

**REVIEW OF ARTISTIC EDUCATION**

**No. 25 - 26**

**Center of Intercultural Studies and Researches  
Department for Teachers Education  
“George Enescu” National University of Arts, Iași, România**

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## ARGUMENT

The volume, which includes 25 and 26 numbers of the magazine, with the theme „*The Art of Education versus Artistic Education*”, contains a part of the scientific works/studies presented at the international event that was initiated and organized by **Department for Teachers Education** within “George Enescu” National University of Arts from Iași, România, through the Center of Intercultural Studies and Researches in the 17-19 of November 2022, with the stated objective to foster the development of innovative experiences in the field of arts education. In this volume they were included some of the studies presented. The organizing of the International Conference, aimed to be an opportunity for an approach open to the pedagogic, psychological, sociological and educational politics analysis within the domain of intercultural education through the same artistic-educational domains. The scientific presentations / lectures within the sections were in the following domains: Music, Drama, Choreography, Fine Arts, Education.

The declared goal was and it is to stimulate the production of scientific knowledge in the field of artistic education and to develop the community of educational practice and research in artistic domain, as in this domain, in România, 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, Eva Kušnířová, Associate Professor PhD., “Prešov University“ from Prešov, Slovak Republic say: „*The education through theatre also belongs to the field of arts education. The study reflects and maps the topic of formal and non-formal education through theater. It ponders the question What is the status of formal and non-formal education through theater nowadays? It points to interesting and inspiring projects, to institutions dedicated to the education through theatre, to the educational activities of professional cultural institutions, the position of drama education in the school system and beyond it, the education through theater at universities, as part of festivals, etc. It also brings an excursion into the education through theater in abroad, in the Czech Republic and Slovakia.*” Interest shown by specialists in the country and in Europe (Republic of Moldavia, Spain, Ukraine, Italy, Slovak Republic, România, Republic of Kosovo, Kingdom of Belgium) which we hope will be useful to those involved in education and research work in the artistic field.

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## NUMBER 25

### PART I MUSIC

#### 1. MUSICAL ABILITIES VERY EARLY IN LIFE

Dorina Geta Iușcă<sup>1</sup>

**Abstract:** *Music-related skills are not always an effect of systematic music education. Many music perception acquisitions develop naturally due to children's exposure to melodic and rhythmical structures across their life. Experts found that even at very early stages of life, children are capable of identifying and differentiating musical structures. More so, they develop musical preferences closely related to certain biological features or certain emotional aspects regarding their relationship with their mother. The present study aims to review the latest findings associated to these musical skills that occur during the prenatal period and the first year of life.*

**Key words:** *music perception skills, prenatal period, first year of life*

#### 1. Introduction

The ability to decipher complex sound messages from spoken language or from the musical language constitutes a human perceptive and cognitive capacity. Evolutionary psychology has discovered that, unlike monkeys who prefer silence to sounds, human newborns choose spoken language and especially music over silence (Trainor, 2010). The origin of this preference still remains unexplained, although some theories suggest its importance in social integration. Auditory skills are based on an innate potential to react to sounds, and they gradually develop through life. Their development starts as early as the prenatal period and continue during the first year of life, childhood and adolescence.

The children's cognitive progress and their exposure to music create the premises for natural evolution towards high performance in music perception. Constant and frequent perception of a certain musical type of expression determines enculturation (Juchniewicz & Silverman, 2011) that translates auditory expectations specific to a certain type of musical style, as well as higher perceptive and music performance abilities related to that style. For example, children from East European countries such as Macedonia or Bulgaria have no difficulties (that children from West European countries have) in reproducing complex and asymmetric rhythmic structures that can be found in folkloric music from their country (Trainor, 2010). ]

The phenomenon of enculturation makes one's perceptive skills to reach a certain level of complexity in correspondence to a certain type of musical expression one is exposed to. It goes without saying that early musical training has a significant impact on acquisitions in music perception. But even without musical training there are a lot of perceptive skills that develop naturally, starting with the prenatal period. The aim of this study is to present these naturally occurred music perception

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acquisitions during early stages of life.

## **2. The prenatal period**

Frances Rauscher and colleagues' experiment (Rauscher et al., 1993) made in octomber 1993 at The University of California constitutes a reference point in the effects of music perception on cognitive development, paving the way to a while industry organized around the so called "Mozart effect". The initial experiment and the ones that followed have confirmed in multiple contexts that, even at an early age, the cognitive system and music perception are intimately related by developing through mutual interaction. Here are some relevant experimental finding in this direction:

- the ability to hear appears after 20 weeks of pregnancy, and the auditory system is fully developed at 35 weeks of pregnancy (Gooding & Stanley, 2011);
- the fetus's response is firstly sensitive to low frequencies (500Hz at 20 weeks of pregnancy), as the sensitivity to high frequencies appears later (1000 at 33 weeks and 3000 Hz at 35 weeks); exposure to loud low sounds should be avoided by the pregnant woman, as it may harm the development of the baby (Hepper & Shahidullah, 1994);
- at 25-26 weeks of pregnancy, baby's cardiac rhythm tends to modify according to the tempo of music the mother listens to (McPherson, 2006); some authors (Trainor, 2010) even suggest that the baby prefers musical tempos that are similar to mother's cardiac activity while she is resting;
- during the first trimester of pregnancy the baby can hear and process musical structures (McPherson, 2006);

These findings show that there is a lot of music perception development even during the prenatal period, that creates the premises of complex musical acquisitions that may appear later in life.

## **3. The first year of life**

The first year of life is an intense development period, as many researches demonstrate that the newborn's exposure to high quality musical experiences, and parents' involvement in music activities play a crucial role in the development of perceptive skills of any kind. Newborns manifest a variety of musical behaviors and most of them have a hereditary base that helps them organize the vast sound space that surrounds them. This hereditary component creates the premises of a good interaction with other people and helps them acquire the spoken native language. Here are some auditory behaviors that are specific to musical acquisitions that develop naturally during the first year of life:

- newborns turn their head towards the sound source immediately after birth, but their attentions span is approximatively 8-11 seconds (Stanley, 2003);
- after 4 months they can accurately locate the sound source that is in front of them or behind them, and at 7 months of age they can accurately locate sound sources from up or down (Gooding & Stanley, 2011);
- girls are more sensitive than boys to auditory stimuli (Cassidy & Ditty, 2001);
- newborns have a higher capacity to hear low frequencies (lower than 1000 Hz); these kind of sounds reflect the area of human spoken voice and newborns'

sensitivity to them constitutes the bases for language development; the efficiency in the perception of higher frequencies grows significantly at the end of the first year of life (Hepper & Shahidullah, 1994);

Newborns' musical preferences represent a research area with very interesting discoveries that have been made during the last two decades. These experiments use Head-turn Preference Procedure (HPP) as main research method. This procedure investigates the time the child maintains his or her attention to a musical stimulus in comparison with another musical stimulus. The child sits comfortably in mother's arms between three panels: one in front of the child (that records the child's behavior), one is on the right and another one is on the left (these panels include speakers where different musical fragments are played on). The researcher measures the attention the child gives to the musical fragment from one speaker in comparison to the musical fragment from the other speaker. Here are some discoveries found through the Head-turn Preference Procedure:

- the preference for a musical fragment develops gradually through mere exposure, as the children's attention span is higher for music they have listen to before (Trainor & Heinmiller, 1998); the mere exposure effect is also available in adults;
- newborns are attracted to the human voice; they firstly prefer their mother's voice, then a female voice and lastly a male voice (Stanley, 2003);
- newborns respond more intense to their mother's singing in comparison to their mother's speech (Trehub & Hannon, 2006);
- in songs, newborns prefer children's voice than adults' voice, as well as songs with high frequencies (Trainor, 1996);
- an experiment done on children of 5, 8 and 11 months old have found that, when listening to a song performed in an unknown language (in this case Chinese language in a group of Canadian children), they preferred the unaccompanied performed by a female version in comparison to the instrumental version (Ilari & Sundara, 2009); the researchers explain this finding through the children's affinity for simplicity due to their cognitive limitations;
- newborns are sensitive to timbre and musical style (Ilari & Polka, 2006); a study done on 30 eight-months-old children have compared their reactions about two musical fragments (*Prelude* and *Forlane*) taken from the same Impressionist work (*Le tombeau de Couperin* by Maurice Ravel); in order to investigate the effect of timbre, the two pieces have been performed in two versions: piano only and orchestral version; moreover, the two fragments have contrasting styles; results have shown that the piano version of the two fragments have maintained children's attention more than the orchestral version;
- a second experiment of the same study (Ilari & Polka, 2006) investigated children's long term memory for music; after a 10 days exposure of the same piece written by Maurice Ravel (*Le tombeau de Couperin*) and a two weeks pause, children attention was longer for the fragment they had been more exposed to; this may demonstrate children's long term memory for complex music;

In another experiment (Reigado et al, 2011) researchers have recorded children's vocalizations towards music and speech. A group of 21 Portuguese children of 9-11 months old have participated for a month to weekly sessions of exposure to live songs or to live poem recitations. During these sessions researchers

have recorded 93 vocalizations to speech and 104 vocalizations to music. The vocalizations to music included isolated sounds, melodic intervals, melodic contours, melodic explorations. Results have shown that the vocalizations to music have been significantly shorter (a mean of 1.60 seconds per vocalization) than the vocalizations to speech (a mean of 5.81 seconds). Moreover 98% of the vocalizations to music were related to the tonality of the song they listened to: most of the isolated sounds were in fact the keynote of the song and other sounds were the mediant of the tonality. Most of the intervals were descendent and were leading to the keynote. Most of the vocalizations to music appeared in certain moments of song performance, this maybe proving children's ability to use segmentation.

A series of experiments developed by Sandra Trehub and her colleagues (Trehub et al, 1985; Cohen, Thorpe & Trehub, 1987; Trehub et al, 1999; Trehub & Hannon, 2006) have demonstrated that children before the age of one have the ability to detect musical relationships between sounds. They used a slightly modified Head-turn Preference Procedure: a melody is played repeatedly with a pause of 1.5 seconds between repetitions. At a certain time, instead of repeating the song, a modified version of it is played. Children's 45 degrees head turn towards the speaker is considered a behavior of change detection in music. After 20 tries if the child was still not turning his or her head towards the speaker, researchers consider this an incapacity to detect change in a musical stimulus.

Results have shown that after a limited number of exposures to a melody (sometimes only 3 exposures), 5-10 months old children tend to consider transpositions of the song's tonality as being equivalent to the initial melody. If the change in music is represented by the modification of only one sound, children react to this change treating it like a new song. Children of 7-11 months old have differentiated between a major and a minor chord sequence. The same children, when the first stimulus was a major chord, they detected the chord's augmented version. But when the first stimulus was an augmented chord, they couldn't detect the major version of it. The when major and the augmented chord were presented in the first inversion, the children could differentiate between each other.

Trehub and Hannon (2006) also discovered perception abilities regarding rhythm in children younger than one-year-old. They saw that 8 months old children detect pauses with more difficulty in a rhythmic fragment with longer durations of sounds. Moreover, a rhythmical fragment may be considered by children as being the same, despite tempo, timbre or pitch changes. Also they detect change in a rhythmic fragment despite the variations in pitch or tempo.

#### **4. Conclusions**

Before the age of one, children demonstrate a vast area of musical abilities that adults are not always aware of. One of the most spectacular is the ability of 11 months old children to detect beat in a musical fragment. Using electroencephalogram, Winkler and colleagues (Winkler et al., 2009) have found brain activity that translated children's expectations regarding periodical accents during music listening. Other studies (Grahn și Rowe, 2009) have shown that beat perception is created even in the absence of external accents. In this case, researchers have discovered children's preference for organizing un-accentuated

sounds in groups of 1:2 or 1:4 more than in groups of 1:3 or 1:5 (Large și Snyder, 2009). In conclusion, exposure to music during prenatal period and the first year of life leads to certain perceptive skills that may be very useful later-on. Children tend to naturally develop many abilities in detecting change in music, whether these changes are melodic or rhythmic.

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## 2. DEBUSSY'S *PRÉLUDES* AS CULTURAL MEDIATORS BETWEEN EAST AND WEST

Rossella Marisi<sup>2</sup>

**Abstract:** *Each culture is characterized by specific values and ideas; but cultures change together with the related social systems, and new cultural divides are created and bridged in a circular flow. Music can act as a cultural mediator, helping individuals and groups to get rid of their differences and promoting a greater social harmony. This study analyzes Claude Debussy's Préludes, discussing how and why this work combines traits of Western and Eastern music cultures, and can therefore be considered as an example of cultural mediation.*

**Key words:** *exoticism, modes, Orientalist devices, non-Western scales, Said*

### 1. Introduction

Music and the arts have the capacity to act as mediators, bringing together elements of different origin and thus bridging cultural divides and promoting a greater social cohesiveness. This study analyzes some exotic devices included by Claude Debussy in the Western fabric of his *Préludes*, stressing how this work mediates Eastern and Western music styles. The study is structured as follows: section 1 introduces the subject matter; section 2 reflects on the mediating role of culture; section 3 deals with the special appeal for exoticism in European culture; section 4 discusses scholarly views on the exotic trend; section 5 analyzes exotic musical traits in Debussy's *Préludes*; and section 6 draws the conclusions of the study.

### 2. Culture as mediation

According to the dictionary, a social system is “*the patterned series of interrelationships existing between individuals, groups, and institutions and forming a coherent whole*” (Merriam-Webster, [2022]). Social systems are goal directed, purposive, not static (Greene, 1991), and therefore characterized by a dynamic stability; this dynamic stability depends on the society's own capability for adaptation and innovation (Mautner-Markhof, 1989).

To maintain this dynamic stability, the achievement of an optimal balance between the available options and constraints is required; in turn, this balance can be reached through social negotiation, which is an element of all human collaborative situations. According to a well-known definition, negotiation is the ability to “*mediate what may seem to be incommensurable values or contradictory realities*” (Bhabha, 1996: 8).

In Talcott Parsons and Alfred Kroeber's view, transmitted and created patterns of values and ideas characterize a specific culture, which shapes human behavior in the related social system (Parsons and Kroeber, 1958). However, as social systems are not static, also the related cultures change: new divides are constantly created, addressed, and then bridged in a circular flow. Art, encompassing within this term visual arts (such as painting, sculpting, ceramics, and

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architecture), performing arts (such as music, dance, and theatre), and literary arts (such as poetry, prose, and drama), can become a bridge crossing the divides. Thanks to their ability to teach transcultural understanding, music and the arts can help to demolish barriers and provide a dialog between individuals, groups, and communities (Fowler, 2001; Keskey, 2016).

In this kind of dialogs different cultures encounter each other and exert a mutual influence by introducing elements of one culture into another one, creating new cultural phenomena: the Cuban anthropologist Fernando Ortiz calls this circumstance ‘transculturation’ (Ortiz, 1995). A famous work stimulating exchange between West and East is *West-Eastern Divan*, a poetic work by the German writer, poet, novelist, and playwright Wolfgang von Goethe (1749-1832): written between 1814 and 1819, it promotes the idea of cultural proximity between Occident and Orient, displaying openness to a foreign and exotic world (Goethe, 2019).

In the musical realm, a profound interest toward exotic subjects had already been manifested by Henry Purcell (1659-1695), who composed some acts of the unfinished semi-opera *The Indian Queen* (1695). Some years later, Jean-Philippe Rameau (1683-1764) composed an entrée of his opéra-ballet *Les Indes Galantes* (1735-1736) being inspired by a Native American dance from Louisiana: in this work he mirrored the melodies and rhythms of the tribal dance performed by Metchigaema chiefs that he had witnessed in Paris in 1723 (Locke, 2019). In the eighteenth and nineteenth centuries exoticism spread across Europe, characterizing many works of literature and art.

### **3. The special appeal for exoticism in European culture**

The term exoticism comes from the Latin term *exoticus*, meaning ‘from the outside, foreign’, and at the end of the nineteenth century the musicologist Camille Bellaigue defined exoticism as the taste and representation of distant and rare things (Bellaigue, 1898). What are the reasons for exoticism enjoying the favor of many artists and musicians? In the mid to late nineteenth century the European powers began to colonize a great part of Africa and Southeast Asia; this allowed the colonies’ art, culture, clothes, and furniture to come to the attention of the European public. The Asian style became fashionable in France, stimulating also French poets, artists, and musicians to take an interest in Asian culture. In this way, in the period straddling between the end of the nineteenth and the beginning of the twentieth century many French art products, poems, and music pieces were inspired by Oriental culture.

Among the painters whose style got inspiration or confirmation by Oriental art are Jacques-Joseph *Tissot*, Edgard Degas, Claude Monet, and Édouard *Manet* (Chesneau, 1878). These painters moved away from specific elements characterizing Western art, such as the balance between light and shade, and the rules of perspective, choosing instead flat colors, and lack of three-dimensionality. In a similar way, some musicians expanded the major/minor tonality system using also non-Western scales, such as whole-tone and pentatonic scales which are typical of Oriental music and abandoned the Beethovenian motivic development in favor of Oriental-style sequences and repetitions (Scott, 2003): among them are Camille Saint-Saëns (1835-1921), Leo Delibes (1836-1891), Georges Bizet (1838-1875),

and Claude Debussy (1862-1918).

#### 4. Scholarly views on the exotic trend

Research has posited that the fascination exerted by the Orient on the West, which was experiencing the swift changes related to industrialization, was due to the East's perceived stability and "*unchanging eternity*" (Said, 1979: 240). Indeed, one of the most influential nineteenth-century thinkers, Georg Wilhelm Friedrich Hegel (1770 –1831) claimed that non-Western continents have "*no movement or development of [their] own*" (Hegel, 1975: 190). Also the musicologist Lawrence Kramer remarked that "*one of the primary qualities of the exotic [was] its supposed preservation of values that the advanced cultures of Europe had superseded*", stressing that exotic cultures were considered to be static, and exotic lands were deemed similar to living museums (Kramer, 1995: 206).

In his *Essay on Exoticism*, written between 1904 and 1918, Victor Segalen considered exoticism as a "*manifestation of diversity*" (Segalen, 2002: 66), defining the adjective 'diverse' as indicating "*everything that until now was called foreign, strange, unexpected, surprising, mysterious, amorous, superhuman, heroic, and even divine, everything that is Other*" (Segalen, 2002: 67). Jonathan Bellman agreed with this view, affirming that exoticist works use "*characteristic and easily recognized musical gestures from the alien culture*" (Bellman, 1998: x).

However, these musical gestures often just added local color, without matching with distinctive music elements the specific foreign culture they were referring to. Indeed, Ralph Locke argued that Orientalist works of art and music use *cultural stereotypes* to evoke "*a place, people or social milieu that is (or is perceived or imagined to be) profoundly different from accepted local norms in its attitudes, customs, and morals*" (Locke, 2007-2014). For the same reason, Westerners often grouped all non-Western countries together under the concept of Orient. There was a perceived interchangeability between different 'exotic countries' and their cultures: consequently, Middle Eastern, Far Eastern, and even African music was rendered by means of the same exotic markers (McClary, 1992). Among the exoticist works composed in the second half of the nineteenth century, displaying stereotypical exotic traits, there are Giacomo Meyerbeer's *L'Africaine* (1865), Giuseppe Verdi's *Aida* (1871), Léo Delibes's *Lakmé* (1883), and Arthur Sullivan's *The Mikado* (1885).

Moreover, as by the end of the nineteenth century Western composers did not use ethnographic research methods, their compositions usually included exotic traits but at the same time adhered to general rules typical of the Western music culture. Henri Quittard wrote that Western composers were attracted by a far-off, fabulous Orient, where they searched for themes which they wrote down and treated according to Western compositional styles (Quittard, 1906). The entry *Exotisme* in *Encyclopédie de la Musique et Dictionnaire du Conservatoire* emphasized that, once exotic themes were transposed into Western musical language, they shared the general characteristics of Western music without losing their original outlandish feeling (de la Laurencie, 1913: VI, 99).

Thomas Betzwieser and Michael Stegemann stated that musical exoticism can be observed in the use of exotic musical materials, such as native instruments or



instruments *standing for them*, and native music or music which can be understood as *standing for it* (Betz Wieser and Stegemann, 1994). Also Edward Said argued that the Orient and its characteristic traits are for the greatest part a Western creation, consisting of stereotypes and false assumptions: “*The Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West*” (Said, 1979: 5), because “*it is Europe that articulates the Orient*” (Said, 1979: 57). Indeed, this scholar claimed, “*we need not look for correspondence between the language used to depict the Orient and the Orient itself, not so much because the language is inaccurate but because it is not even trying to be accurate. What it is trying to do (...) is at one and the same time to characterize the Orient as alien and to incorporate it schematically on a theatrical stage whose audience, manager, and actors are for Europe, are only for Europe*” (Said, 1979: 71).

Carl Dahlhaus posited that Orientalist musical works might not be “*anthropologically or historically ‘genuine’*” (Dahlhaus, 1989: 305). Jean-Pierre Bartoli stressed that artists adhering to exoticism used specific procedures evoking cultural and geographical Otherness, availing themselves of meaning-units “*that seem borrowed from a foreign artistic language*” (Bartoli, 2000: 65). And Richard Taruskin even contended that, in exoticist pieces, “*verisimilitude had to be sacrificed to stereotype, the latter often lacking any authentic counterpart in ‘Oriental’ reality*” (Taruskin, 2007: III, 390). Summing up, several scholars underscored the circumstance that Western composers used foreign themes (real or imitated ones) transposing them into a Western musical language, in this way giving their pieces both Western and exotic musical traits and making them act as cultural mediators.

## **5. Exotic musical traits in Debussy’s *Préludes***

Already as a student, Debussy was driven by a strong desire for innovation, and was more and more reluctant to adhere to traditional composing techniques. This is shown, for example, in the discussions with his teacher Ernst Guiraud (1837-1892): on one occasion, Guiraud expressed the idea that block-chord successions were theoretically absurd, whereas the young Debussy affirmed they were lovely, although not compliant with traditional composition rules. Claude even dared to maintain that the only rule to be strictly followed in composing up to date music should be the pleasure experienced in listening to specific sounds and passages (Lockspeiser, 1962). Also as a professional musician, Debussy constantly searched for new harmonies and innovative compositional techniques, and the musical suggestions from the Orient were of great inspiration for him.

Being fascinated by Asian culture, and motivated not only by his personal taste, but also by the broad support enjoyed by Orientalist art and music, he often used exotic musical traits in his works, also in pieces not related to Oriental subjects, characters, monuments, or landscapes. In his works he combined Oriental and Western traits: among the latter are, for instance, his decision to not reject tonality but rather to expand it, the presence of melodies (albeit often fragmentary ones), the formation of chords whose tones are stacked vertically in thirds, and the use of fairly regular meters.

Basing on the list of Orientalist devices identified by Derek Scott, I will now examine the compositions included in Debussy's *Préludes*, to verify if and how this work displays traits of Orientalist music. Among the devices listed by Scott there are the following: pentatonic and whole-tone scales; Aeolian, Dorian, and Phrygian modes; trills; rapid scale passages especially of an irregular fit; ostinati; use of triplets in duple time; parallel movements in fifths and octaves; bare fifths; and pedal points (Scott, 2003).

**Pentatonic scales:** a pentatonic scale is a scale containing five different tones. The first measures of *La fille aux cheveux de lin* are based on the pentatonic scale Db, Eb, F, Gb, Bb.



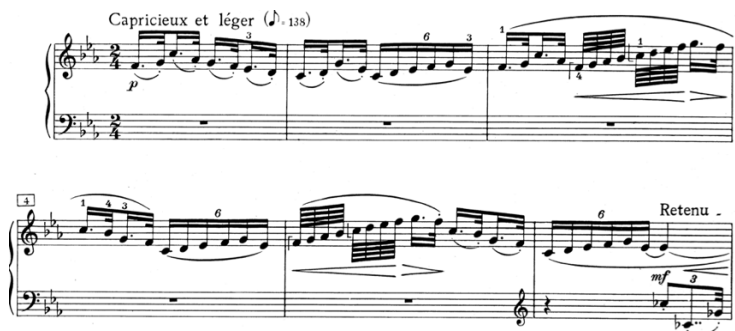
Debussy, *La fille aux cheveux de lin*, mm. 1-3

**Whole-tone scales:** a whole-tone scale is a scale in which each note is distant a whole tone from its neighbors, according to the sequence T T T T T T. The most part of *Voiles* is based on the whole-tone scale Bb, C, D, E, F#, G#.



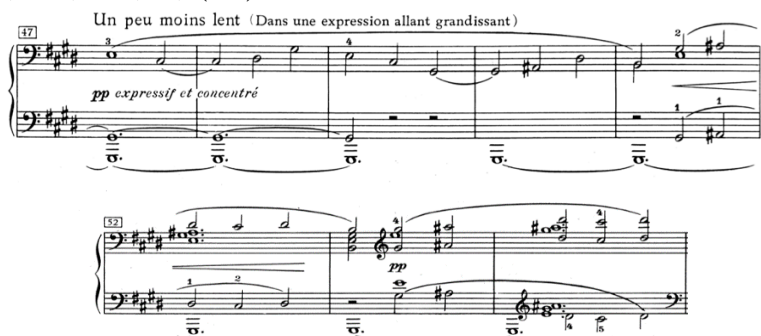
Debussy, *Voiles*, mm. 1-4

**Dorian mode:** the Dorian mode can be thought of as a minor key with the sixth scale degree raised by a semitone, according to the sequence T S T T T S. The first measures of *La danse de Puck* are based on the Dorian mode F, G, Ab, Bb, C, D, Eb.



Debussy, *La danse de Puck*, mm. 1-6

**Aeolian and Phrygian modes:** in the Aeolian mode the sequence of intervals is T S T T S T. Some sections in *La Cathédrale engloutie* are based on the Aeolian mode G#, A#, B, C#, D#, E, (F#).



Debussy, *La Cathédrale engloutie*, mm. 47-54

Other sections are based on the Phrygian mode, identified by the sequence of intervals S T T T S T: the following excerpt is composed of the tones E, F, G, A, B, C, D.



Debussy, *La Cathédrale engloutie*, mm. 1-6

**Trills:** *La danse de Puck* displays a long trill to be performed by the left hand.



Debussy, *La danse de Puck*, mm. 87-89

**Rapid scale passages:** an example thereof can be found in *Voiles*.



Debussy, *Voiles*, mm. 62-64

**Ostinati.** Ostinati are short passages often repeated throughout a composition. An ostinato passage is shown in *Brouillards*.



Debussy, *Brouillards*, mm. 9-12

**Use of triplets in duple time.** Some examples can be found in *La Puerta del Vino*.



Debussy, *La Puerta del Vino*, mm. 33-36

**Parallel movements in fifths and octaves.** Whereas classical composition rules suggest that melodic lines should be preferably moved in contrary or oblique motion, the *Préludes* display many cases of parallel motion: one of them can be found in *Danseuses de Delphes*.



Debussy, *Danseuses de Delphes*, mm. 13-14

**Bare fifths.** Bare fifths can be thought of as chords lacking the third, and therefore indefinable in terms of major/minor tonality. Some sections of *La Sérénade interrompue* display bare fifths.



Debussy, *La Sérénade interrompue*, mm 25-30

**Pedal points.** A pedal point is a sustained tone, typically in the bass, during which several changes of harmony (both consonant and dissonant with it) occur in the other parts. *Voiles* includes many examples of pedal points, one of which is the following.



Debussy, *Voiles*, mm. 37-42

Summing up, in Debussy's *Préludes* typically Western traits, such as tonality and chords built in thirds, are harmoniously combined with Oriental traits alluded to by specific exotic devices. Moreover, the latter are often proposed in a form adhering to general rules typical of the Western music culture, as for instance a quite regular meter. In this way the Western musical fabric of this work is imbued with echoes and suggestions of a different origin. Therefore the *Préludes* can in some sense be considered by both Westerners and Easterners part of their own culture. Thanks to their dual nature, these pieces are able to bridge cultural divides contributing to promote social cohesion in a multicultural society.

## 6. Concluding remarks

In his *Préludes*, Debussy introduced exotic elements into the Western music tradition, making different music cultures interact and giving them the opportunity to exercise a mutual influence. His work shows that music can bridge socio-cultural divides, serving as a mediator between individuals, groups, and nations. In today's multicultural schools, Debussy's forward-looking example urges teachers to use

music and the arts as cultural mediators able to promote social inclusion, integration, and cohesion.

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### 3. PIANIST AURELIA SIMION - TALENT, CREATIVITY, PERFORMANCE

Viorica Andriuța<sup>3</sup>

**Abstract:** *Coming from a family of musicians, the descendant of a dynasty that traces its roots back to the 19th century, had Lia Oxinoit as a teacher at the pre-university cycle and Ludmila Vaverco at the Gavriil Musicescu State Conservatory from Chisinau. The artistic career of the pianist Aurelia Simion is impressive, ascending, marked by important professional successes realized in concerts and solo recitals or in collaboration with soloists, teachers, students and pupils, with participation in the Musical Olympics, in national and international competitions as an accompanist, member or president of the juries. It is particularly important to highlight the fact that Aurelia Simion, in her artistic ascent, performed on concert stages in the Romania and abroad (Ukraine, Belgium, Germany, Italy, Switzerland, France, Holland, Austria, Russia etc). Inquisitive spirit, always concerned with learning something new, she also played the harpsichord, celesta, marimbaphone and vibraphone, learned to play the portable organ with pedals, and in the moments when she had to complete the timbral color of the scores as part of the Percussion Ensemble Alternances, led by Constantin Stavrat, played claves, guiro, maracas and other small percussion instruments. Her compositional creation materialized in scores for solo piano, solo instruments with piano accompaniment, arrangements for percussion ensemble. For her academic and artistic achievements, she was awarded numerous awards, medals and diplomas of merit, honor and excellence awarded by various cultural and educational institutions.*

**Key words:** *Aurelia Simion, pianist, accompanists, professionalism*

#### 1. Introduction

Coming from a family of musicians<sup>4</sup>, Aurelia Simion embarked on a path towards a successful professional career in the music world with great love and ambition at the age of only 4 years, when she had the honor of meeting the famous pianist and teacher Lia Oxinoit as her first mentor at the beginning of this thorny path. Only such an experienced teacher was able to identify a rare musical talent in a little girl who dreamed of becoming an actress or dancer to start teaching her piano

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<sup>4</sup> A few words about the family. Mother, Ekaterina Caftanat (1940-2009), teacher of solfeggio and rhythm at the «C. Porumbescu» Republican Higher Music School. Father - Ion Buftuac, a piano tuner and restorer, awarded the title of *Meşter faur* (Honorary Craftsman) by the Government of the Republic of Moldova, came from a well-known family of musicians, whose roots go back to Transnistria, since the 19th century. The ancestor of the Caftanat dynasty was Agapius (Agachi) Caftanat, the son of George and Zoya Caftanat from the town of Rezina, whose family subsequently moved to the village of Pohrebene, Orhei district, and then to the village of Saharna, located on the banks of the Dniester River. Agapy Caftanat learned to play the clarinet while serving in the tsarist army, but here his main passion was the music of the brass band. Having organized such an orchestra, he passed on his passion for music to his sons, Efrim, Mikhail and Vasily, two of them, Efrim and Mikhail, became professional musicians. Efrim Caftanat, clarinetist, was the conductor of the marching band in the First World War, then the conductor of the orchestra of the city of Rezina. Mikhail Caftanat, a graduate of the Warsaw Conservatory as an orchestra conductor, was also a self-taught composer. The sons of Vasile Caftanat, Ion and Mikhail, were also musicians. Mikhail, clarinetist, conductor, pedagogue and famous composer in Lviv and Chisinau. Ion, bassoonist, brass band conductor, teacher and music editor of the «Moldova Film Studio» from Chisinau. The older brother Agapius Caftanat, whose name was Miron, in turn had seven children, but only one of whom, Anton, chose the profession of a musician playing the trumpet. From his marriage to Tecla was born their daughter, Ekaterina Caftanat, who studied at the «Stefan Neaga» Music College from Chisinau, graduating as a choir conductor, and then continued her higher education at the Institute of Arts in Chisinau. (Cf. Simion Aurelia, 2022, The Musical Dynasties of the Republic of Moldova...)

lessons with the help of her former student Angela Neaga. Aurelia Buftac, married name Simion, began her musical education in the primary classes of the «*Eugen Coca*» Republican High School of Music in Chisinau, learning to play the piano first with Larisa Savranciuc, and starting from the 2nd grade with the beloved and appreciated teacher Lia Oxinoit, a tutor whose life was inextricably linked with the art of playing the piano, but also commanding special respect for her appearance and moral qualities.

Although she loved the piano, despite her passion for the art of dance and theater (unfortunately, these two arts remained just her hobbies), for little Aurelia Buftac, learning to play the piano was not easy at first. This was due to the fact that the joyous mood derived from outdoor games and impromptu performances with songs, poems and dances, organized with her friends in a large courtyard surrounded by high-rise buildings, was replaced by the daily monotonous piano practice, which was a painstaking work on honing the technique of performing various musical scales, arpeggios, studies, as well as works from their own repertoire.

## **2. Discussions**

The pleasure of studying music appeared only in the 8th grade, that is, already in adolescence. From that moment, the young pianist's professional ascent began, thanks to the solid knowledge gained in the classes of two piano tutors: Lia Oxinoit at the pre-university stage and Ludmila Vaverko while studying at the «Gavriil Musicescu» State Conservatory. Very important in this regard were the concerts organized by the teacher Lia Oxinoit in various high schools of the Republic of Moldova, where the young pianist, together with her colleagues, had the opportunity to perform in front of an appreciative audience in such towns as Balti, Bendery, Tiraspol, Straseni, etc. a varied repertoire, according to the technical and expressive possibilities at the right time, but necessarily included the creations of talented local composers.

After graduating from the «Gavriil Musicescu» State Conservatory in Chisinau (1981-1986), Aurelia Simion began a prodigious teaching career as a piano tutor and accompanist at the Pedagogical College in Balti, then at the «Gavriil Musicescu» Moldavian State Conservatory, at the «Ion Creanga» Secondary school, at the «Ciprian Porumbescu» Republican High School of Music, at the «Lia-ciocârlia» Musical-Choral Studio at the Palace of Children and Youth Creativity (all of the above-mentioned institutions are located in Chisinau), at the «Octav Bancila» National College of Art (Iasi). From 1995 to the present, Aurelia Simion has been successfully teaching chamber music and piano accompaniment techniques at the «George Enescu» National University of the Arts in Iasi. In more than two and a half decades, she has gone through all levels of teaching, from assistant, lecturer, and then associate professor to university professor, obtaining the title of Doctor of Music in 2006.

The artistic career of the pianist Aurelia Simion is impressive and marked by important professional successes realized in concerts and solo recitals or in collaboration with soloists, teachers, students and pupils, participation in Musical Olympiads, national and international competitions, such as an accompanist at: International Competition for Young Performers of «Eugen Coca» and "Alexei



Stârcea" School of Arts from Chisinau, Orpheus -Balti, Republic of Moldova (2019), Jeunesses Musicales (Bucharest), International Competition of Clarinets and Saxophonists (Iasi), The Open Voice and Choral Contest-Festival "Khay pisnya sklykaye druziv" from Chernivtsi, Ukraine (2018, 2019), Festival of Modern Music and Young Virtuosos (Odessa, Ukraine) and others.

At the same time, it should be noted that for the honesty and objectivity of her assessments, the pianist Aurelia Simion was often co-opted as a member or president of some national and international competitions: the International Competition for Young Performers of Eugen Coca from Chisinau (2010), the International Competition for Instrumental Interpretation of Ioan Goia, Iasi (2015), International Competition for Young Performers Zlata Tkach, Chisinau, Republic of Moldova (2017, 2018, 2019), Competition - International Festival "Khay pisnya sklykaye druziv" from Chernivtsi, Ukraine (2018, 2019), the International Competition "Young Virtuosos" in Odessa, Ukraine (2019), Edward Caudella National Competition in Iasi (2019).

Being a pianist with quick and natural adaptation and versatile artistic expression, Aurelia Simion was invited as an accompanist to the Piano master classes held in Chisinau (18 - 22 September 1992) by Prof. David Shemer from the Jerusalem Academy of Music and Dance (Israel); in Iasi (May 26-27, 2003) by Prof. Stoyan Karaivanov (horn), Dean of the Academy of Music, Dance and Fine Arts from Plovdiv (Bulgaria); in Iasi (April 27-28, 2004) by Prof. Benjamin Coelho (bassoon), University of Iowa (USA); in Iasi (January 18-20, 2005) by Prof. Giampietro Giumento (clarinet) from Trapani Music Conservatory (Italy); in Iasi (February 22-23, 2005) by Aurel Mark (oboe), the Rector of the "G. Dima" Academy of Music from Cluj-Napoca; In Iasi (December 6-8, 2007) by Prof. Bruno Di Girolamo (clarinet) of the Santa Cecilia Conservatory of Music from Rome (Italy); in Iasi (May 22, 2008) by University Professor Simion Duja (clarinet), Academy of Music, Theater and Fine Arts from Chisinau, Honored Artist of the Republic of Moldova; in Iasi (November 18-22, 2008) by Prof. Hermann Klemeyer, Vice-Chancellor of the Hochschule für Music Würzburg (flute and chamber music); Prof. Peter Tabak (trumpet) from Moscow, Russia (November 19, 2010); Prof. Antonio Tinelli (clarinet) from Matera, Italy (March 24, 2011); Prof. Walter Ifrim (clarinet) from Freiburg, Germany; Prof. Vito Soranno (saxophone), "E.R.Duni" Conservatory of Music from Matera, Italy (May 23, 2012).

### **3. Results**

It is especially important to highlight the fact that Aurelia Simion evolved on the path of her artistic ascent thanks to the experience of performing at various concert venues from the level of the youngest performing musicians to world-class mastery, performing either as a soloist or as part of chamber ensembles and orchestras, pianist who always stands out through her passion for always tackling new scores, in different genres, in company with famous musicians and singers from Moldova and abroad, such as: Petrea Gysca, Horia Dumitrache, Dumitru Sipcu, Doru Albu, Florian Simion, Mihai Ailenei, Emil Vishenescu, Cristian Pintilie, Vittorio Cerasa, Antonio Tinelli, Giampietro Giumento, Vitto Soranno, Andrea Carozzo, Bruno di Girolamo, Yumika Nozaki, Tomoko Shiromoto, Nana Ozaki, Andrew Yu, Jerome Voisin, Chan Kum Kim, Petr Tabak, Konstantin Barkov,

Bogdan Vyrlan, Andrea Lori, Ion Urdes, Elisa Paraschiva Solomon and others, as well as such talented conductors as Michele Santosola, Alexandru Lascae, Hilarion Ionescu-Galati, Sabine Pautza, Gottfried Rabl, Horia Andreescu, Cristian Orasanu and the list goes on and on with many others names of distinguished musicians.

Over the years, Aurelia Simion gave voice to over a thousand scores from the works of pre-classical, classical, romantic and composers of the 20th century, works in which the piano joins strings, winds, percussion or folk instruments, chamber, choral and vocal-symphonic creations from which can be distinguished as a representative repertoire: *B. Bartok* - Sonata for two Pianos and percussion; *L.van Beethoven* - Quintet op.16 for Piano, Oboe, Clarinet, Bassoon & Horn; *M.I. Glinka* - Pathetic Trio for Piano, Clarinet and Bassoon; Grand Sextet For Piano, String Quartet and Double Bass; *J. Haydn* - Missa Cellensis; *M.F.Kreyn* - Trio for Piano, Clarinet & Bassoon; *R. Schumann* – Piano Quintet Op.44 for two violins, viola and cello; Quartet Op.47 for Piano, Violin, Viola, Cello; *S. Rachmaninoff* - Trio élegiaque No. 1 and 2 in D minor; *K.Reinecke* - Trio Op.188 for Piano, Violin and Cello; Trio Op.274 for Piano, Clarinet and Horn; *Ar. Schoenberg* - Pierrot Lunaire for Piano, voice, violin, cello, flute, clarinet and bass clarinet; *R.Oschanitzky* – Concerto for Piano, Brass & Percussion; *K. Orff* - Catulli Carmina; *F. Poulenc* - Concerto for Two Pianos and Orchestra in D minor; *G.Rossini* - Petite Messe Solennelle; *A. Vivaldi* - Gloria and others.

In addition to concerts and solo recitals, held mainly in Iasi and Chisinau, as well as on many stages in the country and abroad (Ukraine, Belgium, Germany, Italy, Switzerland, France, Holland, Austria, Russia, Bulgaria), her inquisitive spirit, always eager to learn something new. For example, Aurelia Simion can play the harpsichord, celesta, marimbaphone and vibraphone, learned to improvise on a portable organ with pedals, and when she needed to complete the timbre coloring of the score as part of the «Alternance Percussion Ensemble», she mastered playing the Cuban clave, guiro, maracas and others small percussion instruments.

She was and is always concerned with initiating and creating something new, such as the chamber band A-TON and Trio Akademic composed of Aurelia Simion (piano), Petrea Gisca (horn), in collaboration with Daniel Paicu, Mihai Ailenei (clarinet) and Ion Urdes (tenor), who performs frequently. Together with her husband, renowned percussionist and university professor Florian Simion, she is a permanent member of the «Alternances Percussion Ensemble», a group that has achieved great success in the country and abroad, to which he attributed his name. Aurelia Simion made numerous arrangements for this ensemble, which were performed in the programs of ongoing solo concerts. She was also the initiator of a series of shows which take place annually at the beginning of March, calling them Mărți-show.

As vice-rector of the «George Enescu» National University of Arts from Iasi, Aurelia Simion suggested naming the UNAGE Interpretation Competition after Edouard Caudell, calling the building on Costache Negruzzi street «Artes», and the gallery in the hall of the «Artes building» to be called Gaudeamus. Also, on her initiative, as department director, two new specializations for students were launched by UNAGE ("George Enescu» National University of Arts): Pan-flute and Accordion.

She also made an important interpretive and compositional contribution to the editions of the Romanian Music Festival, embodied with her participation as a soloist (Concerto for Piano, Brass and Percussion by Richard Oschanitzky) or as part of several chamber and instrumental ensembles, as well as performing her own musical creations. For example, at the 2022 edition, she performed her own creation: *Fantasy on a theme from Romanian Rhapsody no. 1 by George Enescu for Piano*. Among her creations we can also mention: *The Clock for violin and piano*, *The Clock II* in collaboration with Chiril Paraschiv, *Sincerity for Vibraphone and Piano*, *Two Miniatures for Piano: Memories and Nostalgia*, *Accompaniment to Concert Study for Horn and Piano*, in collaboration with Petrea Gâscă, *Codreneasca for piano* by Tudor Chiriac, *Țurai for percussion and piano ensemble*, when she won a silver medal at EUROINVENT (2021).

It should also be noted that the professional activity of the pianist Aurelia Simion on the concert stage for many years has been praised in the pages of numerous specialized publications (Revista Arta), (Actualitatea muzicală a UCMR, Literatura si arta, Chișinău, Moldova literary, Chisinau, etc.), in weekly or daily publications from the country and abroad Cronica, Iasi, Ceahlăul and Monitorul de Piatra Neamt, Monitorul de Suceava, Curierul de seara and Kishinevskie novosti, Chisinau, Der Bote, Nürberg, Germania, Stendaler Volksstimme, Salzwed, Germany, Heidenhaimer Neue Presse, Heidenhaimer, etc.), in national and international radio and TV programs, such as: TV RAI-uno, Italy, Radio Moldova and TV Moldova, Chisinau, Radio Iasi and TV Iasi, Apollonia TV and TV-Life, Iasi, Televiziunea Cernauti, TeleM, Iasi. Ms. Aurelia Simion received the *UAGE Award (2007)* for research and artistic activities, *the EUROINVENT Gold Medal (2011)* for creativity and with special *Diplomas of Merit and Excellence* for solo and accompanist activities at various master classes, festivals, national and international competitions (about 100). In 40 years of professional activity, pupils and students under the guidance of pianist and teacher Aurelia Simion have won more than 100 prestigious awards.

It should also be recalled that Aurelia Simion is the author of four monographs: *"Carl Reinecke. Stylistic aspects and problems of interpretation in his creation"*, *"Anton Rubinstein and the Art of Piano Playing"*, *"Theme with Variations / Poses of Culinary Design"*, *"Make room for a good day - a portrait of the musician and teacher Florian Simion"*. She also has numerous articles published in specialized magazines, but and a rich discography: CD *"La clé de l'horizont"*; Avec le soutien de PRO Helvetia, C&P 2001; L'Association Culturelle et Littéraire *"Tristan Tzara"*, Moinesti (Romania); CD *Chamber music by Viorel Munteanu, vol. IV*; Music Publishing House, UCMR – ADA; CD – *Scaramouche*; CD - *From Classics to Modern*; CD - *On Jazz Meridians*; CD - *Works for clarinet by Iasi composers*; UCMR Music Publishing.

#### **4. Conclusions**

Speaking about the personality of Aurelia Simion, we can only conclude that she is endowed with a talent, she has an inherent desire for creativity, and an extraordinary performance of works by various composers. Mrs. Aurelia Simion is a person completely devoted to piano music, concerts, solo performances, tours and to the constant search, improvement, creation of new methods, techniques of

musical work. This is a musician who is selflessly devoted to live music in general.

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#### 4. DIDACTIC CHALLENGES IN TEACHING VIOLIN SKILLS, AT THE LEVEL OF BEGINNER PUPILS

Alina Stanciu<sup>5</sup>

**Abstract:** *The supporting idea of this work is to facilitate the acquisition and education of some violinist skills at the level of beginner pupils, using their little musical "creations". The experimental study was implemented by the practicing students, within the activities of the "Pedagogical Practice" discipline.*

**Key words:** *Challenge, Education, Violinist skills, Experiment*

##### 1. Introduction

The theme of the present work is addressed both to students concerned with the didactic career in pre-university musical-instrumental education, as well as to teachers who are in various stages of further professional development. As it is well known, the education of instrumental skills at the level of the first year of study represents a theme of permanent relevance in didactics, constituting a real challenge and concern for any instrument teacher, either at the first experiences of the didactic career, or experienced in the wide sphere of teaching. Although the specialized program for the violin instrument offers a wide palette of repertory contents aimed at acquiring the skills specific to the first year of instrumental study, too many technical exercises are suggested in relation to the didactic artistic repertoire (songs, pieces intended for this age group), which is actually the main attraction for children. The didactic repertoire currently used in the training of beginner pupils includes manuals-methods such as: "Ionel Geantă - George Manoliu", Konstantin Kuznici Rodionov: "The first lessons for the study of the violin", Maia Bang: "Violin Method", very well systematized methods, with complex exercises targeting the basic skills of the two hands. The violin technique part is developed in almost all possible variants, generating a large volume of exercises, which implicitly leads to a sophisticated approach to the technical elements, very unattractive for beginner pupils.

##### 2. Discussions

Of course, as didacticians, instrument teachers, we support the indisputable usefulness of exercises and studies, the diversified approach to the elements of violin technique. But, the more complex the method manuals are and the more rigorously the instrumental technique is treated, approached from all methodical angles, the faster the beginner pupils lose interest in studying the violin. So, we cannot ignore this relationship of inverse proportionality between the complexity of the didactic approaches and the decrease in the pupil's interest and motivation, the child feeling overwhelmed by a real "informational bombardment". Suddenly, learning the violin becomes difficult to access and the beginner sees in the multitude of exercises and technical studies only a "labyrinth".

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From this point started the approach of the present study-experiment, constituting a real challenge both for the violinist students involved and for the mentor collaborators from the application school, within the pedagogical practice of the students. The support idea was to stimulate pupils learning of the violin through their own little musical "inventions". Starting from the hypothesis that technical-instrumental skills can be acquired optimally and through a repertoire suitable for children, composed by children for children, excluding in a first phase monotonous technical exercises for which pupils of this age group are not interested and no will to deepen them, the following objectives were proposed:

- The acquisition of new theoretical notions and elements of instrumental technique through one's own musical "inventions";
- Capitalizing on the pupil's cognitive abilities;
- Capitalizing on the pupil's affective potential;
- Developing the pupil's creativity;
- Stimulating the intrinsic motivation to learn the instrument.

### 3. Results

The experimental didactic activities took place during a school/university year (October 2018 - June 2019), at the "Sigismund Toduță National College" application school in Cluj-Napoca, within the pedagogical practice of the third-year students of the "National Academy of Music by Gheorghe Dima" majoring in violin. The experimental study was carried out on a sample of four beginner pupils, from four different instrument classes, so four different mentor teachers, who opted for the established manual method, belonging to pedagogues Ionel Geantă and George Manoliu. At the time of the start of the experiment, all four pupils had mastered the following basic theoretical notions: the staff, the treble clef, note values and rests, the whole note, the second, the fourth, the eighth and the sixteenth. All the four selected pupils had learned the basic technical elements of the right hand technique at an early stage. The pupils participating in the experimental study were selected according to the following criteria:

a) musical skills:

sense of pitch	exact reproduction of notes
metric sense	differentiating binary from ternary measures
rhythmic sense	exact reproduction of rhythmic structures, including short rhythms: dactyl, anapest, triplet on a beat
sense of sound intensity	perception of dynamic contrasts
harmonic sense	perceiving a harmonically performed interval; identifying the elements of a three-sound chord
auditory memorization	the faithful reproduction from memory of a short musical fragment, sung vocally

b) physical and motor skills:

the shape of the hand	palm wide enough, fingers appropriately long, not too thin, elastic ligaments
mobility and motor flexibility	arms and hands with sufficiently developed, flexible joints
motor agility	quick and precise movements of the hands and fingers

It was taken into account that both musical, physical and motor skills can be taught during the training process. Next, we present two of the didactic activities supported by the practicing students.

