu, 2003, 37). His definition is extremely useful in the context of this paper, since we are interested both in the object of educational policies and in the educational policies ass supporting 'creative', gifted and talented individuals. Bîrsănescu believes that education policy has as its object, “preparing individual and the whole nation for a future activity and the policy for cultural creation refers precisely to that activity, which follows naturally the training, in the meantime subjecting the latter to new conditions: to be creative” (Bîrsănescu, 2003, 86). Therefore education policy practiced by a State, an institution, a party, economic environment, and even by individuals, must be completed by a policy of “care” for creation - as in the language of early 20th century - or a policy of “supporting” performance and performance potential – as in the language of our times. Bîrsănescu's approach on education policy overlaps with the understanding of education policy as public policy.

Romanian contemporary authors concerned with the topic of educational policy stress that Anglo-Saxon literature uses “politics”, respectively “policy/policies” as two different words, which is not the case in the Romanian language. This situation gives different meanings when the terms are associated with the one of “education”. In the debate on “Politică educațională: expertiză,

dezbatere, decizie” („Education policy: expertise, debate, decision”) organized in 2003 by “Education 2000+” Center and „Focus-Educația” Reflection and Initiative Group, Miroiu explains synthetically that the term “policy” covers broader the conceptual and operative area of public policies, including educational policies. In turn, “politics” refers to the exercise of power relations in society, in other words how the organized interests influence the way policies are made (Miroiu, 2003, 10). The sources of Anglo-Saxon origin reveal that indeed, for example, International Routledge Encyclopedia of Education, 2008, discusses separately “the politics of education”/“educational politics” and “education policy” respectively.

In the first case, educational politics refer to “interests involved in the debate between individuals, groups or organizations in deciding the nature and the direction of education. These interests involve the nature of relations between the stakeholders” (McCulloch, 2008, 444). Continuing the in-depth analysis of the term, McCulloch distinguishes between educational politics and politics of education. If “education policies deal with the tensions and negotiations between stakeholders in the educational sphere”, the politics of education imply “considering the power in the relationship between state and society. This is an approach that emphasizes the sociological dimension of power relations inside a state” (McCulloch, 2008, 444).

Mark Olsson, the author of the article concerning “education policy”, does not provide a strict definition of educational policy. Instead of this, he chooses to explain the trend of meanings of the on how “educational policies make their way in a democracy which appeared in the social sciences, dominated by intellectual traditions”. This trend results from the fact that, in the first half of the 20th century, the general perspective in functionalist sociology and systems theory have been applied to educational problems as well (Olsson, M., in: McCulloch, 2008, 198). Olsson argues that recent definitions of “political process emphasize the procedural and the implementation aspects in understanding policy as whatever governments choose to do or not do. The policies in this regard have been therefore seen as a form of supporting the social system” (Olsson, M., in: McCulloch, 2008, 199). Even if Routledge Encyclopedia does not offer a clear definition for “education policy”, we can deduce the meaning of Olsson’s article on education policies as public policies.

In any case, as Lazăr Vlăsceanu notes, the definition area of “educational policy” is spanning inside the definition area of “education”. Referring to the policy of formal and non-formal education as well, the author argues that “educational policies consist in the design, implementation and evaluation of structures, activities and specific results of the educational system” (Vlăsceanu, L., 1995, 154). Vlăsceanu approaches analytically the term of “educational policy” and distinguishes two sets of guidelines:

a) areas of reference in the discussing educational policies: structures (educational institutions), activities (teaching, learning, evaluation, management) and results (output streams, related to inputs).

b) initiating and conducting a program of educational policy that would involve several phases: data collection; processing and interpretation; diagnosis - characterization of system status; design – anticipation of an organizational type; implementation; evaluation by comparison with initial objectives.

The concept of *policies* is frequently joined in the literature with the one of *strategy*, regardless of their originary sector: economic development and finances, social development, education, etc. The relation between the concepts of “policies” and “strategies” is complex: from coordination and mutual subordination to overlapping semantics. Both policies and strategies imply an act of decision with a higher or lower character of generality and therefore they are often used as synonyms.

Public policies as expression of a general purpose, or of a national / global desirable condition, are called strategies, e.g.: Sustainable Development Strategy of Romania, European Commission Strategy for Development of Higher Education, etc. In this context, some authors use the concepts of policies and strategies as synonyms (Dascălu, N., 2011), while others distinguish between the two, considering policies as subordinate to strategies (Macmillan, H., 2000, Căprioară, 2007). In relation to policies, strategies are also seen as ways of implementing the decisions made by policies; e.g.: allocation of resources to different actions depending on the analysis of policies’ environment. In this case, strategies are subordinate to policies.

Educational policies as sector of public policies will be understood in the present work as political decisions on prioritization of the aims, allocating resources, formulating criteria for measuring the efficiency and effectiveness of the process. These decisions will be related on public or specific educational issues of general interest. Educational strategies will be also understood as decisional documents, related to educational policies, on the choice of objectives, content, methods, means and resources in solving an educational issue of public interest (Cretu, 1985, Anghel, 2013)

II. Analysis of documents concerning national education policy

Draft laws concerning direct or indirect support in supporting performance have been proposed by the Ministry of Education to Government and further to Parliament, which finally approved them. After 1990, there were adopted two laws of education – *Legea învățământului* (“Law of Instruction”), adopted in June 1995 and *Legea Educației Naționale* (“National Education Act”), adopted in January 2011. We may add to these a law supporting performance, adopted in 2007 – “Law no. 17, on the education of gifted young people, which are capable of high performance”. These documents were subjects to several regulations and changes made by Ministerial Orders and Government Decisions.

II.1. Law of Instruction (*Legea învățământului*), or “Law No. 84”, adopted in June 1995, republished in *Monitorul Oficial* (“Official Gazette”) with the number 606/10 December 1999

The Educational Law adopted in 1995 has not a special and distinctive chapter for gifted children and teenagers, but there are many articles for this category which refer to the curriculum, to the organization of special classes, to the competences of the teachers. The article no. 16 (the 2nd paragraph) stipulates that „students with high aptitudes and exceptional academic performances (...) can skip classes”, then the competences must be demonstrated after an exam and two years of school or faculty could become one year of study. The management of the gifted education can be sustained by the law in this way. It is not the only one possibility for the organization of the studies. The article 24 (2) settles the situation of the special classes. The schools are free to organize classes with teaching in German, French or English for talented children in foreign tongues, or special classes for talented children in maths, in computer sciences etc. The admission in higher education is possible if the students have important distinctions obtained into the international competitions or rewards into the National Olympics competitions, conforming to the article no. 59 (2nd par.).

The Romanian Educational Law no. 84 from 1995 has no special chapter for gifted children but its philosophy indicates a receptivity and high reserve for talented issues. The performance is sustained in different ways – individualization and personalization of curriculum was possible since the special classes were organized and skipping or acceleration of the classes was settled. Considering the status of this legislative act – the first one in education after the communist era - the discussed aspects are very important. The attitudes and the decisions of the central institutions given to the learners and to the gifted learners are more opened. Despite of the fact that it could not offer at that time a coherent educational policy for the gifted children, the endorsement of the law from 1995 can be considered a start.

II.2. National Education Act, or “Law Nr. 1” (*Legea Educației Naționale*) adopted on 5 January 2011, published in *Monitorul Oficial* with the number 18/10 January 2011, provides in its 14th section - differently from the law of 1995 – a special chapter concerning education for children or young people of high performance. There is to appreciate the definition - even if not explicitly – of giftedness and talent in terms of potential performance and not as proved performance.

Article 57.1, stipulates the support undertaken by the State for this special population through activities conducted in schools and centers of excellence, the latter being coordinated by *Centrul Național de Instruire* (“National Training Center Differential”, see paragraph 2). This institution, subordinated to Department of Education, was legally established since 2007 by Law 17/2007, but could not operate from “lack of space”. In order to establish this Center, chief members of civil society environment, with support of IRSCA Gifted Education, and EDUGATE (“Romanian Consortium for the Education of gifted and talented Young”), conducted various activities with national and international echo (on may cite here

http://www.supradotati.ro/comunicat_EDUGATE-cum-ar-arata-Romania-cu-o-educatie-de-excelenta.php, retrieved at 02.04.2015)

Paragraph 3 stipulates the continuity of policies supporting performance through sectorial and institutional policies. The responsibility on providing human, material and financial resources, curricula, information, is transferred to local inspectorates and schools. This article encourages schools to access other funds than the budget stated by central institutions.

Paragraph 4 refers to involvement of the Department of Education in continuing the tradition of organizing “Olympiads and competitions, profile camps, symposiums and other specific activities” and in providing scholarships or other forms of material support offered to gifted. Organizing various school competitions is restated in art. no. 111 (paragraph 1.h) in order to encourage all categories of students, with or without proven performance: “The state budget, through the Department of Education, Youth and Sports, ensures the following expenses related to the education institutions, including special education [...] h) financing the organization of competitions for pupils, on domains such as practical, technical, scientific and creative skills, of cultural and artistic festivals and contests, of interschool sport championships and competitions, with national and international participation, and of international Olympiads”.

There is to appreciate the fact that legislators have finally understood the need for differentiated education of the “capable of performance” and have decided to regulate the ways in which this differentiation should be done: “Children or young students capable of high performance, regardless of their age, are beneficiary of educational programs respecting the particularities of learning and orientation on performance. These programs are focused on deeper learning, on grouping skills, on curriculum enrichment with new areas, such as mentoring and competence transfer, on speeding the graduation, according to individual learning speed” (art. 57.5).

II.3. Low on the education of gifted young people, which are capable of high performance (*Legea privind educația tinerilor supradotați, capabili de performanță înaltă*), or Law no. 17, was published in *Monitorul Oficial* no. 43 of 19.01.2007. This act came into force on 18 February 2007.

This law aims to certify the start for coherent policies in supporting gifted and talented people. It was initiated by IRSCA Gifted Education and EDUGATE consortium. (IRSCA Gifted Education is an NGO association. Its activity is recognized on national and international levels: UNESCO partner and member of World Council for Gifted and Talented Children (WCGTC), European Council for High Ability (ECHA - 2006) and Asia-Pacific Federation of the World Council for Gifted and Talented Children (2007), the highest international forums in this concern. EDUGATE is a consortium of associations, institutions and companies working in the excellence education area. EDUGATE is also a national programme on improvement of education in România, joined in the past and nowadays by different organizations, institutions, schools and education specialists. The current leader of EDUGATE

is IRSCA Gifted Education (as <http://www.acum.tv/articol/6503/>; retrieved at 02.04.2015).

At the 1st chapter, into the 4th article there is presented the purpose of the law here discussed: „the promotion and the guarantee of the right of differentially education, (...) creating a law-marking environment for professional elites formation in every domain of activity.” Even without getting a definition, as it laudable happens, with the terms and the expressions such as „gifted”, „performance able young peoples”, „particular needs”, „specialized curriculum” in the 5th article, the collocation „professional elite” is used for precizing the purpose of the law. Choosing these could envisage even the policy for consecration of the talents abled to become elites only if there will be socially approved.

The 2nd Chapter - reglementates the identification of the gifted youngsters, abled with the high performance capacity.

The 3rd Chapter refers to the education of the youngsters abled with high performance capacity through the reglementation of the differentiated curricular ways.

The 4th Chapter is made for the preparation of the authorized staff working with and for the gifted youngsters (teachers, psychologists, social assistants, psycho-pedagogists).

The 5th Chapter reglementates the making of the National Differentiated Instruction Centre (CNID) inside CNE which will have the purpose of „assuring the educational facilities for the gifted youngsters, abled with high performance capacity, (...) and assuring the conditions and the making of the differentiated curricular ways procedures also (...)” (the 25th article)

There will be created the national and the local differentiated instruction centers in the same time (the 6th Chapter of the law discussed). These (the national and the local centers) will have co-related and complementary attributions and activities, all interested in sustaining the talented youngsters. The articles 27th (1st paragraph), the 33rd and the 34th speak about the cohesion between these institutions.

The 7th Chapter (final commands) let us know the fact that all the conditions will be executed in 90 days after its appearing in the Official Monitor.

Other words speaking with, beginning from the 1st of June 2007 there should appear the visible effects of this law into the educational policies concerning the identification, sustaining and promotion of the high aptitude potential young peoples

We are talking about an equilibrated and articulated law, which offers a jural aid in many ways: the individualization of the curriculum by its own extension and by organizing special classes and schools; improving the didactic staff wanting and having potential for being trainers to these gifted youngsters; creating a national institution and some local affiliated ones for realizing and implementation of educational programs according to the identified needs. The only limit that we can identify concerns the explicit missing of some

reglementations for the problematic of consecration of the youngsters to which the performance potential have become a talent, excellency. We should try searching in other legislative documents.

Press Office of IRSCA claims in a 2008 press release that “the law is not yet supported by the adoption of methodologies that provide the framework for implementing the law. Methodologies were developed and proposed by IRSCA Gifted Education within the statutory period of 90 days prescribed by law and are already by MEC, without being adopted, although they received a favorable notice from the prestigious international fora”. (http://www.supradotati.ro/comunicat_EDUGATE-cum-ar-arata-Romania-cu-o-educatie-de-excelenta.php; retrieved on 02.04.2015). While 2007 and 2008 were very active in terms of activities supporting the adoption of these methodologies, all the attempts of the Consortium remained unsuccessful. From this perspective we might see as a success the inclusion of the National Council of Differentiated Instruction (Law No. 1 / 2011, art. 99.1) in the National Education Act. This is a sign that the recognition of the special needs for the gifted and talented is a more complex phenomenon, even if the institution is not yet established by a governmental decision.