### **Didactic activity no. 1**

The subject of the lesson: "Placing the fingers of the left hand on the 'la' string". Operational objectives:

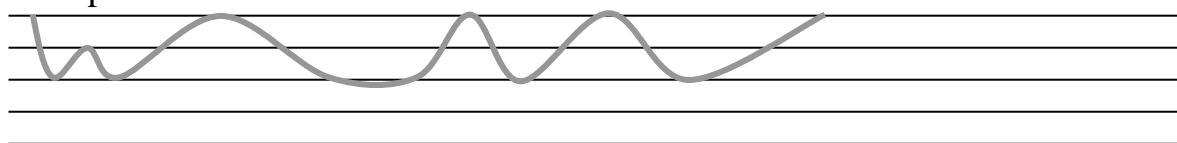
O1 – to simultaneously apply the fingers to the "la" string;

O2 – to perform joint movements correctly.

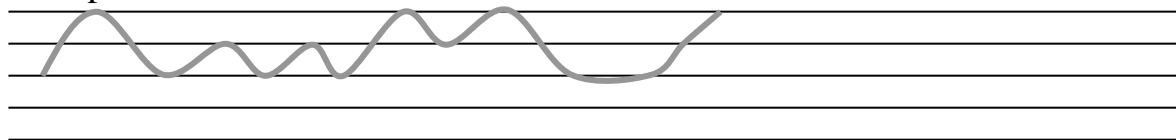
Directing learning: The pupil is challenged to discover different fingering combinations on the "la" string, drawing on the portable an outline in which to use the last three lines and the last two spaces of it.

Pupil drawings:

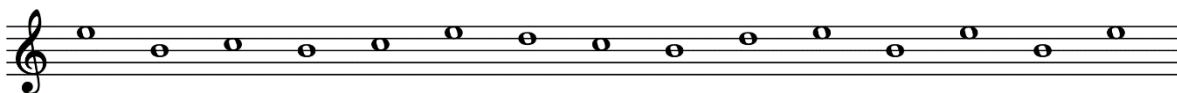
example 1



example 2



The outline drawn by the pupil is put on the notes, with the help of the practicing student.



The pupil's little "invention" is performed on the instrument by the practicing student. The pupil is asked to write on the sheet the fingering he observes (the fingers acting on the string), in the observed sequence. Example: 4 1 2 1 2 4 3 2 1 3 4 1 4 1 4 The pupil must place the observed fingering above the notes.



The pupil learns his little invention by ear, imitating the execution of the practicing student, on small structures (two notes each). It is memorized through the "addition system". The pupil's homework challenge: write down the following drawing (example 2); to repeat the "little invention" learned.

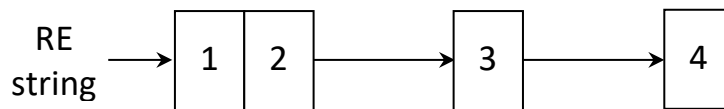
### **Didactic activity no 2**

Lesson topic: "Placement of fingers on the 're' string" Operational objectives:

O1 – to correctly place the fingers of the left hand on the "re" string;

O2 – to adequately perform articulation movements;

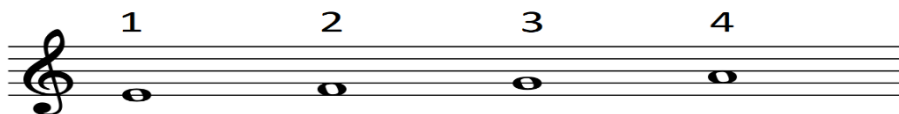
The pupil is challenged: to place the four fingers on the "re" string by himself, based on a scheme made by the practicing student. The pupil must choose a color for the "re" string, the musical notes and the fingering on this string. The scheme made by the student, using the color green, chosen by the student:



It is explained to the pupil that he must place his fingers on the string observing the given scheme, without playing with the bow. The pupil must deduce the notes corresponding to each finger, reproduce the initial scheme and complete it with the deduced notes (the color chosen by the pupil is used).



The pupil must place the notes with the fingering obtained through the scheme, on the staff (with the help of the student). The color chosen by the pupil is used.



The practicing student demonstrates the exercise; the pupil learns by hearing, by imitating the musical performance. The pupil's challenge for homework: to compose an "invention" on two staves with the finger combinations he discovered, in values of second and fourth; to note the fingering above each note. Pupil "invention":



"Musical invention" will be learned during the next lesson, after listening, together with the practicing student. The placement of the fingers on the "la" string will also be deepened. At the end of the experimental didactic activities, the practicing students concluded:

- easy and "fun" learning of some technical elements using the pupil's creativity;
- stimulating the pupil's interest and curiosity to acquire new knowledge through "little musical inventions";
- developing musical hearing by learning "by hearing";
- stimulating the types of memorization: auditory, motor and visual through musical audition, imitation, didactic drawing and didactic scheme;
- streamlining the didactic act by reducing the number of lessons assigned to "Placement of fingers on the strings", from sixteen (according to traditional textbooks) to four didactic activities.

#### 4. Conclusions

It should be specified that the present work does not wish to overshadow traditionalism in violin teaching, but to highlight, once again, the need to adapt the curriculum and didactic approaches primarily to the needs of pupils in this age category, to let their expression more freely through the tool; basically everything is about the pupil and for the pupil.



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## 5. THE MYTH OF THE “EXCLUSIVIST” VOICE - THE DIVERSITY OF SOUND ASPECTS. CASE STUDY

Mihaela Loredana Gârlea<sup>6</sup>

**Abstract:** *There is always talk about the voice intended exclusively for a certain musical genre. There are singing teachers who systematically refuse to encourage young voices to discover other areas of sound from the perspective of vocal practice. For example, Classical Singing teachers approach the phrase "you can't" or, worse, "you're not allowed", when a student studying Academic Singing wants to discover other musical genres such as Folk Singing, Light Music or Jazz. This obtuseness shown by some teachers leads to the premature inhibition of the singer's vocal potential in the full period of accumulation, but, above all, leads to the narrowing of horizons and opportunities on the job market of Classical Singing graduates. Such practices should be challenged and dismantled through concrete examples where one and the same voice can interpret a diversity of musical genres, without in any way affecting the artistic act.*

**Key words:** *classical singing, jazz, vocal practice*

### 1. Introduction

The term *exclusivist* might generate some confusion or contradictions in the context of vocality, of many perspectives and aspects that define the only *living* instrument among all the world's instruments, the human voice. Throughout the history it has been proven that this instrument is a particularly complex one, and from the perspective of the uniqueness of the individual voice bearer, we could consider that the number of the living instruments on the planet Earth is equal to the number of all those who sing with their voices, which is a number impossible to specify. The uniqueness we are referring to is rightfully argued by the particular features related to the anatomy and physiology of the vocal apparatus, the psychological, emotional, social imprint of the individual, but also by his origin, place of birth, culture from which they come and even genetic “ancestors”.

A voice may be ample but far too internalized, another one may be insignificant as a purely musical language but full of aplomb and charisma, another one may have a large range but a partially active untrained diaphragm muscle. A voice may be high but without potential in the middle register, whereas another one may be deep, lyrical, but without range. A voice may have all the qualities necessary for a vocal singing of fair value, but an anaesthetic timbre (the timbre cannot be educated), whereas another voice may be characterized by a special timbre, a generous range, pronounced lyricism, but with a severe speech pathology... Certainly, this series of *yes* and *no*, *advantages* and *disadvantages* can take on endless dimensions.

### 2. Discussions

However, we know many singers who have proven or are still proving a good vocal and mental functionality, with a well-defined versatile character of the voice, qualities that have given them a special freedom of artistic expression, in different

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musical genres, with the approach of some repertoires among the most diverse. Are they the chosen *ones*? If we read again the paragraph before the previous one, we can say that each voice is unique precisely by the many particular features that define it: the construction and functioning of the vocal apparatus (with its three compartments – respiratory, resonator, phonatory, as well as all the elements that make them up), emotional availability, education, musical culture (and not only) etc.

How can a young voice discover his/her “vocal profile”? Who determines the potential of a young voice in a period of profound transformation? What are the criteria by which a teacher establishes that a certain voice **must** sing **exclusively** a certain genre of music? Who is responsible for the possible failure of the singers who, after a significant number of study years, realize that their songs do not suit them physically, emotionally, socially, or professionally? The theme called *The myth of the “exclusivist” voice - the diversity of sound aspects. Case study* started more from a somewhat personal revolt, but it comes to destroy a myth, namely that the students who study Classical Canto **damage their voice** if they approach other vocal genres, whereas those who sing academic vocal music **are not allowed** to sing popular music, traditional music, romances, jazz, etc.

Whom does this lack of vision help these days, in a world where the ability to access as many opportunities as possible tends to become a means of survival? What does the (Romanian) school want: graduates of Classical Canto who will not find their place maybe even in the choir of a House of Culture or people with skills in as many musical genres as possible in such a way as to be financially independent, singing on various occasions in formations, ensembles, these being also practicing teachers of Classical Canto, Traditional Singing, Jazz, Popular Music, etc.? The European school has long implemented complementary study programs, integrated into complex music study systems. We are still tense and we impose all kinds of restrictions under the pretext of a so-called elitist exclusivity, although the educational plans allow, encourage and ensure theoretical and practical connections between academic music and other musical genres from the perspective of the diversity of the possible concerns of the student and of the future graduate, leaving him/her to decide for himself/herself, knowingly, based on his/her own accumulated experiences.

Keeping the context of the speech, it should be added that the Bologna system, by creating the European Area of Higher Education, proposed an organization of education focused on the student's needs, as “a market with strong competitive flows, as a way of integrating national systems in an European system where universities have autonomy, are diversified and, above all, are compatible in terms of structures and programs to enable the mobility of staff and students”<sup>7</sup>, obviously with the purpose of increasing the employment potential on the labour market in their country of origin, but also in the other countries where there is a Bologna system. Thus, “from the perspective of the student-centred education, teaching and learning are two interrelated processes, they presuppose each other.

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<sup>7</sup> Sorin Eugen Zaharia; Marinas Laura Elena, 2005, Parteneri pentru excelență în Europa cunoașterii. Universitatea românească în contextul “Bologna” și “Lisabona”, vol. 1. Agenția Națională pentru Parteneriatul Universităților cu Mediul Economico - Social, București, page 15

Teaching is not limited to the simple transfer of knowledge. It combines instruction with training and learning with assessment in accordance with the established goals”<sup>8</sup>. What are the *goals established* for the student in the vocational, artistic field?...

Undoubtedly, there are voices predestined for classical vocal music, in *bel canto* style, just as there are voices predestined exclusively for jazz, rock, folklore, manele, etc. From my experience as a professor of Vocal Art for the past 12 years in the Department of Teaching Staff Training of “George Enescu” National Art University, I have noticed the following main categories of choices/situations:

- students who study Classical Canto out of conviction, but have no potential;
- students who study Classical Canto have potential, but could not sing any other music genre;
- students who study Classical Canto, have no potential for this musical genre, but sing other musical genres very easily;
- students who study Classical Canto, have potential for this musical genre, but sing other musical genres very easily;
- students who study Jazz and Popular Music out of conviction, but have no potential;
- students who study Jazz and Popular Music, have potential but could not sing any other music genre;
- students who study Jazz and Popular Music, have no potential for this musical genre, but sing Classical Canto very easily;
- students who study Jazz and Popular Music, have potential for this music genre, but sing other music genres very easily;
- students who study Musicology, a purely theoretical field, but who have potential in different musical genres, even more in the same voice;
- etc.

Do you see? We are in a situation of compromise, of formal blockage that does not help anyone: neither the professor, nor the student who is often in the position of insisting where there is no data, an exploration on “a sterile territory” of the particular features of a certain voice. What do we do with professors who believe that classical vocal music cannot be joined with any other musical genre that involves the presence of the voice?

### 3. Results

The current theme *The myth of the “exclusivist” voice - the diversity of sound aspects. Case study* proposes even from the title some examples of voices that practically support the idea of a variety of sound aspects, from the perspective of the myth of the voice that absolutely MUST ... sing only a certain musical genre. We believe that music is not medicine where we need to specialize in a certain segment of the body..., although there is also an increasing tendency to broaden the horizons and concerns of medical specialists: for instance, many specialists in ENT (Otorhinolaryngology) also specialize in Phoniatics (a medical discipline that deals with the study of disorders and conditions of the voice). Certainly, we can

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<sup>8</sup> Liliana-Luminița Todorescu, Învățământul centrat pe student – reper principal al procesului Bologna. Universitatea “Politehnica” Timișoara, Buletinul AGIR nr. 1-2/2009, April- September, page 226

extrapolate into engineering, law, education etc.

Music is an open universe that can be accessed by as many people as possible, each with his/her own resources, because music ennobles the spiritual man, music brings happiness, it is “a higher revelation than all wisdom and philosophy combined”, as it seems Ludwig van Beethoven once stated in one of his approximately 400 conversation notebooks<sup>9</sup>.

Among the “chameleonic” voices that we can take as an example of case studies, we are presenting only a few, with the recommendation of visiting [www.youtube.com](http://www.youtube.com) and the name of each mentioned artist in order to have the proof, the argument of the dissertation in the following lines that wants to essentially say that one and the same voice can sing equally well classical music and jazz or any other genre of music and that the exclusivist voice remains for now... a myth: the soprano Eileen Farrell, the bass-baritone Thomas Quasthoff, the soprano Audra McDonald, the tenor Gavin Creel, the soprano Dawn Upshaw, the soprano Hibla Gerzmava, the lyric-coloratura mezzo-soprano Joyce DiDonato, the soprano Rhiannon Giddens and others. These are only a few examples of musicians trained in the genre of classical music, with outstanding results on the great lyrical stages of the world, but who managed to integrate perfectly into other musical genres such as pop, stage music, film music, blues or jazz.

We will analyse in more details the personality of the soprano Eileen Farrell<sup>10</sup> who was “one of the finest American sopranos of the 20th century; she had a voice of magnificent proportions which she used with both acumen and artistry in a wide variety of roles, like some unparalleled phenomenon of nature. She is to singers what Niagara is to waterfalls”<sup>11</sup>. We will present some of the particular features that define the artistic personality of the soprano Eileen Farrell in the area of vocal genres that she approached:

- voice type – soprano with frequent mezzo-soprano poses;
- her parents were vaudeville singers (her mother was a soprano and her father was a baritone) and also music teachers;
- her mother was also an organist at the church;
- she also sang in church;
- she studied canto with Merle Alcock<sup>12</sup> and the soprano Eleanor McLellan<sup>13</sup>, famous lyrical artists of those times;
- she sang in the CBS Radio choir;
- she sang in *Cavalleria Rusticana*, by Pietro Mascagni, as Maria, at Opera San Carlo in Florida;
- she sang in *Alceste*, by Christoph Willibald Gluck, in the eponymous role, at the Metropolitan Opera in New York;

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<sup>9</sup> Luminița Giurgiu, 2022, Beethoven: Cum se aude tăcerea, <https://bel-esprit.ro/beethoven/>, accessed on 03.02.2023

<sup>10</sup> Eileen Farrell (1920 – 2002) – a dramatic American soprano who, for 60 years, sang classical, theatre music, jazz and other genres belonging to the entertainment music

<sup>11</sup> Editorial, 2002, Eileen Farrell, <https://www.telegraph.co.uk/news/obituaries/1388741/Eileen-Farrell.html>, “One of the best American sopranos of the 20th century; she had a magnificent voice that she used with perspicacity and talent in a wide variety of roles, a special phenomenon of nature. She is for singers what Niagara is for waterfalls.” (a translation by Mihaela Gârlea), viewed on 03.02.2023.

<sup>12</sup> Merle Alcock (1884 – 1975) – an American contraalto, a professor of Canto and a theoretician

<sup>13</sup> Eleanor McLellan (?) – an American soprano, a professor of Canto and Opera Music

- she had the roles of Maddalena from *Andrea Chénier*, written by Umberto Giordano, then Gioconda from *La Gioconda*, signed by Amilcare Ponchielli, then Leonora from *La Forza del Destino*, written by Giuseppe Verdi, then Isabella from *Atlántida*, signed by Manuel de Falla and many others;
- she was a philharmonic soloist;
- she started singing jazz with Frank Sinatra in her own show that she coordinated on the radio;
- she sang jazz and blues with numerous musicians on albums such as *The Magnificent Voice of Eileen Farrell*<sup>14</sup>, *I've Got A Right To Sing The Blues*<sup>15</sup>, *Sings Torch Songs*<sup>16</sup>, *Together With Love*<sup>17</sup>, but the number of albums she printed music other than academic is much higher;
- she was a canto professor at various American universities.

#### 4. Conclusions

We believe that the student who has chosen to study vocal music has the right to explore different realms of sound, to put his/her own voice in different postures in order to discover what suits him/her best, and thus to follow the path most appropriate to his/her physical and mental capabilities to gain confidence, conviction and chances for a future that will bring him/her professional and financial satisfaction.

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<sup>14</sup> Decca – PFS 4052, Columbia – CL 1465

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## 6. STYLISTIC AND TECHNICAL ORIENTATIONS IN ROMANIAN CREATION FOR CLARINET OF THE TWENTIETH CENTURY

Daniel Paicu<sup>18</sup>

**Abstract:** *A controversial period in humanity's evolution is the previous century, the 20th, viewed both from a constructive and a destructive point of view. Technical progress and scientific discoveries led the human dimension towards a huge leap of civilization. But this computerized trajectory holds unlimited possibilities in creating balance or chaos within the human. The multiple effects of modern technology on human life can affect, even completely change, interpersonal communication. In the thinking of Romanian composers, especially in the second half of the 20th century, new concepts and working techniques are designed. Among these, we mention dodecaphonic serialism, integral serialism, heterophony, rhythm with added values, texture, aleatoric, etc., all leading to a totally new, experimental acceptance.*

**Key words:** *Romanian music, clarinet, modernism, effects*

### 1. Introduction

The integration of the Romanian school of composition into modernity is a reality, occurring despite many barriers related to the expression of spiritual identity. This fact was an act of own will to integrate the European cultural orientation. The modernism of the first half of the century imposed rapid, radical changes on all social levels: national consciousness, and science, but especially in arts and literature. European models from that period contaminated the elite of Romanian music and inspired their stylistic orientations and languages.

### 2. The evolution of style

The generation of the beginning of the 20th century was able to recover the lost time and join the universal culture through sonorous names such as: Alfonso Castaldi, Ion Nona Ottescu, Alfred Alessandrescu, Mihail Jora, Mihai Mihalovici. The artistic personality that dominated this school of composition, the most modern of the moderns, was George Enescu, the one who managed, through his integrative spirit, to accumulate science and musical culture, to filter and reformulate it in a personal style. Enescian style synthesizes the two musical and spiritual worlds - Romanian and European.[6]

The following decade has as a landmark in musical culture the establishment of the Society of Romanian Composers, with George Enescu as its president. Under this tutelage, the Music Magazine was born, which runs in its pages an investigation aimed at the creation of a National Music School with a folkloric orientation.[1] In this way, composers of the Enescian generation will choose to express their national identity, but also their entry into modernism through an innovative concept, that of putting the compositional act, together with the techniques of musical exposition, at the service of the original, authentic, folkloric material.

The third decade constitutes, for the Romanian school of composition, a

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platform for the development of a palette of concepts, styles, techniques whose degree of originality and imposition on the European scene is measured in the ability and value of the artists to think and process the musical phenomenon from the perspective the substance of Romanian folklore. The next decade consists in emphasizing the tendency to build an own language, in parallel with the increasingly strong attraction towards polyphonic art, together with its modern polytonal side.

The Romanian avant-garde from the middle of the 20th century proclaimed the need for a reform of musical language and aesthetics through eccentric orientations, apparently broken from grounded tradition. Thus, names like: Anatol Vieru, Ștefan Niculescu, Aurel Stroe, Adrian Rațiu, Cornel Țăranu, Carmen Petra-Basacopol, Myriam Marbé and others were concerned, despite the limits imposed by the political regime, to outline their own style, a personal way of artistic expression. Radical modernism appears in the sixth decade and has various repercussions in the approval or disapproval of the guild colleagues and not only. It is the period when concrete music, electronic music, noise music, archetypal music, conceptual modalism, spectral music break the tradition making way for new aesthetics.[5] Representative personalities are: Ștefan Niculescu, Anatol Vieru, Aurel Stroe, Tiberiu Olah or those of the new generation: Liviu Glodeanu, Mihai Moldovan, H. Rădulescu, C. Cazaban.

During the same period, the modern-moderate orientation is imposed, which brings visible traditional inserts. Most of the representatives are established from the ranks of the teaching staff of the conservatories with the authority and desire to train other disciples, but also a different compositional vision: Sigismund Toduță, Ludovic Feldman, Tudor Ciortea, Liviu Rusu, Wilhelm Georg Berger, Carmen Petra-Basacopol, Alexandru Pașcanu, Pascal Bentoiu and others.[3] At the beginning of the 1970s, another orientation made its way in Romanian compositional creations, structuralism, with a mathematical and abstract language, which is based on modern, increasingly advanced technology. Octavian Nemescu, Dinu Ciocan, Aurel Stroe, Anatol Vieru are the composers who bring a fresh, seemingly glacial air to Romanian music.

The 80s brought with it the new wave of postmodernism, an orientation that calls into question an aesthetic dualism, because, etymologically, postmodernism would be the period that naturally arises from modernism, although there are certain polemics vis-à-vis this term. The possibility and way of approaching composers regarding the compositional technique related to electronic music, the reinterpretation of modes, the reinvention of own systems, the insertion of neotonal or neomodal routes, minimalist techniques, the theory of probabilities - these are challenges that have permeated postmodernist thinking.

### **3. Sound effects and clarinetistic techniques in modern performance**

At the beginning of the 20th century, the means of the classical compositional technique received a new refreshment through the novelties brought in, by the adoption of communication channels embellished with a series of sound effects, which surprised both the music-loving audience and the specialists in the field. These effects are a cause of compositional experiments, with the idea of diversifying the sound space, thus creating differentiated expressions of the melodic material, a fact that led to the broadening of the possibilities of musical expression. The



composers concerns consisted in trying to transform the sound from its depth, making an intervention at its natural level. In this way, all the characteristics of the sound were metamorphosed: the duration, the intensity, but especially the height and timbre were acted upon.

The appearance of these effects was determined by the development and broadening of the sound spectrum of other musical genres, such as jazz music, where the timbral *glissando* effect comes from. In the case of the clarinet, the process is carried out by modeling the air column, but also by the progressive sliding action of the fingers on the keys and glasses of the instrument. The glissando is used, in particular, to create comic effects, it induces a state of joy, of a musical joke executed for short, repeated, dynamic durations, but it can also create the image of internalized, sentimental, sad, sometimes grotesque moments in the execution at low speed and in a downward direction.[2]

Another transformation at the timbral level would be the one caused by the *tremolo* effect, which "although it appeared in Romanticism, in contemporary music acquires important expressive and coloristic values"[4]. According to the same source, this effect can have three different executions: *vibrato*, as a repetition of the same sound on a simple, double or triple articulation of a series of sounds, having a pulsating effect, of uncertainty; *related* or *interval*, as a repetition of two sounds of different pitches, applicable only to woodwind instruments; *dental* or *frullato*, which produces a transformation at the intonation level through a special technique of the tongue that continuously pronounces the letter *r* simultaneously with the introduction of the air column. When produced, the effect changes the pitch of the sound, with a slight intonational lowering. It is especially used to emphasize a tense moment, with an emphasis on extreme sound expressiveness.

A special effect of contemporary music that uses an extended technique is the specific form of tremollo, called *Yellowtremollo* or *Bisbigliando*. This effect is achieved by a normal emission of sound, regardless of register, with the specification of closing and opening a digital clarinet key at the same time. This oscillation between open and modified sounds causes the color of the sounds to change and results in a fluctuation of the sound in intonation.

The most important musical effects specific to the first decades of the 20th century are the *slap tongue*, the *frullato*, the *molto vibrato*, which in the last century were considered distortions of the purity of the sound, now, in the new century, they come to diversify the technical arsenal considered modest. The first of them, *slap tongue*, produces a modification of the sound that consists in the effect of popping, made with the help of the tongue. The result of this procedure is a short, even violent sound in high intensities (*f*, *ff*) like a crack.[2] This effect is achieved by creating a vacuum inside the mouthpiece and blocking the vibration of the tongue with the tongue, in order to release it violently afterwards. The effect creates states of tension through a sequence of inputs with pauses between them. As a particularity of the sound, the timbre will be the modified one. There are several types of *slap tongue*: *slap* without sound, *poco slap* and *slap* with sound. In the case of the silent *slap tongue*, only the tongue is retracted, without emitting air inside the mouthpiece, and the effect achieved is similar to a crack.

The *molto vibrato* technique compromises the sound by targeting the

particularities of height and intensity. The effect consists in the amplification of sound waves, produced at equal distances, until their deformation. The performer has the ability to control the abdominal muscles because by tensing the air is sent into the tube of the instrument at high speed and by relaxing them it is sent at a lower speed. Of course, in short it could be explained by the action-relaxation game of the performer. It can be obtained both in large dynamic plane (*f*) and in small shades (*p*, *mp*, *mf*). An effect that derives from the one presented previously is *wide vibrato*, which has the same characteristic of coloring the sound space. It is based on the same principle, with the difference that the amplitude of the sound, of the oscillating wave, is wider. For this reason, it is impetuously necessary for the interpreter to differentiate the two sound effects, delimiting the number of vibrations, which can be decreasing or increasing, and their amplitude being maintained at the same level. In the case of this effect, attention must be paid to channeling the pitch of the sound, as the pressure of the blown air can result in the intonation rising, which is not desirable.

As a result of compositional research, new sound effects appear through the discovery of new means of musical expression. Thus, an effect, we can say, of the last generation is the *growl* often found in the creations of contemporary music, more precisely after 1980. It is obtained by obturation of the oral cavity and by a prolonged support of the air column a sound is emitted from the throat modifying the normal vibration of the ancia through the simultaneous pronunciation of the letters *h* and *r*. In this way, the *frullato* effect is also produced by superimposing the sound emitted by the performer's resonator cavity over the normal sound of the instrument, creating new ways of expression in the sound system. The effect is used in the creation of excessively tense images, in the accumulation caused by the climax of a work. Of course, it can also have the character of a melodic murmur, being approached in small nuances, in segments of an internalized nature.

An effect from the archaic spectrum is *libreanché*, which is quite rare in the period referred to. Casting this effect alters the pure sound by turning it into an unchiseled, de-timbral one. Practically, it retraces the route back to the existential bases of the clarinet, reconstructs the ancestral sound of the *chalumeau*. This effect is more easily obtained by relaxing the lips and the mandible of the interpreter, and the determining element between the mouthpiece and the mouthpiece will be the air. Anacia vibrates freely, without facial control and emits a grave sound, with a dull color.[2] Aiming at the intonation aspect, we encounter, in the current Romanian compositional variety, *microintervals* as a sound effect, which, as we know, are intervals specific to untempered music. The clarinet, being a woodwind instrument with holes, therefore with tempered characteristics, can play sensitively altered sounds, in an ascending or descending direction. This effect is achieved by partially opening or closing the tube of the instrument with the help of the fingers or by preset claws, depending on the execution speed in which it is found. In this case, the sound may oscillate in very small but perceptible proportions.

Of course, out of the desire to enrich the sound spectrum, composers began to use, approximately after 1970, the effect of *multiphonic sounds* consisting of the superimposition of two to four sounds emitted simultaneously. This effect is more difficult to achieve at real pitches due to the characteristics of wind instruments

which are also called monodic. However, the clarinet proves to be able to emit several sounds simultaneously, but with imprecise pitches. This effect can be obtained by two methods: either by exerting pressure on the fingerboard and the fret remains unchanged, or by positioning the fingers with special frets, specific to the heights required by the score. And in this case, there is a change in the pressure of the lips as well as the air column.

The experiment directed towards the area of exploration of new possibilities of expression leads the composers and performers towards a new idea, to superimpose the human voice over the sound of the instrument effect called *sound with voice*. This effect is possible with a limitation due to the closed oral cavity at the moment of blowing into the instrument and forcing the vibration of the vocal cords is more easily achieved in the medium-low register. Emitting this effect needs assiduous practice due to the difficulty of separating the two emitted sounds, in accurately intoning the pitch of the voice, independent of the pitch of the clarinet. Also, the effect of *muffled sounds* is added to this scientific approach, an effect that implies a deformation of the timbre by covering the sound itself, that is, reducing an important part of the upper harmonics. For all brass instruments, but also for bassoon and oboe, it is possible to achieve this by sealing the tube at its extremity (funnel). Instead, in the case of the clarinet, another way to mute the sound is preferred, namely by partially stopping the vibration of the reed, handled by continuously touching the reed with the relaxed tip of the instrumentalist's tongue. Thus, the result is an indistinct sound, but from a dynamic point of view muted, sitting at the lower limit of perception (*ppp - pppp*).

Two other effects that run through profile music are *humming* and *tuksonia*. The first of them involves an interrupted rhythm, like a murmur attached to a sound background. It is obtained by the jerky pressure of the air with the help of the abdominal muscles and the diaphragm. This pulse determines the so-called swing, like an inner pulse that, by superimposing on a sound, results in a melodic segment characterized by vivacity, slightly syncopated. *Tuksonia*, on the other hand, is possible by removing the mouthpiece from the instrument, exercising the same blowing technique directly on the edge of the instrument's barrel. The air introduced inside the tube suggests a sound color that imitates the wind or the folk instrument - the corkless whistle or caval. The *tuku* effect can have variable heights and is obtained by pronouncing the letters tu-ku, achieved with the author of the tongue (*tu*) and the larynx (*ku*).

#### **4. Conclusions**

The development of the musical language, of the instrumental writing through the prism of the new aesthetic visions of the first half of the 20th century brings to the fore a series of transformations of the musical score dedicated to the clarinet. We refer to the profiling of the new intonations given by the modal sound systems or widened tonality, the densification of the rhythmic writing in the direction of increased virtuosity, the breaking of the symmetry of classical-European origin and the support of the speech in a phrase of ample breathing, in a post-romantic manner or through modern fragmentation.

The Romanian creation for the clarinet is represented in the present research by solo and piano works, with an accentuated modernism - which revolutionizes the

technique and expressiveness of the instrument. The density of special effects, glissando, tremollo, molto vibrato, along with the new modes of emission, attack - slaptongue, frullato - or intonation - of microintervals, multiphonics, muffled sounds, etc. - creates a new sound vocabulary, requiring the performer to have an advanced instrumental technique.

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## 7. MUSICAL EDUCATION IN THE FAMILY. CHALLENGES AND FULFILLMENTS IN THE PARENT-TEACHER ROLE

Ligia Fărcășel<sup>19</sup>

**Abstract:** *The role of parent is in itself one that provides both challenges and fulfilments. Moreover, it necessarily assumes the exercise of the pedagogical function. The main challenge is the delimitation between the position of a teacher and that of a parent, implicitly that of a student and that of a child. At the same time, the fulfillment that covers both the didactic process and the result, is the ultimate reward and also the motivation for starting another project. The present case study covers a period of approximately two years, involving the teacher-parent (mother) aged approximately 30 years and the student-child (girl) aged 5-7 years. The three completed or ongoing projects aim, on the one hand, at learning the basics of piano and ukulele performance and, on the other hand, at the vocal performance of a pop piece in a festival-competition.*

**Key words:** *parent-teacher, family, didactic process, piano, ukulele*

### 1. Introduction

As much as the context allows, the realization of musical activities within the family should not be neglected, and the advantages are multiple. Whether we do unplanned singing, karaoke nights, sing-and-playing or actual music lessons, practicing music provides important advantages to family cohesion, harmonious development of children and even strengthening self-esteem. Of course, the parent – preferably the one who has musical inclinations – is the one who makes possible musical activities in the family. Thus, the mother or father, as the case may be, can extend their usual pedagogical presence to that of a music teacher. Being part of the category of didactic processes, the teaching-learning activity comes with both challenges and achievements.

We propose for analysis a set of educational approaches carried out over a period of approximately three years – and, to a certain extent, ongoing – and which consider instrumental and vocal performance. The daughter-student is 5-7 years old during the process. Around the age of 5, we started the recurring activity of alternative teaching of some instrumental (piano and ukulele) and vocal notions. It should be noted that the student's talent is a decisive factor in the stages of evolution: through the artistic instinct, a child with musical inclinations has already passed several stages of development and understanding, so that the initiation for which the teacher is responsible takes place at a higher level than in the case where a child has fewer or no musical qualities. Going back to the object of interest, we will make a description of the teaching-learning process, in order to finally identify the main challenges and achievements that occur both in the process itself and in the stage of delivering the result.

### 2. Aspects related to actual learning

In teaching the piano or ukulele, the five-year-old girl was presented with

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elementary notions of music theory in an extremely simple and clear form that did not go beyond her capacity of understanding. The cognitive-behavioral profile of the age must be taken into account, in order to adjust both the duration of the class and the degree of abstraction of the concepts presented during the lesson. If around the age of 4 the child begins to develop his imagination, beginning with the age of 5 he becomes aware of the will to reach certain future goals. The parent-teacher knows his child better than he knows other students and must be able to tell when he is nearing the end of his attention span. In fact, some education specialists insist on this aspect: "Always stop before he wants to stop"<sup>20</sup>.

In this way, the child is not only left with curiosity, which is a perpetual motivation to learn, but also the willingness to expose himself to the next class, being convinced that he will not be asked for more patience than he is willing to offer. The same authors quoted above say: "Your child's attention is remarkable – always make sure you are worthy of it with short, lively, highly organized and enthusiastic sessions."<sup>21</sup> Why is it so important to adjust the difficulty of the process? Because not understanding some concepts leads to a interest decreasing in them, both in the short term and, unfortunately, in the long term. At the other extreme, a child who understands what is being taught is not only fulfilled, but also eager to continue the learning process.

In support of obtaining an optimal result comes the ability of the teacher to involve the child actively in teaching the lesson. In the pedagogical method we have adopted, the answers are generally induced and not given to the child. By the teacher launching the challenge to discover the answers, the child not only receives a stimulus to strengthen his self-esteem, but is also fascinated by what he is learning.

Both piano and ukulele are very approachable instruments, even for children. If a lot is known about the piano, the ukulele is an exotic, lesser-known instrument that deserves a little mention: it has four nylon-made strings with a warm, matte sound. It is very suitable for accompaniment and can be a good option for both adults and children. Of the four alternatives, differentiated mainly by size and sound register, I usually opted for the concert ukulele, respectively the second in size. The elements that make this instrument easy to approach are mainly the material from which the strings are made, being gentle on the fingers, but also the fingerboard with keys, which ensures the accuracy of the musical notes.

The first stage of the study consists in getting familiar with the instrument and with the musical score, designed by a difficulty degree adapted to the age of the student. In the child's piano exploration phase, the parent-teacher can harness the child's enthusiasm and curiosity to create an affinity for the subject of study. In almost all fields, the element of novelty is an attraction for children, and in this case it can also be an efficient tool to make the student want to go further because he wants to.

Things are somewhat different with vocal singing. At such young ages, the term *canto* is a demanding one as the interpretation is rather guided by the natural possibilities of the child's voice. The main concerns are the accuracy of intonation

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<sup>20</sup> Bernard Lievegoed (2011), *Fazele de dezvoltare a copilului*, Ed. Univers enciclopedic junior, Triade, București, p. 101

<sup>21</sup> *Ibidem*

and memorizing lyrics. As for the first aspect, the musical inclinations of the student are mandatory, and the approach differs according to the difficulty of the score. On the other hand, the challenge of memorizing the lyrics is facilitated by the melody, because, as we all know, the lyrics are learned more easily if they are associated with a melody. Psychologist Andrei Cosmovici points out the essential role of motivation, affectivity and will in the learning process. In this regard, I have observed in students of certain ages different types of motivations, some personal, others involving the public space. In both cases, it is mandatory to have a final result, a context in which the artist can be seen and listened.

At the age of 4 and a half, the soloist girl participated in the *Children in Celebration* Vocal and Instrumental Music Competition, organized by the Children's Palace, Iași. Of course, we started the actual preparation more than a month earlier, in order to facilitate optimal learning, the assumption of the melody and the lyrics and, thus, obtaining a favorable context for overcoming emotions at the competition. Thus, the first appearance on stage was a successful one, after which the performer won the First Prize. Apart from the prize itself, the teacher-student team, respectively mother-daughter, won cohesion, trust, validation, courage and, cumulatively, esteem self.

A second event in which the little girl participated, this time aged 5 years and 4 months, was the International Pop Music Festival for Children and Youth *Voices of Angels*, 3rd Edition, Suceava, August 2020. Of course, for this contest we chose a song of increased difficulty, both in terms of lyrics, melody and rhythm. Here, too, the teacher-student team took advantage of the opportunity to better bond the relationship, to get to know each other and get closer. Also, the child, having already experienced the scene, easily got over the particular emotions. In this competition, beyond the priceless experience, the finality with propulsive effect was the First Prize in the Beginner Section.

The third contest in which the 5-year-old and 8-month-old student daughter participated was the first edition of the Winter Music Stars International Contest, held online in December 2020 and for which the degree of difficulty was also increased. Being given the fact that the competition took place in the midst of a pandemic, it had a beneficial role by maintaining the motivation to work and partial distraction from the tense general health and social context. The third prize obtained brought more fulfillment.

### **3. Challenges and achievements**

However, as in any other field, here too the journey is defined by moments of success and, equally, by challenges and difficulties. In this regard, one of the challenges we encountered is, paradoxically, related to the child's musical abilities. A student who has a very well developed melodic and rhythmic sense often finds it difficult to get over the moment when – for purely technical reasons – he does not manage to perform perfectly yet. The young student, in this case the five-year-old girl, is disturbed by the uneven rhythm achieved or the sometimes wrong notes, but doesn't have the ability to understand that in the learning process these types of lameness are normal, even useful. This inability of the child to perceive the natural flow of learning is a drain on resources for both teacher and student. From this point

of view, it is much easier for a less gifted student to follow the steps proposed by the teacher without worrying. On the other hand, what balances things out is the feeling of fulfillment that occurs when the result is obtained. The obstacles have been overcome, the stages have been completed and the product is not taking long to appear. This is an appropriate moment when the mother-teacher can highlight to her student-daughter the benefit of following natural steps and unsuccessful experiences.

Speaking of a parent-teacher and a child-student, the most obvious of the challenges is related to the division of roles. Thus, it is necessary for the mother to partially detach herself from the role of mother, in order to be able to identify more with that of teacher. From this angle, distractions are easier to ignore, avoid, or remove. To the same extent, the child must perceive his mother as his teacher, in this way the probability of defocusing from the didactic act is reduced. Of course, neither extreme is beneficial; in the end, the mother and the child are and will be in a special, unique relationship, but it is important to outline some limits to help make the teaching-learning process more efficient.

Closely related to the idea of delimitation, another challenge we identified is that of time. Spending a great deal of time in the same space, mother and child routinely engage in various activities together. However, when it comes to piano lessons (it can equally be ukulele lessons or singing lessons), things need to be clearly defined as much as possible. The teacher-parent knowing the child's ability to concentrate sets a certain time that he considers appropriate, during which he does his best to avoid any other concerns from any side. It is good for the parent to make sure before the lesson starts that all the child's physiological needs are met and the lesson can be carried out in optimal conditions. Taking into account the child's age, the parent-teacher adjusts his behavior, the teaching techniques, the demands and expectations of the child's performance. For example, for the five-year-old, a 15-minute session may be more than enough.

Another challenge is related to the child's desire to sing immediately or as soon as possible certain pieces of music from his memory. Most of the time, the desired songs are suitable for a somewhat higher technical level, and their approach at this time would involve jumping over the normal stages of learning – those that ensure the correct acquisition of theoretical notions and practical skills. In such cases, the teacher must be firm, help the student understand the importance of passing the stages and manage to provide the student with the most enjoyable learning experience appropriate to the current stage. In this situation, the parent-teacher has the opportunity to live pleasant experiences with the child, in a process full of creativity.

Last but not least, the challenge of any parent of our century is that of time management and prioritization. If the current job is the one that takes up a good part of the parents' daily physical time, well, all that remains is that the spare time with family be made more efficient, and the activities concentrated, so that the children's harmonious development and the warm family climate would not be affected. On this line, the distribution of tasks between family members is required. Thus, with some discipline efforts, the music session can be carried out with the necessary recurrence.



#### **4. Conclusions**

The field of traditional pedagogy is not independent from that of the family. Considering the related aspects, the family is, in fact, another kind of school. The question is: do parents accept this reality or not? If we look at things this way, the inherent challenges will be welcomed as part of the perpetual learning process, and the accomplishments – greater or lesser – will serve as fuel. On the other hand, an individual's time is a relative resource, meaning that it derives its value from how it is used. Ultimately, being a parent-teacher is both a privilege and a responsibility.

#### **Acknowledgments:**

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## 8. THE EVOLUTION OF INTEGRATED MUSIC EDUCATION FROM THE 90'S TO THE PRESENT

Carolina Karoli<sup>22</sup>

**Abstract:** *The article marks the most important aspects of the evolution of Romanian pre-university music education during the last 30 years. The education reform highlighted the positive aspects as well as the shortcomings in the field of music education in the integrated system. An analysis of the current state sheds light on what is valuable in the system and what can be improved so that specialized music education remains a genuine educational and cultural landmark in a constantly changing society.*

**Key words:** *institutional evolution, decentralization, reform, pre-university institutional management, music curriculum management*

### 1. Introduction

After the revolution of 1989, following the radical changes that took place in political, social and economic terms, Romanian education entered a process of continuous reform. When carrying out the reform, it was necessary to modify the legislative and institutional framework of Romanian education. The year 1995 dates the first functional law on education after 1989 (*Education Law no. 84 of July 24, 1995*). For the development of pre-university musical education, the social and political framework after the revolution was a favorable one. The events produced contributed to the re-establishment of music and arts schools, which were dissolved towards the end of the 70s. The mobilization was very large in order to reorganize specialized high schools in the country. The existing schools also had a significant expansion, by increasing the number of students and even forming new sections, such as the one for light music and jazz.

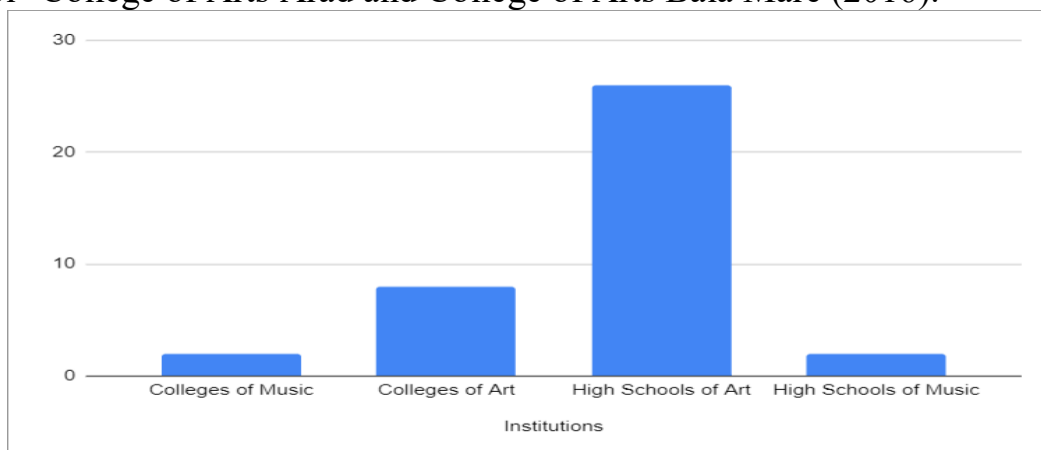
### 2. The dynamics of the evolution of institutions at country level

In 1990, there were 32 music and art institutions with an integrated program in the pre-university environment. In addition to their high school diploma, most of them adopted the names of outstanding personalities from the artistic world. After the 1990s, six more artistic institutions received the high school diploma. The last unit that adopted the integrated education system was the "Tudor Jarde" High School of Music from Bistrița (1997). The organization of artistic profile high schools had a positive impact among young people and the entire musical life in the artistic field. Thus, the activity of specialized music education becomes much more uniform at the territorial level and more accessible for children with musical skills. Although, in the following years, no new institutions were established, the gratifying fact is that during this period, some of these institutions managed to obtain the honorary title of *college*. Thus, after the year 2000, the institutions that had a tradition of several decades of operation, with special results at the local, regional, national and international level, with an intense didactic-scientific activity, whose performances are reflected in student performance. The first institution to benefit

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from this title was the "Ciprian Porumbescu" College of Art Suceava (2001), followed by: the "Octav Băncilă" National College of Art Iași (2002), the "Regina Maria" National College of Arts Constanța (2006) , "George Enescu" National College of Music, "Dinu Lipatti" National College of Arts Bucharest and "George Apostu" National College of Art Bacău (2011), "Sigismund Toduță" College of Music Cluj-Napoca and "Carmen Sylva" College of Art " Ploiești (2014), "Sabin Drăgoi" College of Arts Arad and College of Arts Baia Mare (2016).



*Entitling chart of music and art institutions*

From the diagram of the elaborated chart, it can be seen that at present in Romania there are: two Colleges of Music (Bucharest and Cluj-Napoca), eight Colleges of Art, 26 High Schools of Art and two High Schools of Music (Brașov and Bistrița). Thus, artistic education benefits from 38 specialized artistic profile units with an integrated program, 1<sup>st</sup> -12<sup>th</sup> grades (primary, secondary and high school) of which 5.26% represent music colleges, 21.05% - art colleges, 68, 42% - art high schools and 5.26% - music high schools. According to the statistical data<sup>23</sup> from the point of view of the number of student musicians from the pre-university environment, in the last 5 years in Romania, an average of 4472 students per year were educated. Compared to other institutions of pre-university education, this is a modest figure. The advantage of these institutions is that they are evenly distributed and cover almost all areas of the country from a geographical point of view.

### **3. Institutional management. The legislative framework for organization and operation**

The most important steps of the education reform during this period were: 1) the decentralization of the pre-university education system with the transfer of institutions under the subordination of local authorities and 2) the introduction of the notion of school curriculum into the education system. In this context, the institutional management of artistic musical education acquires a form of internal organization based on the *Regulation on the organization and operation of pre-university education (ROFUIP)* and the *Regulation on the organization and operation of pre-university art education* (no. 5569/7/2011). Following decentralization at the institutional level, a diversification of the school offer in the music field is expected and a better mobilization and responsibility of the teaching staff in the educational units. At the level of society, institutional management requires an effective correlation capacity between the educational offer and the

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demand on the labor market, developing the authentic values and cultural traditions specific to the area. In this context, the position of manager in a music education institution requires thorough prior preparation, as the workload and wear and tear is considerable. This position, in addition to specialized skills, aims at knowledge in the financial-administrative field and last but not least, management. Currently, a high-performance operation of a modern music education system in the pre-university environment can be supported by a professional management, which has the ability to implement and monitor the activities of the institution, providing a positive feedback to the internal and external environment.

This is why there is a real need to organize initial and continuous training programs for future managers in the artistic field. The professionalization of school management can be a priority, as the current school manager must possess a complex set of skills and abilities in the field of organizational management specific to the profile, regarding financial resources, communication management (especially for recruitment and selection of human resources). The financing of music education with an integrated program is carried out by establishing at the central level the standard cost per student for each individual cycle. These costs regarding expenses differ from one area to another. In Romania there are six areas where a final coefficient is established, according to the demographic area, for the urban and rural environment.

Since the funding is done according to these standards, institutions with a musical profile are carefully monitored, since the standard costs per student are slightly higher than other profiles, since there are hours with individual teaching. Institutional managers face the problem of framing and approving the tuition figure every year because of these cost differences. From this aspect, the development and prosperity of music education institutions depends a lot on the professionalism of the managers represented by the tact, insight and ability of each of them to present to the authorities the reliability of the plans for the establishment of the educational unit half a year before the current one.

#### **4. School curriculum management**

The entire management of the school curriculum in the pre-university environment will go through several stages of reform during this period. Although the first appearance of the notion of curriculum in the country was between 1995-1997, only from 2001-2009 were concrete steps taken in this regard. The components of the school curriculum include: the curriculum area, the framework plan of the common core of school subjects, the framework plan of the differentiated curriculum and the curriculum at the school's decision, school programs, school textbooks, calendar plans, etc. After the revolution, *the first framework plans for education with an integrated musical program* were approved by the order of the Ministry of Education no. 4634/1995, which specifies the disciplines and the number of hours allocated for the primary, secondary school cycle in the instrumental section. In principle, the number of hours allocated to specialized subjects remained the same as in previous decades.

Therefore, the structure of the plans - framework of the integrated music education, provides for all the education cycles *the common core of disciplines*, as

a mandatory curricular offer. During this period of time, the introduction of alternative textbooks was manifested, which aroused both positive and negative reactions to their use. As for the *differentiated curriculum* of music education, it offers a compulsory content set centrally according to the year and level of study. According to the framework plan (order no. 3371/2013) of the differentiated curriculum, primary school students in 1<sup>st</sup> -4<sup>th</sup> grades are allocated 4 specialized hours per week. It should be noted that the *differentiated curriculum for the preparatory class* does not provide for specialized classes in the framework plan.

In this situation, enrolling in the preparatory class does not guarantee parents a safe place for their children's schooling. When enrolling in the 1st grade, tests of musical skills are given, and during the test, children from outside the school can also compete for the same number of places. For secondary school education according to the framework plan (order no. 3590/2016) 7 specialized hours per week are allocated. In the lower cycle of 9<sup>th</sup> and 10<sup>th</sup> grades according to the framework plan (order no. 3608/2009) 10 specialist hours are allocated per week, and for the higher cycle according to the framework plan (order no. 3410/2009) 14 hours are allocated hours per week. Starting with the year 2003, at the end of the 8th grade, the end-of-year specialized exams were eliminated.