III. Conclusions

The analysis of the official documents concerning the national education policy allows us to identify several favorable aspects and deficiencies of the national policy in supporting giftedness and talent.

a) Positive aspects of supporting young people through national educational policies and strategies:

- existence of a legislation to support young people, capable of performance. Romania has two laws that support, at least in words, high performance. From this point of view one can say that Romania allinates to other European countries;

- giftedness and talent are defined in terms of potentiality in normative acts at the national level and. Grigorenko, 2000, says that institutions may proceed in three possible ways in designing educational policies for cultivation of talents, according to the definition of "talent": "(1) one may adopt multiple theoretical meanings and at the same time one may develop a system to verify the effectiveness of each approach; (2) one may adopt a single theoretical paradigm followed by the evaluation of its effectiveness, (3) one may remain atheoretical." (Grigorenko, 2000,741). Regarding the Romanian legislation, there has been opted for the second option, choosing Marland model definition, which has the benefit of being quite operational when it comes to organize educational activities and to provide not only demonstrated performance, but also potentiality of performance as well. The model, however, does not provide any attention to technical talent, which is simply included into the academic one. From this perspective on may risk to a limited understanding of the technical talent in its applicative area, and this situation leads to the first weak point in the list below.

b) Deficiencies in supporting young people through national educational policies and strategies:

- delay in effectiveness of the institution which should facilitate the apply of the legislation on supporting children and young performers. Although approved to be created by the law on education of young gifted, capable of high performance (2007), and then by the National Education Act (2011), there is still no governmental decision concerning the activation of all the attributions of the National Council of Differentiated Instruction;
- uninstructed special human resource for the work with gifted and talented people, who have a specific cognition and affectivity, differently developed than by ordinary peers. Teachers act as trained only during their own experience, but they should follow special modules on individualized identification and education of students with potential technical performance as well;
- Romania's economic situation and how it is managed. Underfunding education system in the latter time discourages the academic initiatives. The political inconsistency discourages initiatives from the private sector (economic investors and nongovernmental organizations). Once again we would like to remind the initiatives of EDUGATE Consortium, which were permanently braked after 2009. Moreover, as L. Ciolan has observed, the better developed points in the process of public policies in Romania are in the definition of the problem. The way how the formulation, implementation and evaluation are done as elements of educational policies' development in Romania can be characterized as "inconsistent and insufficiently mature" (Ciolan, L. 2008, 383).

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10. THE ART OF ENVIRONMENTAL AWARENESS TRAINING IN THE SECONDARY TEACHING SYSTEM

Caciuc Viorica – Torii³⁰⁸

Abstract: *It is true that education cannot solve the problems of the environment, but it can ameliorate them, because through ecological education it is easier and more economic to prevent, than to repair and to ameliorate the damages brought to nature by the adult generations. In the pedagogical literature, there are four types of intercessions of implementation of the ecological education in the process of study. Even though the Romanian curricula has created all the premises for the approach of the ecological education through all the four types of intercessions, the achievement of the objectives of this education remain still at the preference and judgment of the teaching staff. This study aims to conduct a thorough analysis of how the art of infusing ecological ethics theories in the curriculum of the secondary teaching system leads to the training of students' environmental awareness.*

Key words: *environmental education, environmental ethics, attitude of respect for nature, curriculum, ecological awareness*

Introduction

The existence of some problems that concern the whole planet and whose proper solving is of interest for all countries, represents an irrefutable reality. Judging these problems from the perspective of their substance, the entire humanity – starting with the public opinion up until the decisional factors or the international forums for collaboration and cooperation – has a clear view over the multiple and complex problems that are raised today by the relationships between man and environment, the importance of natural resources for the sustaining of life and the wellbeing of people, and over the fact that these are no longer inexhaustible. It has become more and more obvious the fact that the human activities have profound repercussions on nature and its richness, especially in the condition in which the human influence on environment is getting bigger and bigger as a result of the increasing population, of the urban agglomeration and the development of industries and technologies. This global vision over the planet has led to numerous worrying observations and to immediate actions. Thus, the modern problematic concerning the environment represents a threat for the survival and existence of life on this planet and it needs the intervention of ethics for its solving.

Theoretical backgrounds

Even though in the finale decade of the last century, Romania has developed a whole strategy for the protection of the environment – it has adopted the legislation concerning the environment protection; with the help of some extra-budgetary funds, it has developed some projects for the preservation and protection of the environment; it has implemented some sustainable development programmes and even some educational programmes, etc. – this entire strategy was created without taking into consideration a local ecological

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ethics, but only by putting to use the theories elaborated by the Western philosophers.

Taking into consideration the interdisciplinary perspective for solving the problematic of environment, the main goal of this paper is to identify the means of trans-disciplinary approaching the ecological ethics so as to allow the re-balancing of the relationships between man and nature. Their use by means of the ecological education will contribute at the improvement of the relationships between man and nature.

Opposite to the shallow ecology which is more focused on pollution and the exhaustion of the resources and which is also criticized because in the countries where this trend is present, there is a massive preoccupation with the outsourcing of the sources and the expenses tied to their own pollution towards the poorer countries from the third world, deep ecology is based on an eco-centric conception which includes both the anthropocentric perspective and the non-human one, by extending our preoccupations at the level of the whole biosphere. Its focus is on a process which analyzes the relationship between man and nature.

Even in this orientation, we can distinguish between two major trends: biocentrism and eco-centrism. While biocentrism extends the sphere of the concept of value over everything that is alive: humans, animals, plants, all of these being worthy of moral consideration and respect, eco-centrism states that the whole is superior to the individual, which means that it extends the moral sphere even over the non-living entities by considering the whole nature as having a moral significance and value.

According to biocentrism, human beings are just a small part of the living world alongside the non-human beings, and together, they represent the living beings or the biosphere which has an intrinsic value. This property makes them worthy of dignity. So, all the living entities are important from the moral point of view because they have intrinsic value. Biocentrism is actually promoting the idea of equality at the level of the whole biosphere. All of these lead towards the conclusion that people must respect the living nature and they must protect it. The representatives of this trend, P. Taylor, A. Naess and many others, claim that the species, the ecosystems and the biosphere carry intrinsic value because any individual is only a small part of the whole. Following their desire to establish a living connection with nature, the philosophers mentioned above are trying to obtain the development of an extended ecological conscience, based not only on the concept of intrinsic value, but also on the idea of reaching the Self, an idea which in the vision of A. Naess represents an extension of the individual self towards The Self that embraces all the forms of life from the planet, together with their own individuality (Naess, A. - *The Deep Ecological Movement – Some Philosophical Aspects*, *Philosophical Inquiry* (Vol. 8, nos. 1-2, 1986) - apud. Mark W. McElroy, 2002). Opposite biocentrism, the eco-centrism emphasizes even more the idea that people are only a part of the eco-sphere on which they are totally dependent. This is actually the main reason for

which eco-centrism is considered to be the most radical trend of the movement called Deep Ecology.