For admission to high school/college, students take admission tests, according to the most recent *Methodology regarding the organization and conduct of admission in state high school education* (order no. 5457/2020). For the lower and upper cycle, the offer of the curricular area - music has the following sections: *I. Interpretation - the instrumental section; II. Theoretical section*. A beneficial aspect for the multilateral artistic development of musical students is the allocation of the instrument of their choice, other than the main one in the section: piano, organ. New vocal/instrumental music sections of light music and jazz and new instruments like saxophone and accordion are being developed. A negative aspect in this chapter, we mention the exclusion of the *history of music discipline* from the gymnasium and the *counterpoint discipline* in the theoretical section from the high school cycle.

One of the targeted objectives of decentralization regarding *the school curriculum* is to highlight the school offer in relation to local and student needs and interests, taking into account the institution's development potential in the area and depending on the human resource, the existing materials available to the school. *Curriculum at the decision of the school*, includes the number of hours allocated for the development of the own and exclusive curriculum offer of each individual educational institution. *Curriculum at the decision of the school* for the primary cycle is allocated 1 hour/week, for the secondary cycle between 1-3 hours, for the lower cycle classes of high school 1 hour and 3-4 hours for the upper cycle of 11<sup>th</sup> and 12<sup>th</sup> grades. Mentioned the fact that, at present, *the curriculum at the decision of the school* (CDS), still does not have a uniform and balanced weight of hours allocated to study cycles to be able to offer musical skills and abilities that respond to the real needs of students and the community they belong to.

The insufficiency of teachers interested in this type of curriculum and the lack of an attractive and varied educational offer in the field of music education in general, may have a cause of financial inequity in relation to the work done in order to develop some innovative subjects in the music field. Also, a factor would be, in

some isolated cases, the conditioning of the tuition figure by the school inspectorates. The purpose of music education is outlined according to the regulation on the organization and operation of pre-university education, art. 32, by which students graduating from the specialty of music after taking the exams regulated in *the Methodology for the organization and conduct of the certification exam for the qualification of high school graduates, vocational branch (order no. 4433/2014)*, receive a Graduation Certificate in the music field after completing the 4 years of studies. These exams contain both practical and theoretical tests.

As far as school programs are concerned, average music education has suffered considerably in this regard during this period. After the revolution, the new programs made their partial appearance only in 1995, then followed the year 2004, which brought news to this chapter, namely: *the School curriculum for Theory - solfege - dictation for the 9th grade*, with order no. 3458/2004; *the History of Music curriculum for the 9th grade*, by order approved with no. 3458/ 2004, *the School curriculum for Vocal Initiation for the 9th grade*, with the approval of order no. 5006/2004; In 2005, *the School curriculum for the Theory-solfeggio-dictation discipline* was developed for the 10th grade, approved by order no. 3007/2005; *The History of Music curriculum for the 10th grade*, by order no. 3007/2005; year 2009 by order approved with no. 5913, in addition to the theoretical section, *the History of Music School Curriculum for 11<sup>th</sup> and 12<sup>th</sup> grades* and *the Principal Piano School Curriculum for 9<sup>th</sup> grade*, *the School curriculum for stringed instruments 9<sup>th</sup> grade* were developed; *the School curriculum for main instrument - wind and percussion instruments – 9<sup>th</sup> and 10<sup>th</sup> grades*. In 2014, they were approved by order no. 4423, *the School curriculum for vocal jazz-light music for 9<sup>th</sup> and 12<sup>th</sup> grades* and *School curriculum for History of Jazz for 11<sup>th</sup> and 12<sup>th</sup> grades*. *The School curriculum for Theory - solfege - dictation school program for 5<sup>th</sup> and 8<sup>th</sup> grades*. The most recent ones are from the current year 2022 - *the Complete curriculum for the primary cycle of 1<sup>st</sup> and 4<sup>th</sup> grades* and *the Instrument curriculum for the secondary school cycle*.

The curricula were established according to the didactic methodology that emphasizes general skills, values and attitudes, expressed in turn in the specific skills and didactic contents. Specialists from the sphere of pedagogy and music education from higher education participated in the commission for the development of these programs, such as university professors such as: Vodă Iulian Bogdan, Lupu Olguța Carmen, Coman Lavinia and Hilca Tatiana, as well as meritorious teachers from the field of secondary music education: Floriștean Doina Anca, Pânzaru Marin, Vodă Camelia Ioana, Noveanu Monica, Săveanu Oltea, Pauliuc Lăcrămioara Ana et al. At present, they still do not have a school curriculum for the instrumental and singing section for 10<sup>th</sup> and 12<sup>th</sup> classes.

From the point of view of musical didactics, the specialized manuals for pre-university education were established at a centralized level by the Ministry of Education, especially for theoretical subjects. Among the authors of the theoretical textbooks we can mention the following names: I. Vintilă and V. Gabulescu, Mircea Neagu, Edith Visky, Nicolae Chitoran Lucia Pop, Olguța Carmen Lupu, Anca Haralambie, Iulian Bogdan Vodă and Tatiana Hilca, Gabriela Bogos, Carmen Popa; Livia Teodorescu Ciocănea (musical forms); Carmen Chelaru and Mirela Driga (history of music) et al. Also, new methods for various instruments appeared from

authors who collaborated with various publishing houses, such as: Octavia Popescu, Corina Ungureanu Kiss, Elena Perianu, Paula Balan, Cristina Munteanu (piano), S. Cârstea, E. Pais (brass players), M. Boeru (guitar), Mișu Iancu and Petre Romea (accordion) et al.

## **5. Conclusions**

The benefit of these institutions is a huge one by identifying talents at an early age and training them, providing a rich nursery for higher musical education institutions. It is also a benefit to the whole society in that they develop their own specific cultural values, depending on the geographical area, bringing added value, in addition to the cultured music of the traditional music of the area, covering part of the educational and cultural needs of communities at local level.

The purpose of music education with an integrated music program is focused on the formation of a graduate who has the ability to decide on his own career and successfully integrate into cultural and social life. In order to meet the demands of this type of education, the specialized institution has the obligation to provide students with consistent educational support in terms of valuing their own experiences with a view to an optimal professional orientation on the labor market or to continue a university career in the field. Currently, integrated music education faces a number of problems, both common to general education and a number of profile-specific problems. A primary concern of managers is the significant demographic changes. The birth rate is constantly falling. A threat can be considered the decrease of social interest towards a possible artistic career as a result of the economic and social crisis in which we find ourselves worldwide.

The pandemic context accentuated and brought to the fore the shortcomings that schools have in logistics and institutional infrastructure: equipping the offices with internet, specialized educational software recognized and adopted by the Ministry of Education, the lack of virtual school libraries, as well as the lack of necessary equipment to ensure a musical education in a safe context from a sanitary point of view. The lack of spaces, classrooms and individual cabinets equipped with quality musical instruments, which would ensure the educational quality of the students, but also the health of the teachers. Another problem is the obligation of institutions to integrate students with disabilities, and musical education from a didactic and methodical point of view in this chapter is discovered. This concern does not exist in the offer of continuous training courses in the specialty. Teachers have to discover for themselves in the classroom how to work with this category of children (for example: students with SEN).

Also, there is a gap between pre-university and university environment. I believe that institutional patronage in this sense would be a beneficial solution to ensure the quality and educational balance in the pre-university environment in the country. A closer analysis of the trends of the social environment and the needs of today's youth can favor the musical educational context to keep pace with a changing society. On a more detailed analysis, pre-university musical education institutions can be inspired and fructify opportunities that the artistic music field offers in the labor market at the moment. At the same time, the stimulation and motivation of teaching staff for continuous training and the preparation of new

specializations in the field of management and musical entrepreneurship or concerns about the introduction of digitalization in the musical sphere, would serve as an opening for diversification and innovation in the field of musical didactics and would satisfy some of the needs and interests of the younger generation.

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## 9. THE HOLISTIC APPROACH TO MUSIC EDUCATION THROUGHOUT THE LIFE COURSE: NEWS AND PERSPECTIVES

Marina Cosumov<sup>24</sup>

**Abstract:** *Music, constituting a great phenomenon of the world, represents an inherent element in the daily life of society, in the consciousness and nature of man, because everything is movement, everything is vibration, everything is sound. The relationship "man-music (arts)" places in the foreground the educational function through which it - educates moral feelings, human qualities, cultivates the spiritual sphere of man. Musical education throughout life is presented as a continuous individual process of spiritual self-improvement of the personality through multiple forms of relationship with the art of music. In this context, musical education is significant to perpetuity - lifelong education, on the three dimensions of the human being: biological, intellectual, spiritual, because it is implicitly based on the undulating character of the universe, the cosmos and human existence.*

**Key words:** *musical education, lifelong education, spiritual self-improvement*

### 1. Introduction

Man, on Earth, is a living element that coexists organically with other elements of nature. Like everything around, man is matter, but not only that, man is also spirit, the factor that fundamentally changes his characteristic, distinguishing him from other things and beings of this world. Traditionally, there are four main areas of life:

- social (people, nations, classes, gender and age groups, etc.)
- economic (productive forces, production relations, etc.)
- political (state, parties, socio-political movements, etc.)
- spiritual (religion, morality, science, art, education, etc.) [6].

### 2. Discussions

Spirituality means creation, it implies penetration and communication with an invisible, inaudible universe, through the direct senses, and this requires special abilities, which are to be cultivated in a special way. The spiritual, "reconciles, unites, harmonizes, tolerates, cultivates love..." [6]. Spiritual education is the process, the action and the result of acquiring an elevated level of existence. It represents the process of transmission and assimilation of the experience of spiritual/cultural/religious life, of communication with God, it is the spiritualization of the somato-psychic being, the spiritualization of the body, work, will, feelings, attitudes and moral faculties. The opening of man towards spiritual knowledge, the conquest and valorization of spiritual forces, the realization of the divine, of which Man is a part, must become the essence of the future of education. Spiritual development consists in the perfection of the mind, the accumulation of knowledge, the education of the aesthetic sense, the perfection of morality [4].

Of course, a person is able to live without satisfying these needs, but then his life will not differ much from the life of animals. Spiritual needs are satisfied in this

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spiritual activity process - cognitive, value, prognostic, etc. Such activity is primarily aimed at changing individual and social consciousness. It manifests itself in scientific creativity, self-education, etc. At the same time, spiritual activity can be both productive and consuming. The product of this production is ideas, theories, artistic images, values, the spiritual world of the individual, and the spiritual relationships between individuals. The main mechanisms of spiritual production are science, art and religion.

Spiritual consumption is aimed at satisfying spiritual needs, consuming products of science, religion, art, for example, visiting a theater or a museum, obtaining new knowledge. The spiritual sphere of society's life ensures the production, preservation and dissemination of moral, aesthetic, scientific, legal and other values. It covers various consciousnesses - moral, scientific, aesthetic. In this context, we note such dimensions as:

- the presence of soul and reason, the presence of consciousness and self-awareness;
- the tendency towards continuous improvement of his being, of his body and psyche;
- the sense and necessity of beauty;
- the ability and necessity to create, to surpass oneself through creation, etc. [4].

In addition to science, which helps man to create more advanced material living conditions, art helps him to live fully, to feel this life more strongly and deeply, opens new horizons for his soul, raises his spirit to heights that they could perhaps never be achieved outside of art. The relationship "man-art" places in the foreground the educational function through which art - educates moral feelings, human qualities, cultivates the spiritual sphere of man [2]. Spiritual development through/for art is achieved under the influence of a group of internal and external factors. The internal factors being:

- self-knowledge, through which the student becomes aware of his own knowledge/abilities/artistic attitudes;
- the student's ability to reflect on himself critically, observing his failures at the level of his own spiritual level;
- the level of aspiration towards a high artistic culture;
- the responsibility towards becoming one's own personality with a developed spiritual culture;
- own way of appreciating cultural-artistic, moral, religious values, etc.;
- the desire for permanent artistic self-improvement.

The external factors that determine spiritual self-education are:

- the diversity of spiritual-artistic contexts;
- permanent spiritual contact with artistic values [5].

Sociocultural competence is defined as a set of knowledge, skills and abilities expressed through cultural behaviors and attitudes integrated in the practical methods of the system, which makes possible effective action in intercultural situations. Sociocultural competence is embodied in specific competences:

- the attitude of openness and interest towards foreign people, societies and cultures;
- the ability to relativize his point of view and his own system of cultural values;
- the ability to dominate the descriptive categories specific to the establishment of the relationship between one's own culture and the foreign one;

- the ability to maintain the role of cultural intermediary between his culture and the acquired foreign culture, including in conflict situations [6].

Sociocultural values represent the set of norms, principles and beliefs that govern human behavior within society. They are passively learned from an early age, because they are included in the family nucleus, which is the first contact each person has with society. Later, they continue to learn throughout their lives as they interact in society. In this way, socio-cultural values enable the human being to relate adequately to people of the same socio-cultural group, that is, to share the same beliefs, ideals and principles.

Education throughout life represents an important direction of evolution of the training-development activity of the personality, which aims to capitalize on all dimensions of education designed and realized throughout human existence and at any moment of human existence. The lifelong education methodology highlights the action resources of the personality training-development activity valid vertically and horizontally in the system [2]. This approach allows the integration of all education resources throughout the life course on the vertical of the system - the temporal coordinate (continuity between the stages of education, sustained throughout human existence) and on the horizontal of the system - the axiological coordinate (the complementarity of the resources of education, deepened at the level of each stage of education, at any moment of human existence).

On the vertical side of the system, permanent education ensures the temporal opening of the training-development activity of the personality, fully carried out throughout the entire period of human existence. The balanced (re)distribution of the contents (intellectual-moral-technological-aesthetic-physical) and forms (formal-non-formal-informal) of education ensures the successive capitalization of the resources of each age (school/post-school) and psychological, but also the prolongation of the positive attitude towards of training and self-training, necessary for the achievement of the natural and social roles and statuses fulfilled by the human personality throughout its existence. These coordinates confirm the stability of a direction of education evolution: "the permanence of permanent education" [4]. Such a direction does not exclude, but, on the contrary, engages the flexibility of education throughout life, for which art (musical art) represents an indispensable component.

Art, says D. Salade, "responds to real needs that any person feels to clarify some ideas, to motivate some behaviors, to substantiate some attitudes, suggesting, explaining, valorizing or problematizing. Through its stimulating, tonic, optimistic, etc. character, art pushes to the love of truth, good, science and life". Because of the river's power, art has been used since ancient times as an educational tool. Ever since Homer, from the ancient Greeks, passing through the Renaissance concerned with achieving a multilateral development, reaching the neo-humanism of the 18th century, which emphasizes the role of art in the education process, and until the modern era, people have always been concerned, in different ways to achieve aesthetic education. The changes that took place in the contemporary world, the advances in the field of science, technology and art, urbanization and accentuated industrialization, computerization undoubtedly also influenced aesthetics, which permeated all areas of life and human activity. Today, the idea is unanimously

accepted that human existence in all its determinations, including artistic education/through art throughout life, should also be conducted according to the laws of beauty, of harmony, in a word, according to the laws of aesthetics.

The two planes on which aesthetic education is located are: reception and artistic creation. In the process of reception, several aspects are followed: sensory-perceptive preparation through direct contact with works of art and cognitive preparation, which presupposes, on the one hand, a set of information on the work and its creator, as well as the need to integrate them into contexts broader, and, on the other hand, it aims at the formation of the intellectual capacities to operate with the codes specific to the different languages of art.

The curricular approach of musical education treats education through musical art and musical education itself as fields that will allow students to form their personal values in relation to the value of musical creations heard/reflected, with the intensity of musical experience, with the degree of formation of thinking music on the phenomena/laws of music. But the young generation is forced to perceive bad taste music on a daily basis, most of the time involuntarily: in transport, public places, then at home, on radio and television. Thus, the child is actually deprived of the possibility of forming a high musical-aesthetic taste. The music of daily use, for the moment, has serious long-lasting repercussions, most of the time decisive in the formation of their general aesthetic and musical taste.

Such music, based on a series of determining rhythms of the so-called "styles" of everyday music, centered on a single rhythmic formula, which, instead of drawing the human spirit into its upward movement, is modeled after the most banal sentimentalisms, consequently producing the most accessible "artistic" product, for the perception of which neither an elevated musical-artistic culture nor special intellectual efforts are necessary. L. Bârlogeanu qualifies the finality of music culture and education as derivatives of the act of communication based on three components of musical culture:

- the student's relationship with the external environment;
- the relationship between the student and music;
- the student's communication with his own interiority.

According to P. Popescu, musical self-education (through music) is a conscious activity, oriented to the formation/perfection of one's personality, determined by the level of general musical culture in a socio-cultural framework. Music education/through music throughout life, in this context, can become possible thanks to the three functions of self-awareness:

- the anticipatory function - of projecting one's own personality, against the background of a high musical-spiritual culture;
- the normative function – embodied in the way of selecting/appreciating musical values based on the presence of an elevated aesthetic taste;
- the student's competitiveness to reflect on himself, realizing what he is and what he wants to become through continuous self-education of musical culture.

### **3. Results**

The concept of musical education treats musical artistic education as a continuous individual process of spiritual self-improvement of the student's

personality through multiple forms of contact with art - ways of reflecting the universe in which the individual finds himself as a component element. No matter how important musical education is in a formal context, it does not allow the exhaustion of the sphere of non-formal and informal influences on the child's musical self-education. A person's musical education takes place regardless of age and circumstances. G. Breazul mentions that "musical education carried out in formal conditions (school) pursue more distant goals, with social implications, such as: the expansion of music in the family and society; supporting the musical life, etc.". Music education carried out in a formal educational context retains its leading role, because here the main values are exposed and acquired, here the links between new and previously accumulated values are established. But the deepening of musical acquisitions, the definition of musical attitudes and the development of musical skills remains to be achieved through independent individual activity in the context of the non-formal and informal environment.

In the same vein, a series of musical pedagogues, such as Iu. Aliev, E. Abdulin, L. Scolear et al., deal with the issue of musical education throughout life in a broader sense - multilateral development of the personality, formation of an elevated musical taste, impulse and urge for cultivation independent and continuous musical activity, and M. Morari confirms: "If during the lesson the teacher directly coordinates the activity of a class of students, sometimes failing to adapt the pace of work to the possibilities of all students, then the musical activity outside the lesson comes as a complement and continuation, allowing application of knowledge in practice and further activity...". After Iu. Aliev, the main purpose of musical education consists in awakening interest in musical art, developing the skills of feeling, understanding and capitalizing on the musical treasure, creating the need for systematic communication with music.

School, as one of the foundations of the development of human society, has a decisive weight in the educational-musical process. It outlines a problem that specifically belongs to the musical-pedagogical field: the complete elimination of kitsch from the spiritual life of the young generation. Musical education throughout life represents the primary condition in consolidating musical acquisitions: the formation of listening and musical interpretation skills; the ability to listen and follow the music, looking for and discovering the meaning and the communication message; the development of the desire and spiritual needs (=attitudes) of listening/permanent interpretation of music.

D. Kabalevski records: "...the more numerous will be the links between music and life, which we discover in the lesson, the deeper music will penetrate into human consciousness as an integral part of life, like life itself...". And M. Morari mentions that homework, as a constitutive element of musical education in a formal (school) context, represents a means of continuous edification of musical culture, becoming in this sense a "homework for life". Such a vision on musical education will be oriented, in essence, towards its continuity and reintegration in other conditions, towards other existential factors, characteristics of the post-school period. Precisely for these reasons, musical education will demonstrate its effectiveness if it is perceived in a broad sense, from the perspective of its integration with external factors and not in the context of the actual development, i.e. in their quality of

finality/purpose and not only factor/means of making music/general education more efficient.

In this sense, I. Radu claims that "restricting the area of learning activities, the results obtained by students only in the various (formal) school activities, without being integrated into the non-formal/informal environment, will not be able to provide us with the data that will make it possible improving the respective activity, in the perspective of the objectives we proposed...". Therefore, integration constitutes man's independence from a series of influenced means, oriented from the outside in the process of formation/development of his own musical and general culture.

Integration, argues M. Ștefan, specifically aims at that musical progress through which the process of musical education, as a means, later becomes a finality: "The finality in education resides in the expectations, goals or claims of a person, regarding his future achievement in a task given...". Man in his development needs to cultivate his sensitivity, imagination, creativity, for the purpose of self-realization and adaptation to the surrounding reality, this increasing the success rate in life and, at the same time, determining strong reasons to influence the formation/development of his own personality. And musical education/through music, carried out throughout life, is that dimension of training that aims to prepare the person to receive, interpret, internalize and create the values of musical art, embodied in different supports or situations (art, nature, human conduct, community etc.), in the perspective of increasing spiritual fulfillment and imprinting a higher meaning on human existence. Musical education/through music, in the context of lifelong education, has as its essence the formation of personality through the beauty of art, society and nature.

#### **4. Conclusions**

- Education is identifiable with the process of perfecting the human being [C. Noica, Vl. Pâslaru et al.]. The human being's capacity for perfection is innate;
- The concept of lifelong education derives from the defining characteristics of education: perenniality, omnipresence, universality, positive orientation;
- Art and Education represent the main fields of human perfection;
- Musical education is significant for permanence - lifelong education, on the three dimensions of the human being: biological, intellectual, spiritual, because it is implicitly based on the undulating character of the universe, the cosmos and human existence.

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## 10. THE INFLUENCE OF EUSEBIE MANDICEVSCHI ON THE FORMATION OF THE PERSONALITY OF THE COMPOSER MARȚIAN NEGREA

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**Abstract:** *The composer, choir conductor and musicologist, raised from the lands of Bucovina. Eusebie Mandicevschi (1857 - 1829) left posterity a complex musical work: vocal, symphonic, chamber, choral music, prestigious critical studies on Johann Sebastian Bach, Ludwig van Beethoven, Joseph Haydn, Franz Schubert, Johannes Brahms, distinguishing himself, throughout his life, through a sustained and competent pedagogical activity, through a prodigious social activity he was a teacher at the "Akademie für Musik und darstellende Kunst" in Vienna, as an archivist and librarian at the "Gesellschaft der Musikfreunde" in Vienna.*

**Key words:** *music creation, Eusebie Mandicevschi, Marțian Negrea*

### 1. Introduction

In the last 165 years since the birth of Eusebie Mandicevschi, many articles have been written about him and his cultural and musical activities. However, few have drawn attention to the facts about the place where the great composer was born, about his family, and his origin. Little attention was given to his students who became great musicians, composers, famous worldwide conductors, a separate monograph should be written about them. Eusebie Mandicevschi collaboration with the cultural-musical societies of Romanians, Germans, Ukrainians, etc. about the first concerts devoted to Eusebie Mandicevschi in Europe: Vienna, Chernivtsi, Prague, and Cluj-Napoca, etc. these issues today are quite controversial and require thorough and scientific research.

### 2. The life and work of Eusebie Mandicevschi

Eusebie Mandicevschi's work on the shore of the compositional creation, totalling about 800 musical plays, as well as his activity as a musicologist (musicology studies, critical editions, etc.) and as a teacher, remains as a true legacy, as an important contribution to the enrichment of our spiritual heritage [1]. Although Mandicevschi's work enjoys the attention that he deserves, his life and his work, the meanings of this creation are still waiting to be highlighted by corresponding studies and reference works.

Eusebie Mandicevschi, born on August 18, 1857, in Bahrinesti village or Chernivtsi, in the family of priest Vasile and Veronica (Popovici) Mandicevschi, originating in Bahrinesti commune, not far from the Siret fair, which in the years of Habsburg rule was part of the Radauti district. Eusebie develops his "career" in the

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musical atmosphere at the family home where music played an important role in their family, as in other Bukovinian families since then. He received the most important moral and perhaps material support from his uncle Eusebie Popovici who intuitively sensed his great talent. It should be noted that all the children of the Mandicevschi family stayed at this uncle when they were students in Chernivtsi.

After studying theory-solfeggio and harmony, at Chernivtsi, between 1867 and 1875. This is the beginning of the national revival movement of the Romanians from Bucovina. His passion for music was instilled by Isidor Vorobchevich (1836 - 1903) who, in fact, developed his talent during his studies at the Chernivtsi Gymnasium. In parallel, he attended the School of Music of the Philharmonic Society, where he was guided by Heinrich Josef Vincent (1819-1901), composer and music teacher. After the baccalaureate, in 1875, he enrolled at the University of Vienna. Between 1875 and 1880 he studied German Language and Literature, history, philosophy, literature and art history. But the attraction to music turns out to be stronger, prompting him to devote himself entirely to musicology. He is guided by famous teachers: Eduard Hanslick (History of Music and Arts), Martin Gustav Nottebom (composition, counterpoint, and fugue) and Robert Fuchs (musicology). In 1878 he interrupted his studies to do the military service. Eusebie took part in the Bosnian War, serving in the 41st Infantry Regiment "Archduke Eugen", made up of Bukovinian only [2]



Eusebie in the military uniform of the 41st Infantry Regiment "Archduke Eugen"

After the military service Eusebie Mandicevschi returned to Vienna in 1879 to finish his studies. His parents wanted him to become an official or to pursue a military career, but he decided to make music. In the same year, he met the German composer Johannes Brahms in the home of industrialist Arthur Faber, which marked the beginning of their long friendship. J. Brahms played an important role in his musical career, appreciating the compositions of the young Bukovinian. J. Brahms supported his young colleague, making him secretary and ultimately manager of his musical legacy [3].

His decision to follow the career of musician becomes definitive in 1879 when he writes to his brother Gheorghe: *"I find that I have thought enough, and as proof, I want to tell you something of what I thought. From now on, I want to devote myself completely to music. The thing divided into two, the attention divided and the diffuse*

*interest, like my situation for years, do not go to my goal. I have to focus my attention, my interest, my work, and go to one goal. What is this goal and what is the path that leads to it, you know it too. It is the path I have always walked independently, unfortunately less independent from the material point of view than from the soul, the path I have come to Vienna, the path that music takes me. My goal is to become a musician and nothing else. That I am not able to pour my daily wisdom upon high school banks, I have known it for a long time. But that I can try something in the big world as a musician, and that I can mean something in it, in this respect I will not be so easily deceived by a Nottebohm (Gustav), a man so severe and, because of this, afraid of some semi talents. Therefore, I will probably, give up my studies at the faculty of philosophy in the very semester that comes and will only listen to subjects that can contribute to my humanistic and artistic culture in general, such as practical philosophy, art history, aesthetics, etc."* [4].

Eusebie Mandicevschi goes on to put it into practice from the same year. The immediate follow-up is felt through a rapid progress in the study of music, which leads him to appreciate that the time when he will occupy "a respectable place among musicians" is not far away. In a letter to his sister Virginia of Chernivtsi, Eusebie describes the Christmas days of 1879 and 1880, which he spent with Gustav Nottebohm and Johannes Brahms at the Arthur Faber family. Johannes Brahms noted the talent of the Bukovinian, who was taking private composition lessons from Gustav Nottebohm. In the same year, on the recommendation of Eduard Hanslick: In particular, Mandicevschi should be praised, his works are gratifying. A certain progress in learning and a surprising talent should be noted. Brahms' attention encourages the young man and helps him to stand out early among colleagues.

From the conclusions of J. Brahms's appreciation before the commission for awarding scholarships for artists: "*I consider much more worthy of Mandicevschi, whose works are fully gratifying. They not only show, in a word, in what is to be learned, a significant, peaceful, and certain progress, but also testify to a development of his talent, which we would not always have been entitled to expect. The present works go so far as those before, that you are very tempted to praise in part all that, in such a case, is to be considered and examined. It should be noted that Mandicevschi still studies diligently elsewhere, and that his excellent father takes care, in the same beautiful and devoted way, of six other children.*" [5].

Here is a very valuable business card with which Eusebie Mandicevschi starts his journey. Immediately after his success, the young musician announced to his parents: "*Mr. Brahms – will write Mandicevschi – the greatest musician who is now alive, expressed his praise about my works. He had received these papers from the ministry to express his opinion on them. He said he wanted to visit me, to see what I was doing and to encourage me to do bigger things. A few days later, I met Professor Hanslick at the class, who came to me and congratulated me, with the observation that he enjoyed seeing so beautiful works, composed by me, and that Mr. Brahms and Goldmark (who together with him form the committee of referees for music would give an extremely favourable report on my works.*"

There was an affinity in the way Brahms and Mandicevschi listened to music, in the sense of old music and popular songs. This gave them the opportunity for

long and friendly discussions. In the everyday life. Eusebie Mandicevschi proves to be a helpful companion, ready to help him in practical matters, for example, to copy scores or to send packages for him with mail. Since his arrival in Vienna, Eusebie Mandicevschi has been working as a secondary conductor of the Wiener Singakamie choir, an ensemble Brahms had led years ago (1863). Eusebie Mandicevschi conducted this choir between 1879 and 1882. But private choirs give performances in the great bourgeois families. He led the Faber Choir for a decade (1882-1892). Only in 1887 did he acquire a stable commitment as an archivist of the Society of friends of Music in Vienna (Gesellschaft der Musikfreunde in Wien).

And in 1895, after Hanslick's retirement from the musicology department of the Conservatory, he was offered his post. Richard Heuberger recounts in his memories: *“Brahms said that Mandicevschi would be very well in question for the position of teacher after Hanslick... Brahms would have urged him to accept, both with word and with signature, for otherwise someone much weaker would come.... But this stubborn Slavic claims that he is not the right man, and no one can convince him of the opposite.”* Due to the difficult financial situation, Eusebie had to earn a living by giving private music lessons to wealthy Viennese families. Already in 1879, Eusebie became a choir master at the School of Vocal Art of the Conservatory from Vienna [6].

In 1887, Eusebie Mandicevschi was appointed archivist of the Society of friends of Music, which for decades was at the centre of musical life in Europe, where he taught the history of music, the vocalist, and the theory of musical instruments. He had to have not only outstanding skills, but also considerable success, and after a few years he became a professor at the Vienna Conservatory in 1896, at the same time he was head of the Department of Music History. After publishing the complete works of Joseph Haydn and a 42-volume edition of Schubert, in 1897 Eusebie received the title of doctor from the University of Leipzig. At the same time, the Metropolitanate of the Danube assigns him the status of honorary citizen of the city of Vienna. From 1887 until the end of his life he was an archivist and librarian of the “Friends of musicians” society, whose choir will be conducted by him between 1892 and 1896. Since 1896, he has also been a music teacher at the Conservatory of the same society, a conservatory which became since 1909 “The Academy of Music and Dramatic Art”. Here he teaches courses of harmony, counterpoint, history of music theory and history of musical instruments as well as the literature of singing [7].

Eusebie Mandicevschi never broke the ties with his native Bukovina, continued to maintain ties with the musical circles of Chernivtsi and Suceava. It is interesting that in the Chernivtsi newspaper “Desteptarea” in 1903, we find information about The country Museum of Bukovina (currently the Museum of History and Ethnography in the Chernivtsi region). From where we find out that Eusebie Mandicevschi participated in the celebration of 50 years of the archaeological society in Vienna. Eusebie presented Bucovina, also here we see that exhibits of the Chernivtsi Museum were sent to Vienna, he was given this honour! Below we will present the obituary in the newspaper: Desteptarea - No. 14 - February 16 - 1903 (Country Museum in Bukovina). A deputy of the curator of the country’s museum presented himself at his Eminence, the Archbishop and

Metropolitan Dr. Vladimir de Repta, asking him to please to receive the seat of honorary president of this institute, which His Eminence promised to fulfil.

At the 50-year celebration of the archaeological society in Vienna, the country museum will be represented by Dr. Eusebie Mandicevschi from Vienna. The collections of the museum were stopped by an interesting collection of seals of all communes, churches and large properties in Bukovina, about 1000 logos on 700 sheets. Gifts received the museum from: N.Schärt, 5 foreign coins; El. Kampelmanher, a royal patent of June 28, 1848; E.Vesloschi, 2 cannon bullets; D. Dan, "From its drawers"; V.Sirate, 2 old Austrian coins; H.Langberg, 1 commemorative medal; St. Grigorovici, a 10 fl old banknote; A. Mikuliez, an English book "Frasers Magazine" with a writing about Bukovina; O. Kment, an old Moldovan coin and an old painting; E. Fibivh, an old silver coin and a copper coin; M. Ungwar, 2 Roman silver coins; 68 archaeological objects at the excavations made in Sirenita with the support of Mr. Baronet Pulcheria Vasilco, Baroness Anisia Mustatza and Mr. Em. Cav.de Costin; L. Madev, 1 old greek coin and a romanian gemstone. The museum bought: 12 photo views from BuKovina, 1 drachma from Syrakus, 12 ancient coins, 1 obol from Athens, 2 Hungarian coins (Matthias and Sigismund)" [8].

The number of students influenced by his powerful personality is huge. Among them we find the greatest names of the generation of musicians formed at that time in Vienna and affirmed between 1896 and 1929 [9]. They all recognized and proudly recognize themselves as students of Mandicevschi: Conductors Karl Böhm, George Szell, composers Leone Senigaglia, Hahns Gall, Karl Prohosca, Gheorghe Mandicevschi, Mihai Ursuleac, Ecaterina Mandicevschi, Constantin Şandru, Ilarie Verenca, Martian Negre and Emil Riegle-Dinu and many others.

### **3. Eusebie Mandicevschi's relationship with Martian Negrea**

In this article we will present the friendly relations and the role of Eusebie Mandicevschi in the development of Martian Negrea as composer. Martian Negrea was born in 1893 in Valea Viilor, Sibiu County – July 13, 1973, Bucharest. He was a Roman professor and conductor, one of the country's greatest composers. Every year there is a music festival that bears his name. Martian Negrea began his studies at the Andreian Seminary in his hometown, where he had the composer and conductor Timotei Popovici among his teachers. As a student, he was a member of the Astra choir and conductor of the choir of the Romanian Craftsmen Union in Sibiu, the rich musical life of the city awakening, at the same time, his passion for composition.

After the end of the first World War, he became a student at the Akademie für Musik und darstellende Kunst in Vienna, where he studied harmony and counterpoint with the great German musical tradition, with the illustrious Romanian musicologist Eusebie Mandicevschi and composition with Franz Schmidt. Martian Negrea elaborated many musical compositions that enriched the repertoire of Romanian music with works of the most valuable. Returning to the country, the composer carried out a rich didactic activity, as professor of harmony, polyphony, and composition, both at the Cluj Conservatory (1921-1941) and at the Bucharest Conservatory (1941-1963) [10].

In 1940 he composed a symphonic suite in 4 parts *Stories from Grui*, which through harmonious melodies presented how the people from Valea Viilor gathered on Sundays and holidays in Grui, located in the middle of the Romanians' homes, where they discussed and informed about their concerns and troubles. He has also written numerous works: *A Treatise on Counterpoint & Fugue*, *A treatise on harmony*, *the Theory of Musical forms*, or *the Theory of Musical instruments*. Martian Negrea is one of the greatest composers of the country, born on these lands of Valea Viilor. Negrea's article written seven years after the death of master Eusebie Mandicevschi presents the friendly relations between Martian Negrea and Eusebie Mandicevschi. This article was published at "Music and Poem" Philharmonic Magazine, Bucharest, Royal Cultural Foundations Publishing House, year I, 1936, May, no. 7, p. 15 – 17, under the title: "Dr. Eusebiu Mandicevschi – personal memories" [1]. We will present the article written by Master Negrea, presenting his beloved teacher and friend. The article is reproduced by the magazine *Scriptum* – year IV, no. 3/1997, of the Library of Bukovina "I.G. Sbiera" Suceava.

#### **4. Composer Eusebie Mandicevschi and creation**

It has been 7 years since several Romanian and foreign newspapers and magazines (especially German) announced on several laconic occasions the death of Eusebie Mandicevschi. The person of the deceased as well known and appreciated in Vienna, as little known by the Romanians, although a man of his size would deserve more attention from us, because he was our brother, being also born of Romanian parents. I will try, therefore, to paint in a few words the person who, through his honest and prodigious skill and work in the field of music, has been able to bring glory and fame to the German people, especially to the Viennese people, glory, from whose rays a good beam flows over our country.

Eusebie Mandicevschi was born in Chernivtsi on August 18, 1857. His father, who was a Greek-Orthodox priest, though a great music lover, at the beginning, did not think that his son would ever embrace an artistic career, but one that could have secured his existence better. Young Mandicevschi, who from his early childhood had the good fortune to grow up in a healthy musical environment, and especially after he arrived in Vienna where he studied music with G. Nottebohm, who was also an apprentice at F. Mendelson and G. Shumann, feeling more inclined to music than to other studies, left the university in 1880, and at 1881 was entrusted with the leadership of the famous choral society "Wiener Singakademie" where, the Viennese, seeing the beautiful results achieved by the young ruler, his wit and musical competence, appointed him in 1887 as an archivist and librarian at the old and famous musical society "Gesellschaft der Musikfreunde", founded in 1812.

Once he had mastered such a vast archive and library as that of the "Gesellschaft der Musikfreunde" society, the young Mandicevschi (for he was only 30 years old), through a titanic work, in a relatively short time, came to become fully acquainted with all the treasures accumulated there. It was not a manuscript, a booklet, or any other file, with notes or text, that escaped the eagerness of his eye. In addition to keeping in perfect order such a large library and archive, which is along with a thousand hardships and especially the time-abduction, Mandicevschi knew how to find time for the enrichment of his knowledge.

Thus, he began to study, review, and order all the compositions of Fr. Schubert, obtaining by this an extraordinary merit, merit, which the University of Lipsca appreciated with the beautiful gesture, that in 1897 offered him the title of Doctor of Philosophy. From that moment on, his fate was sealed for the better. The Viennese Conservatory, which, at that time used to choose its teachers carefully, opened its doors, and the same year (1897), invited him to teach the study "Theory of Musical instruments", and after 3 years, at 1900, he was entrusted with teaching the course "History of Music". In 1914, the same institution that had since reorganized and had taken the title of Academy of Music and Dramatic Art also entrusted him with teaching the course of Harmony, Counterpoint and Composition. On several occasions he was elected President of the "Wiener Tonkünstlerverein" Orchestra.

We may ask ourselves; how could one man work so multilaterally? More we admire, when we see that the same Mandicevschi was also the reviewer of the Ministry of Education, in the matter of scholarships and other money aids for music, everything was done only with his opinion. At the Music Academy he was kind of "see" and especially "know everything". He was perhaps the most popular and beloved of his colleagues, and the students adored him. Through his very wide-ranging qualities of soul, his good heart and his unwavering character, his simple and correct attitude, he knew how to make friends of the greatest composers and scientists of the time. Thus, Joh. Brahms, who could almost be his father (only 24 years separated them) and who, despite this age difference, was one of his most intimate friends. Joh. Brahms was very fond of consulting Dr. Mandicevschi before publishing any work. Brahms has also done such things with other friends, for example His violin compositions were largely revised by the famous violinist and pedagogue Iosef Ioachim, which is well known.

In the class, when he taught his classes, he was the ideal teacher: *"He never omitted that student of various intellectual capacities stood in front of him, to whom he could not speak either too much science or too simply. He had a clear language and always spoke to everyone. Through his wealth of words, his spirit, and especially his fine anecdotes and jokes, with which he could sweeten his classes, the students saw in him rather a good father or friend, to whom you can address with the utmost confidence. There was only one thing that used to irritate him; he didn't love modern music – "come on, buddies, I like dissonances and I consider them like pepper in food, but a food prepared from pepper, isn't it good? i couldn't swallow it." He reached out his hand with a smile, and with quick steps disappeared."*

But if modern music could never warm him and excite him, he understood and loved the classics. This is confirmed by his numerous articles in several German music magazines; for example, in the magazine "Der Mertz" of 2.II.1., we find under the title "Kostbarkeiten aus dem Archiv der K.K. Gesellschaft der Musikfreunde in Wien, Dargestellt; von Prof. Eusebie Mandicevski", an article commenting on the prism of his master G.Notebohm, Bethoveniana and "Soft songs", also giving the analysis and metamorphosis of the song "Minnelied"; among others the area: *"It is very surprising that the great Beethoven once dealt with the idea of writing light songs. We know more of Beethoven's songs to which we can call light, but at the same time we know that they did not intentionally become light,*

*but because of their content; they could not be otherwise composed; Beethoven was not the man of light songs. His idea of once composing such songs was perhaps only a cheerful, happy moment."*

In the same magazine of May 1, 1913, and under the same title, Mandicevschi comments on an unknown song by Mozart. Found in a book which until then no one had given it a special importance. Look at what he is writing, among others, about this book: *between page 96 and 97, there is a musical simplicity with a song entitled "Lied beim Auszug ins Feld" by Mozart. This little book shows Mozart in such an interesting political combination that he deserves a more detailed description, ignoring those that it is a rare and unknown copy. Its title is "Angenehme und Lehrreiche Beschäftigung für Kinder" (meaning the useful and instructive occupation for children), and because of its content it is intended rather for the youth of that time, to inspire him for the war of Emperor Joseph II against the Turks. This inspiration was necessary, because the Austrian people, and especially the Viennese, were not at all enchanted by the prospects of a war with the Turks."* Mandicevschi, in this article, shows more broadly how much Mozart cared for the emperor and how much he worked to enliven the population for the war launched by their monarch. This love and esteem Mozart proved even more beautiful in 1789, when on a trip to Berlin he refused all the enticing promises of the King of Prussia to stay there, returning to Vienna, although Emperor Joseph II, in that difficult time, was not able to do anything but only to give him a very modest remuneration.

Mandicevschi wrote several such critical studies, and it is not the place to remember them all, this is the task of historians. We may be interested in more people, especially in his soul, after the war. Who and how he was before the war, shows us better his musical career. The Germans considered him as one of them, and besides so many dignitaries, e.g. in 1919, they also offered him the title of government adviser; "but they still couldn't get into his heart so much, to see that there was still a little corner where the most beautiful Romanian feelings were cherished. *He moved me to tears, when in his first lesson, in front of all the German colleagues, he asked me in a Romanian with a small foreign accent, if I am Romanian. In the autumn of 1919, when I was living at the Romanian Greek Orthodox chapel in Löwel Street no. 8, one day, someone rang my door. I opened and suddenly the sympathetic figure of Professor Mandicevschi appeared before me. I was delighted with such honour and invited him into the room, and my surprise was not small when he told me that he came to talk to me a little and try the language that he had heard for the first time in the world, and which he forgot because he didn't speak it for 40-50 years. We were sitting for hours, and I barely knew how to answer so many questions about Great Romania after the war.*

In the autumn of 1921, when I was called to occupy the counterpoint and composition department at the Conservatory of Music and Dramatic Art in Cluj, I also invited him to the country. He looked long at me, and in a rattling voice he said, "No friend, I can't do that anymore, I'm too old to work in my country as I would like..." Two tears were shining in his eyes. In the last years he reviewed all the compositions of Jos. Haydn, which will be re-edited by Breitkopf and Hartel from Lipsa, and all areas for soprano, Alt, tenor, and bass with the required instruments: by I. Seb. Bach. ("Publikationrn der neuen Bachgesellschaft" year X, XI, XII; XIII

and XV). He was not lucky to see his country about which, with all his long time in Vienna, he still knew how to say beautiful things, because in 1927 he passed away, reaching the age of 72 years old. His bones rest in the land of Mozart, Beethoven, Schubert, for whose glory he also knew how to work for a lifetime.

## 5. Conclusions

In terms of composition activity, Martian Negrea, who died in 1973, has imposed himself in the history of music as an important representative of the Romanian musical school, he managed to combine in his works elements specific to the French Impressionist thought and German Neo-Romanticism with those that characterize the Romanian popular melos. Eusebie Mandicevschi played an important role in the development of these personalities. There is still a lot to research, that there were many students and each one succeeded in his professional field.

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## 11. SCORES USED IN BAND TEACHING. A TEACHING TECHNIQUE SUITED FOR ALL LEARNING STYLES

Ramona Mariana Cojocaru – Spînu<sup>28</sup>

**Abstract:** *If studying and teaching classical music relies a lot on the use of scores, the pop-rock-jazz genres have a different approach, from using a large variety of score-types to not using at all. Pupils from secondary schools and high schools practice pop-rock-jazz, either on their own or coordinated by a music teacher, in which case it is fairly expected for them to be familiarized with the types of scores that can be found in these genres. However, many band teachers prefer using demonstration as a method, some of them claiming that the scores limit the creativity. It is true that music notation in these genres is not standardized. In this article, we will cover the most common approaches for integrating music notation in jazz-pop-rock band teaching.*

**Key words:** *Band teaching, creativity, pedagogy, pop-rock, jazz*

### 1. Introduction

The term 'band teaching' translates as 'ensemble coordination pedagogy' and is taken from the practice of schools in Scandinavian countries (Denmark, Norway, Sweden). In Denmark, for example, jazz, pop and rock teaching has developed along the lines of the Berklee School in the USA, borrowing not only working methods but also terminology. Students at the Rhythmic Music Conservatory in Copenhagen (Denmark) are also familiar with methods of conducting jazz, pop and rock bands, and they become not only good instrumentalists, soloists or composers, but also teachers. The discipline of "Band teaching" is different from band activity ("Ensemble") and, in Romania, is still searching for its methods.

The first forms of teaching activities concerning the coordination of pop-rock-jazz bands by students have been taking shape in recent years (after 2010) in Romania, as an offer of non-formal education, in private clubs, popular art schools and Children's Palaces in Romania, this process being initiated since primary school in many cases. The study of these so-called entertainment genres has its own methods and must be approached by including in its teaching the standards of the field, in use since the first half of the 20th century in jazz bands. This article aims to present the types of scores used in the pop-rock-jazz genres, with the recommendation that they be progressively included in the work with children's bands, from the first year of study.

### 2. Chords distributed by verse (vers-acord)

This is the most common way of notating the harmony of a folk, pop or rock song, but also the most inaccurate. Ex.1<sup>29</sup>

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<sup>29</sup> <https://tabs.ultimate-guitar.com/tab/grover-washington-jr-/just-the-two-of-us-chords-663141>

[Intro]

Cmaj7 B7 Em7 Dm7 G7 Cmaj7 B7 Em7

[Verse 1]

Cmaj7 B7 Em7  
I see the crystal raindrops fall,  
Dm7 G7 Cmaj7  
and the beauty of it all  
B7 Em7  
Is when the sun comes shining through  
Cmaj7 B7 Em7  
To make those rainbows in my mind,  
Dm7 G7 Cmaj7  
When I think of you sometime,  
B7 Em7  
And I want to spend some time with you.

As can be seen, the harmony and form of the piece are noted, but not the distribution of chords by measure or the specific formulas that usually make the transition between sections. It is a functional way of notating folk/pop/rock music, and its functionality comes from the fact that it is based on the idea that the songs are known by hearing the instrumentalists and they already know details about meter, tempo, accompaniment formulas or specific rhythmic formulas.

**3. Chords distributed by measure (measure-chord)**

Another quick way to notate sheet music is with harmony (meter-distributed) fingering. It may also contain specific rhythmic formulas. The melodic line is not notated at all, but meter, tempo, style (musical genre or "swing" mention), tonality and harmony are, like the previous type of notation, based on the instrumentalists' familiarity with the piece. It is one of the first scores I use in ensemble classes, because the instrumentalists are functional from the first rehearsal. It is a type of score that I have used the most, as it is the easiest to understand even for students in lower grades (5th, 6th grade), which also motivates them to continue studying in bands. In the example below, I have also filled in the chords to help a beginner pianist play with the band after very few rehearsals.

To begin with, note names (C, D, E, F, G, A, B, C) can be used until students get used to American notation. The two can be used in parallel, and in time the standard one, related to the German one, will be used exclusively. The only reason for opting for the latter is that most of the material devoted to the pop/rock/jazz genres uses it and so students are prepared for what they will encounter in their musical lives later on. Ex. 2<sup>30</sup>

The image shows a handwritten musical score for the piece 'Un si beau'. It consists of three staves of piano accompaniment. The first staff is labeled 'A' and contains chords A, A5+, and F#m. The second staff contains chords Bm, F#m, D, E, D, F#m, and Bm. The third staff is labeled 'B' and contains chords A, A7, D, D5+, Bm, and Bm. The score is written in treble clef with a key signature of one sharp (F#).

<sup>30</sup> Own transcription

## 4. Tablatura

The tablature notation system has a very old history, reaching its peak in the art of the Renaissance lyricists. It is based on a simple principle: each horizontal line corresponds to a guitar or bass guitar string, and on this line the position of the note to be played is indicated by numbers. It is a very efficient type of notation, which seems to be easier for student guitarists to apply than standard notation, but very difficult for non-guitarists to interpret. This is why tablature is often found in chord form at the beginning of verse-chord scores. Ex. 3<sup>31</sup>

**I'll Be There For You**  
Words & Music by Michael Skloff, Allee Willis, Philip Solem,  
David Crane, Marta Kauffman & Danny Wilde



## 5. Lead Sheet

This type of sheet music contains much more detail and is particularly common in the jazz genre. It can be seen that there are notations of meter, harmony, structure and, what differs from the previous examples, the melodic line and text of the piece. The whole form may be repeated several times or modified, depending on the vision of the person conducting the band or writing the arrangement. There are Real Books, books containing the best-known jazz and blues pieces, edited and published by prestigious publishers, and Fake Books, which contain transcriptions by jazz musicians, sometimes incomplete or with their own harmonization. Both versions contain lead sheet scores, but the latter are published unofficially, so no royalties are distributed from their sale. Ex.4<sup>32</sup>

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**AUTUMN LEAVES** - JOSEPH KOOMA/  
JOHNNY MERCER/  
JACQUES PREVEUR



## 6. Piano reduction

As the name implies, the piano reduction is a variation of the arrangement written for piano and voice or piano solo. The advantages are numerous: in addition to the form, meter, tonality, harmonic structure (fingering) and even the recommended chord positions (voicings), the bass guitar parts (in the key of F) and counterpoint moments are also precisely written. This is one of the scores recommended for 7th and 8th grades, but it also depends on the level of involvement and experience of the band members. We also had a 6th grade band that preferred

<sup>31</sup> score acquired from [virtualsheetmusic.com](http://virtualsheetmusic.com)

<sup>32</sup> <https://www.pinterest.com/pin/351632683398786284/>

this type of score. Ready written sheet music for bass guitar is a great support for the teacher and this kind of sheet music is very common. There is also the presence of ciphers, with tabs specifying exactly how the chords should be played on the guitar. The rhythmic formulas in the left hand, in the key of F, are also a very good clue for the rhythmic punctuations the drummer has to make, as can be seen in measure 4 in the example below. There are many such scores circulating on the internet, some can be bought and some can be downloaded for free.<sup>33</sup> Ex.5

The image shows a musical score for the song 'Unchain My Heart'. It is divided into two parts: an instrumental introduction and a verse. The introduction is marked 'Moderately' and features a piano part with a treble clef and a bass clef. The verse is marked 'VERSE' and includes lyrics: 'Some-one told me long a-go There's a calm be-fore the storm, I know,'. The piano part continues with a treble clef and a bass clef, providing accompaniment for the vocal line.