What Taylor is trying to reach is a life centred ethics which in other words means that all living beings are gaining a moral consideration that also translates into a series of direct obligations that humans have towards them. In this category, Taylor includes “all the living organisms, and also some other groups of organisms.” He classifies the environmental ethics into two categories: human centred environmental ethics (also known as anthropocentrism) and life centred ethics (or biocentrism) (Taylor, P., 2011, pp. 11-12). While the human centred ethics implies duties and obligations that some have towards other human beings, the bio-centric ethics involves a series of rules and norms regarding the way in which humans treat the living creatures of nature (here, Taylor refers to wild animals and plants) that must be protected – especially those natural ecosystems that are not under the influence of the human beings. Life centred ethics is not subordinate to human centred ethics. On what concerns the conflicts that might emerge between the wellbeing of humans and that of other non-human living beings (and the other way around), Taylor states that a set of principles is necessary in order to allow a fair arbitration for these conflicts. It is not necessary the reduction of the negative consequences of behaviour, but the diminution of breaking one’s obligations (Taylor, P., 2011, pp. 263 - 307). On the other side, he thinks that wild animals and plants can be protected by law, even though they do not have moral rights. The legal rights recognize their well being and their inherent dignity which cannot be protected if the local legislation does not state that. Taylor perceives the protection of nature as based on the idea of respect, but he does not focus upon this observation because he finds it to be the smallest evil of them all which can be interpreted as: the attitude of respect towards nature must not be understood as one that does not allow any kind of interventions upon it. He just wanted to emphasize the fact that there are human actions that do not break the rights and interests of humans, but that damage the welfare of the living beings from nature. Taylor hopes that his bio-centric theory will produce changes at the level of the ideal ethic which in his turn, will cause improvements at the psychological and behavioural level of humans on what concerns their relationship with nature.

Like other philosophers of the environmental ethics, Callicott outlines his own ethical conception that contours a more radical perspective. In his perspective, a truly universal ethics cannot be isolated from a conceptual matrix. He considers that the ideal or the model of human nature targeted by this universal, pragmatic and functional perspective of ethics is given by “the rightful, natural and intentional place occupied by man in this world” (Callicott, J. B., 1986, p. 383) which talks about humans from the perspective of natural environment, thus envisioning an eco-centric perspective. For Callicott, environmental ethics must have a series of characteristics: to be purposeful so as to be accepted and convincing; it must follow the purposefulness of the whole assembly of theories which states that the environmental destruction represents a

moral problem. In order for an environmental ethics to be accepted and adequate, it must target directly or at least that environmental problem must be recognized as one of moral nature, as it happened in the case of the biocide through which several species have gone extinct or in the case of the increasing rarity of some species. All of these were caused because of the pollution of the environmental factors, the destruction of the living and feeding conditions. All of these represent a moral problem if we are to take into consideration the fact that in the case of some living beings, some of their rights needed for their wellbeing, are being broken. From the ecological perspective, the living beings are interdependent, linked together through a matrix of vital relationships. So, the human species cannot be conceived as being isolated from the living nature in which it has developed. The ecological arguments help Callicott to present the natural ecosystem as a whole, as a sick organism, where degradation and the destruction of the environment are similar to a disease, pollution is like a poison, and the extinction of species is similar to a surgical extirpation. Such metaphors can be considered useful for the development of the environmental ethics, and especially for the creating a holistic conception over nature, in which man is replaced in the proper context of the ecosystem he is a part of, and which he has transformed and explored for his own purposes, without thinking at the consequences of his deeds over the other members of his biotic community (Callicott, J. B., 1986, pp. 389-392). From his point of view the environmental ethics does not forbid the exploration of the environment, but there are two things that must be taken into consideration: the exploration of the environment must increase the diversity, integrity, stability and beauty of the biotic community; from this point of view, man's occupation and the exploration of the environment from the perspective of the environmental quality seen as a whole, must not be destructive; and the second, man must limit his individualistic ethics over the exploration of the environment, the trees, the animals which he uses to reach his purposes; all of these must be done with care, skill and humanity, and without destroying the planet. Each individual component of the biotic community or of the ecosystem taken as a whole deserves to be explored with respect. Callicott claims that the ecosystemic ethics is practicable nowadays. One of his first recommendations is vegetarianism. It can be used not only to diminish the famine in the world, but also: to diminish the pain of the animals, to better conduct the solar energy through the human body, to use bigger fields and solar energy that are needed for the reorganization of the natural community. Callicott recommends above all to avoid fast-food products (they are made from beef carcass) not only for the diminish of food distress, but because they are products coming from swampy fields. "The good use of eco-centric ethics can be seen greatly in the worldly things, even in the most plain decisions we take every day. Becoming aware of the eco-centric ethics will change one's entire life" (Callicott, J. B., 1986, p. 417). Callicott emphasizes the fact that people have an individual and a collective responsibility to prevent the destruction of nature by preserving the biological diversity of this planet.

Research hypothesis, objectives and research methodology

Taking into consideration the aspects presented above, the present study will present an observant research based on a questionnaire with the help of which I tried to see the level of development of the ecological conscience in the case of students from the primary and secondary schools and high-schools, after they have finished studying what was stipulated in the curriculum. One of the hypotheses of this study was the idea that the level of development of the ecological conscience in students from the urban area is higher than that of the students from the rural area. Another one was the idea that with the age growing, the students' level of ecological conscience is decreasing. *The objectives of the research* were: a) to evaluate the level of development of the ecological conscience for the students from the primary and secondary schools and high-schools; b) to identify the differences that appear at the level of development of the ecological conscience of students coming from the urban and respectively, the rural area; c) to draw some conclusions regarding the results of the research.

The research sample consisted of secondary school students from the urban and rural environment, being stratified according to criteria such as: school level – secondary school; environment – urban and rural; the class, as follows: from the urban environment – 5th class – 30 subjects, 6th class – 26 subjects, 7th class – 26 subjects, 8th class – 18 subjects from “Ștefan cel Mare” and “Calistrat Hogaș” schools of Galați, and from the rural environment respectively: 5th class – 30 subjects, 6th class – 26 subjects, 7th class – 26 subjects, 8th class – 18 subjects from the schools in Piscu, Pechea and T. Vladimirescu, in the county of Galați.

The questionnaire was made up of 7 items referring to moral- ecological features: respect towards nature, discipline, responsibility towards nature, moral-ecological conscience, initiative, moral attitude in the relationships towards others and nature, humanitarianism. Each one of these items is calculated based on the answer to a great number of questions concerning the behaviour of a subject in different concrete situations. Seven situations were being presented and for each one of them was given several examples of attitudes that an individual may manifest on that specific situation. For each attitude or position taken for the given situations, the student has the possibility to choose one of the three options given: the attitude might be true for him, partially true or false. From the questions and concrete situations presented for each item, there were 8 attitudes that resulted – the moral obligation grounded in fear of punishment, moral obligation as a result of respect towards people, moral obligation as a result of respect towards non-human beings, compliance with the rules, moral decision, ungrounded decision, the consistency of moral conscience, the inconsistency of moral conscience– and that may be present in each individual for that specific situation.

Results and discussion

In point of the attitude related to the moral obligation grounded in the fear of punishment, the analysis of the results shows that for the 5th up to 8th classes the

average value of the individual coefficients is small: smaller for the 5th and the 7th classes, and bigger for the 6th and the 8th classes from the urban area, which means that with the passage of time, students do not continue acting out of fear of punishment. The same thing cannot be said for the students from the rural environment where the average value of the individual coefficients is significantly decreasing for this situation (from 2.66 in the 5th class, to 2.41 in the 8th), comparatively with the one for children from the urban area. This situation can be explained by the fact that every bad attitude of the child, especially towards nature, is punished more severely in the rural area than the urban one. In the case of the second attitude - the moral obligation as a result of respect towards people – the analysis of the results shows that the average value of the coefficients from the rural area smaller for the 5th and 7th classes (6,94 and respectively, 7,40), but bigger for the 6th and the 8th classes (7,54 and respectively 7,98). In the urban area, the values are smaller for the 6th and the 8th classes (7,02 and 6,80), but bigger for the 5th and the 7th classes (8,46 and 7,90) – which denotes a pretty high preoccupation towards the interest and the appreciation obtained by the young people from their teachers, parents and colleagues or friends. This situation can be explained by means of the impact that familial and social environment has on the child in time, and also by means of the decrease of the teacher's influence over the child and the increase in time of the need to create and to pertain to a group of friends. This is also a result of the fact that once he gets older, the child loses his fear of punishment as it can be seen in the analysis made above. One might observe that in the case of the third attitude – the moral obligation as a result of respect for non-human beings – the average values are similar both in the urban and rural area. For the rural area the values are increasing from the 5th class (4,36) to the 7th class (4,48) and then, at the 8th class, the value decreases to 3,98. In the urban area, the values are bigger for the 5th and the 7th classes (4,62 and respectively 4,40) and smaller for the 6th and the 8th classes (3,77 and 3,94). This is a result of the fact that the student from the rural area is directly involved in the relationship with the non-human beings due to the responsibilities established by the family so as to assure the living conditions, while in the urban area the child does not have a direct contact with them because he is not in the position to assure or to have responsibilities towards the non-human beings. The build-up and developed, both in school and in the family, of the abilities to take care of, to durably exploit and protect nature and the non-human beings – as it happens in the urban area – make the children's attitude of respect for non-human beings from the rural area to grow or to remain relatively constant, comparatively with that of the children from the urban area that is decreasing with the passage of time. The fourth attitude – compliance with the rules – reflects the difference between the children from the urban area and those from the rural one. If in the urban area, it can be observed a slight decrease for compliance with the rules (from 4,17 during 1st class, to 4,25 during the 4th class), in the rural area the values are relatively constant (from 3.89 in the 5th class, to 3,68 in the 8th). If in the urban area, due to a constant education the children accept and interiorize better the

rules, in the rural area it happens the contrary because of the fear of punishment. Even the fifth attitude - the moral decision – reflects the difference between the children from the urban and the rural areas. If in the urban area, a certain decrease can be observed on what concerns taking some moral decisions (from 7,92 during 5th class, to 7,73 during 8th class), in the rural area a slight increase can be seen (from 6,26 during 5th class, to 6,74 during the 8th). The difference and also the decrease can be explained by means of the urban area children's power to think and to take decisions, which is due to the education they have received, reflected also in the degree of internalizing the rules and the ecological knowledge. On the other side, the students' preoccupations for passing to the next school cycle, that does not lay emphasis also on the degree of developing the students' ecological knowledge, makes their preoccupation for the issues of the environment to decrease. In the case of the children from the rural area, a slight increase of the values can be noticed which can be explained due to their experience of life and of learning. When dealing with the sixth attitude - the ungrounded decision – it can be observed that the difference between children from the urban and the rural area is relatively small, but also the reverse proportional rapport towards the previous attitude – the moral decision. The more it decreases the preoccupation for the ecological education, the more it grows the level of the ungrounded decisions. It can be noticed that the level of this attitude increases for the students from the urban area (from 3,80 in the 5th class, to 4,23 in the 8th class), but also for those coming from the rural area (from 4,05 for the 5th class, up to 4,24 for the 8th class), a fact which can be explained on the one side by means of the gap between the intellectual and the moral training, and on the others, by means of the discontinuity regarding the presence of ecological ethics in the curriculum of different school subjects. On what concerns the seventh attitude - the consistency of the moral conscience – it can be observed an increasing and a decreasing variation from one year to the other, on what concerns the moral conscience of the children both from the urban and the rural area. Still, the children from the urban area register a slight superiority towards the others, which is explained by means of the role played by the educational influences, both from the school environment and from family. The transfer of knowledge from other fields is manifested at the level of the personality, even though the ecological education of children is not constantly accomplished from one school year to the other. On what concerns the last attitude - the inconsistency of the moral conscience – it can be observed that the difference between children from the urban and the rural area is relatively small, but also the reverse proportional rapport towards the previous attitude - the consistency of the moral conscience. It can be observed that in the case of the children from the rural area there is registered a slight decreasing variation (from the 5th class, to the 7th class), only to increase again during the 8th class. In the urban area, the value variation is bigger than the one from the rural one, and we might see an increase from 9,34 during the 5th class, to 10,26 during the 6th class and after that the value is decreasing to 8,78 during the 7th class and it increases again in the 8th class to 9,63. The difference and the reverse

proportional rapport between the 7th and the 8th attitudes is the result of not only the level of accomplishing the ecological education, but also the detachment from the childhood problems and the age makes young people be more eccentric.

When referring to the average value of the individual scores – from the analysis of the obtained results it can be noticed that the level of development of the children's ecological conscience in secondary schools is average, slightly bigger for the students from the urban area than those from the rural one, but higher in the case of the students from the 5th class than those from the 8th class (45,79, respectively 43,16) in the urban area, while for the students from the rural area, it can be noticed a slight increase from 42,07 in the 5th class, to 43,35 in the 8th.

By comparison, the average values of each student from the higher classes of the secondary school are smaller from those of the students from lower classes, even though the differences are not very big, which might lead to the conclusion that with age growing, the average value of their results is reverse proportional with the age, thus proving our hypothesis. On what concerns the differences registered between the students from the urban area and those from the rural area on some attitudes, the results are in favour of the students from the rural area (the moral obligation as a result of the respect they carry for the non-human beings, the respect for rules), while in the case of other attitudes, the results were in favour of the students from the urban area (the moral decision), which indicates that this hypothesis is partially proven for some attitudes. Regarding the average value of the individual results, the values registered by the students from the urban area are higher than those obtained by those from rural area, thus proving our hypothesis.