## 7. Master Rhythm<sup>34</sup>

This type of score is specific to professional ensembles (bands that provide music for events, bands on cruise ships) and is like a general score concentrated in an apparent piano reduction. Advanced students can work on such a score easily and also coordinate the band. It can be seen that the indications are much more detailed: attack manners, articulation, rhythmic formulas, timbres (Rock Piano), tempo changes, rhythmic guitar formulas (above the portative in the key of G), wind instrument interventions (Horns) and rhythmic patterns for the drums, written below the portative in the key of F. This type of score is of great help to the band coordinator. Thus, a piece proposed by the students can be approached in the first phase after the cipher, over which all the other elements are built, repetition by repetition. A Master Rhythm score helps the teacher to have the overall vision and to approach the arrangement by working on the same structure. It is also a very good lesson for more advanced students, who can apply the same way of working in their own compositions or in their own approaches to pieces they want to include in their repertoire. Ex.6

The image shows a handwritten 'Master Rhythm' score for the song 'Unchain My Heart'. The title 'MASTER RHYTHM' is written in all caps, and 'AS RECORDED BY JOE COCKER' is written in smaller text. The song title 'Unchain My Heart' is written in a cursive font. The score includes a key signature of one flat (F major) and a time signature of 4/4. It features a piano part with a treble clef and a bass clef, and a guitar part with a treble clef. The score is annotated with various performance instructions such as 'RUBATO', 'SAR.T', 'GTR. SEE NOTE PAGE 2', and 'R. COCK. PIANO'. Chord ciphers are provided for the piano part, including Am, Dm, Am, F, E, and Am. The score is numbered 1 and 2, indicating different sections or measures.

<sup>33</sup> <https://sheetmusic-free.com/>

<sup>34</sup> Score received from a professional pianist on a cruise ship. Author unknown

## 8. General Score

The general score is the most complex of those presented. General scores for bands exist, but must be ordered or purchased. For a teacher with only one band, this is not a problem, especially as parents need to be aware that these materials cost money, but often the cost of instruments is already high and sheet music, even if cheap, can seem like an expense that can be avoided. But for a teacher with three bands and up, each with at least three pieces in their repertoire, it adds up to a pretty big expense. And it can be avoided, in two ways:

- importing a MIDI file into a program that can turn the file into a score (Musescore, Cubase)
- transcribing the whole score, by hand or in software (Cubase, MuseScore)

I've worked with both and have come to the conclusion that the big drawback of the general score is the huge number of pages it can take, after all the optimizations. For the song "Walk of Life" by Dire Straits, I tried several versions:

1. Piano reduction: 2 pages, no guitar rhythm notation, no drum notation. Ex. 7<sup>35</sup>

The image shows a piano reduction of the song "Walk of Life" by Dire Straits. It consists of three systems of music. The first system is marked "Fast" and has a tempo of 176 bpm. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass line is in the bass clef. Chord diagrams for E, A, B, E/G#, and A are shown above the staff. The second system continues the piano part with similar chord diagrams. The third system includes a vocal line with lyrics: "1. Here comes John - ny sing - ing" and "2. Here comes John - ny and he'll". The piano accompaniment continues below the vocal line.

2. General score resulting from importing a MIDI file into MuseScore: Since the optimizations were not quite handy, the score came out with one measure per page, at tempo 170bpm. Which meant that to coordinate the ensemble, the teacher had to turn the pages very fast and very often. The rhythmic formulas were written with unusual durations, making the score, overall, impractical and cumbersome. Even exporting the meters made it difficult for the students to follow. Ex. 8<sup>36</sup>

The image shows a general score for "Walk of Life" by Dire Straits, resulting from importing a MIDI file into MuseScore. It features five staves: Chit. El. (Electric Guitar), Chit. El. (Electric Guitar), B. El. (Bass Electric), Set. perc. (Set Percussion), and Vir. (Violin). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is 170 bpm. The notation is dense and complex, with many unusual rhythmic durations and frequent page turns, making it difficult to follow.

<sup>35</sup> <https://sheetmusic-free.com/walk-of-life-sheet-music-dire-straits/>

<sup>36</sup> Own variant, taken directly from the musescore program

### 3. Own arrangement

I made my own version, adapted to the possibilities of my students and the ensemble I was working with, in which I had two keyboard players. Although the score could still be improved, it was very useful even in this form and, after optimizations, I reduced it to 19 pages, with a clear structure, consuming comparably much time trying to transform the MIDI file into a score and then adapting that arrangement to the particularities of the ensemble. My own arrangement of Mark Knopfler's "Walk of life" was one of the pieces for which I used several types of scores, depending on the type of lesson that was required to cover the repertoire. Ex. 9<sup>37</sup>

The image displays a musical score for the song "Walk of Life" by Mark Knopfler. The score is arranged for a multi-instrument ensemble and is presented in a multi-staff format. The staves are labeled as follows: Voice, Org. (Organ), Guitar, Bass, and Tobe (Drums). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. A specific measure is marked with a box containing the letter 'B' and the number '17'. The lyrics "U - hu!" are written under the organ staff. The score is a general score, meaning it provides a comprehensive view of the music for all instruments and voice parts.

## 9. Conclusions

The teacher has to adapt according to the age and musical experience of the students, the time available to complete a piece, the type of repertoire and the purpose of the piece. A general score will not serve a beginner student well, obviously, but a Rhythm Master is helpful in making it easier for them to understand their role in the band. A Lead-Sheet is very useful for quick learning of pieces, but for folk repertoire this type of score does not exist and is time-consuming and of little benefit, with a verse-chord score being much more useful. Any of the sheet music types presented has its functionality, with creativity having a place even within the general score.

Although it may seem too technical or even sterile a topic, addressing how we integrate scores into our work with bands is of great importance to the complex development of the students we work with. The study of pop-rock/jazz genres has long since ceased to be just an enjoyable activity, but is a preparation for entry into the semi-professional scene for those we work with. Ignorance of scores or ignorance of specific notation types is unacceptable when working with bands, as graduating students will always be dependent on someone to show them how to play, so they will not be able to develop musical autonomy. As a teacher, it's an honor to see the students you've trained reach a level of proficiency that serves them well in any context, and anyone working in these newly emerging areas of the music education landscape should question whether they're really preparing their students to be active in the pop-rock-jazz scene after graduation.

<sup>37</sup> Own general score made in Cubase software

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## 12. NEW CONCERNS IN MUSICAL ART PEDAGOGY NECESSARY GUIDELINES FOR 21ST CENTURY ARTISTS

Oana Bălan Budoiu<sup>38</sup>

**Abstract:** *In the context of the world's new order in music, artists search, negotiate, sell, and justify their importance through the power of their art and through the skill with which they attract attention to themselves. We hear ever more often of approaches to new artistic products, conventional and unconventional repertoires, to preserving and encouraging tradition or finding new ways of artistic survival, by bringing creation closer to the (increasingly limited) capacity of the uninformed audience to understand classical music works. This paper discusses the necessity to guide art pedagogy towards a new horizon that may increase the degree of relevance that artists evince on the large cultural market. The suggestions we offer stem from the conclusions of several case studies in which the alumni of Romanian conservatories detect certain flaws of their professional training when they seek employment or try to be their own managers after graduation. The material is completed by a set of interviews with managers of cultural institutions which highlight the importance of supporting new guidelines in music pedagogy.*

**Key words:** *music entrepreneurship, evolution, music mediation, branding, music sociology, unconventional artistic products*

### 1. Introduction

Cultural entrepreneurship, a new trend adopted from cross-specializations, outlines new perspectives for the art music sector, demanding it to be more competitive and productive, in order to be able to protect its future and secure a place for itself in people's lives. Following these guidelines, we understand that the dynamics and, respectively, the knowledge of markets and consumers must become a priority factor, as they, the consumers, the audience, prove whether artistic productions are or are not necessary, are or are not modern, are or are not valuable and useful in real life. From this perspective, the relevance of a sector, regardless of its orientation, must include the position of the consuming individual (the audience, in our case) in relationship to the analysed subject (in our case the art performance or product).

A stringent necessity is noticeable nowadays to support professional artists and cultural institutions, with all that can make them more dynamic, more competitive, more intelligent in strategic terms, more independent and willing to take risks in order to produce what society requires or in order to find methods that can bring the audience back to concert halls, in a controlled and educated manner, ready to become "informed consumers" in a short time. We realise that the contemporary activity of artists becomes more complex and, sometimes, estranging, in that it imposes actions that they were unaccustomed to in the past: finding sponsors and financiers, partners and supporters, organizing their own events, studying the cultural practices of the regions where they perform their activity, etc.

In this context arises the "compromise", respectively the openness of

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prestigious cultural institutions and professional artists to become “accessible” and commercial. *But we wonder how many of these artists are willing to come closer to an uninformed audience, hoping that the methods they will use to attract them into the concert halls will be efficient?* We believe that the classical artistic sector has very clearly established its profile over time. It definitely approaches a niche, elite content, relying on a complex and superior science stemming from theories that have marked the world culture. We shall name “conventional” everything pertaining to this classical-traditional context, starting from:

- Form - the compositions that belong to certain stylistic patterns, defined by the fundamental concepts confirmed by music history;
- Presentation - classical symphonic orchestras, on Philharmonics’ stages, or classical opera performances - with orchestra, soloists, ballet dancers;
- Communication to the audience - events offered exclusively in traditional venues, to an informed, loyal audience.

The alternative that the present requires is the variant of the “unconventional products”. We include herein the syncretic events which come to enrich the traditional context by:

- Movement and dance;
- Projections of images and text during concerts;
- Discussions between the audience and the artists before, during and after the artistic events;
- Presentation of the backstage life as part of the show;
- Access to rehearsals with the audience in the room;
- Moving conventional events to atypical spaces (such as malls, squares, etc.);
- Fusing with other music genres from outside the classical sphere.

All these “unconventional” elements are meant to “enrich” the experience of the performance in a manner that is attractive to the uninformed audience. *What should the relationship between professional artists and “unconventional products” be like?* If we refer to the future of classical music, the situation looks quite alarming, especially when we speak about the young generation. The studies conducted over the past few years show a tendency of young people to move away from the field of classical music. In his paper *Besuch von Konzerten klassischer Musik- eine Frage des Alters oder der Generation? (Attendance of classical music concerts – a problem of age or of generation in Musikpsychologie, 2011)*, Thomas Hamann attracts attention to the three factors that currently affect the behaviour of individuals and, implicitly, the destinies of the classical music sector. He highlights the clear lack of interest of the younger generation who, due to structure, tend towards a modern attitude (dictated especially by the social influence), an active, energetic, superficial life in which the classical-traditional music sector does not yet find its place. Hamann believes that without a specialized education, young people are and will remain very hard to attract to Philharmonics and opera houses.

Very many prestigious cultural institutions, being worried by these perspectives, are currently searching for helpful solutions, staging new productions, sometimes even controversial ones, out of a desire to attract the uninformed audience. For instance, a common initiative of international philharmonics is to organize concerts for families, in a rather relaxed, interactive, information-rich

ambience. The studies conducted by means of these so-called “support programmes” meant to attract the audience to concert halls show that being exposed to music from very early ages is an essential factor for the cultivation of taste in the long term; and if this exposure occurs in a familial environment, so that the children may associate this activity with a habit of spending time with parents and siblings, they are very likely to wish to return to concert venues as adults.

*London Symphony Orchestra* organizes pre-concert workshops in which they anticipate the exposure of the audience to music by means of educational sessions, offering “uninformed consumers” a few basic theoretical coordinates in order to guide them in the musical environment. Another method practiced in professional institutions is the “informal”, so-called “relaxed”, small-sized performances of 30 to 45 minutes in length, where the audience can behave as they please (from making noise during the concert, to clapping and walking through the room). The “audience increasing” techniques are completed in many concert companies by such activities as: locals’ choir, community singing classes, history of music genres “in plain language”. We select a few examples of activities organized for community education in some of the most prominent cultural institutions in the world:

**1. London Symphony Orchestra:** Rehearsals with audience; Classical singing days; Family concerts; Concerts for children under 5; Digital musical groups – for teenagers; Community choir – open to all those who want to try classical choral singing; Short “relaxed concerts” with a duration of up to 45 minutes and a free atmosphere; days of initiation in music education for adults, children, and people with disabilities;

**2. Carnegie Hall:** Family concerts; Concerts for children ages 3 to 9 months; Concerts for children aged 2 to 5; Online surfing lessons in music software for children aged 0 to 10;

**3. Berlin Philharmonic:** Family concerts; Interactive concerts; *Close-up* – new digital perspectives on classical music; *Concerts to go* – events organized by the mobile ensembles of the Philharmonic; *Creative Studio* where adolescents meet to learn music composition, being allowed to explore and set up virtual music ensembles; *Interactive concerts* – a choral programme for children, offering students the opportunity to sing in a youth choir of the Philharmonic; Open rehearsals with audience; Teaching materials with musical activities for little children (colouring books and stories with musical topics);

**4. Paris Philharmonic:** Concerts for young people above 6 years of age; workshops that forego concerts; Meetings with the Philharmonic’s musicians; Family concerts.

Night concerts or projections of performances in open venues (such as parks, squares or open-air amphitheatres) are, also, very often employed by traditional institutions because they provide a pretext for social interaction and, to an equal extent, they contribute significantly to the community cultural education.

## **2. Contemporary community tendencies in cultural consumption in Romania**

During the year 2020 *The Cultural Consumption Barometer* published the updated percentages for the Romanian national consumption practices in the public and non-public space. In order to support this research a survey was carried out

using a national sample group of 1236 people aged over 18. The structure of the questionnaire proposed an evaluation of the cultural consumption by presenting 17 cultural practices classified into 8 categories such as: cinema and music, open-space concerts, theatre and monuments, libraries, church, sport and restaurants, available venues for entertainment shows - walks and trips, local holidays, without explanations regarding the reasons for associating these various types of cultural etiquette (music-cinema, entertainment shows-trips).

Spare time practices grouped according to the similitude of the sociodemographic and spatial profiles of the ones who adopt them	Education			Age			
	Lower secondary school	Secondary school	University	18 to 29	30 to 44	45 to 59	60+
Going on trips	9	29	44	43	34	22	11
Going to entertainment shows	2	9	17	15	13	6	2
Walking in parks	44	75	80	82	79	60	53
Going to malls	16	58	69	66	63	42	28
Going to music events	2	11	14	16	11	8	4
Going to the cinema	2	11	16	21	14	5	1
Practicing sports	9	34	45	57	38	23	9
Going to the restaurant	11	41	59	68	51	32	11
Going to sport events	4	14	17	20	18	10	5
Meeting relatives/friends	85	90	94	92	93	89	85
Visiting historical monuments	2	7	14	13	6	7	4
Visiting museums	1	4	10	8	5	3	3
Going to the theatre	0	3	11	8	5	3	4

Source BCC 2019 Survey – National Institute for Cultural Research

Fig. 1 – Cultural consumption practices in Romania according to socio-demographic categories in 2019

We notice from this research that the percentage of occasional attendance of music events for the interviewed sample group is low, as 55% of the respondents declared they had never attended a music event (BCC 2019, p.34). Moving on to the less conventional venues and referring to entertainment shows organized in the open air (or other venues not designed to host shows) the research results once again report a lack of interest of the Romanians in this type of events, as 75% of the rural population and 55% of the urban population declared to have attended no show at all over the past year. Among the respondent categories defined by the research, the people aged 18 to 29 evince a higher probability to attend concerts and artistic events compared to the other age categories, provided they have access to the event. We shall notice that the degree of cultural consumption depends on the access to the specific infrastructure. From the percentages extracted by *The Cultural Consumption Barometer* we notice first of all an imbalance between various regions of the country, in terms of cultural consumption preferences, leisure time activities, as well as access to artistic events. We present hereunder a summary of cultural activities in various regions, by adopting and systematizing data extracted from the above mentioned survey.

Table The cultural profile of regions – dynamics of artistic productions according to counties

County	Participation in local holidays Walking in parks and malls	Going to cinemas Theatre	Going to church	Going to music events	Absence of a cultural aspect that is defining for the region
Alba, Arad,	Traditions with	Absent (AB)	AB	AB	AB

Caraș Severin	fairs and holidays that are still preserved in many areas				
Sălaj, Bistrița-Năsăud	AB	AB	AB	AB	Poorly represented cultural activities
Maramureș	AB	Low attendance of cinemas	Frequent going to church	AB	AB
Dobrogea	Walking in parks	AB	AB	AB	AB
Bucharest, Cluj, Sibiu, Timișoara	Going to malls	Going to cinemas	AB	Attending theatres, music shows	AB
Oltenia	AB	AB	AB	AB	Poorly represented cultural activities, underdeveloped cultural infrastructure
Botoșani, Vaslui	AB	AB	AB	AB	Poorly represented cultural activities, underdeveloped cultural infrastructure
Suceava, Iași	Going to discos and restaurants	AB	Frequent going to church	AB	AB
Muntenia	Trips	Going to cinemas	AB	AB	AB

Source: The 2019 Cultural Consumption Barometer

The consumption practices investigated by the mentioned research outline various profiles of cultural values from one region to another. From a cultural point of view there are strongly developed regional structures in Bucharest, Sibiu, Cluj, Timișoara, and very poorly represented ones in Oltenia, Botoșani, Vaslui, Sălaj, Bistrița-Năsăud. These findings can therefore be essential in establishing a strategy designed to increase cultural consumption (by means of artists' mobilities or by developing cultural infrastructures), in order to reduce disparities between various geographical regions and, implicitly, to educate consumers uniformly at national level. Regarding the diversification of the methods capable of educating the audience and of involving them in the cultural act, we recommend (following the model tested by the foreign institutions presented above) devising products with an interactive side, in which the consumer-client may transit from their status as passive spectator to the status of cultural co-creator. We also call attention to the increased interest of the younger generation in IT tools, which is an element that should be capitalized in order to develop attractive, interesting, accessible artistic products for these communities.

Already in 2009 the European decision-makers formulated resolutions to recommend the introduction of creative and artistic education at all levels of the general education system, while making the use of information technology compulsory in art education teaching processes, stressing that this resource is a very efficient method of innovation and implicitly a factor of attractiveness. It is therefore a justified step that music pedagogy should adopt information technology in all of

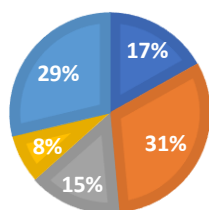
its teaching, research, and, particularly, practical activities. The supplementary educational procedures which include the training of young musicians to acquire these skills should be extended so as to comprise studies on consumption, which private and public cultural institutions as well as independent artists should conduct consistently in order to understand the needs of cultural consumers, respectively to diversify the methods able to attract new audience categories into the concert halls.

### 3. Necessary guidelines in high-level art education

Starting from the idea of a deficit in cultural consumption which we notice in our country, of certain blockages in inserting art university graduates on the labour market, of frequent professional reconversions for young people who graduate from some form of art education and of the possible consequences we can easily imagine if no measures are taken, we conducted in 2021 a research in order to measure the efficiency of school education and the relevance of the skills acquired while studying for the practicing of jobs in the field of the arts. The survey involved 254 young people who had graduated from conservatories in Cluj, Bucharest, and Iași. The following hypotheses were the starting point of the research:

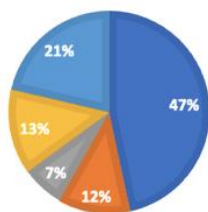
- H1: Specialized education, from the point of view of the graduates of art universities, is relevant and efficient for the labour market
- H2: From the point of view of the graduates of conservatories, entrepreneurial education included in the study programmes of art universities is necessary.

Regarding the wording of the questions we were interested in establishing an optimal relationship with the subjects of the research in order to have a positive influence on the level of participation and to determine them to succeed in completing all the response items in the questionnaires. To this end, the structure of the questions was simple and balanced both in terms of size and approach method.



22-25 years – 17%, 25-40 years 31%, 30-35 years 15%, 35-40 years 8%, 40+ years 29%

Fig. 2 - Distribution of alumni respondents according to age



Public performance venues – 47% Personal business - 7% Private education institution - 13%

Public education institution – 21%. Private performance venues – 12%

Fig. 3 - Distribution of alumni respondents according to employer

We shall not insist on the details of the survey, which are not the subject of this paper, but we shall draw a general conclusion extracted from the final processing of the results, from which we understand that the young graduates of conservatories feel the need for a restructuring of the curricula in high schools and universities of the arts, which should focus on a preponderantly practical education

that can provide as many bridges as possible between the education institution and the future employers. The graduates of conservatories highlight the necessity to diversify and extend the number of:

- Internships, volunteering in cultural institutions;
- Partnerships for the initiation and administration of creative incubators during school (be they creative societies or performing arts companies);
- Curricula reforms in full agreement to the demands of the labour market, which requires a thorough and permanent knowledge of the changes in the external environment, of the activities of cultural operators and of the tendencies of artistic consumption.

The graduates of music conservatories believe it would have been very important to have had access to employers during their university education and to courses appropriate for the jobs they currently have. It is desirable that a possible curricula reform in education institutions be anticipated by sessions of needs analysis as specified by the cultural employers and by the consumption market, so that the training offers should correspond to a real profile required by the employment sector, as well as by the level of understanding and attachment of contemporary society to artistic products. It becomes therefore essential to introduce new teaching goals meant to stimulate in the young artists: organizational creativity, entrepreneurial spirit, aspects which lead to the development of projects during school education, which most of the time bring with them important opportunities for their future career.

#### **4. The requirements of cultural employers in Romania**

As an effect of the financial crises of the past years, proposals have appeared at European level regarding the actions that can stimulate the potential of the cultural and educational sectors, in order to encourage initiatives that may be relevant for the society we live in. In this context, the studies conducted in the past years in our country (Domilescu, 2019) show that in general Romania allots very limited importance to this type of community education, particularly to the relationship to the cultural sector.

In order to complete the research on the efficiency of art pedagogy in the 21<sup>st</sup> century, this time from a different perspective, we conducted, throughout the year 2021, 16 interviews with outstanding personalities of the national and international cultural life, current and former managers of various performance venues. The goal of these discussions was to debate on the relevance of art pedagogy in the field of culture, approaching topics that refer to:

- The capacities of the young graduates to find a place in the work sector based on the skills acquired in school;
- The actual status of Romanian professional art in relation to the level of cultural consumption in our country;
- The blockages between the cultural institutions and the schools which train the future employees for the public and private sector;
- The proposals to improve the training of the young people and, implicitly, art pedagogy.

Before proceeding to the main subject of analysis (the young musicians), we

must stress that more than 85% of the interviewed managers declared that they have an acute perception of the change in the attitudes of cultural consumption, especially in our country. They state that the custom to attend concert halls and music events which was until recently part of the daily routine of higher society, as proof of their cultural superiority and of the education received in the family is now lost and will be hard to restore.

We can thus see how the data of the researchers tell us that the larger audience is not well enough informed about the advantages that cultural consumption can have on the development of individuals and of social cohesion. Moreover, a certain relaxation has appeared within education systems, producing unwanted effects, making individuals less receptive and less available to assimilate new information, less capable to filter and use it to their own advantage. Whereas in the past century the elements of mentality were marked by the social context, by the social limitations, by the scarcity of information tools, nowadays the range of options is unimaginably wide, and the agglomeration of all these possibilities perturb the systems that rely on knowledge and intellectual effort. The actual generation obtains information very easily, with minimal efforts.

The interviews approached the issue of entrepreneurship in cultural institutions. The interviewed managers agreed to a large extent (81.25%) that the so-called *business/commercial mentality* can save the fate of public cultural institutions undergoing collapse, as a direction that comes closer to the milieu of the uninformed audience and to their capacity – or incapacity – to react to various sound stimuli. The conducted interviews also touched upon the matter of educating taste for *higher, elite art*. Of all the interviewees, 93.75% believe that nowadays art needs a high flexibility in order to adapt. Designing accessible products for mass population or finding ways to explain musical science in plain words is a responsibility that belongs to professional artists and, also, lays pressure on rethinking the pedagogic systems that train those who will practice their profession after graduation.

Schools should train the basic competences that will provide young graduates with all the starting elements to initiate and develop their professional image. In this regard, the idea of practicing one's profession inside an institution's space, before graduation (*by means of internships*) in the sphere of several sub-areas of expertise has multiple benefits; on the one hand it offers young people knowledge about the *employee's profile*, helping them make informed decisions that match their own interests, on the other hand they help employers select the best trained staff for the mission they have assumed.

The supplementary educational procedures must be extended to include studies on consumption that public and private cultural institutions should conduct consistently in order to diversify the methods needed to attract new audience categories. The new groups of cultural consumers could be identified also by means of the business environment or of the companies that offer services in the area of entertainment and of outdoor activities. Therefore, an openness towards this type of collaboration can bring new opportunities for both cultural operators and the representatives of the business environment.

## 5. Conclusions

No matter how much we want to be the owners of unique markets of cultural consumption where nobody and nothing can hinder our progress, the interconnectedness to the outer, real, economic, educational, community life remains vital for the success of artistic projects, for the confirmation of accomplishments and the vouchsafing of the artists' relevance in society. The educational component translated into an environment in which the audience feels comfortable is currently an important element for the development of informed cultural consumption. The reactions of uninformed consumers help us understand that the relevance of an artistic product is defined by its degree of attractiveness, by its usefulness and by the dynamics of consumption dictated by society. The science of "artistic events mediation" which has been used increasingly over the past years, both in conservatories and in performance venues, searches for solutions to educate the masses without altering elite artistic products.

An act of innovation can be validated only when the products or services have at least one novel component. Adding an innovative element in a traditional concert hall can already be considered a step in accepting modernity. Philharmonics are encouraged to design concerts with video projections and stage movements or to approach special, atypical, innovative repertoires for the classical concerts, producing a new type of sound with a high potential to attract the uninformed audience, or syncretic performances in which musical art and dance combine with other elements in order to enrich the concert ambience. The mixture of the elite and the "consumption" product, sometimes harshly criticized by the elite of classical music, is a solution to enrich perspectives, a happy combination in accordance to the reality we are experiencing. *Is it realistic to hope that art will return to the status it had in the 18<sup>th</sup> and 19<sup>th</sup> centuries and that we shall manage to convince (uninformed) consumers to spend two hours in a concert hall in order to listen to contemporary music?*

To answer this question it is enough to take a look at the multitude of "entertainment" alternatives that contemporary people have, unlike in those past times. Since the uninformed audience associate concerts and music performances with relaxation and entertainment, anything that will cause them a frustrating effort to think and adapt will be swept aside in favour of a facile alternative available in their environment. The conventional artist, regarded *in extremis*, wishes to offer the world the undiluted expression of their genius, without wondering whether there is or there is not a positive reception from the audience. On the other hand, "*the new type artist*" is one who finds a connection between their music and the audience, due to openness towards other syncretic areas that they manifest in their creation. It is therefore their choice to activate their creativity in an area that favours communication with the larger audience. For cultural managers, the fundamental object of their work will be precisely to eliminate the distance created between professional art and the larger audience, in other words to find methods to bring the two pillars, elite culture and mass community, closer together.



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### 13. THE ACOUSTIC ANALYSIS OF VIOLINS AND THE ARTISTIC IMPRESSIONS EVALUATED BY MUSICIANS

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Mircea Mihălcică,<sup>42</sup> Vasile Ghiorghe Gliga,<sup>43</sup> Silviu Marian Nastac,<sup>44</sup>

**Abstract:** *Violin studies can be classified into two main types: psychoacoustic studies, which are based on the artistic perception of audibility by violinists and vibro-acoustic studies, which are based on the spectral analysis of the vibrations and sounds produced by the instruments. The paper presents the acoustic analysis of violins by means of specialized software, their main acoustic characteristics being extracted in the form of frequency spectrum, spectrograms, specific modes and number of harmonics. These results were compared with the results of the opinion poll among musicians regarding the acoustic qualities of violins, based on musical auditions. The results highlighted the fact that the acoustic analysis technique cannot detect in totality the psycho-acoustic effects of musical sounds, therefore the establishment of the acoustic quality of the instruments on objective foundations, since the personal touch of an instrumental artist aims at the approach and articulation of the musical discourse, in a complex manner, combined with the interpretation of forms and styles.*

**Key words:** *spectral analysis, violin, psycho-acoustic effects, violin*

#### 1. Introduction

In an attempt to discover what exactly determines the crystalline and smooth but also brilliant sound of the violins of the Italian luthiers, a lot of research was done on all the aspects related to the quality and age of the wood, the varnish, the exact measurements of all the components of the violin [1-5]. But what exactly is a violinist looking for when he wants to buy a violin? Apart from shape, colour and size, an instrument player is looking for a certain sound to suit his personal requirements. This aspect leads to some subjectivity in evaluating the quality of a violin. There are violinists who are looking for a less powerful instrument, but with a warmer and less bright sound, suitable for example to play in an ensemble: small chamber ensembles, chamber orchestras, symphony orchestras, etc. The great soloists and violinists who are very active on concert stages are looking for an instrument with a brilliant sound, which penetrates any kind of hall (small or very large), but does not compromise on the quality of this sound, which must also have warmth and "roundness", with harmonics and a lot of finesse.

All these characteristics sought and appreciated by violinists are part of the violin's personality, which is characterized by its acoustic timbre. According to [6] timbre is "more than a characteristic of sound: it is sound itself, one of the

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fundamental attributes of musical expression". The timbre consists of the number and intensity of the harmonics, and the factors that influence the timbre are: the number of harmonics; the position of the harmonics in their series; the intensity of the harmonics; the position of the foundation on the height scale; fundamental intensity; the noise factor that accompanies musical sound. On the other hand, the musical timbre is determined by numerous physical factors, whose combinatorial variety creates the quasi-infinity of timbres encountered in practice [6] and hence the difficulty of detecting the acoustic quality of a violin or the so different preferences of violinists.

From the studies carried out by [7-12], correlations were established between linguistic terms describing the acoustic timbre elaborated in English for native English speakers, the perceptual difference between these terms and the acoustic properties of violins. The method consisted of grouping the terms into semantic sets, resulting in a large number of combinations, the method being improved so that it could be interpreted from a statistical point of view. Among the acoustic descriptors of the timbre of violins, highlighted in works [9-15], can be mentioned: dynamic (alive), balanced, crazy (brash), bright, sparkling (brilliant), clean; clear, closed, cold, complex, inert (dead), dark, deep, boring (dull), free, full, heavy (hard), harsh (rough), hard, light, jolly (lively), loud, mellow, metallic, muffled, nasal, not penetrating, open, penetrating, sharp (piercing), powerful, pure, quiet, hoarse (raspy), resonant, receptive, rich, rough, round, sharp, strident (shrill), smooth, light (soft), sonorous, steely, strident, strong, sweet, unbalanced, uneven, unresponsive, warm, weak. The objective of the study was to analyse the acoustic signals recorded on violins belonging to different classes of acoustic quality, both objectively (acoustic analysis) and subjectively (psychoacoustic impressions).

## 2.2. Materials and method

### 2.1. Studied violins

The studied violins were characterized by different thicknesses of the top and back plates (some had plates reduced by 0.2; 0.4; 0.6 mm, others had plates thicker by 0.2; 0.4; 0.6 mm, compared to the nominal thicknesses). Demonstration violin types in number of 56 violins, taken in the study as presented in Table 1, were built by the factory of musical instruments S.C. Gliga Instrumente Muzicale S.A. The coding of violins is based on the following principle: the first letter represents the anatomical quality class of wood (A, B, C, D), the following code represents the type of thickness (0 - nominal thickness used in the current production of violins; P - increased thickness; M - reduced nominal thickness); the figures represent the tenths with which the nominal thickness has changed (2; 4; 6 - represents the quantity 0.2; 0.4; 0.6 mm which was reduced or added to the nominal thickness). Since varnishes influence the acoustic quality of the violins, and depending on the quality class, oil-based or spirit-based varnishes are used, in this stage, violins were recorded in white, i.e. unvarnished.

Table 1: Types of studied violins

Types	Violins codes						
Maestro A	AM6C1	AM4C1	AM2C1	A00C1	AP2C1	AP4C1	AP6C1
Maestro A	AM6C2	AM4C2	AM2C2	A00C2	AP2C2	AP4C2	AP6C2
Professional B	BM6C1	BM4C1	BM2C1	B00C1	BP2C1	BP4C1	BP6C1

Professional B	BM6C2	BM4C2	BM2C2	B00C2	BP2C2	BP4C2	BP6C2
Student C	CM6C1	CM4C1	CM2C1	C00C1	CP2C1	CP4C1	CP6C1
Student C	CM6C2	CM4C2	CM2C2	C00C2	CP2C2	CP4C2	CP6C2
Scholar D	DM6C1	DM4C1	DM2C1	D00C1	DP2C1	DP4C1	DP6C1
Scholar D	DM6C2	DM4C2	DM2C2	D00C2	DP2C2	DP4C2	DP6C2

## 2.2. The methods

### 2.2.1. Acoustic analysis

The acoustic analysis of violins consisted of recording and processing the acoustic signals emitted during the musical performance of violins belonging to different quality classes A (maestro), B (professional), C (student) and D (school). All the violins studied were equipped with the same types of strings so that the acoustic signal is not influenced by the quality of the different strings. To produce the sounds, the same bow was used throughout the experiment, and the interpretation of the musical fragments was performed by the same violinist. The musical fragments chosen for testing the violins consisted of three parts, the total duration of the emitted signals being approximately 1 minute, the details of the musical sequences being presented in the previous study [16, 17]. In advance, all violins were tuned and prepared for recordings.

The signals were recorded in a ".wav" audio file format. The specific recording parameters were: 24 bits per sample, 48 kHz sample rate, uncompressed. The post-processing and analysis of the recorded signals were performed in the mathematical platform Matlab, using specific developed applications for scaling, cutting the signal on significant domains, Fast-Fourier-Transform (FFT) and Short-Time-Fourier-Transform (STFT) processing and stochastic analyses. In the signal processing, the specific frequencies of the free strings were assimilated with the notations in the music to make the information accessible to everyone. Thus, the 196 Hz G chord is known as the G# string; the D string (293.7 Hz) is equated to the literary symbolization D#; the A string (440 Hz) known as the A# string; and the E string (659.3 Hz), with the symbol E# [18].

The recorded and processed musical signals by domains of interest are shown in

Fig. 1. In these figure, the dynamics of sounds characterized by transient phenomena (the attack period and the extinction period of the sound emission), the continuous variation of the sound emission [6, 17] can be observed. The transient processes of musical sounds have two stages (initial and final) - the first stage is that of the "sound attack", the stage in which it goes from the state of rest to the state of vibration, the intensity of the sound gradually increasing up to the desired value, and in the second stage, of extinction, is the attenuation of the sound, the intensity gradually decreasing to zero. Between the two stages, sound stabilization occurs, this being a stationary process, when harmonics and other phenomena related to acoustic emission and interpretative techniques intervene [6, 17].

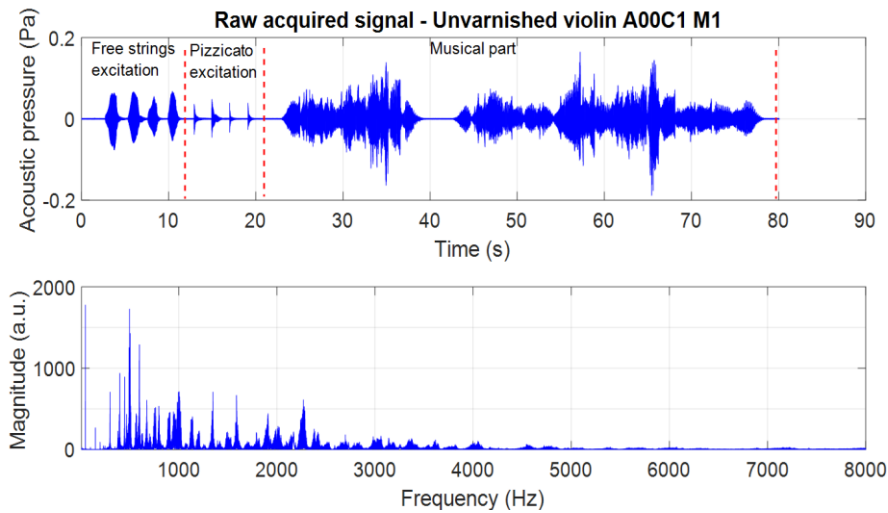


Fig. 1. Time analysis of recorded signals

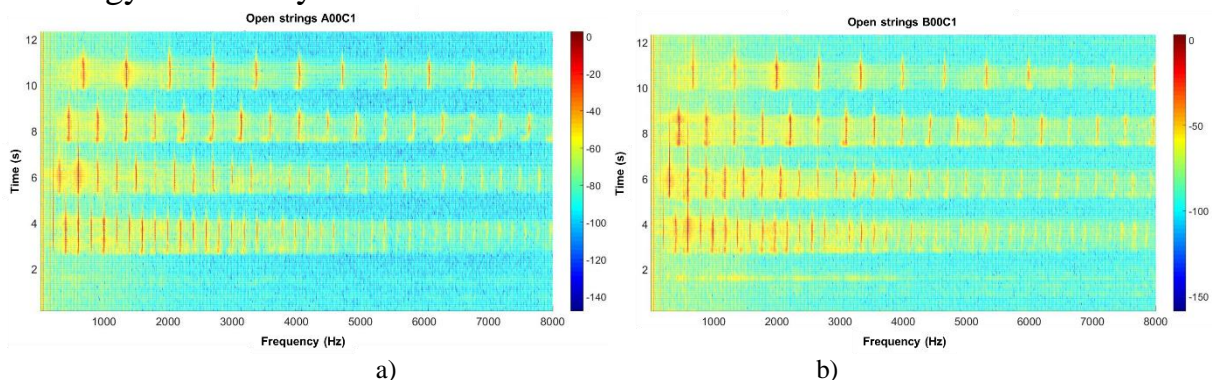
### 2.2.2. The acoustic quality evaluation survey

The psycho-acoustic analysis was based on the procedure presented in previous publications [16–18], in the present study the sample of evaluated violins was extended. After listening to the recorded musical sequence, the respondents assigned for each violin heard, notes from 1 (poor) to 5 (excellent), corresponding to the acoustic quality criteria: bright and strong tone; sound clarity; warm sound; amplitude of sounds; equal sound on all 4 strings. In the first stage, for each noted parameter and each violin, the average of the scores given by the respondents was calculated, obtaining a ranking from the point of view of audience experience, gender, age, but also for each violin and acoustic criterion evaluated. Then, in order to achieve the ranking regarding the acoustic quality of the violins, the averages obtained by each individual violin in relation to each acoustic criterion were comparatively analyzed.

## 3. Results and Discussions

### 3.1. Post-processing of acoustic signals

Fig. 2 shows the spectrograms obtained for the reference violins, from the four quality classes. Thus, the signal strength or signal "intensity" over time can be observed. Visually, signal intensity is correlated with the hues and intensity of colors at different frequencies present in a given waveform. Not only can one see if there is more or less energy depending on the emitted frequency, but one can also see how the energy levels vary over time.



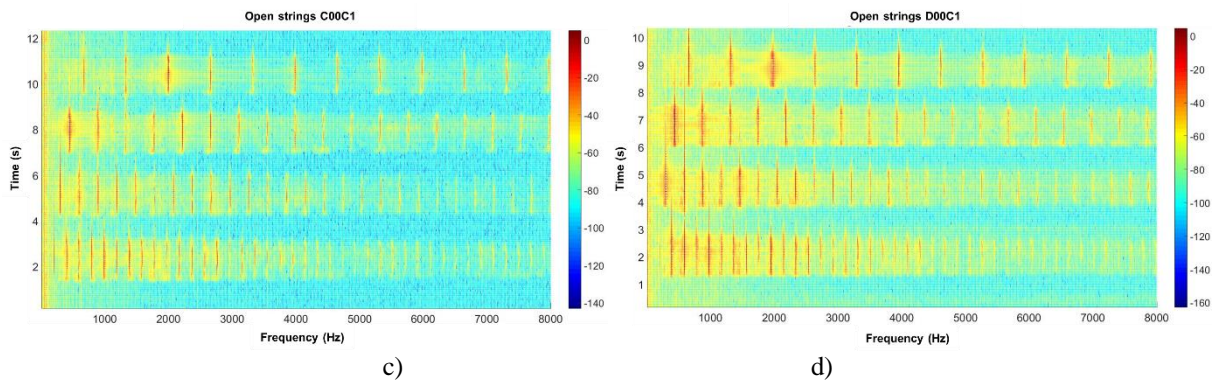


Fig. 2. The spectrograms for the signal obtained by exciting the strings: a) maestro violin (A00C1); b) professional violin (B00C1); c) student violin (C00C1); d) school violin (D00C1)

A spectrogram is a detailed visualization of sound, capable of representing time, frequency and amplitude on a single graph, which allows for quick sensing through visual analysis of the graph, of the acoustic evolution of the signal. In the spectrograms shown in Fig. 2, the frequency is represented on the abscissa, the time on the ordinate, and the intensity of the signal through the color spectrum. It can be seen that each spectrogram consists of four bands corresponding to the signal emitted by each individual string. Thus, the response of the analyzed violins differs according to the characteristics of the resonance body. The correlation between spectrograms and clear, bright sound is given by the clear distinction of frequencies (harmonics). The lower midrange as well as the upper section of the bass range are important because they contain the fundamental frequency of many acoustic instruments.

The lower midrange of music is around the 250-500 Hz frequency range. The fundamental frequency of the sound is the frequency that determines the pitch of the sound. It is almost always the strongest frequency in a sound. When this range is not heard accurately, the instrument sounds unnatural, unclear. The next frequency range is the center range or midrange, an important range in the range of 500-2000 Hz. This range is in a range beyond the fundamental frequency and harmonics or lower tones, adding clarity and detail. Excessive amplification of sounds in the 1 kHz range can result in a "horn"-like acoustic effect or the sound having a metallic quality [6, 17].

The upper midrange is the 2-4kHz range, where adequate clarity is needed. Due to the shape of the human ear, the ear canal (the section that goes from the outer ear to the eardrum) naturally resonates in a range of about 3.5 kHz [6, 17]. Figure 3 shows the frequency spectra of the studied violins, using as a reference spectrum the spectrum of violins with nominal factory thicknesses of the same quality class. To visualize the shape of the frequency spectrum, the range 50-1000 Hz was chosen, being related to the range specific to the vibration modes of the violin body [17 - 18].

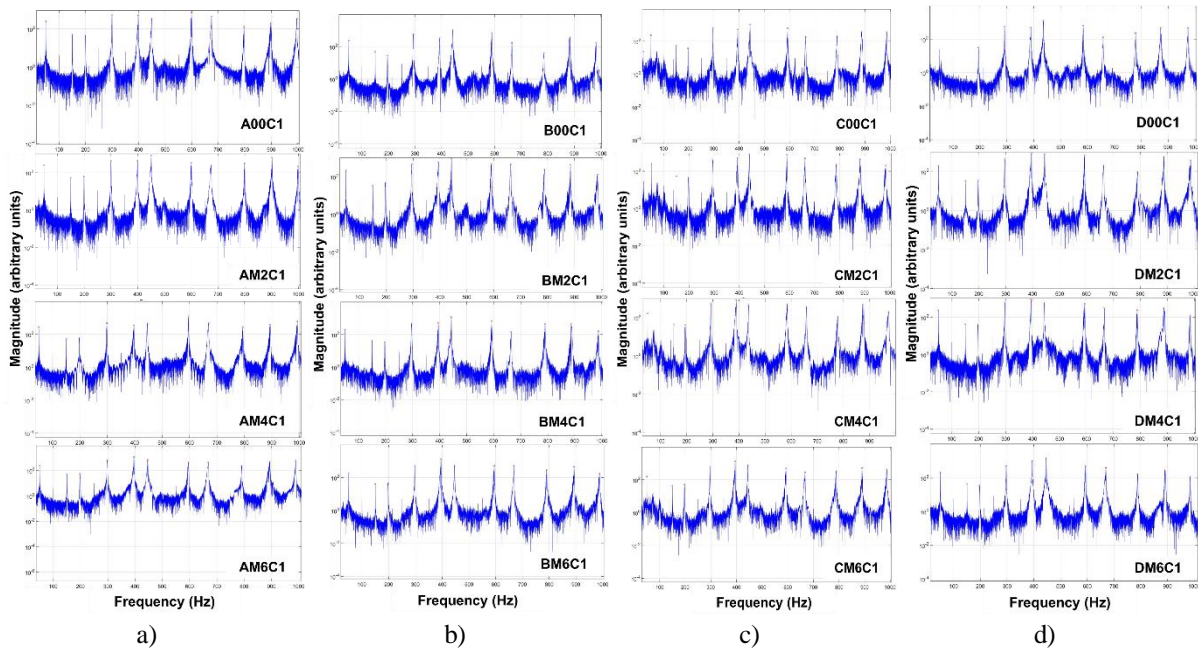


Fig. 3. The FFT analysis: a) maestro violin (A00C1); b) professional violin (B00C1); c) student violin (C00C1); d) school violin (D00C1)

As can be seen, due to the resonant body of violins, each partial tone corresponds to an ensemble of continuous neighboring frequencies covering a band of frequencies. Of these frequencies, the one with the maximum amplitude (maximum intensity) is the frequency of maximum resonance. According to [6], the width of the resonator frequency bands is determined by the properties of the oscillating material (its mass and elasticity), in this case - the strings, as well as the physical-geometrical properties of the resonating body. This aspect explains the beauty of musical sounds given by the way the vibrational energy is discharged, it is distributed over a greater or lesser number of frequencies that form a continuous band, depending on the mode of attack of the note. According to the specialized literature, the acoustic analysis technique cannot fully detect the psycho-acoustic effects of musical sounds, so establish the acoustic quality of the instruments on objective foundations, since the personal touch of an instrumental artist is aimed at the approach and articulation of the musical discourse, in a complex manner, combined with the interpretation of forms and styles [6].

The octave analysis consisted of applying a set of filters, each filter having a center frequency and a bandwidth. Thus, analysis was used in a single octave band (noted 1/1) and in thirds of an octave (1/3). The central (nominal) frequencies of the frequently used octaves were: 22.1 Hz; 44.2 Hz; 88.4 Hz; 176.8 Hz; 353.6 Hz; 707.1 Hz; 1414.2 Hz; 2828.4 Hz; 5656.9 Hz; 11313.7 Hz; 22627.4 Hz, the central frequencies covering an octave (one is double the other) [17, 19]. In Table 2 are centralized the total number of resonance and harmonic frequencies in the frequency spectrum of the musical part. The BM6C2 violin registers the lowest number of harmonics (168), and the maximum is reached by the CP4C2 violin. In order to achieve a ranking of the violins from the point of view of the harmonic spectrum, the minimum and maximum values were identified, the difference was calculated and divided by 5 (the intervals also used in the artistic impression questionnaires). Then the intervals were established, and the violins whose number of harmonics was found in a certain interval were evaluated with a number from 1 to 5, where 1 corresponds to the minimum values, and 5 to the maximum values.