Instead of Conclusions

This situation can be explained on the one side by the fact that the level of development of the ecological conscience does not represent one of the criteria of promotion from one school cycle to the next, and thus resulting the low interest towards the environmental problematic. On the other side, the promoted model of ecological conscience reached by means of both the explicit and implicit curriculum, is an anthropocentric one. One might notice the existence of an influence from the educational environment which is interpreted as follows: the anthropocentric attitude and mentality towards nature, animals and their rights, which is being promoted by school curriculum and implicitly by the adults, be they teachers or parents, is used as an argument that justifies children's aggressiveness towards nature. The implementation of the elements of ecological ethics both in the explicit curriculum that targets the development of the young generation, and in the initial training of the didactic staff, is necessary to create an eco-centric mentality both in the case of the teacher and of the student. A special role in building up pupils from the ecological point of view is the teachers' own attitude towards nature, an attitude which is reflected in the influence they have over the mentality and the personality of their pupils. We

agree with D. Joder when he states: "The teacher's ethical responsibilities, beyond reporting to a general set of rules and codes, mean the ability to find suitable solutions for particular situations, to display behaviours that are consistent with the beliefs of the achiever and to live the moral values, not just to declare them" (Joder, D., 2013, p. 436).

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11. A NEW VISION OF MUSIC EDUCATION FROM AN INTERCULTURAL PERSPECTIVE FOR RROMA AND NON RROMA STUDENTS

Eugenia Maria Pașca³⁰⁹

Abstract: *The educational system must adapt to the new exigencies imposed by the recognition of the multicultural character of the society. At this level, the interculturalism as difference must be regarded as a richness, as a source which may and must be efficiently exploited from the pedagogical point of view in the benefit of all the children, of the minority and majority, in a mutuality of perspectives. It is necessary a new approach to present the Rroma and European musical creation of the musical education handbooks, valuing from this perspective the Rroma people's contribution as a way of life and musical expression, becoming a source of inspiration for the composers. It becomes important the inclusion of theoretical and methodological elements in the initial formation, as well as in the continuous formation of teachers, approaching these aspects ignored until now.*

Key words: *musical education, multiculturalism, Rroma, interculturalism*

Introduction

In the context of the new methodologies elaborated for improving the educational process of Rroma people, some details, analyses and solutions are imposed regarding the musical education. Thus, by OMECTS no. 5671/10.09.2012 (4), it was approved the Methodology regarding the study in the mother tongue and of the Mother language and literature, of the Rroma people language and literature, the study of History and traditions of national minorities and of Musical Education in the language. The mentions regarding the study of Musical Education in mother tongue, from Articles 63-67 have the purpose of valorisation of the aptitudes and development of competencies in the artistic-musical field, to be integrating part of the general, complex education contributing to the development of the individual personality of pupils. Because the study of the discipline exercises a particular influence over all the components of personality: emotionally, rationally, psycho-motive, largely developing also creativity, as well as the aesthetic education of pupils, the Musical Education discipline must contribute at the development of the cultural identity of the individual.

The contribution of mother tongue in musical education - by folk songs, children songs and the repertoire relating to traditions, religious and laic holidays - may play an important role for knowing, assimilating the culture, the traditions and the customs concerning each individual minority. The Musical Education in mother tongue discipline is studied in the amount of hours specified in the curriculum and may be taught by qualified teachers, who speak the said mother tongue, according to the provisions of Article 247 and 248 of the Law no. 1/2011 (3). It is studied according to specific programs and handbooks, elaborated by valuing the musical creation relating to each individual ethnicity: folk songs, songs of the children's folklore, songs relating to religious and laic traditions and holidays, artworks of the composers of the said minorities,

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according to the general objectives of the music programs valid for the education units where Roma people is the teaching language.

Findings

Analysing comparatively the syllabi from the elementary school approved by the Order of the Ministry of National Education OMEN no. 3418/19.03.2013 (5), we notice that there are mentioned two general competencies: 1. The correlation in musical practice of the musical language elements received; 2. The expression by and about music, valuing the affective, the creative and the aesthetic dimensions of the own personality. For the middle and secondary lower (high-school) education, they are, according to the syllabi approved by the OMECI no. 5097/09.09.2009 (2) and also by OMEC no. 4598/31.08.2004 (1): 1. the development of performing capacities (vocal and instrumental); 2. the development of music reception capacities and formation of a musical culture; 3. knowing and using musical language elements; 4. cultivating the musical and artistic sensibility, the imagination and creativity. The values and attitudes followed to be formed and developed to pupils are also common for all the curricular cycles: 1. Acknowledging the contribution of music at the creation of the common cultural fund of the society; 2. Critical and autonomous thinking acquired by the reception and interpretation of musical creations; 3. Reflexive attitude on the value of music in the individual's and society's life; 4. World's significance by musical art; 5. Availability to transfer in social life aesthetic values as alternatives to kitsch type manifestations.

The cultural components of musical education is formed by information and audition. We refer to the same curricular documents: **Musical audition** comprises a set of national and universal musical values, inclusively the folklore and the entertainment music. The suggestions for audition, established according to a selection considering the educational contents and aims, leave the teacher free and open to children's receptivity. Considering that musical audition is no longer an auxiliary method of theoretical lesson (of illustration of a notion, of exemplification of an element), it becomes in itself a way of music reception on general and cultural musical coordinates. The teacher of Music shall reconsider the process of audition. As a ratio within the lesson, the audition will receive an important range and it becomes a component part of the lesson. It is very useful for the material to audit to be repeated, knowing the fact that the process of reception of a musical work is deposited temporally, by several re-auditions. The satisfaction of audition recognition of some themes previously played ensures to the audition increased valuable valences. The audition process must be permanently controlled under the aspect of pupils' concentration and guided by explanations, suggestions of musical and aesthetic nature. The audition moments provided must be adapted to the pupils' preferences, but also to musical genres and forms, with the issues proposed for acknowledgment by the lesson's subject matter (Paşca, E. M., 2012).

Proposals

Music, within a syncretism, interaction process of undertaking, borrowing and adaptations enriched by the contact with ancestral traditions, became an ideal environment of ethnical and sonorous symbiosis. Since until now no objective analysis was undertaken for the different sonorous influences in the cult musical creation, a review of the information included in the handbooks of Musical education is imposed, as well as in the initial formation of teachers for this specialisation. From this perspective, Rroma people's life and music, from the beginning of their migration from the Orient to Occident, at the beginning of the 11th century, determined the interest from the part of musicians, because they provided a varied fan of aspects, particularly in the musical area, because while coming into contact with the repertoires, especially with the folkloric ones, they were those who collected, kept and transported the musical product, disseminating it all over the continent. The genius of Rroma people creators and performers, by their music, produced, suggested or arose echoes in the soul and imagination of the European composers, in different forms and manifestations, influencing and impregnating local types of music of the most varied territories with the wealth of arts, sentiments expressed and human communication they spread. This influence increased once with the transformation and configuration of cultural structures, leading to inevitable hybridisations, and music represents a paradigm of them (Paşca, E. M., Portrete, 2007).