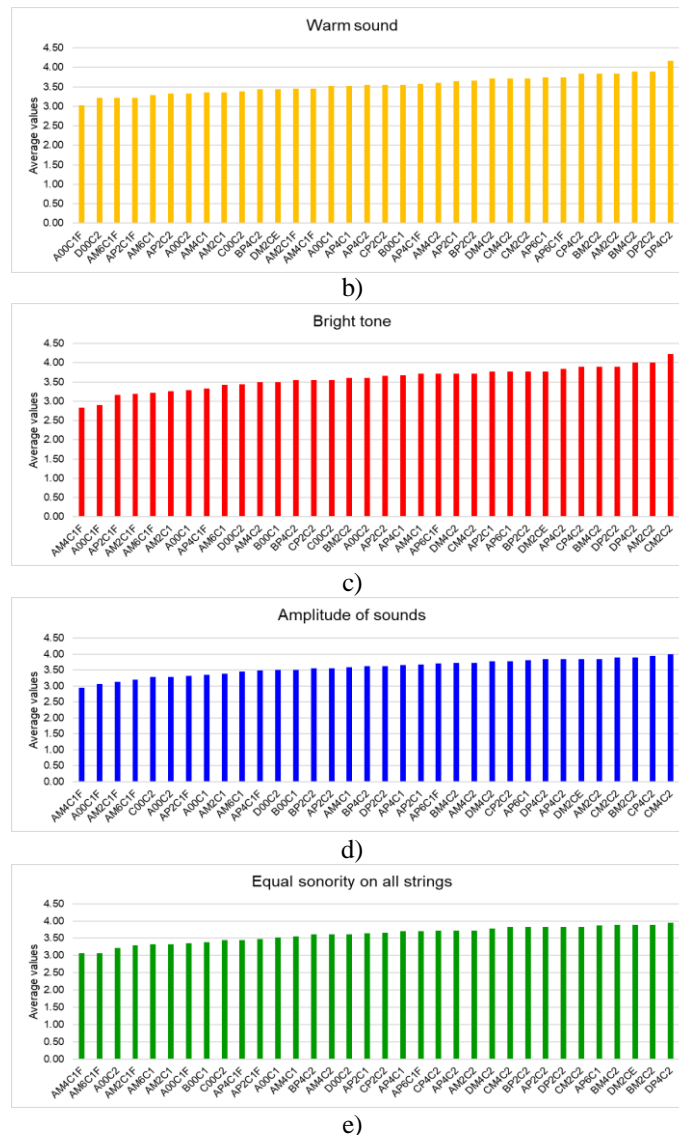


Fig. 4. Stratification of violins according to the psycho-acoustic preferences of the respondents: a) sound clarity; b) warm sound; c) bright tone; d) amplitude of sounds; e) equal sonority on all strings

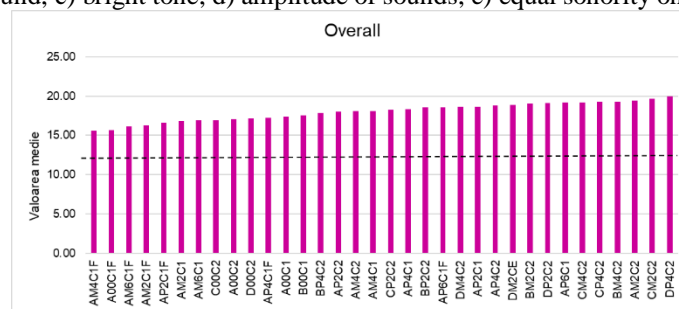


Fig. 5. The classification of violins from a psycho-acoustic point of view

### 3.3. Correlations between acoustic analysis and psychoacoustic assessment

For luthiers, it is important to correlate the artistic impressions of the violinists with the geometric and material parameters of the produced violins. Thus, the statistical links between the results of the acoustic analysis of the signals and the artistic impressions quantified in the scores given by the respondents to the musical samples performed on the studied violins were investigated. It was found that there are a number of factors that influence the assessment of the acoustic quality of violins (age, experience, gender and the position of the musical sample in the questionnaire).

The variables that significantly influenced ( $p \leq 0.05$ ) the respondents' scores for sound clarity are only their gender and experience. Respondents with more

musical experience (especially those with more than 26 years of experience) were more demanding in their assessment of sound clarity and provided the widest range of scores in assessing this quality. The overall contribution of the explanatory variables reported to the variations of the global scores is only 15%. The only determinants of the overall scores are, in descending order of significance: the respondents' experience, their gender, and the vibration frequencies of the free strings. Respondents with more musical experience and women gave lower scores than the other categories of respondents. The relationship between experience, frequency modality and total score is plotted in Fig. 6 [20].

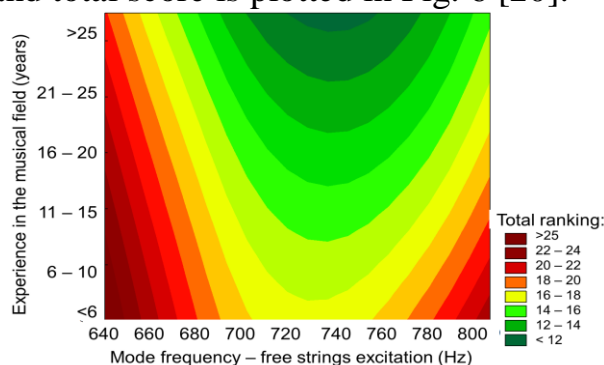


Fig. 6. The correlations between musical experience – free string frequency modulus and respondents' overall

#### 4. Conclusions

The correlation of the artistic impressions with the acoustic analysis, led to the following conclusions:

- Violins that recorded resonance frequencies of 295 - 298 Hz and 596 Hz were perceived as having a clear sound, with amplitude and equality on all strings.
- Violins with a frequency of 396 Hz in the spectrum of harmonics were perceived by respondents as having a clear and equal sound on all strings, with amplitude, brightness and warmth;
- Violins whose B1 mode frequencies are in the range of 444–448 Hz were also rated for their clear and equal sound across all strings, amplitude and brightness.
- The dominant frequency evident in the highest scores for most criteria assigned by artists was around 450 Hz. The most frequent harmonic perceived by respondents was around 670 Hz, followed by 665 Hz.
- For the Pizzicato style, the clarity of the sound and the brightness were given by the frequency of 665 Hz emitted by the violins, a value that is also found in the case of exciting the free strings with the bow.
- For the musical sequence analysed, the violins that emitted sounds around the frequency of 1800 Hz were rated as having the warmest sound and bright, equal amplitude on all strings. The frequency of 2800 Hz comes close to the acoustic quality in respondents' preferences, but only for clarity and brightness of sounds.

#### Acknowledgments:

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## 14. PABLO DE SARASATE - ANDALUSIAN ROMANCE FOR VIOLIN AND PIANO

Raluca Dobre Ioniță<sup>45</sup>

**Abstract:** *Pablo de Sarasate was a famous violinist and composer of Spanish origin. In his creations, Sarasate highlighted to the maximum the technical and interpretative potential of the violin, composing both works for violin and orchestra (including fantasias on operatic themes) and musical miniatures for violin and piano. Sarasate's musical language is mainly inspired by Spanish folklore.*

**Key words:** *Sarasate, Andalusian romance, violin, piano, analysis*

### 1. Introduction

Pablo de Sarasate (1844-1908) was a famous violinist and composer of Spanish origin. Since childhood, he established himself as a violin virtuoso recognized for his brilliant sound. In his creations, Sarasate highlighted to the maximum the technical and interpretative potential of the violin, composing both works for violin and orchestra (including fantasias on operatic themes) and musical miniatures for violin and piano. Sarasate's musical language is mainly inspired by Spanish folklore. At the end of 1877, Sarasate was hired to compose the series of *Spanish Dances for violin and piano*, which would later be published by the German publicist Fritz Simrock in four notebooks: I. *Malagueña* and *Habanera* op. 21 (1878); II. *Romanza andaluza* and *Jota navarra* op. 22 (1879); III. *Playera* and *Zapateado* op. 23 (1880); IV. No. 7 (*Vito*) and No. 8 (*Habanera*) op. 26 (1882).<sup>46</sup> In the process of composing these *Dances*, Sarasate combined and highlighted pre-existing elements of Spanish national folklore (by quoting popular songs that belonged to both famous contemporary composers and anonymous authors) with musical means of personal expression.

### 2. Discussions

The two dances that complete the second notebook (*Romanza andaluza* and *Jota navarra* op. 22) were completed by Sarasate in 1878 during his first concert tour in Scandinavia. Dedicated to the brilliant violinist of Czech origin Wilma Norman-Neruda (1833-1911), the dances are contrasting in rhythm and character. According to musicologist Nagore Ferrer<sup>47</sup>, Sarasate used as inspiration for *Romanza Andaluza* the musical collection of folk songs from Andalusia by Isodoro Hernández (1847-1888), a Spanish composer who carried out an important activity for collecting and arranging Spanish dances and songs. Hernández published several important collections (*Flores de España*, *Perlas gaditanas* and *Brisas españolas*)<sup>48</sup>,

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<sup>46</sup>[https://www.henle.de/jp/detail/?Title=Pablo+de+Sarasate+Spanish+Dances+for+Violin+and+Piano\\_1370&from=en](https://www.henle.de/jp/detail/?Title=Pablo+de+Sarasate+Spanish+Dances+for+Violin+and+Piano_1370&from=en) (accessed on 28 July 2022, 18.29)

<sup>47</sup>[https://www.academia.edu/45563594/PABLO\\_SARASATES\\_SPANISH\\_DANCES\\_A\\_CONTEXTUAL\\_STUDY\\_AND\\_FLUTE\\_TRANSCRIPTIONS\\_Thesis\\_submitted\\_in\\_fulfillment\\_of\\_the\\_Degree\\_of\\_Doctor\\_of\\_Philosophy\\_in\\_Music\\_Performance](https://www.academia.edu/45563594/PABLO_SARASATES_SPANISH_DANCES_A_CONTEXTUAL_STUDY_AND_FLUTE_TRANSCRIPTIONS_Thesis_submitted_in_fulfillment_of_the_Degree_of_Doctor_of_Philosophy_in_Music_Performance) (accessed July 26, 2022, 4:14 p.m.).

<sup>48</sup>Flowers from Spain, Pearls of Cadiz and Spanish Breezes (personal translation)

volumes from which Sarasate was inspired to compose his folkloric creations.

Sarasate's *Romanza Andaluza* is composed in the key of *C Major*, in the measure of 6/8. The piece is built by juxtaposing three different folk songs from Andalusia (compiled by Hernández) that will develop the lyrical and expressive character of the composition. From the point of view of the musical structure, *Romanza* can be structured strophic, according to the following scheme:

Stanza A			Stanza B	Stanza C		transi tion passage	Stanza D		Stanza E	Stanza F		Coda sau Bv
Introd.	A	Av	B	C	Cv		D	D <sub>1</sub>	E	F	F <sub>1</sub>	B <sub>v</sub>
4 m	10m	9 m	13 m	9 m	7 m	9 m	8 m	8 m	12 m	8 m	8 m	17m
m. 1-4	5-14	15-23	24-36	37-45	46-52	m. 53-61	62-69	70-77	78-89	90-97	98-105	106-122
C	G	G	d-D V	G	...G	c ~ G	c~g	E b ~ g	G~c	C	C	C

### 3. Results

Romance is a lyrical musical genre, [...] appeared in Spain in the Middle Ages and spread, from the 16th century, in all European countries. The emergence of romance is linked to the fight waged by the Spanish to reconquer the territories occupied by the Arabs since the 13th century (*Reconquista*). Romance has always had a very expressive, accessible, easy-to-remember melodic line and a simple accompaniment - more of a harmonic support with small interventions to emphasize some poetic meanings in the text, possibly a *ritornella*\* -, accompaniment supported by guitar, piano, harp etc.<sup>49</sup>

Although the title of the piece refers to the geographical location of Andalusia, an area located in the south of Spain, its musical character is not distinctive enough to identify the characteristics of a specific dance style representative of this area, so Sarasate seems to rather highlight only a local mood or color, rather than the particularities of a cultural object.

The first stanza (A), organized in two phrases: phrase A = 10 measures (m. 5-14) and phrase Av = 9 measures (m. 15-23), begins on the piano in a comfortable tempo (*Andantino*) in the measure of 6/8 with a rhythmic figure (marked with x) similar to the Spanish style of guitar accompaniment. This rhythm is repeated during four measures and has the role of preparing the main theme that will be presented by the violin (m. 5-36).

The main melody of the romance has a lyrical, expressive character (indicated by the author himself in the violin score by the indication *molto espressivo*) and justifies the title that Sarasate chose; theme is taken from *¡¡¡Ay!!! Serenata Andaluza*, folk song for voice and piano accompaniment that is part of the *Perlas gaditanas* collection published by Isidoro Hernández in Madrid in 1876 (for more on this topic, we recommend you research the link below)<sup>50</sup>:

<sup>49</sup> Dumitru, Bughici, Dictionary of musical forms and genres, Musical Publishing House, Bucharest, 1987, p. 286

<sup>50</sup>[https://www.academia.edu/45563594/PABLO\\_SARASATES\\_SPANISH\\_DANCES\\_A\\_CONTEXTUAL\\_STUDY\\_AND\\_FLUTE\\_TRANSCRIPTIONS\\_Thesis\\_submitted\\_in\\_fulfillment\\_of\\_the\\_Degree\\_of\\_Doctor\\_of\\_Philosophy\\_in\\_Music\\_Performance](https://www.academia.edu/45563594/PABLO_SARASATES_SPANISH_DANCES_A_CONTEXTUAL_STUDY_AND_FLUTE_TRANSCRIPTIONS_Thesis_submitted_in_fulfillment_of_the_Degree_of_Doctor_of_Philosophy_in_Music_Performance) (accessed July 27, 12:00 p.m.)

Las es-tre-las del cie-lo ya no dis-tin-go ya no dis-  
 Cual a-re-pri-sio-ne-ra de plo-mo-heri-da de plomo-he-  
 -tin-go que la luz de tus o-jos les ro-ba el  
 -ri-da ven-go-heri-do á tu re-ja cá-si sin

Ex. no. 1 a, Isidoro Hernández, ¡¡Ay!!! *Serenata Andaluza*, m. 33-48

Violine.  
 oder Mandoline.  
 Andantino.  
 Pablo de Sarasate, Op. 22.  
 molto espressivo  
 Pianoforte.  
 p  
 sempre

Ex. no. 1 b, Sarasate, m. 1-9

Sarasate respects the original melody almost entirely, with small exceptions involving the introduction of small melodic and metrical variations (changing the 3/8 measure to 6/8). The imitative accompaniment of the guitar, an instrument closely associated with Spain, as well as the folk style of the melody, gives this composition a slightly exotic air, without necessarily portraying the specific character of the Andalusian region. The repetitive rhythmic cell in the piano score adds a playful character to the song.

The second stanza (B), developed over 13 measures (m. 24-36), organized 4 + 4 + 4 + 1, begins with a new theme in the key of *D minor*. The character of this theme is different from the previous one, more passionate and tense, supported by suggestive dynamic waves. The piano accompaniment, organized on the same rhythmic structure characteristic of the first stanza (*cell x*), supports the new character of the second stanza. The theme of Stanza B is taken almost identically from the popular song ¡¡Ay!!! *Serenata andaluza*, but there are some small changes of register, rhythm and meter:

y la al-bo-ra-da la al bo-ra da.  
 ¡Ah! oi-ga tu a-cen-to oi-ga tu a-cen-to.

Ex. no. 2 a, Hernández, ¡¡Ay!!! *Serenata andaluza*, m. 57-63

Ex. no. 2 b, Sarasate, m. (24-27)

Sarasate prepares the next section of the *Romance* (Stanza C) through an interesting harmonic progression: *D minor - D Major (V) - G Major*. The third stanza (m. 37-52), consisting of two phrases: phrase C = 8 measures (m. 37-45) and phrase Cv = 7 measures (m. 46-52), presents a new theme based on the structure of another Spanish folk song (also collected by the composer Isodoro Hernández and published in 1878) entitled *La mandolinata de los estudiantes: serenata Española*; this was very popular among students, a community that had an important impact in the international dissemination of Spanish popular music from 1878. Sarasate also preserves the originality of the melody and the rhythm of the accompaniment; the only changes again refer to the change of the meter from 3/8 to 6/8 and the key from *E Major* to *G Major*:

Ex. no. 3 a, Hernández, *La mandolinata de los estudiantes: serenata Española*, m. 12-23<sup>51</sup>

Ex. no. 3 b, Sarasate, m. 37-40

The second phrase of the C section (m. 46-52) is slightly dynamized rhythmically and melodically compared to the first phrase, but Sarasate does not make significant changes. Characteristically, the melody in the violin score is serene, playful.

The next section (m. 53-61) can be seen as a transitional modal passage that connects Stanza C and Stanza D. The fragment presented by the violin consists of very fast rhythmic structures on double strings (thirty-second notes), repeated by slight melodic variations and is organized on the structure 2 + 2 + 2 + 2 + 1:

<sup>51</sup> Idem, <https://www.academia.edu> (accessed on July 27, 12:30 p.m.).



Ex. no. 4, Sarasate, m. 53-61

This passionate section, built with notes repeated very quickly, reminds us of an Andalusian dance called *Zapateado*, characterized by lively rhythms and evoking *flamenco*<sup>52</sup> or gypsy music. The lively rhythmic-melodic structures have a rough and wild character and create a very strong impression on the audience; the obsessive repetition of the notes, enriched with numerous accidental alterations and dissonant intervals such as the augmented second, tenses the musical development in terms of dynamics (*crescendo poco a poco*) and character, and the piano supports and completes the harmony.

The melodic dramatization of the passage culminates in measure 60, when the violin presents a descending chromatic scalar cadence on minor sixth intervals. This rhythmic-melodic structure must fit into the 6/8 measure, without changing the basic *tempo* of the piece. It is recommended that these melodic and rhythmic figurations to be studied from rare to fast, both ascending and descending, in various rhythmic formulas, with different bow specialties, but also in the original final version. In the execution of the 12 descending chromatic sounds, the left hand must move compactly so that the sonority is very clear rhythmically and melodically.

Stanza D begins in the key of *C minor* and unfolds over 16 measures (m. 62-77), consisting of two phrases: phrase D = 8 measures (m. 62-69) and phrase D1 = 8 measures (m. 70-77). The characteristic theme of this fragment has no clear origins, but it resembles other themes that were collected by the same composer mentioned earlier. The first phrase should be played temperamentally and very passionately according to the character indication in the violin score (*appassionato, molto espressione*). The melody presented by the violin, developed through the sequence of several intervals in double stops, is harmonically supported by the piano accompaniment, organized on the same rhythmic-melodic cell characteristic of the initial stanza. The passionate character of this section must be sustained by a consistent sound, by an ample *vibrato*, the ribbon of hair must adhere to the string throughout its width.

The next phrase reveals a different character, totally opposite to the previous section: the tone is intimate, withdrawn (*piano*), the *tempo* is calmed by the indication *poco più lento* and the character must be very expressive. The melodic material of the violin reveals a tender theme, organized in expressive thirds, which confirms once again that this character piece is a love song, sprinkled with contrasting emotional states, with contradictory feelings. Harmonically, this section follows the following route: *C minor ~ G minor ~ E b Major ~ G minor*. The last

<sup>52</sup> Musical genre that appeared and developed in Spain, especially in the Andalusia region, characterized by a pronounced rhythmicity through the use of castanets. (cf. <https://ro.wikipedia.org/wiki/Flamenco>, accessed on August 1, 2022, 3:26 p.m.).

measure of this phrase prepares the appearance of the next stanza from an agogical (*poco rit.*), dynamic (*diminuendo*) and harmonic point of view (through a repetitive pedal on the *G* in the piano accompaniment, corresponding to the dominant function of the following tonality, *C minor*).

The characteristic theme of the E stanza begins in the initial *tempo* (*Andantino*) and is inspired by the folk song *El recluta* (*The Recruit*), which is part of the same collection previously mentioned *Perlas gaditanas*. Again, Sarasate respects the original song, including some slight variations in meter (from 3/8 to 6/8) and melody (by introducing double notes on intervals of major and minor sixths and thirds):

The image shows a musical score for 'Ex. no. 5 a, Hernández, El recluta, m. 1-13'. It consists of two systems. The first system has a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked 'Allegretto (m.m. 60-70)'. The lyrics are 'Ay! pro-be si-to de mi'. The second system continues the vocal line and piano accompaniment with the lyrics 'ay! pro-be si-to de mi a-y! quien con-so-la-rá mis pe-nas'. The piano part features a steady accompaniment with a prominent G pedal point.

Ex. no. 5 a, Hernández, *El recluta*, m. 1-13

The image shows a musical score for 'Ex. no. 5 b, Sarasate, m. 78-85'. It consists of two systems. The first system has a violin line and a piano accompaniment. The tempo is marked 'Tempo I.' and 'poco animato'. The second system continues the violin line and piano accompaniment. The piano part features a steady accompaniment with a prominent G pedal point.

Ex. no. 5 b, Sarasate, m. 78-85

This section runs over 12 measures (m. 78–89), structured 4 + 4 + 4. Measures 82–85 are constructed as a descending harmonic progression, similar in structure to the Andalusian cadence<sup>53</sup>. This descending modal construction (on degrees IV-III-II-I) is actually a diatonic tetrachord in the Phrygian mode on *G* (*C, B b, A b, G*) strongly imprinted by the sonority characteristic of Spanish music. To reinforce this specific sonority, Sarasate repeats the fragment identically in the next 4 measures (m. 86-89). Despite the name, the Andalusian cadence is not a real cadence, being used mainly at the end of the phrase, through *ostinato* repetition.

The last stanza (F) begins in the key of *C Major* and is organized into two phrases similar in terms of thematic construction: the phrase *F* = 8 measures (m. 90-97) and the phrase *Fv* = 8 measures (m. 98-105). The violin's melodic material is enriched with numerous changes of position in double stops and chords that can pose problems of intonational accuracy. We recommend that the study of these passages be done rare in order to become aware of the steps that the fingers of the

<sup>53</sup> [https://en.wikipedia.org/wiki/Andalusian\\_cadence](https://en.wikipedia.org/wiki/Andalusian_cadence) (accessed August 2, 2022, 2:03 p.m.)

left hand have to follow to perform correctly the change of the positions. The sound should be full, sustained in terms of the amount of bow used. The last section of this piece corresponds to the Coda, which unfolds over 17 measures (m. 106-122), organized 4 + 4 + 3 + 6. The thematic material is constructed according to the model of the secondary stanza (B), in the key of *C minor*:



Ex. no. 6, Sarasate, m. 106-109

The Spanish character of this theme is highlighted by Sarasate through the play of tonalities, *harmonic C minor* (the appearance of the augmented second between degrees VI-VII) and *C Major*, a phenomenon that increases the tonal instability of this section. Both instruments support this theme dynamically (*p*, *pp*), as well as character (*tranquillo*). In the last 6 measures of the Coda (m. 117-122), Sarasate again presents elements of the characteristic theme from the initial stanza (including the rhythmic *cell x* in the accompaniment), which this time is presented by the piano. The violin supports the theme with an uninterrupted *trill* that gradually conquers the violinistic range up to the high register. The sonority is gradually diminished until the total dissolution of the sound, which is gradually extinguished on a long *crescendo*, present in the score of both protagonist instruments.

#### 4. Conclusions

In this character piece, the composer wants to capture the diversity of love feelings and the different forms it can take: light - dark, nostalgic sadness - joy, resignation - passion. The multiple facets of these feelings are also highlighted from a harmonic point of view by alternating major and minor tonalities, by accentuating tonal instability or by introducing numerous accidental alterations. Dynamic and character contrasts complete the picture of this passionate song that the violin manages to successfully melt into the hearts of the audience.

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## PART II DRAMA / CHOREOGRAPHY

### 1. FORMAL AND NON-FORMAL EDUCATION THROUGH THEATRE<sup>54</sup>

Eva Kušnírová<sup>55</sup>

**Abstract:** *The Frankfurt Declaration is a UNESCO document that reminds and re-emphasizes the importance of promoting and applying arts education to the curriculum of all member states. In 2019, the World Alliance for Arts Education (WAAE) organized an international conference called Arts Education for everybody? Every student? Everywhere? It opened a discussion on various topics about arts education (e.g., in society, in school reforms, opportunities for the education of pedagogues, interconnection with other fields, its application at different levels of schools, its future, possibilities to spread and communicate it in different countries of the world). The education through theatre also belongs to the field of arts education. The study reflects and maps the topic of formal and non-formal education through theater. It ponders the question What is the status of formal and non-formal education through theater nowadays? It points to interesting and inspiring projects, to institutions dedicated to the education through theatre, to the educational activities of professional cultural institutions, the position of drama education in the school system and beyond it, the education through theater at universities, as part of festivals, etc. It also brings an excursion into the education through theater in abroad, in the Czech Republic and Slovakia.*

**Key words:** *formal education through theatre, non-formal education through theatre, drama education, learning through experience, educational activities, workshops*

#### 1. Introduction

In the Slovak Republic, education through art and education to art, is becoming an increasingly important topic that resonates in several professional and scientific forums<sup>56</sup>. The international festival of contemporary puppet theatre for children and youth, called Puppet Bystrica Festival (Bábkaršská Bystrica), which was held in September, opened a discussion of the utilization of the potency of theatre and art in education (formal and non-formal). The issue of formal and non-formal theatre education in the Slovak context is currently quite urgent problem that is accentuating intensive enforcement in formal and non-formal education. As a teacher of theatre disciplines and creative drama or as a lecturer of creative workshops within the Academic Prešov Festival, I was forced to think about this topic more deeply. Currently, I am one of the researchers of the project entitled Innovation in Teaching Humanities with an Emphasis on Creative and Experiential Methods aimed at increasing the quality of higher education, at creative and experiential methods

<sup>54</sup> This scientific study presents the results of the research conducted as the part of the KEGA project no. 018PU-4/2022 Innovation in Teaching Humanities with an Emphasis on Creative and Experiential Methods, conducted at the Institute of Aesthetics and Art Culture, the Faculty of Arts, University of Prešov in Prešov Slovakia, in the years 2022-2024.

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<sup>56</sup> On November 10 to 11, 2022, the international scientific conference Co-ordinates of Aesthetics, Art, and Culture 8 took place. It was organized by the *Institute of Aesthetics and Art Culture*, the *Faculty of Arts*, University of *Prešov* and The Society for *Aesthetics* in Slovakia and was dedicated to the theme of Metamorphoses of Arts and Educational Practice: Aesthetics, philosophy of education, creative education.

applied in educational process, and finally their verification in professional and educational practice.

The director of the Puppet Bystrica Festival, I. Škripková, formulates an interesting idea: “We already feel the absence of similar kind of education in various degrees of interest in cooperation with theatres, in the discourse in the media and society, where the theatre seems to have been out from the centre of attention. However, on the other hand, art, theatre, and school are an essential part of European civilization and democracy. And cultural literacy determines what we prioritize. If ethical and aesthetic values and innovation, creative thinking in every area of life are decisive for us, it is necessary to combine education with art, artistic education, and professional cultural institutions.” (I. Škripková 2022, p. 3)

Theatre education has a long tradition in European countries such as Germany, France, Finland, Norway, England, and others. The before-mentioned countries offer instructions, methodologies, interesting projects focused on education through theatre and arts education, which I believe are an inspiration not only for Slovakia, but also for other countries in Central Europe. The study reflects on the question **“What is the status of formal and non-formal theatre education in our society nowadays?”** It brings several insights, reflections, and observations to the given issue from the European area. For collecting information about the status of theatre education in Slovakia, it is the Czech context that is extremely interesting, and we focus on it in the study.

The subject of our consideration is formal and non-formal education (theatre). According to the European Commission and the Council of Europe, the education system consists of three interconnected components: Formal education, non-formal education, and informal learning. Currently, we encounter many interpretations or definitions of these terms. The starting point for us is their definition by the institution Council of Europe (European Youth Foundation) as follows:

- **Formal education** “refers to the structured education system that runs from primary (and in some countries from nursery) school to university, and includes specialised programmes for vocational, technical, and professional training. Formal education often comprises an assessment of the learners’ acquired learning or competences and is based on a programme or curriculum which can be closed to adaptation to individual needs and preferences. Formal education usually leads to recognition and certification.” (Formal education 2022)

- **Non-formal education** “refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places such as youth organisations, sports clubs and drama and community groups where young people meet, for example, to undertake projects together, play games, discuss, go camping, or make music and drama. Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing. Non-formal education should also be: Voluntary, accessible to everyone (ideally), an organised process with educational objectives, participatory, learner-centred, about learning life skills and preparing for active citizenship, based on involving both individual and group learning with a collective

approach, holistic and process-oriented, based on experience and action organised based on the needs of the participants.” (Non-formal education 2022)

European institutions are not interested in creating competition between formal education, non-formal education, and informal learning. The intention is that individual educational approaches complement each other so that together they form a functional and developing process of lifelong learning.

## 2. Education through Theatre in the Selected European Countries

Let us have a look at formal and non-formal theatre education in a few European countries such as Finland, Germany, and France. T. Toivanen works at the Department of Education, Faculty of Educational Sciences, University of Helsinki. In his study *Drama Education in the Finnish School System – Past, Present and Future* he presents: “Systematic drama education is still not implemented in every school in Finland, even though drama education methods, forms of activity and concepts have been progressively developed and structured, especially since the beginning of the twenty-first century by many drama and theatre pedagogy PhDs. Toivanen (2012, 2015) and Heikkinen (2005) define drama education in the school system to mean all forms of theatre; performing theatre, participatory theatre and applied theatre put into practice in the learning environment. The division into different theatre genres is based on the definition of the roles of the participants and the viewers that arise from the origin or the presentation process.” (T. Toivanen 2016, p. 230)

The association also deals with formal and non-formal theatre education in Finland. The Finnish Drama/Theatre Education Association (FIDEA). **FIDEA**<sup>57</sup> aims at promoting and advocating drama and theatre as a school subject. FIDEA’s members are teachers, consultants, other professionals and students of drama and theatre education. **FIDEA:**

- Aims to get drama/theatre as an independent subject at school.
- Organizes meetings, education, and training programs.
- Provides a forum for all teachers to share views and concerns about drama and theatre in education.
- Keeps contact to other countries and their associations and inform members of national and international conferences.
- Spreads information and promotes research in drama/theatre.
- Is the Finnish member of IDEA (FIDEA 2022).

In Germany it is **theatre pedagogy** (Theaterpädagogik), that can be considered a certain synonym of education by theatre. The term was originated in the 1980s and has become very inspirational. Theatre pedagogy is the discipline that straddles the border between theatre and pedagogy, its founders are H. M. Ritter and H. W. Nickel. “German theatre pedagogues are associated in the so-called Bundesverband Theaterpädagogike (BuT), which prepares various exchanges of experience in the areas of educational theatre practice. For example, national meetings of youth clubs (Jugendclubs) in theatres, in theatre-educational centres, within schools, but also in retirement homes, in leisure activities, in therapy centres. Theatre pedagogy has two

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<sup>57</sup> The association was founded in 1972 and nowadays has approximately 230 members throughout our country.

basic lines – the acquisition of audience and acting competences, in the sense of acting, role-playing, it is important to gain awareness resp. knowledge of theatre” (Bábkaršká Bystrica 2022, p. 14). In non-formal theatre education, there are theatre lecturers in professional theatres who connect the world of theatre and schools, theatres, and the public and support dialogue. The **TUSCH** project relates to theatre pedagogy (Theater und Schule – Theatre and School).

The project TUSCH-Hamburg (Model of Partnership between Theatres and Schools) was established in the late 90s in Berlin where from it spread to all Germany. In the 2013/2014 season, TUSCH takes place in eight different cities and states. TUSCH participates not only generously subsidized national and municipal theatres of all genres (drama, opera, ballet), but also private theatres (!), independent artistic groups and renowned alternative scenes. All types of schools are similarly represented. TUSCH supports cultural education in schools and the connection of formal and non-formal education. TUSCH is open to everyone without distinction – from pupils with special needs to grammar school students, from first grade to high school graduation. During the TUSCH partnership, almost every pupil and teacher at the given school will meet “their” theatre, as well as the pupils’ parents and the wider public. An important aspect is the continuity of co-operation and its sustainability in the future (M. Müllerová, L. Ševčíková 2014, p. 11).

In France, the status of culture and theatre is relatively exceptional compared to Central Europe. The basis is a very extensive network of various theatre and drama centres, the support of creation in so-called residences, which ensure the functioning of theatre ensembles. Arts education<sup>58</sup> in France is the part of the communication and relationships between the departments of culture and the Ministry of Education. “The aim of education through art and culture is to encourage children and young people to participate in artistic and cultural life through education, acquire knowledge, and direct relationship with art through meetings with artists and experts of artistic and cultural life in practice” (Bábkaršká Bystrica 2022, p. 13). DRAC (la direction regionale des affaires culturelles) also participates in the application of these aims which are implemented through various procedures in formal and non-formal education. They ensure the communication and the implementation of all the interventions of the ministry according to the objectives common to all the sectors and indicated as priorities by the minister, namely: Territorial development and the expansion of audiences; Artistic and cultural education; Cultural economy. Each DRAC has its own model of application of art education. The part of non-formal art education is the so-called cultural passport (dedicated to young people aged from 15 to 18). The passport allows young people to attend various art events.

Within the broad concept of art education, I would like to mention the association Marionnette & Therapie, which applies theatre education in the practice of schools and in cultural life. Its aim is to use puppets as a tool for care, rehabilitation, and social integration. The basic courses, in which a puppeteer and a psychologist participate, aim to familiarise with the technical and artistic knowledge or skills in creating puppets and playing with a grandmother, with psychological

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<sup>58</sup> Arts education includes all kinds of art (including movie and arts history) and it belongs to the Ministry of Culture, EAC (l’education artistique et culturelle).

concepts of using a grandmother (including fairy tales) when solving various communication, social and health problems of children (Bábkarská Bystrica 2022, p. 13). The MOMIX festival is also well-known in France, which mainly focuses on how to teach children to be good spectators, how to behave when they are at theatre performance and others. „Since 2006, CREA (Centre de Rencontre d’Echange et d’Animation) has been one of ten French structures awarded the label “Scène Conventionnée Jeune Public”, (Subsidised Theatre for Young Audiences) which was conferred by the Minister of Culture and Communication. This was in recognition of the extensive work achieved by the MOMIX festival. This label helps guide the project in its aim of helping with artistic creation, but also confers certain obligations, such as cultural distribution and raising children’s awareness of the performing arts” (MOMIX 2022).

International Drama/Theater and Education Association (IDEA) is an association of individuals and professional associations supporting and promoting drama/theatre and education. **IDEA** is open to regional and international associations and to other institutes, bodies, networks, organisations, schools, universities, and individuals working in drama/theatre and education. We represent drama/theatre and education in a world context. We liaise with other national and international organisations working in all fields relevant to education, especially education through the arts. IDEA → organise regional and international congresses for drama/theatre and education; → initiate research into and development of drama/theatre and education; → produce international publications and facilitate the circulation of information relevant to drama/theatre and education; → encourage the exchange of drama/theatre practitioners between our member associations; → promote projects and the work of Young IDEA (IDEA 2022). The IDEA association is very inspiring and brings new impulses and ideas to practical and organizational activities, maintains an international network of contacts and information. This international organization also includes the first Slovak drama centre EDUdrama, which establishes cooperation with other organizations such as the organization FIDEA in Finland.

### **3. Education through Theatre in the Czech Republic**

Why is Czech education through theatre (formal and non-formal) extremely interesting for our Slovak context? Slovakia and Czechia co-existed in one state until 1993, this documents that we have got quite similar system of management of education and culture and similar establishment of theatre institutions. Nevertheless, both countries are diametrically different in the field of theatre education. Since the 1990s, there has been a more intensive development of formal and non-formal theatre education in the Czech Republic. Now the interest in this area is peaking in this country. This is also evidenced by two profile departments, **the Department of Drama in Education** at The Theatre Faculty of the Academy of Performing Arts in Prague and **Theatre and Education Department** at the Theatre Faculty of Janáček Academy of Music and Performing Arts in Brno, both founded in 1992.

- The first of them is aimed at the educating pedagogues who work in all areas of drama education in the contexts of formal and non-formal education – in the field of school drama education, theatre performed by children and youth, children’s



performance and theatre in education, teaching work in theatres, museums, galleries, work by adults' non-professionals, with communities.

- The second one prepares professional theatre lecturers or teachers of drama education to work at schools and theatres.

Unfortunately, we don't have similar departments in Slovakia until now, and this is also one of the reasons why it is needed to discuss the issue of theatre education more strongly, perhaps not only in Slovakia. The result in formal education in the Czech Republic is that drama education does exist in the curriculum. The contribution by V. Löffelmann, who works at the Department of Drama in Education, *Current Forms of Drama Education in the Czech Republic*, points to the anchoring of drama education in the curriculum of the current Czech educational system and to the institutions into which this field has penetrated. In the Framework educational programmes for elementary education as well as in the Framework educational programmes for secondary school education, drama education is included as an additional field and schools can include it in their educational programmes.

Drama education is taught as a separate field of study, the literary-dramatic field of study, at Elementary Art Schools, and this is like the system of drama education in Slovakia. At the end of his article, V. Löffelmann (2019, p. 20) claims: "The analysis of curricular and other documents shows that the field of Drama Education is still perceived together with other fields of aesthetic education as minor, often even unnecessary one. (Except for the fields of music and art that still have exceptional status.) And it is despite the declarations of the importance of art for a man and society that we find in the given documents". The topic of drama education and its position in Czech formal and non-formal education is also highly reflected in the journal *Tvořivá dramatika* (Creative drama – the journal about drama education, literature, and theatre for children and youth), which is currently the only professional journal focused on all the areas of drama education. Nowadays we do not have similar journal there in Slovakia.

**The Association of Drama Centres in the Czech Republic** organizes meetings of drama centres. In 2012, the first meeting took place in co-operation with the Ostrava Puppet Theatre. The aim of these meetings is the presentation of lectures, courses and workshops in which lecturers educate pupils in kindergarten, primary and secondary schools through the methods and techniques of drama education. These meetings are open to the public and university students at various types of drama education. The model for the creation of the first drama education centre (Lužanky in Brno) was the Redbridge Drama Centre<sup>59</sup> in London, which was established in 1973. Drama centres are educational, community facilities whose subject of interest is drama education in all its forms. There are many drama centres in the Czech Republic (Centrum creative dramaturgy Prague; Labyrinth – drama education studio Brno; Association D Olomouc; Drama centrum Johan Plzeň; Theatre of Puppets Ostrava; Theatre for people Ostrava; DIVADELTA Hradec Králové, Prague; LABYRINT Theatre DRAGON Hradec Králové, Prague). Slovakia does not have such an extensive network of drama centres as the Czech

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<sup>59</sup> Redbridge Drama Centre is in Southern Woodford, and it is a centre for creating, performing, and watching theatre for all ages.

Republic (so far only a drama centre in Bratislava), because there is a shortage of theatre lecturers and a field of study.

Interest in non-formal theatre education has increased significantly in Czech theatres. The education through theatre is developed in Czech professional theatres by the departments of communication with the audience (or departments of education, theatre lecturers), which, among other things, prepare specific educational programmes and activities for teachers, young people and theatre visitors aimed at audience literacy, revealing the potential of theatre and theatre art and others. Czech theatres are dedicated to theatre education during the theatre season; thus, theatre education becomes part of their creative work. The leader in this area of theatre education is the National Theatre in Prague.

The National Theatre in Prague offers 50 accompanying programmes and special events that introduce theatre creation and the service of theatre. From their rich programme we can mention for example, creative workshops for schools and groups that relate to the current repertoire or the history of the National Theatre and theatre in general. As an example, we mention the creative workshop Theatre? Theatre! Its educational purpose is to have insight into theatre services in a playful and experiential way. The creative workshop has three parts. In the first part, the participants play a searching/seeking game, it is an interactive tour of the auditorium part of the Estates Theatre (one of the oldest European theatres). The participants move underground to the theatre rehearsal room, where another part takes place. It is called "About the professions". It is a brief insight into the theatre professions – actors, directors, costume designers and scenographers. The most actuating part of the creative workshop is the part called "On Stage" where the participants are divided into groups and each group deals with one theatrical profession. Actors and directors prepare a short performance, designers prepare an art installation in the scenography model of the theatre, costume designers design theatrical costumes and stage technicians prepare the scene for the acting group. The creative workshop ends with a big premiere.

The National Theatre also offers the audience meetings and discussions called Dramaturgical introduction before the performance. Dramaturgical introductions take place half an hour before the performance, they acquaint the audience with interesting facts about the author and his or her work, about the current production. It will be presented by the dramaturg or theatre lecturer. The position of theatre lecturer or dramaturgy lecturer is not the part of a theatre team in every theatre. Educational activities also include courses, such as intensive course for young theatre lovers of ND Young. It is a three-month course for secondary school students and undergraduate students at universities. It allows young people to be familiar with the work of the professionals from the National Theatre. Students will watch several productions, which are accompanied by accompanying programmes – dramaturgical introduction, discussions with the creators or audience discussions. They walk through various corners of the theatre and attend several creative workshops focused on theatre work. The National Theatre also offers an interesting activity called Walks. A good example of their offer is Façade through children's eyes. It is a walk around the building of the National Theatre with binoculars.

#### **4. Education through Theatre in the Slovak Republic**

How good or bad the situation of formal and non-formal education is there in Slovakia? Drama education has its background in Slovakia. “We know it under the terms like drama education, creative drama, or theatre in education. However, a more significant fact than the terminological inconsistency is that drama education is not yet adequately anchored in the Slovak educational system. It does not exist as a separate subject at the level of lower and secondary education or as a separate higher education field. Despite this, it has a strong presence in Slovakia. This is evidenced by several high-quality amateur ensembles, a developed network of non-professional theatre shows, but especially our system of elementary art schools and literary-drama departments, which is not common in other European countries” (Evdjaková, Hyža 2019, p. 72).

In the available subjects of some undergraduate study programmes, we find the subject drama education (under the terms – drama education, creative drama, and drama therapy). For example, drama therapy is the part of the study programmes preschool and elementary pedagogy; and the education of psychosocially disturbed; preschool and elementary pedagogy; preschool and elementary pedagogy of socially disadvantaged groups at the Faculty of Education of the University of Prešov in Prešov. Drama education is the part of the study fields of teaching academic subjects, teaching art-educational and educational subjects; and teaching professional subjects and practical training at the Faculty of Humanities and Natural Sciences of the University of Prešov.

Creative drama (the course that I teach) is the part of the study programme of aesthetics and teaching aesthetics (in combination) at the Faculty of Arts, University of Prešov. The Creative Drama discipline is focused on practical activities that activate students, stimulate their creativity and imagination, support their interpersonal relationships and problem solving, develop and cultivate their communication skills, focus on the creative process itself, that enables students act directly and gain experience. It applies experiential learning. The mentioned discipline draws inspiration for situations, events, and dialogues from various art forms. It enables students to become familiar with other works of art and at the same time helps them expand and deepen their aesthetic development or aesthetic experience with art. It also includes the preparation of creative workshops in which students apply and verify various experiential methods.

A unique project related to theatre education that takes place at our university was the **Education through Theatre**. It was the project under the leadership of theatre researcher and pedagogue D. Inštorisová, particularly at Constantin the Philosopher University in Nitra, Slovakia. It belongs to the projects in which formal and non-formal theatre education was connected into one whole for a period of four years (2010 – 2014). The purpose of the project was to solve the innovation of forms and methods of theoretical and practical teaching courses, and the creation of pedagogical and didactic materials and aids of the current model of theatre education. The project was conceived the way that it was possible to use creative theatre procedures in an interdisciplinary manner. In addition to traditional educational forms, such as seminars, lectures, colloquiums, conferences or excursions, participants could attend workshops presented by lecturers from various

theatre fields (from pantomime to puppet theatre, art therapy, from dramaturgy workshops to artistic performance, and creative drama (Bábkarová Bystrica 2022).

EDUDrama is the first Slovak drama centre, the founders of which are the graduates of the Department of Educational Drama at DAMU in Prague, Barbora Jurinová and Veronika Willems Kořínková. The drama centre offers interactive theatre performances, educational projects for schools, seminars for educators and educational experiential workshops for various groups. This drama centre wants to blur the boundaries between stage and audience and purposefully defends the ideas of formal education through the theatre, the inclusion of drama education in schools. The programmes are based on the experience of the here and now, in which the participants can model and experience real life situations. It's not a theatre. Drama education is a system of games and exercises focused on comprehensive personality development, which uses means of drama to achieve educational goals. It is a creative process in a group, in which an individual learns to understand himself or herself, and other people through action. It is learning through experience. It strengthens one's own identity, develops presentation and communication skills, eliminates conflicts arising from misunderstandings caused by different communication styles, cultural backgrounds, and value systems (EDUDrama 2022).

The flagship of non-formal theatre education now is the Slovak National Theatre (SNT) in the capitol of Slovakia, Bratislava, which regularly and continuously includes school and audience education in its programme. It implements various events of non-formal education, especially in the SNT under the leadership of its director Miriam Kičiňová and dramaturgy lecturer Mário Drgoňa. In comparison to National Theatre in Prague, we cannot speak of such an enormous offer of theatre education. In the following lines I will introduce two offered educational projects.

The first project is entitled Let's Talk about Theatre, don't be Afraid to Discuss .... This project is intended for elementary and secondary school students, as well as organized groups. The project is intended for the groups of audience who would like to reveal more about the background of the story, its characters, the interpretation of the work and the general principles of the theatres' functioning. Before the performance, the dramaturgy lecturer will provide an explanation of the production, introduce the author of the play in various contexts, introduce the poetics of the given production, the director's method of creation and the interpretation of the work. He does not leave out the general principles of theatre production and theatre functioning. The aim of this project is for students or adults to go to the performance prepared and fully enjoy the performance. After watching the performance, the dramaturgy lecturer opens a discussion and analyses it at a professional level, and the audience can freely enter the discussion. A special bonus of this project is a quiz.

The second project From Text to Performance, is intended for a wide range of organized groups. It provides a unique opportunity to look behind the scenes of the theatre and to reveal the attractive artistic-organizational-technical process that precedes the raising of the curtain at the beginning of each performance. During the visit of the theatre, the audience will be able to visit different areas of the theatre backstage, they will be introduced to individual theatre professions and theatre technologies used during performances, and they will learn specific theatre

terminology and vocabulary.

The Department of Education at the **Theatre Institute in Bratislava** focuses on applying research projects in practice (school and professional), supporting new presentation forms, audio-visual communication, professional educational activities, and projects in cooperation with renowned internal and external lecturers at home and abroad. This type of activity – professional education through theatre and education to theatre is primarily intended for Slovak theatre and art schools at all levels of education, but also for the wider theatre and amateur public (Theatre Institute 2022). The Centre for Research and Education prepared the educational project *Theatre Walks in theatre*, that offers an overview of history, and present of Slovak theatre. Each virtual walk includes several thematic circuits: Theatres (historical buildings and institutions), schools (historical buildings and institutions), cafes and restaurants, memorial buildings (birthplaces and residences), important places (streets and squares), artistic monuments (sculptures, reliefs, busts, memorial plaques) and important figures of the city (artists and cultural figures).

Due to their unconventionality, these virtual walks are intended to encourage participants to learn about the history of theatre (and culture) of the city and to subsequently visit other cultural institutions and local attractions. In this way, users can easily find out various information about our most important theatre centres, as well as about their important theatre personalities. The ambition of the project is to preserve the cultural memory of the inhabitants of Slovakia and spread it through a responsive web platform, the creation of which is the result of several years of research efforts by the team of authors such as theatre historians, dramaturgists, directors, and others (Divadelný ústav – Theatre Institute 2022).

Festivals are an important, and irreplaceable form of personal meeting of artists and spectators, artists with each other; competition, interaction in artistic communication, comparison and confrontation of artistic approaches, aesthetic insights and achieved artistic results. At the same time, they contribute to the development of informal theatre education. Some festivals, namely **Academic Prešov**<sup>60</sup> (Competition of artistic creativity of Slovak university students, AP), which has a long tradition offer a confrontational space for university students and young artists to present or verify their work (in competition categories) or to experience the creative process in “art laboratories” (creative workshops<sup>61</sup>), where distinctive theatre poetics, techniques, or special methods of work are distinguished under the guidance of renowned domestic and foreign lecturers. The content of “art laboratories” led by professionals (directors, theatre theoreticians, university teachers, dramaturgists, performers, artists, and others) and semi-professionals, also amateurs (actors, directors, authors, former participants, etc.), is to create actions, events, performances, site-specific projects in an experiential form “here and now” (in some cases can be considered unrepeatable and unique).

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<sup>60</sup> More information in: Kušnířová, E. (2019). Creative workshop – creative activity of undergraduate students in the process of theatre creation. In: *Review of Artistic Education*, Vol. 17, pp. 159-169

<sup>61</sup> Categories of creative workshops at AP: Dance theatre, pantomime, auctorial theatre, performances, theatre of poetry or dramatization of epic works, remakes, site specific, etc.

## 5. Conclusions

The UNESCO Seoul Programme entitled Goals for the Development of Arts Education (2010) is the only globally accepted document in the field of arts education. It highlights and emphasizes the importance of art and arts education and calls on world governments and communities to expand access to arts education, improve its quality, and use it to address global social and cultural challenges. “Art in all its complexity has always responded and reflected current events in society. Nowadays, society must deal with many challenges – economic, political, socio-societal. Current studies show that for future generations to meet these challenges, we need to change the approach to education. (...) Arts education therefore offers space in the contemporary world not only for the development of creative thinking, but also for the formation of an empathic and critically viewing personality” (B. Jurinová, V. Kořínková 2019, p. 78).

The World Alliance for Arts Education WAAE – IDEA, InSEA, ISME, WDA - and all their member-associations and partners in the world, demand transformative action for arts education as being integral to sustaining communities and meeting the needs of all people in the face of critical global challenges. We assert the rights for all in formal, informal, and non-formal education, to an enriching and humanising education in, with and about the arts – dance, drama, music, and visual arts in all their diverse forms (Frankfurt Declaration for Arts Education 2019).

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## 2. PERFORMANCE IN THE ARTISTIC CAREER SUPPORTED BY THE PRACTICE OF INTENSE PHYSICAL EXERCISES

Ana - Cristina Leșe,<sup>62</sup> Raluca Minea,<sup>63</sup> Iarina -Teodora Dumitraș<sup>64</sup>

**Abstract:** *Performance in the artistic career is achieved through a continuous process of learning, education and study, supported and enhanced by an unseen, unnoticed, even often ignored factor like sport. Through this study we can demonstrate that the practice of intense specific type of physical exercises or individual sports can influence and support performance in the visual arts field. Our study we have been carrying out in the past 2 years for a number of 350 student artists who practised a type of sport or a physical activity, including physical education courses in their university curriculum, shows that they experienced better artistic performance in a percentage of 60% compared to those students who practiced less physical exercises. It is well known that training, in a variety of forms, allows increasing the mass of specific group of muscles, but also increasing endurance for longer periods of time. Also, regular physical activity causes an increase in the vascular caliber, which will lead to better oxygenation and a better nutrient supply to the brain. The brain is the most glucose-demanding organ in the body and, at the same time, it functions only in aerobic metabolism. Thus, the increase of vascular caliber through regular sports will determine an increased intracranial pressure, respectively a higher oxygen and glucose consumption. Constant practice of physical exercises will significantly reduce the risk of mental illnesses, and will improve memory, by preventing a series of brain disorders.*

**Key words:** *art, physical exercises, performance*

### 1. The effects of physical exercises on mental processes

The nervous system has the ability to adapt both to changes in the environment and also to the requirements that a person has from his/her own body. The adaptability of the human being to different tasks that must be performed throughout life is based on the phenomenon of neuroplasticity, defined as follows: "... the physiological brain changes that occur as a result of our interaction with the environment. From the moment our brain begins to develop in the womb until the day we die, the connections between our brain cells reorganize in response to the changes that are necessary. This dynamic process allows us to learn and adapt to the different experiences we have."<sup>65</sup> For example, professional musicians's somatosensory and the auditory cortex is different from that of unprofessional ones.

Thanks to this phenomenon, people can improve their skills, both through their daily effort at work, and also by practicing some habits that facilitate this process (such as physical exercises). In recent decades, studies have proven that people who do physical activities improve their academic and cognitive performance, compared to people who have a sedentary lifestyle. Even more, constant practice of physical exercises maintain the cognitive abilities developed in the first part of life. In

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<sup>65</sup> Dr. Celeste Campbell, <https://medanima.ro/neuroplasticitatea-importanta-sanatatea-mintala/psihiatrie-psihiologie-iasi>



literature were recorded several imaging studies performed on groups of subjects who practiced sports as a routine compared to those who did it occasionally or not at all, proving that people who do physical exercises twice a week show a greater gray matter thickness in the frontal lobe compared to the general population.

This aspect makes reference to the improvement of memory, the ease of expressing emotions, the control of impulses, the development of the mechanism of thinking, language, creativity, the ability to solve situations with a certain degree of difficulty, etc., aspects that are particularly important in an art career. Interventional studies have proven that people who do one hour of aerobic exercises (endurance exercise) improved their executive functions, memory, attention and processing speed compared to people who did a non-endurance physical effort session or which did not subject their body to effort. Also, aerobics contributes decisively to the increase of visual and auditory attention, to the development of motor control and thinking mechanisms in space, as well as the speed of thinking. Current theories state that, depending on the type of physical exercise performed, a certain area of the brain is stimulated more than other, but further research is needed to certify this fact. Recent studies show that resistance training may also improve cognition.

## **2. The study in comparative methods and recorded data**

This theoretical framework regarding the important influence of sports on artistic performance offers a presentation and a selective analysis of this kind of evidence, followed by a summary of the benefits brought in social and professional terms. There has been made a recording of the frequency of student artists at physical sports activities within the university curriculum, but also in particular, over a period of two years, taking into account a number of 350 subjects, students of the National University of Arts "G . Enescu" from Iași (200 students from the Visual Arts department and 150 students from the Music department), among them being a number of 100 students from the Republic of Moldova, enrolled in the courses of the National University of Arts "G . Enescu" Iași. Our recordings of the frequency of physical sports activities and the questioning about the practice of physical exercises in particular are complemented by the testimonies of established artists who practice sports regularly .

The theoretical data provided by experts in the field of medicine, sport and psychology reinforce the idea that the benefits of exercise for health are not limited to physical health but also incorporate mental and individual performance components of the human being in daily activities. We focused our attention on the factors that determined the motivation for more frequent participation in physical activities through the lens of the researches carried out by experts on the persuasive methods. Regarding the connection between sport, mental health and creative performance, the existence of a conceptual model hasn't been proved yet, but the benefits and contribution brought by sports in an artist's life and career cannot be excluded. Performance in art has two main components - talent and work. An artist's talent can be native or acquired through continuous work. There have been published studies which reveal a systematic review of efficacy in artistic performance. It's recommendable for student artists to practice sport in their free time or within the activities organized by the University in order to improve their

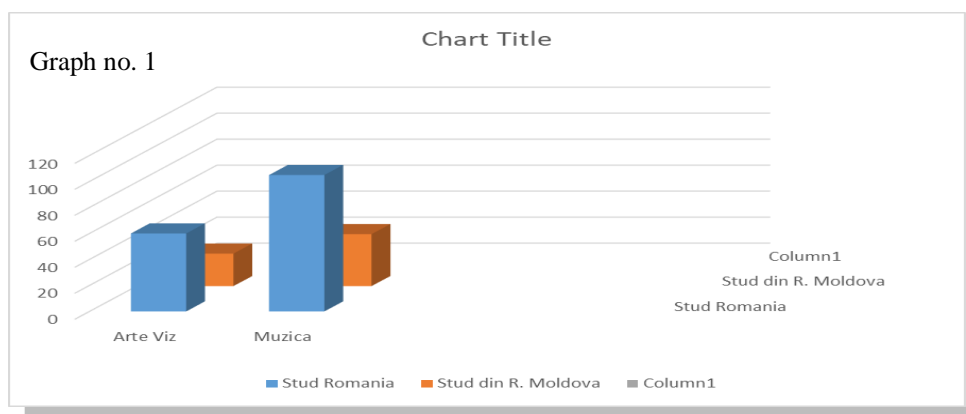
physical health in aspects such as obesity or correcting problems (especially the spine problems) acquired as a result of their vicious positions in their profession, but also in aspects such as mental, social and creative health.

### 3. Methods

1. Recording the frequent attendance of student artists in the Physical Education course as well as in private.
2. Observing the motor level of physical qualities and also the emotional involvement in these activities.
3. The survey
4. Recording professional performances (from posters, concerts, jobs)
5. Documentation from the specialized medical and sports studies
6. Adopting the definitions of sport that refer to - "a human activity for acquiring fine motor skills and developing mental abilities"<sup>66</sup> and health - "a state of complete physical, mental and social well-being and not just the absence of disease and of infirmity"<sup>67</sup>.

### 4. Results

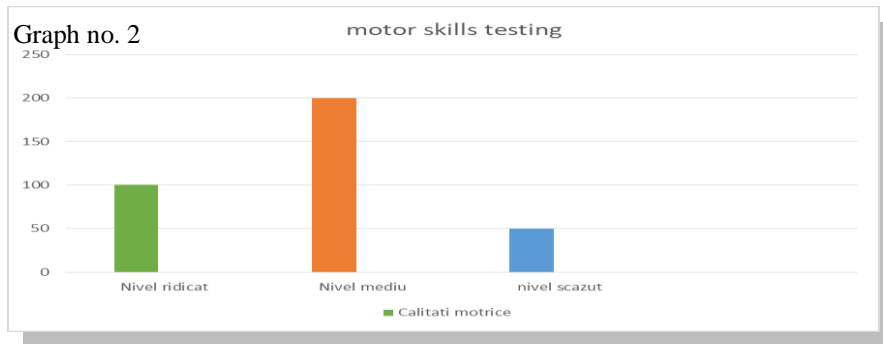
In this study took part some students from the Music and Visual Arts departments who practiced the physical activities included in the university curriculum (one hour per week) and the training included in the "Sports Circle" program (two hours per week). The highest attendance was registered by the students from the Music department (70% - 105 students out of 150, and among them, 40 students from the Republic of Moldova, who proved the best motor qualities). Students from the Visual Arts department recorded a percentage of 30% - 60 students out of 200 with good attendance at this kind of activities, among them being 25 students from the Republic of Moldova (it's well known the educational and sports performance of the Republic of Moldova).



The students' motor level was also recorded in a graph, after taking the sports tests (as for strength, resistance force, speed and skill) highlighting: 140 students with a high-level motor skills, 160 students with an average level and 50 students with a low level students.

<sup>66</sup> G. Cârstea, „Educația fizică–fundamente teoretice și metodice”, Casa de editură Petru Maior, București, 1999

<sup>67</sup> World Health Organisation: Constitution of the World Health Organisation. 2006, Available from: <http://apps.who.int/gb/bd/PDF/bd47/EN/constitution-en.pdf>

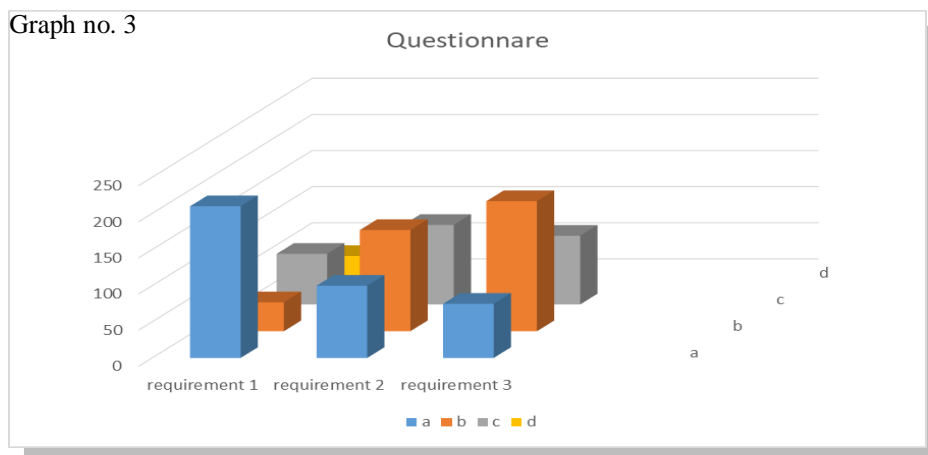


The survey includes the following points:

1. How often do you practice sports:
  - a. once or twice per week;
  - b. more than twice a week;
  - c. once a month;
  - d. never
2. What motivates you:
  - a. the compulsory discipline in the university curriculum;
  - b. the need for physical activity;
  - c. habit;
3. How should be structured the training sessions:
  - a. intense level
  - b. medium level
  - c. low level

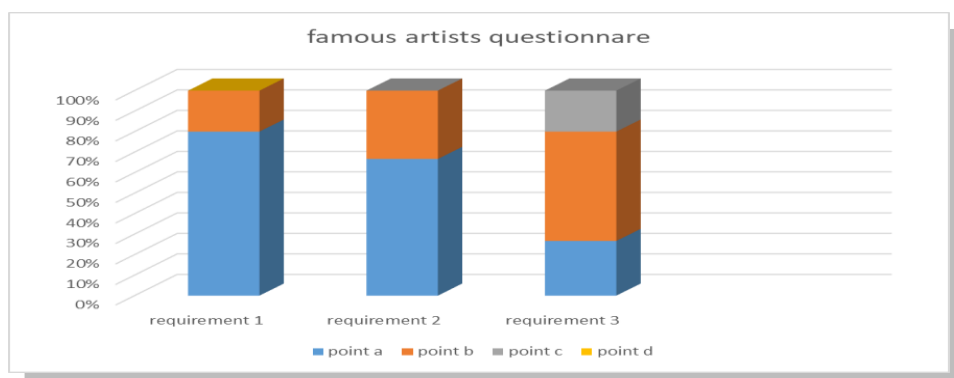
The results show the following:

- Requirement 1: 210 of the students checked point a.; 40 students, point b; 70 students checked point c and 30 students checked point d.
- Requirement 2: 100 students - point a; 140 students – point b; 110 students – point c.
- Requirement 3: 75 students – point a; 180 students – point b; 95 students – point c.



15 established artists (like musicians and visual artists) took part in this survey and the following results were recorded:

Graph no. 4



- Requirement 1: 12 subjects – point a.; 3 subjects – point b; 0 subjects point c; 0 subjects – point d.
- Requirement 2: 10 subjects – point b; 5 subjects – point c.
- Requirement 3: 4 subjects – point a; 8 subjects – point b; 3 subjects – point c.

The average of students who recorded good and very good results in this study is 185 out of 350 students. The recording of professional performances (from posters, concerts, jobs) showed that **150 students**, out of the **185 students**, who participated in sports activities more often and showed developed motor skills, stood out through scholarships and participation in concerts, exhibitions, shows, being "headlining". Also, all of these students were invited to collaborate with specialized companies due to their creative capacity, efficiency and resistance to effort.

## 5. Recommended methods for a physical activity appropriate for an artistic profile

- Sports activities for the development of a good general physical condition. The most recommended activity of this kind is fitness or aerobic gymnastics. Fitness should include elements of stretching, dancing, swimming, martial arts and exercises to develop all basic motor skills – strength, speed, endurance, dexterity. Aerobic exercises increase the amount of oxygen delivered to the muscles and allow them to function longer. Any activity that raises your heart rate for a longer period of time will ultimately improve your physical condition.
- Sports activities for the development of qualities such as: coordination, balance, attention, strategic thinking. Individual sports games (like tennis court, badminton) or team sports games (like volleyball, basketball) are mostly found here. Also, dance includes many elements of balance and motor memory (memory of movements).

In order to have a health benefit, a moderate effort is indicated, in which the heart rate is between 50% and 70% of the maximum possible value. A simple way to monitor your cadence training is as follows:

- if it's not possible to speak during the physical activities, then it's too intense;
- if you can sing during the physical activities, it's not intense enough.

The recommendation is to practice these types of physical activities for at least 30 minutes every day or two to three times a week.

## 6. Conclusions

In achieving artistic performance, which involves a continuous process of

learning, education and study, the role of sports activity is an important and real one. Although there isn't any conceptual model in the creative performance-sports-mental health relationship, the benefits and contribution brought by the practice of sports activity at a sustainable pace are indisputable and proved in this study through the conclusions of some published works on this topic and through my own investigations. We are trying to make people conscious of the importance of sport in our daily life, in an ignorant society.

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### 3. NATIONAL THEATRE LIVE. THE BEGINNING OF A REVOLUTION

Antonella Cornici<sup>68</sup>

**Abstract:** *In June 2009 at the initiative of Royal National Theatre in London, National Theatre Live appeared – a revolutionary project through which theatre performances are live streamed. The first one was Phedra<sup>69</sup> by Racine. The show was live streamed in 73 movie theatres from Great Britain and in 200 others all over the world. The broadcasting was a great success about which The Guardian wrote: „The main lesson is that a theatre production can be made democratically available to a mass audience without any loss of quality. For generations we have been told that the theatre is elitist. Last night it was shown that a supposedly difficult classical tragedy can speak simultaneously to people across the globe.... this is only the beginning of a revolution in making theatre available in ways of which we had never dreamed.”<sup>70</sup> For more than 13 years, The National Theatre of London has been live streaming its shows, at the moment having over 5.5 million spectators and being present in over 5000 locations all around the world.*

**Key words:** *theatre, live streaming, show, London, NTL*

#### 1. How many theatres are in London?

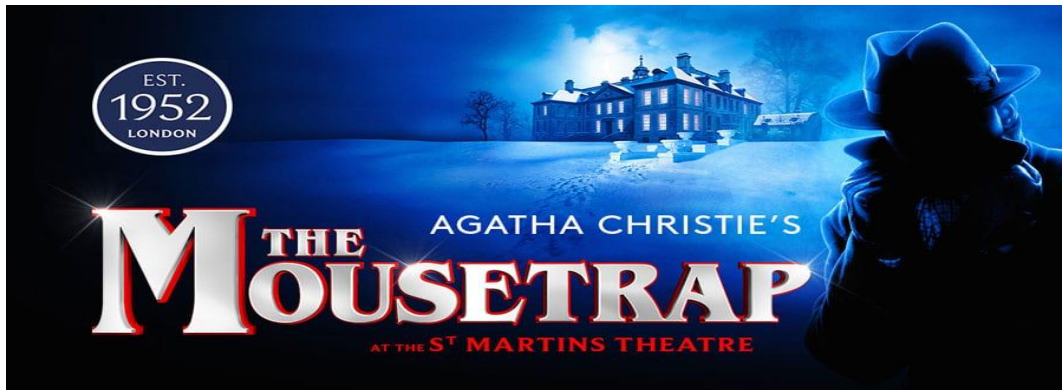
West Theatre End practices a professional theatre, which alongside New York's *Broadway* represents the highest level of commercial theatre performed in the English language. Seeing a show in one of West End's theatres has become an usual tourist activity, especially for the frequency of finding famous British or international actors on the shows' posters: Ian Mc Kellen, Timothy Hutton, Richard Coyle, Juliet Stevenson. There are 39 theatres in the West Theatre End, and most of them are owned by Ambassador Theatre Group, Delfont Mackintosh Theatres, Nimax Theatres, LW Theatres and the Netherlander Organization. A few examples to be reminded: Apollo Theatre, Ambassadors Theatre, Cambridge Theatre, Duchess Theatre, Harold Pinter Theatre, London Palladium. West End Theatres are a diverse mix of venues, from Apollo Theatre Victoria, with over 2300 seats, to the intimacy of the Arts Theatre, with a capacity of 350.

The period of continuity for the West End's performances depends on the selling of tickets. The most longevous musical of West End's history is *Les Misérables*, produced by Cameron Mackintosh, premiered in October 1985. It has overtaken *Cats* by Andrew Lloyd Webber, that ended in 2002, after surviving for 8.949 performances over the span of 21 years. However, the non-musical play by Agatha Christie, *The Mousetrap*, is the most performed production in the world and has been running continuously since 1952.

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<sup>69</sup> Directed by Nicholas Hytner, adapted by Ted Hughes, cast: Helen Mirren, Dominic Cooper, Margaret Tyzack, Stanley Townsend, John Shrapnel

<sup>70</sup>[https://www.theguardian-com.translate.google.com/stage/2009/jun/26/national-theatre-live-phedre?\\_x\\_tr\\_sl=en&\\_x\\_tr\\_tl=ro&\\_x\\_tr\\_hl=ro&\\_x\\_tr\\_pto=nui,sc-tr.n](https://www.theguardian-com.translate.google.com/stage/2009/jun/26/national-theatre-live-phedre?_x_tr_sl=en&_x_tr_tl=ro&_x_tr_hl=ro&_x_tr_pto=nui,sc-tr.n)



<https://britishtheatre.com/the-mousetrap-re-opens-st-martins-theatre-october/>

The Theatre Royal Drury Lane, one of the oldest theatres in London, is an example for the flourishing history of the city. Its existence dates back to 1812. In 2016 over 19 million tickets have been sold for British performances, with London being the most popular marketplace. The vast majority of box office incomes for London Theatres comes from the West End locations, making approximately 645 million pounds in 2016. Broadway and West End are very similar, the first one refers to New York City, while West End refers to London.

*Off West End* Theatres are smaller (including pub theatres), the seats capacity being between 40 and 400. London is one of theatre's capitals, with tens of professional theatres scattered all over the city. Many of these theatres are world renowned and they attract some of the greatest names of business. How many theatres does London have? First of all, it depends on how we define a "theatre". If we consider any location that stages professional theatre productions, it is estimated that there are over 200 professional theatres in London. This number changes constantly, as new places are opening and some of the old venues are closing, fact that gives a sense of amplitude, diversity and change to the London's stage.

## 2. The National Theatre of London



<https://www.londontheatre.co.uk/theatres/national-theatre>

The National Theatre Company managed by Laurence Olivier, has had its first show (*Hamlet*, with Peter O'Toole) on the 22<sup>nd</sup> of October 1963. In the first 13 years of existence, the company has functioned in the Old Vic Theatre, while its new venue was being built. In 1976, the new headquarters of the National Theatre London was being opened, under the management of Peter Hall<sup>71</sup>. The building is

<sup>71</sup> Sir Peter Reginald Frederick Hall CBE (22 November 1930 – 11 September 2017) was an English theatre, opera and movie director. *The Times* declared him to be „the most important figure of British theatre for half a century”. In



the creation of the well-known English architect Sir Denys Louis Lasdun, a notable example of brutalist design.<sup>72</sup> Peter Hall's successors were Richard Eyre from 1988 until 1997, Trevor Nunn from 1997 to 2003, Nicholas Hytner from 2003 until 2015 and Rufus Norris from April 2015.

### **National Theatre Live**

NT Live is the most revolutionary project of London's National Theatre, through which it is live streamed „ the best British theatre directly from the London's stage to movie theatres from Great Britain and all over the world.”<sup>73</sup> Located on the southern bank of the River Thames, in London, The National Theatre is one of the most remarkable locations for performing arts that are funded by the public fund of the United Kingdom. Its repertoire consists of about 25 new productions every year. Besides the fact that are broadcasted in movie theatres, these productions often transfer also to the West End Theatre, doing tours all over the country, on Broadway and in the whole wide world. The shows are streamed in over 2000 movie theatres through National Theatre Live and they are also broadcasted for free in Great Britain's schools. The National Theatre is constantly innovating its services for the audiences and it's not afraid to embrace new technologies. For example, it was the first theatre that live streamed a production in 4K and it also runs an Immersive Storytelling Studio dedicated for exploring ways to tell stories using modern emergent digital technologies.

How does National Theatre Live work? It uses the last generations of filming techniques and every show is recorded in front of a live audience. Theatre cameras positions are adapted for every performance, to be certain that we can also have the same view as the audience does. The live theatre show is streamed all over the world through a satellite. Furthermore it would be great to watch the documentary *From Stage to Screen*<sup>74</sup> for a better understanding of how a performance is being broadcasted live from The National Theatre of London. The positions of the cameras in theatre are adapted for every show. For the audience that cannot be at the actual venue, NT Live is a very special experience. For a live broadcast of a performance, the team starts its day very early in the morning (6.30 AM). The cameras are being set, the transmission lines are being checked, rehearsals are being made with the director, the actors and the technical personnel.

The first live production aired in June 2009 - *Phèdre* with Helen Mirren. The show has been streamed in over 3500 movie theatres from over 60 countries and it reached over 9 million people. Most of the broadcasted performances are from The Royal National Theatre's repertoire, but also there are included some shows from other theatre companies: *A Disappearing Number by Complicite* was live streamed from Theatre Royal, Plymouth, on the 14<sup>th</sup> of October 2010. Donmar Warehouse's production, *King Lear*, with Derek Jacobi in the leading role, was transmitted live from Covent Garden on the 3<sup>rd</sup> of February 2011 and in the summer of 2013 *Macbeth* with Kenneth Branagh and Alex Kingston followed. The show was broadcasted from the Manchester's International Festival on the 20<sup>th</sup> of July 2013.

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2018, the *Laurence Olivier Awards* have changed the name of the award for the best director to Sir Peter Hall Award.

<sup>72</sup> Brutalist Architecture is an architectural style that appeared in the 1950's in the United Kingdom. Brutalist buildings are characterized by minimalist constructions.

<sup>73</sup> <https://thirdrailrep.org/nt-live/,tr.n>

<sup>74</sup> <https://www.youtube.com/watch?v=-3t1rj8g6yg>

At the moment NT Live is at its 12th theatrical season, from which we need to mention the following performances: *Henric V* by William Shakespeare – directed by Max Webster, with Kit Harington, *The seagull* by A. P. Chekov – version by Anya Reiss, directed by Jamie Lloyd, with Emilia Clarke, *Frankenstein* – directed by Danny Boyle, with Benedict Cumberbatch and Jonny Lee Miller. The pioneers of the live cinema events are Robert and Julie Borchard-Young and their company (BY Experience) is the most important international distributor of alternative events for the cinematic screens. Since 2003 *BY Experience* has offered for audiences all around the world hundreds of unique events. The company with its headquarters in New York presents cultural, entertaining and educational events in over 3000 movie theatres and art centers from over 75 countries, moreover it is the sole distributor of National Theatre Live. Before facing the pandemic in 2020, that also came with a lock down for all theatres, we have the proof of an already existing *from stage to screen* that has been functioning for a long time at a high level of performance and professionalism.



<https://www.nationaltheatre.org.uk/about-the-national-theatre/national-theatre-live>

It is obvious that this new concept has had its fair shares of objections from some theatre people. In 2014 Sir Alan Ayckbourn<sup>75</sup> expressed his concerns regarding theatre streaming; „in the end we and our theatres will stop from performing shows in theatres. All of them will be broadcasted from these excellency centres. Directly from RSC, the National or the Royal Court. But theatre is alive!”<sup>76</sup> The producer David Sabel, the director of the digital department of National Theatre Live affirmed in an interview for *The Guardian*: „NT Live has built its own audience that can watch 8 productions a year without stepping foot in this building. We believe that the supreme success is when someone sees NT Live and then comes to the theatre. Our audience is not only the one from theatre venues. It is much, much larger than that. And that is a success.”<sup>77</sup>

David Sabel created National Theatre Live, this revolutionary programme of live cinema transmissions, and he also led the first *Broadcast and Digital* department of National Theatre (during 2008-2015). Over this period of time he produced 48 NT Live shows, 4 television documentaries (2 BAFTA nominations

<sup>75</sup> Writer, director, was the manager of Stephen Joseph Theatre from Scarborough for 37 years.

<sup>76</sup> <https://www.bbc.com/news/entertainment-arts-27761568>, tr.n

<sup>77</sup> <https://www.theguardian.com/stage/2013/jun/09/nt-live-success>, tr.n

and a Royal Television Society Award), the 50<sup>th</sup> anniversary of National Theatre live streamed from BBC2. In 2020 he founded *Sabel Productions* that had a mandatory part in the distribution strategy of National Theatre during the Covid-19 pandemic. This is how the streaming platform National Theatre at Home has come to life.

### 3. Conclusions - National Theatre at Home

The theatre industry has been forced to innovate and adapt more than ever during the pandemic. Theatres all around the world had to find new ways to reach the surface. Closing or reducing the capacity of theatre and movie venues has determined the explosive appearance of online streaming services. A theatre that has done this successfully is National Theatre at Home. The performances on this platform are mainly from National Theatre Live but there also is an Archive section where some important shows of The National Theatre of London can be found. The recordings from the Archives have a lower image quality than the ones from NT Live, for the filming has been done with fewer cameras and the image has not been optimized for viewing it on this kind of platform. Nonetheless, this section is very important because we can find many great shows such as *Death of England*, *Mosquitoes*, *'Master Harold'...and the boys*, *Antigone*, *Three Sisters*, *Cat on a Hot Tin Roof* and many more. The platform runs just like other popular film channels, on paid subscriptions for “renting” the performances. Although there was some sort of skepticism about this type of broadcasting plays, it had a major impact and it is still running to this day.



<https://www.facebook.com/nationaltheatreathome/photos/101353708355297>

If the COVID-19 pandemic has taught us something, is that people like stories to be told in unique ways. Theatre on a screen is not TV, it has its own shape and aesthetic. Simon Baker- sound designer, technical director and producer at Wise Children

### Web resources

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8. [https://www-the-guardian-com.translate.goog/stage/2009/jun/26/national-theatre-live-phedre?\\_x\\_tr\\_sl=en&\\_x\\_tr\\_tl=ro&\\_x\\_tr\\_hl=ro&\\_x\\_tr\\_pto=nui,sc](https://www-the-guardian-com.translate.goog/stage/2009/jun/26/national-theatre-live-phedre?_x_tr_sl=en&_x_tr_tl=ro&_x_tr_hl=ro&_x_tr_pto=nui,sc)
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#### 4. THE INNER MECHANISM OF THE ACTOR IN THE VISION OF EUGENIO BARBA

Iuliana Moraru<sup>78</sup>

**Abstract:** *The discoveries he makes in his journey around the world, the admiration for the way Grotowski thinks and for Brecht's theories, but also the history of the years 1960-1978 stir up Eugenio Barba, causing him to look for new meanings related to this art. After going through a period of disorientation and hearing around him from many people the question: what is the meaning of doing theater today?, he finds the answer: "theatre is an empty and ineffective ritual that we fill with our own why, with our personal necessity". Barba praises the modesty and strength of the actor who considers himself the servant of the stage and not the "navel of the crowd" that surrounds him. The concepts of yoga lead him to write about the "body-spirit" and how essential it is for a performer to exercise his spirit.*

**Key words:** *Barba, energy, power, impulse, actors*

##### 1. Introduction

As he notes in the preface, Eugenio Barba wrote *The Paper Canoe* starting from the problems that troubled him: "What does the actor's presence mean? Why is one actor credible and another is not if they are performing the same actions? Is talent a technique, as well? Can a motionless actor keep the attention of the audience? What is energy in theater? Does pre-expressive<sup>79</sup> work exist?" He found the answers to some extent during many rehearsals with his Odin theater company and many travels, attending performances and meeting theater companies from various continents.

A rebellious spirit, Barba feels the need to escape, not to take root, and so he decides to emigrate from Italy to Norway. This reveals his purpose. Abroad, he leaves behind his mother tongue and is forced to follow the attitudes and reactions of those around him, in "a physical and sound labyrinth" from which to guess acceptance or refusal, as he says, on "pre-expressive" grounds. This is how he developed the reflexes of the director's job and with them he learned to detect the inner mechanism of an actor and how he should be guided. Another experience that marks Eugenio Barba: Jerzy Grotowski's rehearsals. In Opole, Poland, he is experiencing "an authentic moment of transition".

##### 2. Discussions

After the establishment of the Odin theater in 1964, he traveled a lot in Asia. Here, after watching many performances, he found a "strange coincidence": the Asian actors played and danced with their knees bent exactly like those at the Odin Teatret. It was the so-called "sats", the basic posture that allowed one to be ready for a reaction. The actors from Odin Teatret, in search of stimuli that would help them not get into certain patterns, spread to all corners of the world for three months, where they experienced various exotic styles. We note the importance of

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<sup>79</sup> Eugenio Barba, *O canoe de hârtie (The Paper Canoe)*, translation and preface by Liliana Alexandrescu, Unitext Publishing House, Bucharest, 2003, p.16

experimental workshops, in which, the more studied the distant traditions from the known ones, the more the participants increase and diversify their knowledge. Their ability to move from one technique to another gave birth to thoughts in Eugenio Barba that led him to the establishment of the International School of Theatrical Anthropology – ISTA.

He seeks to trace a path among the various specialized disciplines, among the various ways of looking at the scene. He draws attention to the fact that the artist must not remain closed within the narrow boundaries of his profession, believing that he is in contact with the true and unique reality of the art to which he dedicated himself. Just as the theatrical historian neglects the logic of the creative process in his comments, not understanding the empirical thinking of the performers. It is necessary to take into account both tradition and practice, in order to offer the theater a place of cultural, aesthetic and human dignity. The risk of translating the experiences lived in a theater into elaborate phrases is “to petrify into impenetrable pages”. But at the same time there is a great need to leave an imprint of the ineffable. Eugenio Barba also shows how theatrical anthropology can help the actor. It becomes useful when it allows the exegete to feel the process of creation and when, during this process, it increases the freedom of the one who is going to evolve in the limelight.

Theatrical anthropology deals with the similar principles that meet beyond language, traditions, different countries and principles specific to each individual performer. Its first task is to spot those returning principles and to study them in favor of the artist everywhere. Barba makes a distinction between everyday, extra-daily and other techniques. The first is a characteristic of the culture we are part of, all people use it more or less consciously and it aims at communication, the second is that of the interpreter, it targets information and shapes the body, making it artificial/artistic but credible, the last is that of the acrobat or the virtuoso and causes astonishment.

There are clear differences between the three types of techniques that the performer must be aware of in order to be able to discover his “stage bios” reflexes. Eugenio Barba also introduces us to the fascinating world of Nô theater, Kabuki and Kyogen, where the silhouettes of those on the podium enter into action at a pre-expressive level. The Asians say that Nô is “a walking dance” and that the life of the stage artist is given by this alteration of the balance. Analyzing the Kabuki theater, the Balinese and the Indian, as well as the European ones, we come to the conclusion that this constant is found in all of them: a deformation of the everyday technique of walking, of the movement in space of the position of the motionless body. And this is based on a shaking of the natural balance and finding a permanently unstable one that triggers energy along with itself.

Here also appears the idea that the actor transposes mental images into physical impulses. The way you step on stage is very important. “The feet are the center of expressiveness and communicate their reactions to the whole body” – argues Grotowski. Also, Stanislavski and Meyerhold propose various exercises on this topic, placing great value on the way one walks on stage. New postures and new dynamism of the performers are developing. At Odin Teatret, the way to step, to move and to stop is a field of work to which the performer always returns during

individual training, regardless of the passing of the years. “Stanislavski used to say that every five years, at any career age, we should go back to school with our backpacks on.

And he was listened to by all the established actors of the MHAT, who, temporarily giving up acting, retired to the workshops to refresh their means.”<sup>80</sup> Barba refers to the antagonistic tensions in the stage artist’s being, which are analyzed from several perspectives. It is concluded that the dance of oppositions characterizes its expression at different levels. The rigid distinction between theater and dance is a deep break that makes the performer have an inexpressive body, pushing the dancer towards virtuosity, instead. An internal control system that allows the actor to observe himself while acting is discomfort. The artist lives from opposites, contradictions and constraints, hence his main characteristic – the power of resistance (the ability not to give in).

To the question: even if “theatre is the art of the present” are we also responsible for the future spectators? are we part of a legacy? it is also answered with a question: “Can fame and anonymity coincide?”<sup>81</sup>. In the history of theater, generalizations predominate, crystallized in formulas such as: *Commedia dell’Arte*, Romantic Theatre, Naturalist Theatre, and the examples can go on. Under these formulas there are actually hidden the anonymous personalities who created the meaning of this art. What Appia, Craig, Stanislavski, Meyerhold, Artaud, Brecht, and the list can go on, passed us on as legacy can help us only after we have our own experiences that we have not yet found all the meanings of. Eugenio Barba sees theatrical anthropology as research that identifies the means that the stage artist must set in motion in order to succeed in catch the look, the hearing, the thought of the spectator through what he does on stage. His job is to detect such principles and to constantly explore their practical possibilities.

### 3. Results

Theatrical ethics follows how and for what purpose the performer will use these principles. If we analyze the books of some theorists who wrote about theater, we realize that they do nothing but express their inner, imaginary world, their reverie, the obsessive metaphors that support their spiritual biography and art. That is why we cannot speak of a theater science. One must start from the idea of employing not what “is known”, but what “one knows”. When we talk about the art of the stage, we must make the effort to search our words, because otherwise we can fall into prefabricated phrases, into verbal systems that are nothing more than a parasitic imitation of the precise language of other sciences and other fields of knowledge. Barba, for instance, summarizes his method from *Odin Teatret* in two words: “kraft-force, power and sats-elan, impulse”<sup>82</sup>. These two words guided his work with dramatic artists.

Many theater scholars tried to judge the evolution of stage performers starting from the idea that they know what they are talking about, but unfortunately they were based on misleading impressions of the spectators. They did not know the

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<sup>80</sup> *Cercuri în apă: un atelier cu Andrei Șerban, povestit de Tania Radu (Circles in the Water: A Workshop with Andrei Șerban, Told by Tania Radu)*, ECUMEST, Bucharest, 2005, p. 56

<sup>81</sup> Eugenio Barba, *op.cit.*, p. 67

<sup>82</sup> *Idem*, p.72

secret logic of the process. One of the aspects of this logic is that actors acting in an organized performance situation show as many profound differences as common points. The need for order and self-discipline in the job we do here is essential. The living water of an actor (the native talent) can become a swamp if it is not properly nurtured and cared for by the actor himself, through the “facility called discipline”<sup>83</sup>. The relationship between thought and action is essential. The inner force needs to be able to become manipulated, “shaped, polished, projected in space, absorbed and forced to dance inside the actor’s body”<sup>84</sup>. Here there is a trap caused by the word – which I have often invoked – “energy”, that can be misunderstood. The actor is meant to arouse the audience’s attention through subtlety, false attacks and counter-attacks, to deploy all his power and harness all his potential, tirelessly tire the one who follows him. Having energy, a performer must know how to shape it and play with it. His intelligence is his vitality, his dynamism, a feeling that lives and provokes in him, to a certain degree, through a certain habit, a deep look, a condensation of his sensibility, a self-consciousness.

Barba gives us many examples of Stanislavski’s, Meyerhold’s, Craig’s, Brecht’s way of working with actors, who share the idea that “when what is visible outside (the body) does not move, the invisible, the inside (the mind) must be in motion [...]. Static is a movement at a level that does not touch the bodies of the spectators, but only their minds”<sup>85</sup>. Another observation that all actors should take into account is to learn to restrain their intention, that is: “if, in the smallest action, the movement is more restricted than the emotion or the mental scheme that lies behind it, the latter will become the substance and the movement of the body its manifestation, which will increase the interest of the spectators”<sup>86</sup>.

Barba also explains what “sats” means: it is the point where we decided to take action; a nervous muscular and mental engagement directed towards a goal, the spring ready to trigger. Sats is the impulse and the counter-impulse. In Meyerhold’s language, the “sats” is the foreplay. And the sharp cut that suspends the previous movement and prepares the next movement, signaling to the partner that he is ready to move to the next phase, is called “otkaz”. This movement is also found in Grotowski and Decroux, only under different titles. The actor, in order to give life to these “sats”, must play with the spectator’s cenesthetic sense and prevent him from foreseeing the action, which must surprise him.

The spectator wants to immerse himself in such expectations. But this does not mean that the actor must strive to amaze, because then he is false, ostentatious. He “knows what he is getting ready to do, but he does not have to anticipate”<sup>87</sup>. Paraphrasing Barba, the character and value of a “sats”, formulated in a sentence, are: the movement can be blocked, but inside it does not stop. Barba defines energy in the theater as a “how”, but for an actor it is useful to think of it as a “what”. In so doing, he will not lie to himself about the nature of biological processes and invent his own stage biology. On an immediately perceptible level, the actor seems to be working with his body and voice. In reality, he works with something invisible –

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<sup>83</sup>Eugenio Barba, *op.cit.*, p. 82

<sup>84</sup> *Idem*, p. 84

<sup>85</sup> *Idem*, p. 89

<sup>86</sup> *Idem*, p. 90

<sup>87</sup> *Idem*, p.94



energy.

In order to understand the criteria that can help us consciously orchestrate energy, it is important to insist on some polarities such as “animus” and “anima”. But, in order to translate these criteria into artistic practice, we must work not on the extremes, but on the range of nuances that are in between. If not, instead of artificially composing the energy necessary to reconstruct the organicity of a living body, we produce only the image of artificiality. On this idea, Barba gives examples of games from the Nô theater, in which the two contrasts combine harmoniously resulting in the sensation of truth.

The plea continues with the explanation of the Japanese criterion “jo-ha-kyu”, which regulates the course of the arts. There are three moments: “jo – the initial phase, ha – the transition phase and kyu – the speed phase”. Only the physical manifestation of the actor is taken into consideration, even if this principle applies to all levels of Nô theater. The final moment of the phase in which the actor stops is a “sats”, the starting point of a new “jo”. So, “jo-ha-kyu” is cyclical and becomes the rhythm of thought. Analyzing the bios of the actor in more detail, we find that what we call energy are, in reality, leaps of energy. These leaps are called physical actions, movement drawing, score, etc. It is important for the actor to know how to segment and recompose a precise path that allows the energy to leap (dance).

#### 4. Conclusions

Barba rehabilitates the image of Gordon Craig, who was misunderstood when he stated that he would replace the actor with the super-puppet: “The actor Craig is talking about is not the man or woman in a natural and spontaneous state. It is he or she who incarnates an architecture in motion: a Form. [...] This is not about the form of an inanimate matter incapable of metamorphosis; it is about the shape of a living but reinvented body, a behavior that has moved away from everyday behavior, a naturalness that is the fruit of artifice.”<sup>88</sup> Also, he rightly believes that the theater that matters was not and is not a building, it is the sound of the voice, the expression of the face, the movements of the body, of the person – that is, of the actor.

How were the laboratories, theater workshops born and for what purpose? If, at the beginning, solutions to professional problems were sought, over time the exercises within them became the very heart of the theater, a synthesis of the values that concern the actor. Barba also gives us a piece of advice: “Use your disorientation to discover your face hidden under the mask of dance. Don’t forget: your work and your presence must make another person *fall in love*”<sup>89</sup>. Remember this!

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<sup>88</sup>Eugenio Barba, op.cit., 157-158

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## 5. A POSSIBLE WAY OF APPROACHING THE CHARACTER IN THE THEATER ACCORDING TO THE "ROLE SHEET"

Călin Chirilă<sup>90</sup>

**Abstract:** *"Match the deed with the word, and the word with the deed. Take care not to exceed the decency and modesty of nature; because everything that exceeds the measure deviates from the goals of the theater, whose purpose from the very beginning and until today is to present a kind of mirror of nature, to show virtue its true face, pride its icon and every age, every era, the pattern and their seal" (Hamlet's monologue from the play of the same name by W.Shakespeare).*

**Key words:** *substitution, rhythm, temperamental, behavior*

### 1. Introduction

The road to the creation of a stage character is part of a process related to the "population", the occupation, the entry, in a credible, coherent, complete way of a person, of a human being, described by the playwright in the theater text. For this, the student actor uses what we could call the "character sheet". The file that should help in the construction of the character, in as detailed a way as possible, that does not bore the audience, to help and open a fan of imaginative possibilities.

- How old would the character be?
- In what way, the way I exist on stage as an appearance, shows the age of the character
- In what state of health does the character appear?
- If he has some complexes as a character and what is my opinion about it
- How much do I weigh as a character, we are referring to body weight and what is my opinion about this aspect
- How tall is the character and what do I think about it
- What is the tone of the character's voice (does he have a weak, strong voice, etc.)
- The character uses a certain dialect
- The character's gesture is confident or insecure, indifferent, friendly, strong or weak, controlled or nervous
- What hair color does the character have, how does he arrange his hair
- The character has certain mannerisms (impaired, unnatural, fabricated vocal and gestural behaviors)
- There are body deformities
- The character is an energetic nature
- The character is sick, suffering
- How the character moves in the scene - slow, heavy, indecisive, shy, fast, energetic, supple, firm
- The character has a penetrating, shy, opaque look
- What kind of mimicry does the character have for the girl - amorphous, depressive, mobile, excessively mobile
- How the character sits on the chair/sofa or any other object

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- How the character stands
- What exactly annoys the character
- What relaxes him
- If the character has personal ambitions and what they would be
- What worries the character
- What does the character want in general, what does he need
- What do the other characters think and say about my character
- What exactly do the other characters think my character wants
- What I like about my character and what are the reasons
- What I don't like about my character and for what reasons
- What exactly is the character afraid of and why
- Why can't he get what the character wants and why
- I like the other characters - what are the reasons
- What are the physical psychological manifestations of the character
- What are the vocal psychological manifestations of the character

## **2. Discussions**

In my opinion, the man and implicitly the actor, has all the characters in his being. Everyone around him. It is essential to be aware of this, this aspect of everyday life. To understand at a deep mental and soul level, who and what he is as a human being. Thus, he can resort to what is called "substitution". Through self-knowledge. Very often a certain type of improvisation exercises are used in theater schools, which are the delight of many exams and which are called "Observed animals". More precisely, the student is instructed to look for (and find) an animal (at home, on the street, in the neighborhood, in the country, at the Zoo, etc.) and to study it.

An extremely effective exercise for understanding this "substitution". For the strength of assuming this observation. The student must be careful how the respective animal moves, acts on different stimuli. Then, in class, the student must explain how he solved this exercise by applying the behavior of the respective animal as accurately as possible. More precisely, the student will "substitute" himself in that studied animal. The success of this type of exercise is for the student not only to imitate that animal but to exist, on stage, like that animal. In this way, the student should understand the transition from externalization to internalization. Because his future audience doesn't want to see just a simple, authentic stage appearance, but also wants to see the inner life of the character.

Next, we will move on to certain behavioral types or what would be called the "character's temperament" which the student must discover with the help of the "character sheet". Temperament that implicitly applies on a bodily level as well. In everything that is dramaturgy, the student will encounter types of behavior-temperament. "People" with different voices, different tones of voice, a kind of walking rhythm, the way they sit on the chair, the way they act and react. Because theater is action and reaction. Like in life.

What we call "the character's temperament" can be characterized as a side of the character's psychology that we can see in his behavior. Through the rhythmicity of states and emotional experiences, through intensity, behavioral intensity, through

the way they act and react in stage actions, through the impulsive way of be, by the way he is impressed by something specific in the scene, by the dynamics of psychological manifestations, by the way he adapts, by the way he consumes his energy in the given situation of the scenic contexts of the text. These aspects of the character sheet can lead to the creation of the behavioral personality in the scene. Thus we arrive at the following types of behavior: sanguine, phlegmatic, choleric, melancholic. After these main types, there are other temperamental types as well as those related to the body constitution:

- The enthusiasts - ex. Romeo and Juliet, Othello and Desdemona from the plays of the same name by W. Shakespeare
- The choleric - Lopahin from the play *Cherry orchards* by A.P. Chehov
- Sentimentals - Treplev, Nina Zarecinaia from the play *Seagull* by A.P. Chehov
- The apathetic - Gaev from the play *Seagull* by A. P. Chekhov
- Amorphs - Trigorin from the play *Seagull* by A.P. Chekhov
- Cyclothymes - characterized by rapid transitions from one psychological state to another - Mercutio from the play *Romeo and Juliet* by W. Shakespeare
- Schizoids - are characterized by the clear difference between appearance and essence -Macbeth from the play *Macbeth* by W. Shakespeare
- Picnics - characterized by the tendency to accumulate a lot of fat, bulging chest - Falstaff from the play of the same name by W. Shakespeare
- Leptosomes or asthenics - more developed in length, narrow in the body
- Athletic - muscular, broad-shouldered - a good example would be the carpenter Snug from the play *A Midsummer Night's Dream* by W.Shakespeare
- Dysplastics-those with congenital malformations-the clearest example would be Richard III from the play of the same name by W.Shakespeare

Returning to the main types of behavior, we have the sanguine temperament, which is an active character, with increased mobility, with a great power of adaptation. The experiences of this type of temperament are of great intensity. He is the kind of character who talks a lot, sometimes without arguments, he is a tonic, optimistic nature, sometimes easily overwhelmed, always energetic and constantly seeks to be the center of attention. A very eloquent example can be the weaver Fundulea (Bottom) from the play *A Midsummer Night's Dream* by W. Shakespeare. He follows the choleric temperament. Always impetuous and restless. This kind of character manifests itself in an uneven way and the affective lives are transient from one state to another. In general, he manages to dominate everyone else and gives himself passionately to any cause.

He is the strong type, with authority, rather nervous, almost or downright aggressive, untimely in his decisions. Here We can give as an example Jupan Dumitrache from the play *A stormy night* by I.L. Caragiale. Then we could move on to the phlegmatic temperament which is considered a passive. The character is balanced, intelligent, with quite a lot of patience. By nature, he is a closed man, communicating very little. He can be calm, quiet, he makes jokes in a discreet way, he is never in a hurry. Not always intelligent, the character Nae Ipingescu from the play *A stormy night* by I.L. Caragiale could be a very good example. Also any of the "doctors" from A.P. Chekhov's plays. We then move on to the melancholic temperament, which is also characterized by passivity. With this behavioral type,

the difficulty of social adaptation, pessimism, self-satisfaction appears. He is a character with minimal gestures, introverted. Here, a very good example is Treplev from the play *Seagull* by A.P. Chekhov.

### 3. Results

I gave a number of examples about the types of temperament that refer to the fact that people have different temperaments even if, often, they appear combined. But for each of them, there is a clear dominance, which defines it and which sends us to a kind of unique behavioral type. Obviously, the actor also has a certain type of behavior. Most of the time, there are rare cases when the actor finds himself, even from reading the text, with the character's type of behavior. What happens if the actor has a phlegmatic type and his characters are choleric or bloodthirsty? Will he play "himself" in every role? Or he will try, together with the director, to find, to invent the behavioral type of the character. Thus, a carefully studied character sheet, psychologically, will help him understand the character and go through the creative process based on certain factors, including the non-verbal expression of the role.

### 4. Conclusions

Working on the "character sheet" with attention and interest can greatly help the student, future actor. For example, it can protect him from some "traps" of the creative process. One would be the fear of making a mistake. When the homework is done thoroughly, you are much more sure of yourself and thus, the mistake appears much more difficult. It can also protect him from some exaggerations or the lack of measure, which is again a very big trap for the actor. The teacher had to constantly refer to this study of the character sheet which can help the student to become much more believable, richer in nuances, "true to life" on stage. Another trap is that "play of words".

There are some actors who, not having a studied character sheet, do not understand what the stage action is, the subtexts, the contexts and only play the words. Forgetting that life (stage) is "between" and "beyond" words. Or this, without a character sheet, is almost impossible to achieve. Another professional trap appears here, namely not caring what you play and what you play in. Moment when you can call yourself..deprofessionalized.

I leave here one of the best examples of how to study a character sheet. "Say the tirade, please, as I said it too, as vividly and fluently as possible. But if you scream, as many of your actors do, I'd better get the fair announcer to shout my lines. And don't cleave the air with your hand, look like that. Be as self-controlled as possible. Even in the mood, in the storm—so to speak—in the whirlwind of passion, you must keep a measure that will calm down its wildness a little. Oh! It hurts in soul when I hear a vlahjan, with the cap stuck in a wig, how he tears a passion, how he makes it crazy, and how he breaks the ears of the spectators on the ground floor; who, for the most part, are only able to understand the noise and pointless pantomimes.

But don't be too lazy either! Let common sense be your guide. Match the deed with the word, and the word with the deed. Take care not to exceed the decency and temperance of nature; because everything that exceeds the measure deviates from the goals of the theater, whose purpose from the very beginning and until today is

to present a kind of mirror of nature , to show virtue its true face, pride its icon and to every age, every era, their pattern and seal" (Hamlet's monologue from the play of the same name by W. Shakespeare)

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## 6. NEW PERSPECTIVES IN DEVELOPING TEACHERS' SOCIAL-EMOTIONAL SKILLS TO PREVENT BULLYING: THE ROLE OF FORUM THEATRE

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**Abstract:** *The present study is in line with the concern for the prevention of bullying behaviors, which have been continuously and unprecedentedly expanding at national and European level. In this case, the socio-emotional competence of teachers is important. A solution for training and developing this competence is offered by continuing vocational training programs regulated at national and European level. In line with the recommendations of the Council of Europe (2018), which refer to complementing academic training with social, emotional and arts learning, our approach is intended as a reflection of the importance of an innovative interdisciplinary perspective in developing social-emotional competences in teachers by considering the theatrical technique Theatre Forum for effective bullying prevention. In this respect, we propose some directions for analysis:*

- 1). *Documentation of the European and national regulatory framework on professional competence training for pre-university teachers;*
- 2). *Consider the importance of social-emotional competence in teachers in the effort to prevent bullying;*
- 3). *Inclusion of the Forum Theatre technique in in-service training programmes for teachers in the field of bullying prevention as a way of developing socio-emotional skills.*

**Key words:** *bullying, socio-emotional, skills, teachers training, Forum Theatre*

### 1. Introduction

Currently, the bullying is considered to be a dangerous psychosocial phenomenon with a very high incidence that impacts the students and the communities in which they live; thus, finding the most appropriate prevention method is an objective for various educational institutions. In the scientific literature, the bullying is defined as an aggressive behavior that is repeated over time in a relationship where there is a power imbalance and where the victim is isolated (Hinduja & Patchin, 2015). The student involvement in bullying has long-term consequences and it can lead to a wide range of mental health problems (Reijntjes, Kamphuis, Prinzie & Telch, 2010), with an increased risk of violent behavior in adulthood (Ttofi, Farrington & Lösel, 2012).