It is a contemporaneous need to administer justice historically, socially and culturally to Romani ethnicity, due to the active and interactive presence proved, multi-state cross-border presence, with deep roots in time, on the European continent. We noticed almost like a "fashion" all over the time, from the Renaissance period and continuing to Romanticism and to the 20th century, the temptation and tendency to the music and life of Rroma people of many composers, belonging to all musical schools. We shall highlight on this track the creations of some musicians belonging to different musical schools (Italian, German, Hungarian, French, Spanish), being inspired by the life's charm, but also by the musical talent this ethnicity was endowed with (Paşca, E. M., 2008).

Vasile Ionescu (Ionescu V., 2012) makes the following commentaries on the presence and influence of Europe, quoting Franz Liszt: "The Bohemians (meaning Rroma people, author's note) are, with no possible competition, the masters of the art of musical arabesques composition, which offer to one's year all the pleasures that the Moor's architecture provided to the sight. They adorn as such every note of the musical construction as a multiple form jewellery, as the architects Alhambrei painted on each brick small poetries enigmatically enrobed in themselves, leaving the sensation of an endless fecundity of imagination resources, so that in the same room, one may see a name of God, a sacred verse, that the initiated person recognise, but the profane person cannot perceive, only noticing the grace of drawing, without feeling the thought penetrating it, the feeling he calls (...) advancing in a hasty way in the frenzy of exaltation, arriving to delirium, seeming to reproduce the vertiginous, convulsive swing with the

staccato respiration, which is at the peak of ecstasy of dervish."Franz Liszt, *Bohemians and their music in Hungary*".

As ancient masters in caring the "heart's fire", always at the margin of local community and communion, in an ambiguity of being, but also a utility of co-existence in local economy, the Roma people always seem to be the misfit persons of Europe, from their presence attested in the Renaissance. It is told with a certain hint of truth that they would keep, in a voluntarily or non-voluntarily way, a radical difference from the worlds they live in, so that the "gipsy is a man if regarded from farther", "As the willow does not resemble to a real tree, the gipsy does not resemble to a man" etc., knowing the temptation of considering that what is not similar to us, is "foreign" to us. What always stroke was the primary naturalness of affects, either we speak about the laicisation of Sufi, as it is the case of the "Spanish folia", at the end of the Renaissance, in the Occidental Europe, or about the blues of the villages of the Eastern Europe, in Romanticism."

We remind some composers and some of their works (Ionescu V., 2012): **Rinaldo di Capua** (1705-1780) with the opera *Zingara* or *La Bohemienne* (1749), **Joseph Haydn** (1732-1809) with the Quartet no. 4 in re major, op.20 (1772) - Menuet alla Zingarese, I.Menuetto. Allegretto alla zingarese. IV and Trio with piano no. 39 (1795) - Rondo all'Ongarese, **Giovanni Paisiello** (1740-1816), with the opera *Zingari in Fiera* (1789), **Ludwig van Beethoven**, (1750-1827) with *Rondo a capriccio*, op.129 'Rage over o lost penny' (1795) - *Rondo alla zingarese*, **Gaetano Donizetti** (1797-1848), with the opera *La zingara* (1822), **Gioacchino Rossini** (1792-1868), with the lieds and miniatures for piano *Péchés de vieillesse II* (1856) and the opera *La Petite Bohemienne*, **Ruggiero Leoncavallo** (1857-1919), with the operas *Zaza* (1900) and *Gli Zingari* (1912), **Sir Julius Benedict** (1804-1885), with the opera *The Gipsy's Warning* (1838), **Michael Balfe** (1808 –1870), with the opera *The Bohemian Girl* (1843), **Robert Schumann** (1810-1856) with the lieds *Zigeunerliedchen I and II*, op.79 no. 7 (1840) and *Zigeunerleben* op.29 no.3, **Henryk Wieniawski** (1835 –1880) with the *Concert no. in re minor* op. 22, for violin and orchestra (1862), p. III, A la zingara, **Antonin Dvorák** (1841-1904), with the cycles of lieds *Cigánské melodie*, op. 55 (1880), **Ambroise Thomas** (1811 –1896), with the opera *Mignon* (1866), **Camille Saint-Saëns** (1835-1921), with the suite for orchestra *La Jota Aragonese*, op. 64, **Claude Debussy** (1862-1918) with *Danse bohémienne* for piano (1880), **Piotr Ilici Tchaikovsky** (1840-1893), with the opera *Pesn Zamfiry* (1869) and *12 Romances* (1886) - *Pesni tsiganki* and the ballet *Swan Lake* -'Danse Hongroise', **Nicolai Rimsky Korsakov** (1884-1908), with *Capricho Espanol* op. 24 (1887) for orchestra- *E Canto Gitano*, **Sergei Rachmaninov** (1873-1943), with the opera *Aleko* (1892), **Pablo de Sarasate** (1844-1909), with *Zigeunerweisen* for violin and orchestra (1878) and the fantasy for orchestra *Carmen, part II* (1883) according to themes of **Georges Bizet**, **Fritz Kreisler 1875-1962** with *La Gitana* (1910) - *Gypsy Caprice*, for violin and piano (1926), **Igor Stravinsky** (1882-1971), with the symphonic suite *Petrushka* (1910) - *The jovial merchant with two gypsy girls*, **Dmitri**

Șostakovici (1906-1975), with the opera *The Gypsies* (1920), **Joaquin Turina** (1882- 1949), with the cycle for piano *Danzas Gitanas, op.55 no.5* (1930), **Frederick Loewe** (1901-1988), with the operetta *My Fair Lady* (1938, 1956), **Ion Voicu** (1923-1997), with the piece for violin *Dimineața după nuntă (?)* (The morning after the marriage).

We hereby propose some presentation and teaching models of some musicians with a very known and appreciated creation (Pașca, E. M., 2008). **Giuseppe Verdi** (1813-1901) was attracted by the freedom feeling, strong passions and firmness of attitudes of Spanish gitanes (Roma people) he transposed in the opera *Il Trivatore*, creating a music full of melodic beauty and oriental expression, being inspired by their folkloric songs. **George Bizet** (1838-1875) has an original contribution, not only by the opera *Carmen* where he describes the same world of the Spanish Roma people (gitanes), with a music full of nerve and dramatism, but also by the *suite for piano Chant du Rhin*, where he includes also the piece *La Bohemienne*, with a special sonorous vibration, temperamental and melancholic at the same time. The **operette** creation is populated with Roma people inspiration characters and music (zigeuner). Thus, one should remember **Johann Strauss - the son** (1825-1899) with an eternal creation *Der Zigeuner Baron*, **Franz Lehar** (1870-1948) with *Zigeunerliebe*, **Imre Emmerich Kalman** (1882-1953) with *Ziegeunerprimas, Grafen Maritza and Der Zigeunerin Prinzessin*. The wavy, ballade-like sonorities with *Lautar* echoes or full of nerve and shining, accompany the stories which created the support of these eternal creations. **Franz Liszt** (1811-1886), by his preference for certain diatonic chords or pentatonic scales, chromatic or double chromatic methods, explains the existence of *Pieces for piano (Hungarian rhapsodies, the Roman Rhapsody, Czardas for piano and orchestra, Hungary symphonic poem, Die drei zigeuner Lied*, where it is used the folklore of the Roma people, frequently used being the "tzigane score" on which the entire musical material is built. **Johannes Brahms** (1833-1897) was also attracted by the Roma people music, fact which was demonstrated by *Variations for piano on a Hungarian theme* (op. 21 no. 2), *Quartet with piano* (op. 25), *Hungarian dances for piano four-hands*, which were then orchestrated, *Ziegeunerlieder Vocal Quartets* (op. 103), where one can guess echoes of the Hungarian *Lautar* music. **Maurice Ravel** (1875-1937) uses explicit Gitanes-Spanish accents in creations such as *Concert rhapsody for violin and orchestra Tzigane, Bolero symphonic piece*. More obvious are these influences in the creation of **Manuel de Falla** (1876-1946), in the opera music *La vida breve*, for ballet *El amor brujo*, in the cycle *Seven Spanish folkloric songs for voice and piano*, as well as in the *Piece for piano Fantasia Baetica*. **Rodion Shchedrin** (1932) undertook the themes from the opera *Carmen* by Georges Bizet and transposed them in orchestra in the *Suite for ballet - Carmen*, with an inspired, emotional and expressive vision (Pașca, E. M., Portrete, 2007).