The difficulty in establishing relationships with others is a risk factor for bullying (McQuade, Achufusi, Shoulberg & Murray-Close, 2014); the students who have a high degree of development of the socio-emotional skills but are good communicators, they know how to negotiate conflicts constructively and ask for help when deemed necessary and they adopt responsible social behaviors (Wang et al., 2019). Also, people with low self-esteem or who underestimate their social competence (and who possess a negative bias) are more likely to be involved in bullying (Brendgen et al., 2004).

The results of the study conducted by Yang, Chan and Ma (2020), which

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examined the relationship between bullying and socio-emotional skills in primary school students, show that students lack of confidence in their own social skills predisposes them to victimization, while students who have social skills relating and emotional regulation and who manage their relationships with others, have little chance of becoming victims of bullying.

Although the anti-bullying programs promote a whole-school approach, they usually target the student-student behaviors and they rarely study the nature of other relationships that exist within the school such as the student-teacher, the teacher-student, and the teacher-teacher relationships (James et al., 2008). While until now practitioners have been interested in studying teachers' understanding of bullying incidents (Mishna et al., 2005), their focus is now directed towards in-service training and professional development (Bouchard & Smith, 2016).

These practices are important for the success of prevention and intervention efforts, but they are not enough. Therefore, teachers must benefit from professional training to optimize their attitudes towards the group of students, to refine and diversify their skills of effective communication with the students, as well as to understand, express and regulate the emotional manifestations appropriately (Bouchard & Smith, 2016).

## **2. Normative status of the training of professional competences for teachers in pre-university education in Romania**

A key reference framework for teacher competence training is *the Council of Europe Recommendation of May 22, 2018 on key competences for lifelong learning*. For the purposes of this recommendation, the competences are defined as a combination of knowledge, skills and attitudes, where: *the knowledge* is composed of facts and figures, concepts, ideas and theories that are already established and support the understanding of a particular domain or subject; *the skills* are defined as the ability and capability to perform processes and use the existing knowledge to achieve results; *the attitudes* describe the disposition and state of mind to act or react to ideas, people, or situations.

This document emphasized the fact that some competences such as the critical thinking, the problem solving, the teamwork, the communication and negotiation skills, the analytical skills, the creativity and the intercultural competences are integrated into the key competences. In order to support the development of the key skills it is recommended to encourage the complementation of academic learning with the social and emotional learning, with the arts, with the physical activities that improve the health and that support a health-conscious, future-oriented and physically active lifestyle (Council of Europe, 2018).

At the level of the European countries, a competence framework for teachers has been developed and Romania is among the 25 countries whose educational system requires a more detailed description of the specific skills, knowledge and attitudes required (European Commission, 2018). Thus, in our country the continuing professional training of pre-university teachers is regulated by the Ministry of Education based upon national strategies and policies. The institutions responsible for the continuous training of the teaching staff ensure their training through different methods depending on the professional competence and the

specialty/field of activity (art. 74 of the Order of the Minister of Education, Research, Youth and Sports (OMECTS) no. 5561/2011).

The activity program of the department/methodical committee, which is drawn up annually and updated every six months, also includes professional development activities (art. 76, paragraph 9 of OMECTS no. 5561/2011). Among the main areas in which the competences corresponding to the teaching profession are defined there is the inter-trans-disciplinary and cross-curricular area intended for communication and partnerships with the social environment alongside alternative and complementary strategies of training, research and innovation (art. 90, letter e). Given the theme of this paper, we will focus only on the skills that are necessary in the prevention of bullying. Therefore, our attention is directed to one of the five fundamental categories of competences, namely, to the complementary competences at the level of which counseling competences are found (art. 92, paragraph 2, letter b).

Through the process of professional development, teachers optimize their acquired skills reflected by the ability to form students moral, civic and aesthetic convictions; they exert positive influences on the affective life of the students (art. 98, paragraph 1, letter e); they interact with students and the school community; they establish partnerships with the members of the extended school community and they motivate the students team activities (art. 98, par. 2, letters a and b).

The National Education Law no. 1 of January 5, 2011, updated on June 5, 2022, to art. 56<sup>1</sup> expressly mentions that the information sessions, homework and training courses regarding the psychological violence-bullying should also be introduced within the continuous training programs. The purpose of this amendment to the education law is to also include the skills to identify bullying as well as to apply effective educational strategies (Parliament of Romania, 2011). Another important legislative benchmark for the professional development is the methodological procedures regarding the psychological violence-bullying that describe in a more specific way the role of the teacher in preventing and fighting bullying in terms of capabilities and attitudes. The purpose of these regulations is to create a safe and positive climate in the educational institution, which provides a working tool for specialists who work with students within a multidisciplinary team and to prevent the bullying.

Thus, it incorporates a series of interventions on the part of the teacher such as: the initiation of prevention programs, the identification of risks, the active involvement of students; debating bullying situations, encouraging the expression of students opinions, identifying solutions, the active participation of students in decisions that concern them; capitalizing on topics relevant to the issue of bullying, such as rights and duties, freedom and norms of behavior, empathy, the decision and the consequences of the decision, social skills; the use of active-participative strategies, case study, role play, critical analysis and so on (art. 5 of the Methodological Norms regarding psychological violence-bullying, Ministry of Education and Research/MEC, 2020).

### **3. Socio-emotional competencies - the key to successful bullying prevention**

According to the authors Salovey and Mayer (1990), the emotional

intelligence (EI) is a type of social intelligence that involves the ability to understand one's own emotions and the others' emotions, to distinguish them and use them to direct thinking and behaviors. Bar-On (2006) believes that the EI is composed of five major fields, each of which involves a number of competencies such as: *intrapersonal* (emotional self-awareness, self-respect, assertiveness, independence and self-actualization); *interpersonal* (empathy, social responsibility and interpersonal relationships); *adaptability* (reality testing, flexibility and problem solving); *stress management* (stress tolerance and urge control); and *general mood* (happiness and optimism).

The socially and emotionally competent teachers are the initiators of supportive relationships with their students as well. These teacher qualities are reflected in designing lessons that build on students strengths and abilities, establish and enforce patterns of behavior that promote intrinsic motivation, and provide models for pro-social behavior (Jennings & Greenberg, 2009). Goleman (1995) finds that the emotional intelligence is more important for the individual's success in life than the cognitive intelligence because it has an important role in the professional interactions and in different life situations.

According to the author, the emotional intelligence is the ability of the individual to know his own feelings, the feelings of others and to manage his emotions. The EI, and especially the emotional self-awareness, facilitates the teachers' ability to recognize and understand their own emotions in the classroom and to anticipate the effects of their emotional expressions on their interactions with others (Jennings & Greenberg, 2009). At the same time, the EI skills allow teachers to identify their own emotional difficulties and to have a reflective attitude in situations with negative emotional impact (Perry & Ball, 2007). The emotion management is considered to be key in the sense that if a teacher is incompetent, it will foster the creation of an unsafe and unpredictable environment for students, and therefore, it would affect the student emotions (Stein & Book, 2000).

The teachers are at the intersection of several critical social contexts that impact the children's development. The adult's ability to decipher the child's social and emotional signals, to react appropriately and to provide emotional support is essential in the adult-child interaction (Pianta, Hamre, & Stuhlman 2003). Some authors believe that these relationships depend on the individual characteristics and the interpersonal skills of the adults. From this viewpoint, the characteristics of teachers that can be optimized or changed for the development of positive relationships with students are important.

The positive relationships contribute to a school climate in which students can develop social and emotional skills that are related to the academic performance and social-emotional development (Pianta & Stuhlman, 2004). The socio-emotional competences of teachers influence the quality of the teacher- student relationships in the sense that when teachers have emotion regulation skills they also have a “warm” attitude towards students including when the latter are provocative (Jones, Bouffard & Weissbourd, 2013).

The results of other studies show that the middle school students believe that the teacher involvement in acts of bullying is most helpful (Crothers, Kolbert & Barker, 2006). The teachers' emotions impact their job satisfaction, the sense of self-

efficacy (Pianta, 2006) and the social relationships, especially those with students (Perry & Ball, 2007). The development of the EI should be a component of the general professional training of teachers (Palomera et al., 2008). The teachers who have developed EI skills will better understand the students emotions (Salem, 2011) and will improve both the teacher- student relationship and the relationships among students (Jennings & Greenberg, 2009).

The findings of the numerous studies conducted to determine which programs are successful in preventing bullying reflect the fact that there is no single “recipe” for all programs. Each school has different needs and its own design of prevention programs. An important finding relates to the fact that the programs have certain similarities in terms of features and techniques (Astor et al., 2005). Thus, it is believed that the most effective prevention interventions are those that are intended for the whole school and which include social-emotional learning (SEL) programs as a key component to address bullying at the individual and peer levels (Smith & Low, 2013; Ttofi & Farrington, 2011).

The study by Kokko and Pörhölä (2009) is evocative for examining the degree of empathy felt by teachers towards victims. The study looked at whether teachers who were bullied by peers during their schooling could be a resource for the bullying prevention. The results show that the teachers who were themselves victims of their schoolmates have a higher degree of empathy and a higher level of willingness to communicate.

Teachers who were bullied while they were students reported knowing much better how bullied students feel to a greater extent than the teachers who were not subject to bullying involving their schoolmates. Also, the teachers who were bullied as students were more willing to initiate communication than those who were not bullied. Characteristics such as the willingness to initiate communication with students, parents, school staff, experts and authorities are considered to be valuable attributes for teachers who manage bullying situations. Conversely, a teacher who lacks these qualities is less likely to successfully manage violent incidents among students.

#### **4. New perspectives in teacher training: Using Forum Theatre**

The scientific literature recognizes that teachers have difficulties in recognizing bullying because it is a complex phenomenon (Roberts & Morotti, 2000). For this reason there are gaps between students and teachers' statements regarding the frequency of bullying incidents, an assumption that leads the authors Holt and Keyes (2004) to state that the students are more aware of the bullying than the teachers. In the light of these assumptions, we analyze the use and introduction of the Forum Theater in the professional training programs of teachers, especially if we take into account the hidden and indirect forms of bullying. Therefore, we refer to the forms of indirect bullying presented by Bjorkqvist, Lagerspetz and Kaukianinen (1992): the spreading of false rumors, instigating someone not to be someone else's friend, manipulating relationships and the social exclusion.

In a constantly changing society, it is necessary for the teachers' training to be adapted to today's realities and to use innovative methods and techniques that should transform learning from a frustrating process into an attractive and engaging

process and guide teachers to success. The method that could help in this direction could be the theater with some of the techniques: the forum theater, the "hot seat" technique, the role play and the "alley of consciousness" (Usakli, 2018). Based on the experiential and contextual learning, this educational-theatrical method does not involve the delivery of previously prepared content to be learned by the participants, but a creative process in which the participants present their ideas, knowing that their opinions are valuable and important (Penkova, 2017). The creative drama is a natural medium for the free expression of ideas, feelings and attitudes. Drama is a valuable tool for self-awareness, social awareness, managing emotions, self-acceptance, dealing with emotions, interacting with others, communication and conflict resolution (Heinig, 1993).

The Forum Theater, an interactive form of theater and a subgenre of the Theater of the Oppressed, developed by the playwright Augusto Boal, can be successful in preventing and stopping the bullying phenomenon. Boal was inspired by the Brazilian pedagogue Paulo Freire and his ideas of awareness through dialogue and participation (Lindberg & Jakobsen, 2008). Thus, he developed the Forum Theater as a way for the oppressed groups to raise their collective awareness and develop realistic ways of acting (Houston, Magill, McCollum & Spratt, 2001). In Freire's view, the education presupposes a teacher-student relationship, in which each of the actors constructs knowledge and learning, thus creating mutual education and influence. In this process of participatory democracy, people increasingly assume the role of active actors and agents of change (Duş & Duse, 2021).

If the Aristotelian theater assumes an invisible wall between the stage and the audience, in the Theater of the Oppressed (TO) the actors and spectators are in contact and they communicate directly. In the TO workshops *Image Theater* or *Forum Theater* techniques are used. The differences between actors and spectators, teachers and learners, narrator and listeners, performers and viewers become unimportant (Kuyumcu, 2018). Initially, this theatrical technique was conceived as a forum for disadvantaged people from the rural environment whose objective was to identify solutions to urgent problems by creating a space open to debate (Boal 1979). In the Forum Theatre, the participants can see and experience the problems first hand and then they can try to solve them. During the play itself, the solutions are presented by those who participate. This aspect is key because the audience will find new solutions by changing the attitude or the way of action of the oppressed people in the play (Lindberg & Jakobsen, 2008).

The Forum Theater is a participatory theater technique that unfolds in three stages: (a) a theater performance described primarily in terms of the oppressor-oppressed dynamic; (b) an interactive stage in which the audience members are invited to replace the actors to resolve the conflicts; and (c) a shared final reflection and exchange of feelings and thoughts about what they experienced. At the level of the scientific literature, the study carried out by Sappa and Barabasch (2020) stands out; the authors used this theatrical technique in continuing professional training workshops attended by 230 professional school teachers from Switzerland. The study was intended to analyze the technique's emotional, cognitive and social impact among the participants. The results show that theater-based techniques have

a high potential for stimulating, boosting emotional, reflective and social resources both at the individual and at the organizational level.

## 5. Conclusions

The purpose of this work was to expand the area of investigation and analysis of the training of teachers' skills in the prevention of bullying. Also, our approach was a reflection of the importance of an innovative interdisciplinary perspective in the development of socio-emotional skills in teachers by taking into account the Forum Theater theatrical technique for the effective prevention of bullying. Starting from the recommendation of the Council of Europe (2018) on the importance of complementing the academic learning with the socio-emotional learning and the arts and the importance of the socio-emotional competence in the prevention of bullying reflected in the scientific literature, we can state that the new direction of the continuous vocational training programs of the teaching staff is oriented towards their emotional and social development.

Under the influence of increasingly complex school realities and the dynamics of the bullying, the training programs will gradually change and focus on exploring various human experiences in a direct, creative and safe way that can help assimilate, express and regulate emotions, to the assimilation of knowledge and to the consolidation of attitudes. These experiences can be built within the Forum Theatre, a theatrical technique which addresses and brings into discussion difficult issues in a context where the free and authentic expression is supported and encouraged.

We believe that the experiential learning through the Forum Theater could facilitate not only to students, but also to teachers the emotional self-knowledge, the possibility to recognize and understand their own emotions in the classroom, to identify their own emotional difficulties for the creation of a safe school climate. The socio-emotional disability of the teaching staff will become the disability of the students because the quality of the teacher-student relationships and, implicitly, the school climate is thus negatively impacted.

For these reasons, our perspective on the introduction and use of the Forum Theater in the training programs has the credit of determining the direct "exposure" of the teacher in a scenario where he or she can no longer postpone, underestimate or ignore it and he or she must take action. Thus, through the experiential learning, the teacher will reconfigure his or her perception of the severity of the bullying; he or she will understand the importance of the emotional support needed by the victim and develop his or her social and emotional skills that are directly related to the academic performance and the well-being of students.

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## NUMBER 26

### PART III FINE ARTS

#### 1. WAYS OF PLACING MEGALITHS IN SPACE IN EUROPEAN NEOLITHIC

Ioana - Iulia Olaru<sup>93</sup>

**Abstract:** *Monoliths of impressive dimensions, menhirs, dolmens and cromlechs are examples of the megalithic civilization which existed in the area of Afro-Eurasia, from Neolithic up to the Bronze Age included. And in the case of menhirs and dolmens, it is also about isolated presences, and about groups. Alignments are groups specific to menhirs: parallel catenations, equally distanced, of organized stones forming a true spacial composition, with the purpose of symbolizing solemn processions. The cromlech is a complex where many menhirs or/and dolmens were placed in concentric circles, here the spacial composition is even more obvious. The present material will refer also to the most complex and coherent megalithic ensemble in the world: Stonehenge Assembly.*

**Key words:** *alignment, cromlech, menhir, dolmen, megalith, trilith, barrow, cenotaph, lintel, henge, cist*

#### 1. Introduction

*Menhirs*<sup>94</sup>, *dolmens*<sup>95</sup> and *cromlechs*<sup>96</sup> are monuments spread all over the territory of Afro-Eurasia, to be found wherever they have not been destroyed by streets or previous field works, from Iberia up to Scandinavia, the oldest megaliths appeared in Palestina and Transjordan<sup>97</sup>. Their large number in the French province has led to the preserving of their initially established names in the Breton dialect. In France, menhirs are more numerous than dolmens. Outside Bretania, menhires and dolmens can also be found in England, Scandinavia, Crimea, Caucasus, but also in other parts of the Earth: Palestina, Persia, Caucasus, Portugal, India<sup>98</sup>, Japan (in the last two countries, the dolmens belong to the Iron Age<sup>99</sup>), sporadically in North Africa (the 1<sup>st</sup> millenium B.C.)<sup>100</sup> to be more precise in Algeria. The first area where megalithic "architecture" was born is Malta<sup>101</sup>.

#### 2. The Alignment

Alignments are liniar groups of menhirs organized in parallel strings (three

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<sup>94</sup> Menhir – a term derived from the Breton dialect (men = stone, hir = great)

<sup>95</sup> Dolmen – a term derived from the Breton dialect (men = stone, taol = table)

<sup>96</sup> Cromlech – a term derived from the Breton dialect (crom=circle, lech = place)

<sup>97</sup> Victor Kernbach, Dicționar de mitologie generală, București, Editura Albatros, 1995, p.399, s.v. mitologie megalitică

<sup>98</sup> Dinu-Teodor Constantinescu, Construcții monumentale, București, Editura Științifică și enciclopedică, 1989, p.14

<sup>99</sup> Victor Kernbach, op. cit., p.156, s.v. dolmen

<sup>100</sup> Idem, p.399, s.v. mitologie megalitică

<sup>101</sup> Gheorghe Curcinschi Vorona, Istoria universală a arhitecturii ilustrată, vol.I, București, Editura Tehnică, 1982, p.58

or more), placed at equal distances (1-10m), having a length of up to a few kilometers (but, there are also alignments with 10 stones or less and, thus, it is possible that many menhirs nowadays found isolated were initially part of alignments). The alignment could be combined with the other type of megalithic space disposal, about which we will discuss below : the cromlech. If, in the case of dolmens covered in tumuli, the interior space is the one aesthetically organized, in the case of alignments, we can discuss about organizing an external space<sup>102</sup>, having the shape of alleys, in a monumental composition in the field. The purpose of alignments was that of performing sacred rituals there which probably included solemn processions along these strings of stones. The most elaborated alignments are the ones from Bretania.

The *Alignment from Carnac (Stone Pit)*<sup>103</sup> (Morbihan, France), having a length of 4km, comprising approximately 3 000<sup>104</sup> elongated vertical stones, of varied dimensions (initially, there were probably, all in all, over 15 000)<sup>105</sup>. They were organized in 3 groups of 10-13 strings having a length of 3 km, ended by a semicircle of menhirs. The stones *The Alignment from Carnac* were used ever since Antiquity by the Romans who have sculpted, on some of them, gods' images<sup>106</sup>. This alignment was erected between 3 500-2 000 B.C., in different phases<sup>107</sup>. Though tombs were found underneath the tumulus and the cromlechs which separate sectors – these being clues of now disappeared graves, the destination of the ensemble seems to have been one which is not funerary, but connected, according to some researchers, to agricultural activities, for here, it was created in fact a gigantic structure like an astronomic calendar for observing the Moon, the eclipses and for studying the alternation of seasons, eventually in order to foresee periods which would be favourable to agriculture and raising animals.

And this happened because, besides the precision of the distance between strings (which define the so-called *megalithic yard* = 81,6m or 2,72 feet)<sup>108</sup> – it was found that the amendment of direction was done as a follow-up of some complex calculi, based on Pythagorean triangles, also applied in the interior of the cromlechs which interrupt the strings. The stones target the megalithic monuments around them, oriented towards the winter solstice (the tumuli from Gavrinis and Le Bono, the dolmen from Roche aux Fees and especially *The Great Menhir Brise* or *Er-Grah*, erected near the dolmen *The Table of the Merchants*)<sup>109</sup>. But, for the time being, everything is just at the level of hypothesis<sup>110</sup>, eventually it can be about the merge of the agrarian cult (in which the Earth is fertilized by the Sky in order to obtain crops, connected to the mystery of the woman's giving birth)<sup>111</sup> or about the

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<sup>102</sup> Gheorghe Curcinschi Vorona, *op. cit.*, p.65

<sup>103</sup> Enzo Bernardini, *Atlas de arheologie; Marile descoperiri ale civilizatiilor antichitatii*, Oradea, Editura Aquila, 2006, p.70

<sup>104</sup> Albert Bernard Châtelet, Philippe Groslier (coord.), *Istoria artei*, București, Editura Univers enciclopedic, 2006, p.22

<sup>105</sup> Dinu-Teodor Constantinescu, *op. cit.*, p.175

<sup>106</sup> Brian Leigh Molyneaux, Piers Vitebsky, *Pământ sacru. Monumente sacre*, București, Editura All, 2008, p.131

<sup>107</sup> Enzo Bernardini, *op. cit.*, p.36

<sup>108</sup> Dan Grigorescu, *Arta engleză*, București, Editura Meridiane, 1989, p.41

<sup>109</sup> Enzo Bernardini, *op. cit.*, p.38

<sup>110</sup> *Ibidem*

<sup>111</sup> Victor Kernbach, *op. cit.*, p.133-134, s.v. *culte agrare*

myth of animals' fertility – associated with the deceased<sup>112</sup>.

The breton small city Carnac also has other important alignments, in whose area one can enter after the great tumul from Saint-Michel (having a length of 122m, a width of 35m and a height of 10m), and also after an oval cromlech, with a diameter of 107m, delineated by 70 menhirs of 1m height<sup>113</sup>. *The alignment from Méneac (The Place of Stones)*, in south-west, having approximately 1 170m length and 100m width, is formed of 1 099 menhirs of 4m height and a weight of 50 tones, placed in 12 parallel strings which are not equidistant, ended by a semicircular cromlech composed of 90 menhirs, accompanied by a dolmen under a tumulus<sup>114</sup>. *The Alignment from Kermario (The Place of the Dead)*, situated 240m near the previous one, contains a group of 1 029 enormous blocks (from 6,4m to 0,6m height), in 10 strings of 1 120m width, having weird forms. At the end, there are *The Stones of Alignment, Le Manio*, and 39 menhirs of the inner square (*The Quadrangle*).

*The Alignment from Kerlescan (The Place of Incineration, The Burnt Place)* is separated by the previous one by the menhir called *The Giant from Manio*, of 5,8m height. The alignment (having a length of 880m and a width of 140m) has 555 menhirs (of a height between 0,8 - 4m), placed in 13 strings as a fan, preceded by a semicircular cromlech of 39 menhirs in the western extremity. The three groups (which together unite many thousands of stones!) are thus oriented that they each cover a right line from west to east, separated by intervals of variable length.

The alignment *Petit Menec (The Little Place of Stones)* counts no more than 2 934 rocks, stuck in the ground in four strings having a length of 4km, on a surface of 40ha. The alignment *Kerzerho*, near Erdeven, is formed of ten irregular strings of 1 129 menhirs, extended over a length of 2 105m length and a width of 64m<sup>115</sup>. Other alignments are much less complex: in Northern Ireland, the longest rows have 20-30 stones<sup>116</sup>. But alignments were found also in the south-west of Asia<sup>117</sup>: Assam, Western Birmania (Myanmar), Indonesia, Indochina, Oriental Polinesia. The oldest cultures left us dolmens used as altars or as monument menhirs placed in strings or circularly, stone benches, columns in V, platforms – links that made the connection between the living and the dead<sup>118</sup>.

### 3. Cromlechs

When more menhirs and/or dolmens are placed in concentric circles, more or less regular (oval or semicircular), with large diameters (50-60m, up to 113m), with a platform in the middle, on which it is eventually placed a menhir or a dolmen – that specific complex is called a cromlech. Cromlechs can be associated with alignments. A complex tandem exists in Beaghmore, Co. Tyrone (Ireland), with 7 stone circles and 8 alignments distributed on a surface of 0,5 hectares. Another one is the circle *Callanish*, Lewis, Outer Hebrides (Scotland), with 13 enormous vertical stone tiles, the tallest has a height of almost 5m, there are 4 rows of rocks starting

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<sup>112</sup> Enzo Bernardini, *op. cit.*, p.39

<sup>113</sup> Idem, p.70

<sup>114</sup> Ibidem

<sup>115</sup> Ibidem

<sup>116</sup> Jane Turner, *The Dictionary of Art*, vol. 25, New York, Grove'Dictionaries, 1996, p.505, s.v. *Prehistoric art*

<sup>117</sup> Brian Leigh Molyneaux, Piers Vitebsky, *op. cit.*, p.131

<sup>118</sup> Tibor Bodrogi, *Arta Indoneziei și a insulelor din sud-estul asiatic*, București, Editura Meridiane, 1974, p.13

from the circle, the ones from the north, with measures of 82m, forming an alley having a width of 8m, the ones from the south, east and west form a cross together.

But, individual cromlechs were also found, without any alignments, in the coast regions from France and the British Isles. For example, on Er Lannic (an island in Morbihan Golf, France), a double oval made of menhirs (50 and, respectively, 30 stones), of 2,3m heigh, was associated with a big monolith of 7m. *The Rollright Stones* (Oxford, England) comprises 77 blocks of limestone placed in a circle having the diameter of de 31m<sup>119</sup>. The geometry of cromlechs, in general, is a proof of the appearance of differences between individuals, a hierarchy inside the community: between the one whose tomb was in the centre of the building and the ones from margin.

Just like alignments, cromlechs are abundant in Bretagne and the south of England. Their destination was as controverted as the alignments': religious monuments, solar temples, cenotaphs, gathering places –, it is certain that inside many of them, there are tombs. They did not have a defensive function. The association of liniar monuments with circular ones makes us think more about the procession that involved the order of the one that took part in it<sup>120</sup>. The next evolutive step from stone circles is the one of the monuments called henge: stone circles closed by a wave of dust and a ditch. Except for the one from Stonehenge, we also mention other architectural forms in the British Island. *The Ring Brodgar* (Orkney) is the biggest stone circle from Scotland: 104m in diameter, initially containing 60 vertical stones (27 preserved), surrounded by a ditch of the henge type, of 3-4m depth, cut in the sandstone layer; at a distance of 137m towards south-west, there is *The Comet Stone*. In the neighbourhood, *Stones of Stenness* comprise a henge having a diametre of 70m, composed of a ditch of a width of 7m, containing 12 vertical stones.

The most complex and most coherent megalithic ensemble in the world is the *Ensemble from Stonehenge (The Suspended Stones)* (12km north from Salisbury, in the south of England), having a diameter of 90m. It was erected during a long period of time, between approximately 3 200-1 600 B.C., in three phases of constructions (cromlech – transposition in stone of a wood architecture – it belongs to the last period)<sup>121</sup>. Regarding the field of architecture, we can – or not – inscribe this complex in this field (it depends on what we understand by architecture, as a definition of the term<sup>122</sup>), given the fact that it embodies, it materializes for the first time the fundamental principles that will constitute the basis of the future constructive thinking; in fact, it marks even the beginning of monumental architecture. We can even consider it a distant prototype of the Egyptian hypostyle halls.

*The Ensemble from Stonehenge* is situated in the middle of a field of funeral tumuli (an incineration cemetery), which dates from the end of the Neolithic (the

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<sup>119</sup> Jane Turner, op. cit., vol. 23, New York, Grove'Dictionaries, 1996, p.505, s.v. Prehistoric art

<sup>120</sup> Dan Grigorescu, op. cit., p.36

<sup>121</sup> Gheorghe Curcinschi Vorona, op. cit., p.66

<sup>122</sup> For the Greeks, Stonehenge would have been considered architecture; for them, "archi-tecture" was not only a closed space: see the architecture of theatres, articulated even if it was not about a closed interior, but it was something higher than the usual "tecture"= building: a structure different from the other given its magnitude, solemnity, function – and through which space is shaped according to the needs of man. Cf. Anthony F.Janson, *History of Art*, New York, Harry Abrams, 1986, p.33-34

ensemble was erected a little later, it functioned up to the Celtic period) (though recent research place the temple in an older period). Therefore, given the very controversial hypothesis on its dating – we present it here, together with the other Neolithic megalithic monuments. The complex was deserted after the year 1 500 B.C.<sup>123</sup>. Up to the 19<sup>th</sup> century (A.D.), many stones had already disappeared or had already collapsed<sup>124</sup>. *Stonehenge* is the only henge in this world whose stones were processed (carved and smoothed) and combined just like in carpentry, offering resistance to the entire structure.

*Stonehenge Assembly* is erected in the middle of a gigantic wave of soil having the diameter of 11km. The scenography foresaw that the ensemble would be arranged in such a way that it would indicate the rise of the Sun at the summer solstice and the dawn at the winter solstice<sup>125</sup>. We can also notice that the religious function connected to the solar cult was completed by the function of astronomic observer. Moreover, inside the same scenography, the assembly was surrounded by a complex of tumuli necropoli. Therefore, it can be put in connection with a cult of the dead, maybe processions at the tombs of the ancestors, the perforations found in some blocks – (“holes of the soul”) – suggest the entrance and exit place of the soul. The engravings of an axe and of a Mycenaean spade on one of the rocks suggest the relationships with the Aegean world<sup>126</sup>.

The construction phases of the complex have a controversial chronology. The first building phase (3200-2500 B.C.) was not a monumental one: on the lowland from Salisbury, a circular field was evened out (henge), having a diameter of 97,5m (115m<sup>127</sup>), being delineated by a ditch and a wave of soil – having a delineation role – that surrounded a circle of holes having a menhir in the middle<sup>128</sup> (*Heel Stone = Piatra calcâiului*) – of 5m heigh, of the type of the one from Brodgar. After the rock made of sandstone, two monoliths accompanied the entrance in this enclosure – whose interior margin was marked (around 2400 B.C.) (*Aubrey Holes*), of 1m depth, for incinerated corpses. At a certain distance, four sandstone monoliths (*Station Stones = Pietrele poziției*) mark four corners of a virtual rectangle (probably used for astronomic observations)<sup>129</sup>. The central building made of wood from this phase was a mortuary house, in which corpses were left to decay before being buried somewhere else.

Starting from the second phase (2500-2100 B.C.), the sacred space gains the aspect of a megalith. From this period (when the technology of copper appeared, a double enclosure dates, a semicircle formed from dolmens (of 4-5 tones each), added to the exterior and in a part of the interior circle composed of smaller menhirs (the so-called *blue-stones*). These small stones had been brought from the Mountain Prescelly (240km away, in the Wales), where there was a circle of stones previous to the one from Stonehenge (with a similar structure of the rock). These were transported from a very big distance (with a raft on the sea, on the coast, up to the Channel Bristol, then on the River Avon and on a ritual (*Avenue*) on the River Avon,

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<sup>123</sup> Enzo Bernardini, op. cit., p.31

<sup>124</sup> Brian Leigh Molyneaux, Piers Vitebsky, op. cit., p.134

<sup>125</sup> Mary Hollingsworth, *Arta în istoria umanității*, București, Enciclopedia RAO, 2004, p.24

<sup>126</sup> Gheorghe Curcinschi Vorona, op. cit., p.64

<sup>127</sup> Jane Turner, op. cit., vol. 25, p.505, s.v. Prehistoric art

<sup>128</sup> Dinu-Teodor Constantinescu, op. cit., p.438

<sup>129</sup> Enzo Bernardini, op. cit., p.30

having a length of 600m and a width of 12m, oriented towards north-east, just like the Assembly from Woodhenge, towards *Heel Stone*. Another circle of *blue-stones* was added around it.

In the third construction phase (2 100 – 1 500 B.C.)<sup>130</sup>, the assembly reaches its most monumental aspect. This is the dating period of the circle of 29,5 m in diameter which replaced the double ring from the previous phase. This circle was composed of 30 vertical blocks made of local sandstone, with over 4m height and a weight of 25tones each, over them, blocks of horizontal stone were placed, being of 3,2m each- this continuous circuit reproduced the ring beams of the original mortuary hut. This *Altar Stone* has a length of 4,8m. Inside the megalithic circle, a ring of 40 blue stones was placed, giving a height of 0,7 – 2m, the stones were disposed in opposing pairs. Inside the space delineated by the 5 trilithons, 19 conic blue stones, having a height between 1,83-2,83m, a semicircle was formed, having the opening towards the *Avenue*. Inside the circle of 29,5m diameter, two circles were dug, of 30 holes having the depth smaller than 1m, called *Y* and *Z*, in which there were probably stuck logs.

Inside, the building was composed of 5 trilithons (each having three stones) (with a height of 6,5-7,7 m and a weight of up to 50 stones), placed forming the Greek letter  $\pi$ <sup>131</sup>, in a string having the shape of a horseshoe: a horizontal slab of 3m length<sup>132</sup>, was placed on two stone pillars, with joinings with grooves. The central trilithon is the highest (8m). There followed two more building periods, during which the rocks of bluestone were integrated in the big monument<sup>133</sup>. Only 7 megaliths remained in initial position (nowadays, 11 have been reinforced and 6, re-erected). In the interior, a series of tombs were found. The construction technique consisted in the formula *spigot* and *groove*, each architrave being fixed on the pair of monoliths through a dimple in the lower part of the architrave<sup>134</sup>. Regarding the technique, the influence is Mycenaean<sup>135</sup>.

The great enclosure from Avebury has a circular ditch with a diameter of 427m and a height of 6m. It surely belongs to the Bronze Age, but, for the assembly unity of the presentation, we also describe this here. The external circle, formed of approximately 100 stones, is surrounded by a ditch and a wave of soil of a length of 430m. Inside, there were two smaller circles, each formed of 30 smaller circles, formed of 30 stones each, with a series of big stones in the centre<sup>136</sup>. At south-west from Avebury, there is Silbury Hill, the tallest artificial tumulus from Europe (40m), probably an *omphalos* which marks the centre of the world, the womb of the pregnant Goddess-Mother, or it was a monument dedicated to an old ancient leader (King Sil, buried here together with the horse). Or it can mark the place where people gathered for the rituals from Avebury<sup>137</sup>.

Another complex is at Windmill Hill (England). We should also remember

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<sup>130</sup> Enzo Bernardini, op. cit., p.30

<sup>131</sup> Dan Grigorescu, op. cit., p.40

<sup>132</sup> Leonard Cottrell (sur la dir. de), Dictionnaire encyclopedique d'Archelologie, Paris, S.E.D.E., 1962, p.494, s.v. Stonehenge

<sup>133</sup> Dan Grigorescu, op. cit., p.41

<sup>134</sup> Enzo Bernardini, op. cit., p.33

<sup>135</sup> Leonard Cottrell (sur la dir. de), op. cit., p.494, s.v. Stonehenge

<sup>136</sup> Brian Leigh Molyneaux, Piers Vitebsky, op. cit., p.138

<sup>137</sup> Idem, p.139



the ones from Boyne, Knowth, Newgrange (all in Ireland). The great monument on the shore of the River Boyne from Newgrange (in the northern part of Dublin) is a pile of stones having a diameter of 80m, a height of 11m and it is built from approximately 300 000 tones of stones<sup>138</sup>; it covers a passage and a funeral cruciform room having a length of 24m, oriented south-west – north-east<sup>139</sup>. The gravestones have a great variety of symbols engraved: triangles, rhombi, hourglass, arches, double and triple spirals, zig-zags<sup>140</sup>; some assemblies have a special quality regarding the balanced arrangement of some true compositions, organizing angular and curvilinear motifs, but many have random overcrowding circles and other elements<sup>141</sup>. The complexul from Er Lannic (Morbihan, France) has a diameter of 55-60m.

In Sardinia, architecture is subjected to the Aegean influence (through the Maltese one). The hypogens with a lot of rooms – from Anghelu Ruju, Cugutta and Riu Mulinu – are completed by big megalithic structures, dolmens with vertical and horizontal gravestones, everything buried in the ground. Together with the type of dolmen having a circular cella, probably having its origin in the shape of the grottos carved in stone, the solution of covered alleys is adopted<sup>142</sup> out of them there will result the so-called *Tombs of the Giants*. If dolmens could be used as tombs, but also as living spaces, menhires and other groups (like alignments and cromlechs) did not have an utilitarian function in themselves, but a symbolic destination (commemorative or votive)<sup>143</sup>. In the constructions from Tustrup și Feslov (Denmark), pots and objects specific to cult objects were found.

#### 4. Conclusions

Anyway, in megalithic rooms were found skeletons, the theory of ossuaries being thus confirmed<sup>144</sup>. In a single tomb, there are interred the remains of more individuals (therefore, we can speak about deposits of individuals). The symbols engraved on megaliths are magical symbols of energy or birth: triangles, vulvae, hourglass, butterflies, snakes, spirals, axes, concentric arches<sup>145</sup>. Irrespective of their meaning, which remains not known, what is sure is that the building of megaliths was not connected with material needs, but religious ones. They must be related to the new cult –of the dead, of the ancestors – which appeared in the mental structure and the ensemble of spiritual attitudes of the primitive man, all of them being found near some cemeteries. The religious instinct which was in the process of forming – the belief in the survival of the soul after death – has made that the human being, after he assured a shelter for the living, to be preoccupied by the idea of offering shelter as well to the deceased, to the most important ones at least, then to deities. Proofs show that the external wall and the ones of the faades received special attention.

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<sup>138</sup> Marija Gimbutas, *Civilizație și cultură. Vestigii preistorice în sud-estul european*, București, Editura Meridiane, 1989, p.127

<sup>139</sup> Jane Turner, *op. cit.*, vol. 23, p.23

<sup>140</sup> Marija Gimbutas, *op. cit.*, p.128

<sup>141</sup> *Idem*, vol. 30, p.191

<sup>142</sup> Gheorghe Curcinschi Vorona, *op. cit.*, p.61

<sup>143</sup> *Idem*, p.60

<sup>144</sup> Marija Gimbutas, *op. cit.*, p.128

<sup>145</sup> *Idem*, p.137

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## 2. POSITIVE PEDAGOGY IN ART TEACHER TRAINING

Ona Ionica Anghel,<sup>146</sup> Ana Maria Aprotosoiaie Iftimi<sup>147</sup>

**Abstract:** *The pedagogical conception that each teacher assumes when referring to the teaching profession will guide his strategy for working with students. A teacher equally concerned with forming the competencies inscribed in school programs and helping the full flowering of the personality of the students with whom he works could adopt positive pedagogy as a frame of reference. The present work aims to review the principles of positive pedagogy, to nuance the roots of this paradigm in the light of current research and to bring to the fore its potential in terms of educational strategies that can be successfully adapted in the training of art teachers.*

**Key words:** *positive pedagogy, pedagogical movement/concept, teacher training*

### I. Introduction– the pedagogy of love is a positive pedagogy

The knowledge gained by students in school is internalized and becomes an asset for them when it takes place in a safe space. This space is defined by the quality of the relationships that take place there, when the relationships between the student and the teacher, between the student and other colleagues, between the student and himself are loving ones; i.e. full of care and acceptance, mutual trust and respect.

In the work "Teaching Community. A Pedagogy of Hope", the author Bell Hooks once again brings to mind a truth that experience as pedagogues and teacher trainers has shown us: "When teachers teach with love, combining care, commitment, knowledge, responsibility, respect, and trust, we are often able to enter the classroom and go straight to the heart of the matter, which is knowing what to do on any given day to create the best climate for learning." (Hooks, 2003, p. 134, cited by Debrot, R., A., Vu, K. T., 2022, p. 22). In such a safe space, learners of any age can express their curiosity, ask, experiment, search, take risks, discover but also fail in their searches. They know that in such a space someone will catch them in a possible fall or show them the right direction in an intersection of conflicting information. In such a space every difficult experience can become a positive, growth experience. The teacher is responsible for creating such a socio-emotional space of safety. The pedagogical relationship that he will achieve with each individual child and with the whole class can have a great influence on the experiences that form the self-concept of the students - confidence in their own forces, self-esteem, beliefs about their value.

In the work "The effective teacher", the American pedagogue and psychologist, Thomas Gordon argues that teaching causes learning only if the relationship between teacher and student is good and authentic (T. Gordon, 2012), and for this the basic condition is that both partners must feel comfortable with each other. In order for this psychological comfort to be felt by both participants in the learning process, a list of characteristics of a good relationship are listed by the author: "openness and transparency, thus each will be willing to risk being honest

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with the other; care for the other, then each knows that he is valued by the other; interdependence (as the opposite of dependence) on the other; differentiation, to allow the other to be unique, creative, individual; mutual satisfaction, so that the needs of one are not fulfilled despite the other" (op.cit., p.44-45).

In order for a relationship to reach these characteristics, the teacher must be the one to build moments of communication and negotiation for different situations that arise, to be willing to understand the students' behaviours before categorizing them as acceptable behaviours or unacceptable behaviours. He will also be the one who will give time to solve the problems that prevent teaching-learning moments from taking place, sometimes even from the time provided in the timetable for lessons. In this way, a climate of positivity will be built in the class, where everyone flourishes, both the students and the teacher.

Positive pedagogy is understood in the present work as a pedagogy of love, a pedagogy of trust in the potential of each student/learner, a pedagogy concerned with finding and using those practices that support the full flowering of the learner. It is the same understanding that other researchers concerned with the subject use in their studies (O'Brien & Blue, 2017, Shukla, P., Stephen McClean, S., & Elizabeth Hidson E., 2020). Positive pedagogy is a humanistic pedagogy whose practices we use ourselves in the training of future art teachers.

Humanistic approaches in teacher training are not new. Debrot R.A. cites a work from 1942, written by Giles H., H. and McCutchen, "Exploring the Curriculum", in which the authors emphasize the importance of the human quality of the future teacher, beyond his qualities in the use of didactic technology and beyond scholarly knowledge of the field/ the discipline he was teaching: "The first requirement for growth of teachers through any means is that they work under conditions which are favourable to their growth as person, and that to be a good teacher one must be the first of all a good human being" (Giles et al, 1942, p. 231, cited by Debrot, R., A., Vu, K. T., 2022, p. 22).

## **2. Explanatory theoretical frameworks for the concept of "positive pedagogy"**

Investigating the conceptual sources of the term, we identified three directions that we will summarize in the following lines: 1) the paradigm of student-centred education continued and deepened by socio-constructivist pedagogy; 2) positive psychology; 3) european legislation interested in positive parenting.

**2.1. The student-centred education paradigm**, where the child is respected and valued, helped to discover and overcome innate potential

Concern for the full development/flourishing of the human being is the very essence of the definition of education. Therefore, although a concept of the 21st century, positive pedagogy has deep roots in the philosophy of education of the 19th and 20th centuries, where there has always been an interest in researching ways in which children can become better, fulfilled adults who manifest their purpose on earth. The paradigm of student-centred education continues and deepens the ideas of the current/movement called "the century of the child", in which pedagogues such as Maria Montessori, Ellen Key, Ovid Decroly, etc. move the centre of approach to the educational act from the school content and the master teacher's expertise towards respecting the uniqueness and individuality of children in training. Then,

the movement is continued in constructivist and socio-constructivist theories concerned with understanding how knowledge is formed in the child (DeVries, & Kohlberg, 1997; Fosnot & Perry, 2005; Kolb, 1984; Piaget, 1948/1973, works cited by Mascolo, M., 2009).

These pedagogical movements bring a multitude of implications in school practice but also in scientific research so that student-centred pedagogy becomes a subject of great interest. Serin H., 2018, reviews the features of student-centred pedagogy and we present them synthetically in the following lines: knowledge is not transmitted directly by the teacher, but in a mediated manner; students have an active role in learning, they have access to individualized routes by choosing learning topics or the order of topics according to interest; the creation of the meaning of knowledge in students takes place mainly through collaboration and cooperation, together with peers or teachers; students are actively engaged in constructing knowledge using their own experiences and actions; learning experiences are shared with peers in specifically designed activities; opportunities for independent study are created by facilitating access to varied contents, study materials and various educational means; the role of the teacher is to be a facilitator for all these experiences.

## **2.2. Positive psychology - what are the conditions that help a person to flourish?**

Positive psychology is a very young branch of psychology founded by Martin Selinger and Mihaly Csikszentmihalyi in the early 2000s, which already has multiple research and application areas. It begins by studying happiness, well-being, and life satisfaction and the conditions that lead to them. Later the object of study of positive psychology expands to the study of human flourishing and the flourishing life.

Creating fertile learning environments where both students and teachers can relate safely is one of the premises of positive pedagogy and is supported by evidence from the field of positive psychology. There are studies that prove that “positive emotions, character traits, cognitions, and personal resources play a vital role in people's ability to engage positively and productively in life and work, and in maintaining a general sense of well-being. (...) A positive mood is associated with expanded capabilities, developed personal resources and an increase in resilience and coping skills when the person faces challenges (Fredrickson 2006, Huebner and Hills 2011, cited by O'Brien, M., & Blue, L., 2017, p. 378).

Positive psychology demonstrates that both positive emotions and cognitions and personal resources, the strengths of each, can be shaped in both the family and school environments (Fredrickson 2009; Peterson and Seligman 2004, O'Brien, M., & Blue, L., 2017). A first step is knowing positive emotions (love, joy, gratitude, contentment, interest, hope, inspiration, awe, etc.) and creating educational contexts in which they can be experienced (Fredrickson 2019). The study by O'Brien, M., & Blue, L. 2017, which is an 18-month action research with a team of researchers and 3 dedicated teachers, points out and expands the list of possible practices to increase positivity in school on three levels: of discourse, of action, of relationships. Thus, the group of researchers creates the architecture of practices that build:

- classes of students in which they speak in an explicit positive discourse by: sharing positive experiences, by being aware and assuming an attitude, namely "being my best self", by using positive language;
- classes of possibilities: by learning with meaning and intention (purpose), by bringing a positive approach to each individual learning situation, by developing a positive sense of self as a capable, competent learner;
- classes with positive learning relationships, both with others and with oneself.

The results of the study carried out by O'Brien, M., & Blue, L. 2017 bring evidence that reinforces the application possibilities of positive psychology in the school environment.

### **2.3. Parenting – the rights of the child in the legislation**

Another source that introduces the concept of "positive pedagogy" into the language of concerns for education is represented by the parenting area of the beginning of the 21st century. Here, positive pedagogy is an educational principle that appears as a reaction to traditional family education, after the paternalistic family model and education in the paternalistic family is replaced by a multitude of other family models (monoparental, reconstituted, democratic, etc.). Positive parenting "a behaviour based on the best interest of the child, which aims to raise and make him responsible, which is non-violent and which provides him with recognition and assistance, establishing a set of benchmarks favouring his full development" (Council of Europe, 2006, cited by Maciejak, V., 2020, p.16).

Since in parenting the concept of "positive education" can be challenged by its opposition to "negative education", clarifications are offered. In this sense, Maciejak, V., 2020, points out that positive education encourages parents to focus on what is going well, on the child's qualities and potential, and to help him flourish, develop from here. Negative aspects, personal limits, conflicts, oppositional attitudes, etc. will be considered as opportunities for development and addressed as such. It does not mean that we ignore what is not appropriate (in behaviours, in attitudes), but that these situations are approached through the lens of love. They are identified, named and corrected without violence.

Positive education is centred on listening and understanding children, on the search for solutions and on consensus, on creating a collaborative framework, the parent being a guide for his child and who, in the situations that arise, looks for solutions adapted to the needs of his child, together with the child.

## **3. Examples of good practices in the training of arts teachers that support human flourishing - principles of positive pedagogy**

In summary, positive pedagogy refers to the educational practices adopted by teachers to create the space - emotional, social, physical - optimal for the complete flowering of the child, helping him to develop as a complete person: mind, emotion, body, soul. Maciejak, V. (2020) summarizes the principles of positive pedagogy: attention to children's needs and autonomy, non-violence, empathic listening, collaboration. When student artists prepare to become teachers, they are helped to acquire these principles by experiencing them together with us, their teachers. Here are some examples of these practices:

**3.1. Attention to the natural needs of the pupil/student:** to be accepted, to be

safe, to belong, to be autonomous/independent.

If we were to discuss the principles of the now traditional pedagogy, attention to the natural needs of the students could be correlated with the principle that refers to the organization of the activity according to the age of the student. Things must be considered much more deeply. The spiritual soul being of the child needs to be taken into account. This means consciously observing the child in order to be able to truly perceive his being, to be able to understand and love him. It is a work that takes time, dedication on the part of the teacher. In school practice, one can observe the child's behaviour, the nature of the relationships he establishes with his colleagues and the teacher, the results of his work, and this not only on a cognitive level but above all: how he walks, how he moves, how he plays, how he greets, how he expresses himself, how he writes, how he takes care of his notebooks, how he draws, how he paints, how he builds, how he makes. The teacher is thus a fine observer who seeks to penetrate beyond the surface of appearances and for this he observes the child for a long period of time.