As a remediating gesture, a more flexible and careful attitude is imposed also towards the contribution of Romani fiddlers, brought to the Romani cult creation; they proved to be both performers (in a proper manner - Roma), but

also creators or faithful transporters of music (Pașca, E. M., 2008). In this study, the accent shall be put on highlighting the content and style characteristics, and from the creation of the Rromani composers, which brought an important contribution to the enrichment of the musical repertoire, being inspired by the existence and traditions of Rromani people, as well as by their music (Rromanes), either vocal or instrumental, as part of the artistic manifestations of their community (ritual or non-ritual).

All over the long existence of the Roma people, the Fiddlers, the first exponents of musical professionalism, astonished by their innate talent, they representing that category of music performers "by ear", originating from the Roma people. The fact they did not know the musical notation was compensated by the exceptional talent proved over time, sometimes demonstrating a unique vocal and instrumental virtuosity and spontaneity, a way of performance full of warmth and imagination, improvisational and varied, with plenty of melismas and melodic adornments (the false Fiddler trill, glissando, portamento), increased seconds and chromatics, non-tempered intonations (tone quarts). All over the way from the particular method of chording to the technical order alterations with supple rhythmic emphases (syncope, hiccup), we shall meet these characteristics to all the instruments of taraf, according to the specificity and possibilities of each instruments and to the regional repertoire, arriving to own colours of style and sonority (Pașca, E. M., Aniversări, 2007).

For the last decades of the 20th century, a musical phenomenon is represented with this purpose the urban folklore, the "mahala" (slum) type, that urban Fiddler music, with musical structures of Balkan-Oriental influence. For that purpose, there were contradictory opinions and attitudes between the musicians of that time being created two opinions. The first one, launched by Sabin Drăgoi, supporting the idea that the fiddler Roma determined the degradation of the Roma rustic music, adding to it bad sense elements, which are totally unknown to the people's sensitivity, and the second one supported the fact that the keepers of the folkloric old music were the Fiddlers, and the "mahala" (slum, Fiddler specific) music may represent a source of composition inspiration, as well as the Roma folkloric one (George Enescu, Constantin Brăiloiu).

The Roma musicians, proving courage and equal attitude towards the folkloric musical phenomenon, chose as source of inspiration the life and repertoire of the music practiced by the Romani ethnic group (Pașca E. M., 2009). Thus, in case of **Ciprian Porumbescu** (1853-1883), by *The Ballad for violin and piano*, there can be guessed intonations characterising the *doina* and the Rromani Obedience song, and the image of the Lautar Romani community is rendered also in the choral piece *Țiganii se sfătuiră*, of the *Colecția de cântece sociale pentru studenții români*. (Collection of social songs for Romanian students). In case of **Ioan Scărlătescu** (1872-1922), the Fiddlers specific elements can be found in *Bagatela pentru vioară și pian* (the Bagatelle for violin and piano), and to **Grigoraș Dinicu** (1889-1949), Fiddler and composer at the same time, we owe *Hora lăutarilor* (Fiddlers' dance) and *Hora staccato pentru*

vioară și pian (*Staccato dance for violin and piano*), works which highlight the melody and music of this ethnic group. **George Enescu** (1881-1955) used the Fiddler intonations for illustrating more truly the subject proposed to be transposed musically in the *Symphonic Suit Romanian Poem* op. 1, *Rhapsodies 1 and 2* (op. 11 no. 1 and 2), *Suit I for orchestra* (op. 9), *Sonata III for piano and violin* (op. 25), *Suita a III-a Sătească pentru orchestră* (*Rural Suit III for orchestra*) (op. 27), *Suita Impresii din copilărie pentru vioară și pian* (*Suit Childhood impressions for violin and piano*) (op. 28). **Alexandru Zirra** (1883-1946) proved sonorous imagination by the construction of the *Symphonic Poem Tziganes*. **Mihail Jora** (1891-1971) demonstrates his musical experience in the *Symphonic Suit Moldavian landscapes* (op. 5), *Choreographic image At the market* (op.10), *the Ballet Demoiselle Măriuța* (op. 19), creating a musical language according to the pattern of Lautar urban melodies. **Filip Lazăr** (1894-1936) is unique by the *Scherzo for orchestra Tziganes*, where he uses a dynamic, effervescent harmony, according to the pattern of fanfare and taraf. In the *choral piece Paparudele* (*Rain makers*), the musical authenticity of Romani influence is obvious. **Theodor Rogalski** (1901-1954) describes the life of the Romani people of the suburbs of Bucharest in *Two symphonic sketches - Însmormântare la Pătrunjel - Funeral of Pătrunjel and Paparudele - the Rain makers*. **Dinu Lipatti** (1917-1950) created a *Vales Tzigane for piano* and the *Symphonic Suit Șătrarii* (*the Tent dwellers*) (op.2), being inspired by the life and music of these people belonging to an ethnic group. **Ion Dumitrescu** (1913-1996) learned the musical language of the Roma people and from the Fiddler performers during the childhood years spent at the countryside, as happened to two Rromani musicians. This influence is obvious in the *Concert for cord orchestra* (initially composed as a quartet) (Pașca, E. M., Aniversări, 2007).

Conclusions

The Roma people element was always a source of inspiration, a foundation, in the sound melange of different origins, harmonised, collected, condensed, amalgamated by the musicians who launched musical traditions and schools, all over the time. In a multicultural Europe with a colour palette specific to each country and to each people, due to the dispersion specific to nomadic Roma people ethnicity, caused by the absence of a common geographic space, they borrowed over time from their co-nationals musical repertoires and intonations which they performed in their own way (Pașca E. M., 2009).

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