For the preparation of a future teacher in this sense, an exercise is to observe the development of a plant, from the stage of seed, bulb, how it passes through the different stages of growth, reaches flowering and then again to the seed. Mere observation is not enough; it can be accompanied by a written journal and drawings. Another example might be observing a tree through the four seasons and drawing it. This kind of exercise requires a long time of observation, it is true, but it consciously educates patience. The one who practices these exercises should not self-sabotage by thinking that he does not know how to draw, he does not necessarily have to be a perfect artist, drawing is a means that enriches the training experience, therefore the expressive valences of the what achieves them, but the experience that the observer has regarding the observed object, translated into plastic visual language.

**3.2. Physical non-violence** is obvious, and next to that verbal non-violence: to communicate respecting the learner, without shaming him in order to correct him. When the child's behaviour is troublesome, clearly disrupts the learning activity, it is obvious that intervention and correction is necessary, and this requires a firm, determined tone but without reprimands, verbal corrections or without scolding the child in front of the whole class, without making him of shame. It is certainly necessary to talk with the student, to investigate what are the causes that determine the disturbances in his behaviour and attitude, but privately, it is necessary to talk with the parents and other fellow teachers to find suitable correction solutions.

Another aspect is related to the way the teacher conveys to the student that the results of his work are not at the desired or necessary level. The role of formative feedback is undeniable in this situation. However low the answer given by the child may be or however unsatisfactory the result of the student's work, the teacher can still identify at least one positive aspect from which to start the dialogue. In a drawing, a drawn line is more than nothing and two lines more than three, even if there is still a lot to practice before reaching an expressive drawing.

Therefore, in the training of future teaching staff, the provision of formative feedback is practiced, which involves the identification of at least one positive aspect that should be mentioned for the first time, on which the teacher's attention should

be focused first. It continues with suggestions for resuming the work, for improving the work to finish with a summary in which a positive idea expressed in general, if not macro neutral, is highlighted, but in no case does it end with a negative assessment.

### **3.3. Empathic listening, followed by adult goodwill**

Empathy is a form of soul-level knowledge of another, an identification through living with other people, recognizing and sharing feelings experienced by another being, resonating. To listen empathetically means to open yourself to the soul of the person next to you, to resonate with his feelings to your soul even if the other's feelings are not expressed explicitly, it means openness to the world, to be interested in the world, in people, in the other, in the human being in front of you, with all senses awake. In the training practice of future teachers, exercises can be carried out that awaken the senses, that make the learners aware of themselves and what is around them, how they relate to their own selves and to others. Reading is a good way to practice putting yourself in the place of someone else, of the character (a reading club can be developed where the biographies of people who managed to overcome extreme situations are discussed); overcoming prejudices and stereotypes (set out to meet one new person a week, set out to learn something new about a known person, be curious but respecting the limits of intimacy; at the beginning of the course, when the students do not know each other board games, socialization, inter-relationship games); volunteer activities increase the degree of empathy of the people involved.

**3.4. Collaboration and cooperation** refers to the triad of teacher, student, parent; the parent's need to be a companion in the process of education, development, training - the situation in which the parent leaves the education/development/training of the child in the total care of the education system, the teacher, the educator, the teacher is harmful. Another aspect is not to transfer the parents' expectations or standards onto the educators or onto the child. Possible solutions in this sense would be the so-called *parents' school*, where meetings for getting to know each other, getting to know each other, forming and strengthening relationships between parents, teachers and children, organizing celebrations, excursions, sit-downs (creative activities such as crafts) would take place. For the training of students as future teachers, possible exercises are group activities that involve finding solutions through collaboration.

## **4. Conclusions**

The current educational system is based on the notion of academic aptitude, being established at a time when there was an absolute need for public education, during the period of industrialization, as an emergency to create the labor force necessary for this era. The education of children in schools was carried out according to the principles of industrialization (Robinson, K, 2015): on the assembly line, you place/add/remove what is written in the production scheme, assemble the parts and a compliant product results. This is what happens in the model of education based on standards. It's just that such an important fact is being forgotten: the child is a unique being, with mind, body and soul.

It is impossible to educate him completely by abstracting from any of these



components; and even if at some point he will give an academic yield, receiving a good academic educational intervention (so rather cognitive) during his existence the effects of the lack of attention to the other plans will be seen. There are multiple concerns in the direction of the paradigm shift, with deep roots in pedagogical research. We need an awareness of these frames of reference and an assumption of them. One way can be by inserting in practice activities that implicitly or explicitly form the whole, flourishing man.

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### 3. THE OBLIQUE PARALLEL PERSPECTIVE OF ASIAN ART

Daniel Sofron<sup>148</sup>

**Abstract:** *This paper examines the use of oblique parallel perspective as a method of structuring pictorial space in Far Eastern art. Unlike the conical perspective of the Renaissance, this type of perspective is not grounded on a scientific foundation; and yet, it follows a series of well-defined principles that offer a rational solution to the problem of representing space. Inspired by the philosophies of the Far East, Asian perspective is a completely different phenomenon, if we compare it to the types of perspective used by European artists. In the 17<sup>th</sup> century, Asian artists begin experimenting with convergence – an element that is typical of conical perspective. This phenomenon did not take hold, as the attempts to adapt conical perspective did not have an impact on the deeply traditional cultures of the Far East.*

**Key words:** *oblique parallel perspective, conical perspective, pictorial space, Asian art, axonometry*

#### 1. Introduction

The method used by Far Eastern artists to visually represent the real three-dimensional space on a two-dimensional surface is completely different from the types of perspective employed by Europeans. This method is a distinctive solution for spatial representation that promotes a unique law of image production, as it was influenced by the Far Eastern philosophy of contemplating nature and achieving communion with it. In visual artistic terms, this philosophy is expressed through a centreless continuum.

The world represented with the help of the Renaissance perspective is a world arranged around a centre, which corresponds to the hierarchical conceptions of human existence. The European artist (Soreanu, et al. 2021) sees himself as a physical factor in front of whom the appearance of reality is structured. He represents the world from within it. (Vereștiuc 2022) Unlike the European artist, the Far Eastern painter excludes himself as a physical individuality. He detaches himself from nature, representing it objectively from outside. As Massimo Scolari states, “The representation was not a transcription of direct observation of the real but of what the inner eye was capable of grasping.”<sup>149</sup>(Scolari 2012)

#### 2. Discussions

This detachment from the sensible reality gives the Asian artist the opportunity to control the placement and positioning of the motif depicted at will. This freedom of movement was perceived by the artist when he chose this type of spatial representation, which excludes vanishing points and does not imply a fixed position of the observer, as required by the principles of the Renaissance perspective.(Soreanu and German 2022),(D. I. Sofron 2022) Derived from the principle of cylindrical projection, oblique perspective suggests a parallel orientation in space, without any perspective reduction of the elements as they move

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<sup>149</sup> Scolari, Massimo – Oblique drawing: a history of anti-perspective, MIT Press, 2012, p.341

away from the observer. The projection lines do not originate from a centre, as in the case of conical perspective, but “objectively” come from an inaccessible source, considered to be at infinity. The projection lines are thus parallel to a given projection direction. The parallelism of orthogonal lines is evident in Fig. 1, a fragment from one of the most famous handscroll in Chinese art.

The obliqueness of the parallel lines gives a much greater mobility to the pictorial image, but also to the viewer, who can see inside the houses, over the walls and around the corners. Due to its increased mobility, this method has been called “shifting perspective”<sup>150</sup> by some theorists. The Asian painter's concern is not to reproduce the image that the eye perceives from a fixed point of view, as the European artist does, but to express what someone might discover and experience as their gaze wanders along the pictorial image. “What the Chinese artist records is not a single visual confrontation, but an accumulation of experience touched off perhaps by one moment's exaltation before the beauty of nature.”<sup>151</sup>

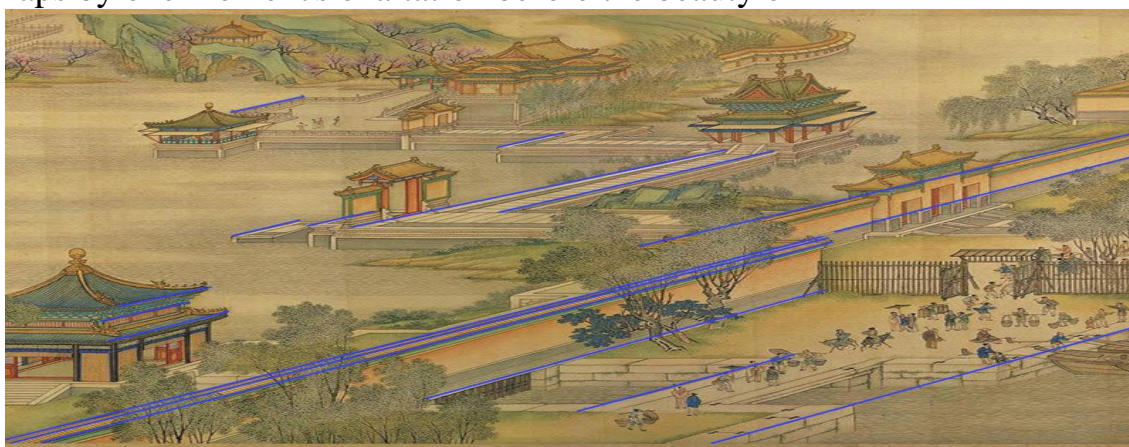


Fig. 1. Zhang Zeduan - *Along the River During the Qingming Festival*, 12<sup>th</sup> century, ink and colour on silk, handscroll, 25.5 x 525 cm, Palace Museum, Beijing

The use of this solution of spatial representation, radically different from the European conical perspective, can be explained both by the themes Far Eastern painters approached and by the format (dimensions) of the pictorial support they employed. Far Eastern painters focused on traditional landscape scenes, an artistic genre called *sansui* painting (Sasaki 2013), which literally means “painting of mountains and waters”<sup>152</sup>. In these scenes, which very often approach a meditative theme, a small figure admires a mountainous landscape. The theme was rarely adopted in Western European painting, where religious scenes predominated and where the action, if not in an ecclesiastical architectural setting, was rarely placed in a natural landscape. European painters chose to create an environment that was very different from the irregular conglomeration of natural forms.

The themes addressed by Chinese or Japanese painting did not involve a construction in perspective drawing, since the elements depicted (rocks, trees, mountains) were not made of straight lines. (D. I. Sofron 2022) Moreover, these themes did not even favour scenes of an observational perspective. Another explanation for the use of oblique perspective in Far Eastern art is the support on which the images were created. In European art, the painting was framed and hung on the wall, or the wall itself was the support of the painting. (D. Sofron 2015) The

<sup>150</sup> Sullivan, Michael – *The Arts of China*, University of California Press, Berkeley and Los Angeles, 1973, p. 157.

<sup>151</sup> *Ibidem*

<sup>152</sup> Sasaki, Ken-ichi – *Perspectives East and West in Contemporary Aesthetics*, (CA), vol. 11, 2013

format of the work was, in most cases, rectangular.

Instead, Asian painters used vertical scrolls (made of paper or silk) that hung on the wall or horizontal handscrolls as a support for their creations. The scroll was also used in Europe, but as a medium for writing. It was the Asian artists who turned it into a medium for painting. The earliest painted scrolls in Chinese art date back to the Han dynasty (202 BCE – 9 CE, 25 CE – 220 CE).<sup>153</sup> (Sullivan 1973) The dimensions of a typical handscroll were 25 to 40 centimetres wide and several metres long (Fig. 2), sometimes even up to 10 metres. Because of the great length of the support, the pictorial image could not be exposed completely, and therefore could not be contemplated in its entirety at a single glance. The margins of the handscroll were not fixed, so the viewer could manipulate them by moving their gaze back and forth (to the right and to the left). The experience of viewing these painted handscrolls was very personal as, due to the format, no more than two or three people could simultaneously examine the work of art, unfolding about 80-100 cm at a time.



Fig. 2. Zhang Zeduan - *Along the River During the Qingming Festival*, 12<sup>th</sup> century, ink and colour on silk, handscroll, 25.5 x 525 cm, Palace Museum, Beijing



Fig. 3. Fragments from *Along the River During the Qingming Festival* by Zhang Zeduan, 12<sup>th</sup> century, 24.8 x 528.7 cm

This genre of painting was based on a narrative scenario rather than a specific subject, constituting a synthesis of space and time<sup>154</sup> (Krikke 1996). Such a work presented various scenes that were not delimited from each other, being viewed

<sup>153</sup> Sullivan, Michael – *The Arts of China*, University of California Press, Berkeley and Los Angeles, 1973, p. 81

<sup>154</sup> Jan Krikke – *A Chinese Perspective for Cyberspace?*, *International Institute for Asian Studies Newsletter*, 9, Summer, 1996, pp. 34-35

separately by scrolling from right to left, in the manner of reading a book. Fig. 3 depicts 4 fragments of one of the most famous images of Chinese painting, *Along the River During the Qingming Festival*. The scenes unfold over time, marking different stages of the activities on the river bank: characters embarking on a small boat, crossing a lake, sailing on a river, stopping at a port and arriving at their destination on the shore. In this sense, the painting is a kind of narrative art, very different from European painting, which presented a situation rather than a development.

As Tyler and Chen<sup>155</sup> show (Tyler and Chen 2011), Chinese painters faced a challenging problem when rendering perspective. Whereas the rectangular format of European perspective allowed for a vanishing point in the middle of the painting, corresponding to a main point of view, the handscroll implied a continuous representation of the scene, which would have placed a vanishing point at an absurdly large distance from most points of view, hidden from all but the central point. Tyler and Chen believe that Chinese painters had two ways of solving the problem. The first one consists in dividing the scene into coherent segments, each with a specific vanishing point. But there is no such solution in Chinese painting. The second one is the adoption of a form of perspective that avoids vanishing points by representing parallel lines as oblique orthogonal lines. The latter was the method chosen by Chinese painters, who thus succeeded in creating coherent ensembles. The same solution was used by Japanese and other Far Eastern painters.

The oblique perspective was present from quite an early stage in Asian art, being used in the first known paintings from China, which date back to the 1<sup>st</sup>-2<sup>nd</sup> centuries CE. Oblique perspective is mentioned in the writings of the painter Gu-Kaizhi (c. 344 - c. 406), who describes the method as a pictorial technique<sup>156</sup>. Also, texts preserved from the 10<sup>th</sup>-12<sup>th</sup> centuries refer to the use of a tool resembling a t-square for drawing parallel lines. The oblique perspective was used in all eras of Far Eastern art, which shows that it was the rational solution unanimously adopted by the painters of this geographical area.

The development of trade relations with the Western world and the contacts with Jesuit missionaries that began at the end of the 16<sup>th</sup> century determined the exposure of Asian painters to examples of European art that used conical perspective. Towards the end of the 16<sup>th</sup> century, Jesuit missionaries exported conical perspective to Asia. Matteo Ricci, the founder of the Jesuit mission in China, introduced the first European oil paintings in 1583: “It was the first time that Western anthropocentric representations had appeared on the boundless horizon of Chinese art.”<sup>157</sup>(Scolari 2012) In order to familiarize Chinese artists with the principles of conical perspective, in 1729, Giuseppe Castiglione arranged for the Chinese translation of *Perspectiva pictorum et architectorum*, the seminal work of his teacher, Andrea Pozzo.

The efforts of the Jesuit missionaries to popularize conical perspective in the Far Eastern artistic space had limited success. In one of his works (Briessen

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<sup>155</sup> Christopher W. Tyler, Chien - Chung Chen – Chinese Perspective as a Rational System: Relationship to Panofsky’s Symbolic Form, Smith-Kettlewell Eye Research Institute, San Francisco, USA

<sup>156</sup> Ibidem

<sup>157</sup> Scolari, Massimo – Oblique drawing : a history of anti-perspective, MIT Press, 2012, p.341

1999)<sup>158</sup>, Otto van Briessen examines several paintings that he considers to be occasional attempts to introduce the principles of conical perspective into Chinese painting. Even if a more or less pronounced degree of convergence can be identified in some Chinese paintings created under the influence of European art, the orthogonal parallel lines converge towards a vanishing point that is located far outside the work. Because of this positioning of the vanishing point, the eye perceives a displacement of the scene to the right, as it can be seen in Fig. 4.

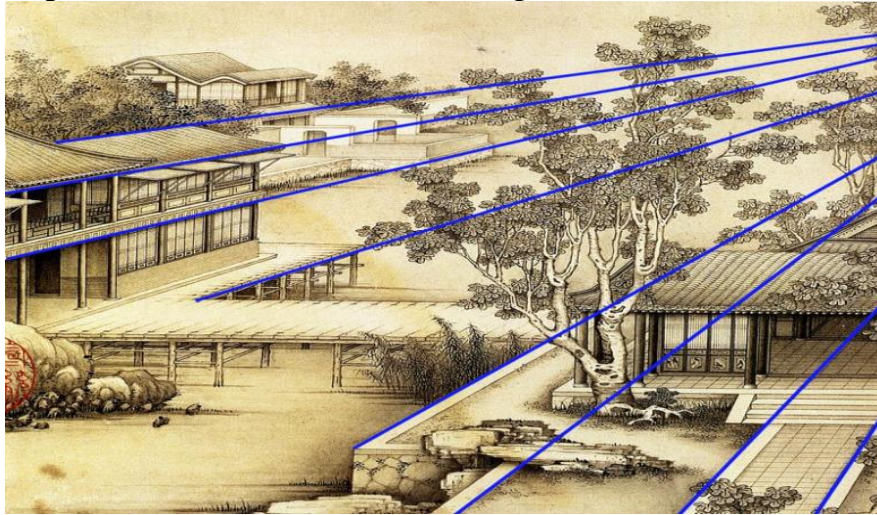


Fig. 4. Jiao Bingzhen – *Landscapes* – Leaf 2, 1689-1726, ink on paper, 26.4 x 26.2 cm, National Palace Museum, Taipei

Perspective convergence is indeed used in some Asian paintings but, at the same time, the artist opts for preserving the plunging view of traditional oblique perspective, with the observer looking down on the scene depicted. The principles of conical perspective are applied partially, without the typical perspective reductions of the elements represented, as they move away from the viewer. In most of the paintings there are elements that do not obey the rigours of linear perspective, which leads us to believe that the convergence was probably intuitive rather than theoretical. Another interesting example of the use of Western conical perspective is that of the Japanese woodblock prints and paintings called *uki-e*, an artistic genre that was developed in the 1730s and lasted until the middle of the 19<sup>th</sup> century. The term *uki-e* was used in order to differentiate this new type of woodblock prints, which relied on the European perspective, from the traditional Japanese woodblock prints, called *ukiyo-e*.

### 3. Results

With the introduction of European written material to Japan, painters were probably attracted to the new experience of space they found in Western painting. Before the 18<sup>th</sup> century, the main method of spatial representation used in traditional Japanese paintings, called *yamatoe*, was the oblique perspective (Mende 1997). The first artists to introduce perspective convergence into Japanese art were Okumura Masanobu (1686-1764) and Utagawa Toyoharu (c. 1735-1814).

The *uki-e* woodblock prints influenced by the Western tradition rendered a scene in a way similar to the natural perspective. By means of the linear perspective, these woodblock prints were able to reveal the depth of the picture plane and give

<sup>158</sup> Briessen, Fritz van – *The Way of the Brush : Painting Techniques of China and Japan*, Tuttle Publishing, 1999, pp. 135-137

the impression of distance. In the *uki-e* woodblock prints of Okumura Masanobu (1686-1764), the Japanese artist who first introduced the principle of perspective convergence, the efforts to represent solid objects and the space that contains them by reconciling the traditional pictorial style with the new techniques of Western painting are evident.

Analyzing the construction of space in *Kabuki Theatre* (Fig. 5), an early (1743) example of Okumura Masanobu's woodblock prints, K. Mende identifies two distinct modes of representation<sup>159</sup>. The space of the audience is constructed in linear perspective, with all parallel lines converging in a single vanishing point, while the stage is rendered in oblique perspective. K. Mende believes that this representation is not the result of an incorrect technique, but rather must be related to what the artist wanted to express. By using the two systems of perspective in the same pictorial context, Masanobu succeeded both to create the feeling of being present inside the theatre (the central conical perspective) and to show the content of the play and emphasise the main actors (the oblique parallel perspective).

Mention must be made that while representing the characters in the audience, the principle of perspective reduction is not used. In other woodblock prints created at a later stage, linear perspective is applied more accurately, perspective reduction included, as can be seen in another *uki-e* woodblock print by Masanobu from 1745, *Taking the Evening Cool by Ryōgoku Bridge* (Fig. 6). In this case, the convergent perspective is used for the configuration of the interior space, while the exterior environment is represented by means of the traditional method of oblique perspective. The Japanese artists' choice of rendering interior scenes in *uki-e* woodblock prints is explained by the fact that central perspective was easier to apply in an architectural scene than in a landscape.

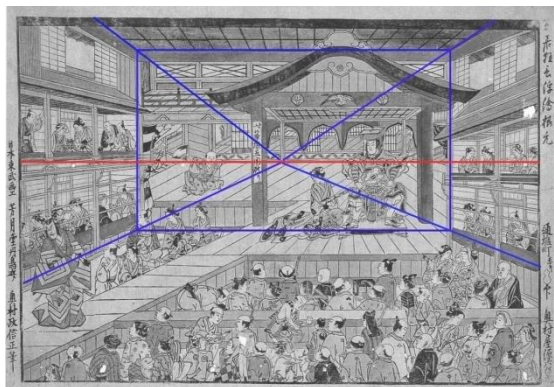


Fig. 5. Okumura Masanobu – *Kabuki Theatre*, 1743.

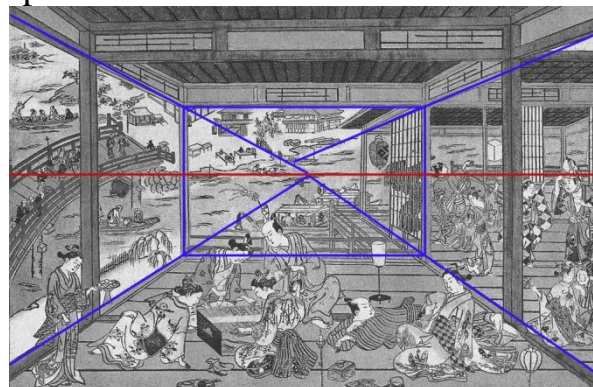


Fig. 6. Okumura Masanobu - *Taking the Evening Cool by Ryōgoku Bridge*, 1745.

The popularity of *uki-e* woodblock prints was short-lived, with artists considering them to be full of patterns and returning to oblique parallel perspective. As Z. Dumitrescu states, “attempts to export perspective to the Far East remain isolated and without a striking impact on such traditional cultures.”<sup>160</sup> (Dumitrescu 2002)

This further reinforces art historian Erwin Panofsky's assertion that perspective is not only a transcription of visual reality, but also a symbolic form of representation that derives from major cultural differences (Panofsky 1991), (Urmă

<sup>159</sup> Kazuko Mende – The Representation of Pictorial Space in UKIE, *Journal for Geometry and Graphics*, vol. I, (1997), No. 1. pp.31 – 40

<sup>160</sup> Zamfir Dumitrescu – *Ars Perspective*, Nemira, București, 2002, p. 33

2014). For Far Eastern cultures, parallel perspective is also a type of symbolic form, deeply rooted in a pictorial experience that has been uninterrupted for more than two millennia. Even today, the vast majority of artists who approach a traditional pictorial style remain faithful to the rules of perspective that have come down to them from the past. (Briessen 1999)

The principle of the Asian oblique parallel perspective, improved over time, has become a unanimously accepted and used system - the axonometric perspective system. In Europe, axonometry has been widely used since the 17<sup>th</sup> century. Initially employed for technical or military purposes, it was generalised as a system once it was given a geometrical foundation in the early 19<sup>th</sup> century. In 1822, the English scholar William Farish established the principles of axonometry in his work *On Isometrical Perspective*. Starting with the second half of the 19<sup>th</sup> century, when it was introduced as a subject of study in technical schools in Europe and America<sup>161</sup> (Krikke 1996), axonometry has become indispensable for engineers and architects.

#### 4. Conclusions

The system of oblique parallel perspective characterises only Far Eastern art. The solution adopted by the painters of this area for the representation of space has the ability to suggest the existence of the third dimension, without "breaking" the flatness of the picture, as is the case in European art. The Asian oblique parallel perspective is a truly plastic invention that has enough power to express space with an established geometric status, perfectly adapted to the flat surface of the pictorial support, perhaps for the first time in the history of art.

#### List of illustrations

Fig. 1. Zhang Zeduan - *Along the River During the Qingming Festival* (detail), 12<sup>th</sup> century, ink and colour on silk, handscroll, 25.5 x 525 cm, Palace Museum, Beijing. Image edited by the author.

Fig. 2. Zhang Zeduan - *Along the River During the Qingming Festival*, 12<sup>th</sup> century, ink and colour on silk, handscroll, 25.5 x 525 cm, Palace Museum, Beijing.

Source:[https://en.wikipedia.org/wiki/Along\\_the\\_River\\_During\\_the\\_Qingming\\_Festival#/media/File:Alongtheriver\\_QingMing.jpg](https://en.wikipedia.org/wiki/Along_the_River_During_the_Qingming_Festival#/media/File:Alongtheriver_QingMing.jpg)

Fig. 3. Zhang Zeduan - *Along the River During the Qingming Festival* (details), 12<sup>th</sup> century, ink and colour on silk, handscroll, 25.5 x 525 cm, Palace Museum, Beijing. Source:[https://en.wikipedia.org/wiki/Along\\_the\\_River\\_During\\_the\\_Qingming\\_Festival#/media/File:Alongtheriver\\_QingMing.jpg](https://en.wikipedia.org/wiki/Along_the_River_During_the_Qingming_Festival#/media/File:Alongtheriver_QingMing.jpg)

Fig. 4. Leaf 2 from the painter's album entitled "Landscapes", 1689 – 1726, ink on paper, 26.4 x 26.2 cm. National Palace Museum, Taipei. Source: <https://commons.wikimedia.org/w/index.php?curid=6652394>

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Fig. 6. Okumura Masanobu - *Taking the Evening Cool by Ryōgoku Bridge*, 1745, woodblock print. Source: <https://en.wikipedia.org/wiki/Uki->

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<sup>161</sup> Jan Krikke – A Chinese Perspective for Cyberspace?, International Institute for Asian Studies Newsletter, 9, Summer, 1996



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## 4. CONCEPTUAL MATERIALITY AND SCULPTURAL CRITIQUE

Mihai Vereștiuc<sup>162</sup>

**Abstract:** *Based on the recent sculptural projects of Mihai Vereștiuc, we will establish a conceptual connection of with the practice of post-minimalist sculpture, using as argument certain lines developed by artists such as Joseph Beuys and Rachel Whiteread in their works analysed in this article. The course of the works, in itself, offers us the opportunity to reflect on the assumed responsibility towards the formative impact that any artistic object offers in relation to the environment in which it is produced (social, cultural, economic or political) and that starts from the artist through all the elements implicit of his approach - the concept, the specificity of the material and the space, the socio-cultural reality.*

**Key words:** *aesthetics, Post-Minimalism, sculpture, visual arts, exhibitions*

### 1. Introduction

In this article, we will present artistic projects that have a direct connection with the concept and practice of post-minimalist sculpture. We will also use as an argument certain line developed by artists such as Joseph Beuys and Rachel Whiteread in the works analysed in the following pages, specifying that, without attributing these examples to us for free, we consider them more relevant than a stereotyped or generalized argumentative text. The course of the works, in itself, offers us the opportunity to reflect on the assumed responsibility towards the formative impact that any artistic object offers in relation to the environment in which it is produced (social, cultural, economic or political) and that starts from the artist through all the elements implicit of his approach - the concept, the specificity of the material and the space, the socio-cultural reality (Foster 1996).

### 2. First Beuys, then Whiteread

A first line developed by Mihai Vereștiuc brings over the importance of Joseph Beuys' projects, specifically his action to plant the oaks in March 1982 in Kassell before the opening of Documenta VII, this was continued by his son up to seven thousand oaks (Documenta 2022), ending—not coincidentally—at the opening of Documenta VIII in 1987 (about a year and a half after the death of his father). Beuys always considered this project as a perpetual beginning and not an end: “I think the tree is an element of regeneration which in itself is a concept of time. The oak is especially so because it is a slowly growing tree with a kind of really solid heartwood. It has always been a form of sculpture, a symbol for this planet...”<sup>163</sup>.

“I believe that planting these oaks is necessary. Not only in biospheric terms... but in that it will raise ecological consciousness—raise it increasingly, in the course of the years to come, because we shall never stop planting” (Strauss 2010, 33) said the author about his “7,000 Oaks” work from 1982. This was the most far-reaching

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<sup>163</sup> David Levi Strauss, *From Head to Hand. Art and the Manual*, Oxford University Press, New York, 2010

and successful work of *social sculpture* by Joseph Beuys, conceived especially as a process of activating society through the specific creative will of each individual. Beuys was engaged in many movements, some even political, having as his concern the environment and the influences of human society on it, being even one of the founders of the Green Political Party in 1979. Beuys' vision of art as a process, a deep understanding of work itself, of effort as a creative process, insisting on this creative work as an essential part of human life, not only for artists, is defining for Beuys' works in general and most concretely punctuated by "7000 Oaks" (Weibel 2016).

His belief was that if this creative work could be better understood and socially applied, it could transform the world. Beuys' concept of "social sculpture" evolved from his own empirical recognition of the core of sculpture as the transformation of the immaterial into the material and at the same time the transformation of matter or substance. And if we include in this definition of material "the actual substance of thought or expression, then the transformation of matter can also include thought, speech, and society". Besides, Beuys insisted on the idea of "social sculpture" as "a sculptural form which could comprehend both physical and spiritual material".<sup>164</sup>

In the work "7000 Oaks", this form of sculpture was applied simply, including in addition to the social side an inert but perennial marker element, the stone. At Kassel, the stones were basalt columns/stars about one and a half meters high from the ground. According to the theory of D. L. Strauss, at first the basalt columns will somehow prevent the growth of the young oak seeds, but in time they will gain parity with the stone and surpass them. For Beuys, this process illustrates one of his essential sculptural principles, namely the transition from the crystal coldness of the basaltic form to the warmth of the organic form, a principle that was continuously activated and reactivated in his works. This principle is alchemical in nature, coming from the relationship between the plant and the crystal: "The will within a seed determines the outer form of the plant; a crystal possesses an *intellect* that creates its ordered geometric shapes. Man too must will form and order and with eye and hand try to recreate those two truths in his work".<sup>165</sup>

In addition to Joseph Beuys and the case study presented above, returning to the relatively contemporary period on the same line of *social sculpture*, an eloquent example is Rachel Whiteread. Whiteread began to gain visibility in the 90s, especially thanks to the Young British Artists (MoMA 2022), a group of artists with different stylistic orientations, being one of the most famous contemporary British sculptors. From the beginning, Rachel Whiteread resonates with minimalist accumulations, continuing this legacy, even if the terms in which the works can be described are quite different.<sup>166</sup> The imprints or the molds of negative spaces or, better said, the void, taken from common objects but with strong human associations, such as bathtubs, sinks, have a precursor in Bruce Nauman, especially through the work "A Cast of the Space Under My Chair / Molding of the space under my chair", 1966-68. However, Rachel Whiteread pushes the affective connotations of these prints, through the multitude of variations of material,

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<sup>164</sup> Joseph Beuys, *Mapping the Legacy*, p.96

<sup>165</sup> Otto Reicher, *Tauernreise* cited by David Levi Strauss, *From Head to Hand. Art and the Manual* (Strauss 2010, 35), and Daniel Sofron (Sofron 2015)

<sup>166</sup> <http://www.tate.org.uk/art/artworks/rachelwhiteread> (accessed 10.14.2022)

substance and color, towards the material, palpable record of this dialectic found between presence and absence.

The work “House” created in 1993 in London, represents a cast taken of the interior of a house in London, from which the exterior has been “peeled”. To clarify this type of approach, we should say that that house represented, somehow, the only survivor of a line of Victorian houses, proposed for demolition, which symbolized a last “vestige” of the working-class community, now dispersed by certain schemes of urban and social planning (German 2018). However, without claiming to be a permanently fixed monument, this work, a ghostly monument of those who inhabited it, says a lot about the erasure of social and human memory at the same time, a fact for which it raised intense public controversies before the work was demolished by the local administration.<sup>167</sup> Another defining work for Rachel Whiteread, on a post-minimalist line, is “Untitled (one hundred pieces)” from 1997, a serial work consisting of one hundred resin molds of the void, respectively of the space under different chairs, a project directly correlated with Nauman's, but exponentially developed, being also perceived as a tribute to Bruce Nauman.

### 3. A recyclable space for sculptural critique

In his statement of the exhibition “NEW? Recyclable” by Mihai Vereștiuc (figure 1), the author developed a sense of understanding of the sculptural form along the sidelines traced to Beuys and Whiteread. In his own words, “...among the multiple types of *recyclable* elements of the current environment, at this moment there is also *new!*. This logo is already inherent in every promotion system (or advertising), every promoted product or that needs promotion. But this *new!* it is in turn surpassed by another *new!*, to which the previous *new* is assimilated, at least partially. Thus, overbid, the *new!* element becomes almost synonymous with used. Used, *new!* is it *new?*. At least. Without promoting a meaning or concept, this manifestation aims to interrogate this situation of the *new!*, the bearer, however, of previous recyclings.”

The “NEW? Recyclable” project materialized through the exhibition at Galeria Rotonda, Iasi, in 2003, based on the idea of recycling, but not of recycled art, as social awareness and responsibility towards the environment, on the one hand, but, on the other another part and of questioning facing the artistic process with all its implications, be they formal or meaningful. The way of approaching the form has as its starting point a previous work of this project, entitled “American Dream”, in turn with an ironic character, at least from the point of view of the chosen material, the idea itself satirizing expanded consumerism and its false nature as a method of physiological satisfaction of certain social classes (Soreanu, German, et al. 2021).

The structure of wire covered in plastic material and filled with sawdust - with *the remains* that remained after the processing of *the essence* - appeal to the perception of the deformations of the essence substance, of the matter itself. The exhibition frame “NEW? Recyclable”, on the other hand, is much simpler, being focused on a minimalist line, as a space-relationship between material and immaterial, but also between form and the space to be exhibited. The shape of the works is rectangular, being serial in this aspect, without affective “accidents”, the

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<sup>167</sup> As explained by David Hopkins in his book *After Modern Art 1945-2000*. (Hopkins 2000, 157)

emphasis being on the content as material or better said on the reminiscence of the material enhancing the given structure, not by the massiveness of the wood but by the accumulation of residues left over from its industrial processing. Highlighting the idea of recycling in the ecological sense is punctuated by the ironic application of specific logos (Verestiuc 2022).

On the other hand, another important aspect in this project/exhibition is the fact that, without having similar claims to the social sculpture of Joseph Beuys, these remains of a primary substance such as wood, no matter how recycled they are, cannot return in the initial organic, living stage and, from here, the attention of this project is not towards recyclable, but towards ecological.

A similar project by Mihai Vereștiuc was “...my space” (figure 2), which took place in a different context, both affectively and as a message and continuity, offering an approach inclined towards the creative interior of the artist related to the social, economic, cultural and affective context of the environment<sup>168</sup>. Developed on approximately the same technical platform as “NEW? Recyclable”, respectively with materials such as plastic, sawdust, metal skeleton, with the difference that the interior of the forms is no longer filled, but only contains a surface film, the works in “... my space“ depart from the minimalism of the material structure towards a personal affective imprint.

The visible imprint of structure and pattern somehow explains the general *empty* forms to which they are related. The thinness and fragility of the chosen materials are mainly related to the idea of insecurity and emptiness of the environment *outside* the work space with which an artist relates or relates. The contextualization with the local space, quite inert at that time, with obvious peripheral influences, is as important as the proximity to the interior space. In this environment, Mihai Vereștiuc expands the sculpture in the installation, simultaneously minimizing the constitutive volume of the sculpture in the drawing. The author responds through “an assumed parasitism of the ready-made structures“, using the cultural corpus of the exhibition as a space for contextual intervention. (Nae 2009, 163).

The series of works from the exhibition “The big great sculpture”, Iași, from 2008 (figure 3), stand out from most of my works up until then, especially through the ironic, protestant content, with direct reference to the inability of traditionalist monumental sculpture to activate public feedback of the viewer (regardless of the level of education) and, above all, to the insensitivity of this public to the poor “quality” of many of these monuments. From this perspective, the author chose silicone as the execution material, a substance that imitates the organic, but, at the same time, is not natural organic, the applied bronze tints emphasizing the pseudo-quality vis-à-vis the nobility of the bronze. Thus, the mockery of history caused by the “small anonymous monuments” is reflected in the series of 12 pieces of the work “The big great sculpture”, representing lion heads with hooks, which try to transform into a human (self)portrait. This deliberately unfinished deformation and the small size of the works try to translate the lack of perspective still specific to the peripheral cultural, artistic and social space, but also Romanian in general (Verestiuc, Object and objecthood in post-minimal sculpture 2022).

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<sup>168</sup> Discussed by Cătălin Soreanu in his article “From Media to Mediums of Expression. Visual Art Communication and Meaning”. (Soreanu 2020)

#### 4. Conclusions

The artistic research based on the projects directly connected with the practices of post-minimalist sculpture brings over new directions of understanding the works of Joseph Beuys or Rachel Whiteread, which are considered by Mihai Vereștiuc to be eloquent examples of how the conceptual approach gathers materiality and a sense of temporal understanding of the art. While reflecting on the impact that the artistic objectual provides in relation to the environment in which it is produced, we notice how social, cultural, economic or political factors and elements affects the auctorial approach reflected to the creation in terms of concept, material specificity, and – moreover – to a specific socio-cultural reality which defines post-minimalism understanding of art. Dealing with the refined understanding of inner and outer space, perceived as extensions of human being corporality, and the imprint this presence leaves in today's (an)organic artistic context, we question the peripheral influences over the contemporary creative sculptural space.

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Fig. 1. Mihai Vereștiuc, *New? Recyclable*, 2003 (view from the exhibition)



Fig. 2. Mihai Vereștiuc, *... my space*, 2005 (view from the exhibition)



Fig. 3. Mihai Vereștiuc, *The big great sculpture*, Zagreb, 2009

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## 5. VISUAL COMMUNICATION IN CULTURAL MEDIA. THE RASHOMON EFFECT IN THE IMAGE GLOBALIZATION PARADIGM

Cătălin Soreanu,<sup>169</sup> Lavinia German<sup>170</sup>

**Abstract:** *The nowadays communication paradigm shifts in the context of new media emergence, as we consider the internet and social media as sovereign communicative mediums. From cinema to press, advertising, art, or new-mediatic context, we assist to a global communication process which encompasses both the technological virtues of digitality, and the subjective truths of a collective cultural memory process. Based on the active principle of “the Rashomon effect,” we will investigate the advertising patterns, the news dissemination, and the everyday culture of images, and we will attempt to summarise the outcome of our position as (inter)active players in this globalised media environment. Since we are both creators and consumers of cultural information in the “global village,” we work with a wide array of communication supports which define our very identity as “information matrix processors.” We are creating both the context and the vehicle of this paradigm where the information is the main currency, and the visual communication become a medium by itself which opens a variety of directions of analysis for critical understanding of today’s cultural phenomenon.*

**Key words:** *visual communication, media, advertising, Rashomon effect, visual culture*

### 1. Introduction

This article addresses today’s mediatic paradigm which reflects the cultural understanding of objectivity in the communication process, how the truth is reflected in the message, and questions the way the meaning is formed at the intersection of personal subjectivities and collective objectivity. Since we are both creators and consumers of cultural information in the “global village”, we consume advertising, and we digest news in ways inconceivable a few years ago. We talk about information, we read images, we look at texts, we listen to videos, and we understand a wide array of communication supports which define our very identity as information processors and “matrix” workers<sup>171</sup>. We are creating both the context, and the vehicle of this paradigm where the information is the main currency, and the visuals are dominating the news exchange market.

While analysing the forms of the contemporary communications media, we will investigate the advertising patterns, the news dissemination, and the everyday culture of images, and we will attempt to summarize the outcome of our interactive position as active players in this globalized media industry. As a critical and conceptual tool, we will address the Rashomon effect, a principle which allows us to investigate the communication process in its multiple perspectival dimensions, questions the values and the validity of the memory and recognition as cognitive processes, and provides a multi-perspectival tool of digesting the communication content.

### 2. The Rashomon effect

The Rashomon effect is a term attributed to the popularity of the Japanese

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<sup>171</sup> The McLuhan’s “global village” concept and the artist as “information processor” were discussed by Lev Manovich in his analysis of “The language of new media” from 2001 (Manovich 2001).



director Akira Kurosawa's film, "Rashomon." In this movie from 1950, the narrative storytelling involves a dialogue of the participants to the event of a murder in the forest, involving a samurai, his wife, a wood cutter, a priest, and a commoner, discussed by the participants which are taking shelter from a storm under the Rashomon Gate in Kyoto (figure 1). As they are trying to understand the facts (the phenomenon) based on their (different) perceptions or memories of it, we notice that each account of the event is different and contradictory, and the film ends ambiguously without a clear resolution of what occurred.

The Rashomon effect term<sup>172</sup> transcended cinema and has been defined in a modern context with the contribution of various academic researchers (Davis, Anderson and Walls 2018). This idea of multiple understanding from different perspectives of the reality became, in time, a prolific application in psychology, media, advertising, art, press, legal studies, and other domains of contemporary culture, where the communication and its meaning are the result of a constant negotiation of our subjective cognitive methods<sup>173</sup>. The Rashomon effect embodies the idea that a singular truth can be always discussed from different perspectives, based on personal/subjective perception, and understanding, which creates a multitude of directions of critical digestion for the very single idea of communication. The result is a narrative parabola which plays the concepts of truth and false, and objectivity versus subjectivity. It also involves the idea of the unreliability of multiple witnesses whose subjectivity is factual and is the result of situational, social, and cultural differences – all these adding up to the understanding of the message as a fact, based on the contextual communication (McElhinney 2022).

In terms of psychological effect, the Rashomon effect also deals with the processes of thinking, rationalizing, knowing, and remembering, with the memories and the recollection of memories in a cycle which affects the meaning each time<sup>174</sup>. These underlying psychological phenomena mean that the Rashomon effect can be identified and applied in almost any domain where the perception of a fact leads to different interpretation of the truth. In this article, we will exemplify with case studies from film, media, advertising, and visual arts, which we found relevant for the diversity of approach solutions in debating and obtaining differentiated subjective truth as multiple sides of an objective reality.

### **3. Perspectives of critical narratives**

In terms of communicational objectivity and information truth, the Rashomon Effect provides us with the idea of a multitude of perspectives, points of view, directions of critical analysis from both author and lecturer, as well as the idea of

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<sup>172</sup> The term is attributed to Valerie Alia who originally called this "The Rashomon Principle" and used the term extensively since 70s, inviting readers to examine current media practices while developing strategies for the different ethical problems we encounter nowadays. (Alia 2004).

<sup>173</sup> A description of the literary lineage for the film script and its echoes in film critique, as well as in other domains such as law, ethics, anthropology or media can be found in the collective volume "Rashomon Effects: Kurosawa, Rashomon, and their legacies" (Davis, Anderson and Walls 2018),

<sup>174</sup> Detailed by Peter Coy in his article from 1971 "A Watershed in Mexican Rural History: Some Thoughts on the Reconciliation of Conflicting Interpretations" (Coy 1971), mentioned by Sheila Marie Orfano in her TED talk "How do you know what's true?" (Orfano 2021), based on the original ethnographic study of Karl G. Heider published in 1988, where the author discusses the effect of the subjectivity of perception on recollection, with the observers of an event being can "produce substantially different but equally plausible accounts of it". (Heider 1988).

subjective definition of communication value. We can investigate distinct characteristics of the communication process from the perspective of the Rashomon Effect, with topics such as the contradictory interpretation by different people, the subjective versus objective, the fractured truth, subjective realities, the unreliable source versus the unreliable narrator, the story within a story as a metaphor of human memory. In this way, these principles can serve our analysis of examples in domains such as cinema/film, in visual arts and new media manifestations, in advertising and press<sup>175</sup>.

The communication channels, the media, is in constant evolution. As we are introducing the idea of media and mediums of expression, we favour the understanding of new media today as the absorption of contemporary communication technologies in the process of communication. What we call today new-media is a multitude of cultural phenomena which are - today - digitally conditioned (created, distributed, and consumed). Today's new media is the echo of any technological solution which facilitated the communication process in each major technological shift in the last century: cinema and film in twenties, radio in thirties, television in fifties, video in seventies, internet in 90s – and digital content today. And, as McLuhan observed, the medium is the message, hence the current understanding of the computer-based communication in press, art, or advertising (McLuhan 1964).

Echoes of the Rashomon Effect can be observed in the film or cinema industry, where the story telling works at its best. It is no surprise that this particular analysis direction which involves the idea of a hidden (or not visible) plot, a storyteller which is unreliable, multiple opinions of different event participants and also the strong ambiguity of the recollected memories and points of view (without knowing which is the truth), became the main ingredients for movies such as “Reservoir Dogs” (1992) directed by Quentin Tarantino, Brian Singer’s “The Usual Suspects” (1995), “Vantage Point” (2008) directed by Pete Travis, or “Gone Girl” (2014) by David Fincher. Each of these cinematic constructions deal with the Rashomon Effect in both perspectives – as cinematic storytelling, and as visual constructions supporting this story telling multiplicity. They develop narrative structures where the general plot is revealed from multiple perspectives, with characters presenting their own personal perception of the truth, and the plot builds gradually with the incertitude of a descriptive reality which addresses the audience’s critical opinion (DeGuzman 2022).

The cinematic story is often doubled by specific cinematography language elements (such as camera movements, framing, montage, light, and colour), where we can clearly see how each of the perspectival stories is treated in a distinct colour, and the camera movement and the montage are adjusted to sustain that plot. The concept of different subjective perspectives of characters over the same thing can be also identified in productions such as “Hero” directed by Zhang Yimou (figure 2), or “Parasite” (original title: “Gisaengchung”), the Korean movie from 2019 (figure 3) directed by Bong Jong Hu<sup>176</sup>, with both the visual constructions of the

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<sup>175</sup> A wide area of domains where the Rashomon effect can be identified is detailed on pop-culture wiki website TV tropes, ranging from animation to media, radio, comics, or religion (tvtropes.org 2022).

<sup>176</sup> Bong Joon Ho is a South Korean filmmaker who also directed the “Snowpiercer” in 2013, and “The Host” in 2006; online source: [https://www.imdb.com/title/tt6751668/?ref\\_=nm\\_knf\\_t\\_3](https://www.imdb.com/title/tt6751668/?ref_=nm_knf_t_3), accessed 2022.01.12

movie and the storytelling structure following the Rashomon Effect perspectival directions (Yang 2022). They are projecting social and class differences and discrimination, economical disputes, personal intentions, and solution over each of the movie characters, transforming it into a metaphor of today's society where symbiotic relations coexists, in multiple consecutive layers (between the wealthy Park family, the destitute Kim clan, or the basement-hidden Moon-gwang family).

#### **4. Objectivity and truth: from press to advertising**

Since The Rashomon effect is based on contradicting reports of the same event, with yet an undecided result of it, strong examples of visualizing the Rashomon effect in today's communication can be perceived in both media and press, where the communication is realized in terms of reflected objectivity and truth. Press is the predilection medium which opposes journalistic objectivity, the subjectivity of presentation and, sometimes, can contribute to the creation of particular or subjective truths, propagating an idea or a point of view which can be, sometimes, ideological, and political. Media is also viewed as the truth-maker: the way the communication is done, the media itself and the language of it often weighs more than the content of the communication (McLuhan 1964).

An example of observing the Rashomon effect as reflected in press is the Dziekanski affair, Vancouver (2007–2015), in October 2007, when four police officers from Canada's national police force, the Royal Canadian Mounted Police – RCMP had hurriedly arrived on the airport at Vancouver, confronted, and then caused the sudden death of Robert Dziekanski, a Polish immigrant (figure 4). The case, widely debated in law and press, offers similarities to the Rashomon principle in both terms of concept (each involved policeman provided different stories, and the press also reflected the situation in different ways) but also in terms of cinematic load (victim body on the ground, attackers around, unreliable storyteller involved) (Anderson 2016, 261-262)<sup>177</sup>.

The recent Russian-Ukrainian war is another example of how the media can reflect the same event in different angles, with different perspectives. As one of the contemporary wars which are transmitted live on internet and TV channels (after the Golf war in the 90s), this major conflict between an imperialist Russia and a nationalist Ukrainian resistance shows dramatically different images on each of the combatant's media sides. Russia calls it „a military operation”, almost ignoring the subject in the internal press, and Ukraine shows it as a territorial war aiming to destroy the national identity and resources, with dramatic imagery from the war theatre<sup>178</sup>. Western media is also fractured between the two points of view, yet with a major tendency of supporting Ukraine's defensive attitude. On May 9<sup>th</sup> of 2022, Russia held its national parade, while Ukrainian media provided in-war images with destroyed cities and abandoned areas. In this case, the media is clearly used as an ideological tool, as a propaganda medium. Such a major event which is happening nowadays, when everything becomes public and gets maximum visibility through

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<sup>177</sup> Anderson argues that the Rashomon effect occurs particularly when the absence of evidence (to elevate or disqualify any possible version of the truth) ads to the social pressure for closure on the matter (Anderson 2016, 265).

<sup>178</sup> Both the text and visuals of the news content was compared from two main news agencies' websites from Russia (Russian News Agency <https://tass.com/>) and Ukraine (Ukrainian multimedia platform for broadcasting, <https://www.ukrinform.net/>).

social media, transforms each person with a smartphone into a soldier, a news reporter, or an influencer. And, while the events are largely political or ideological, the support of the population is critical, hence the strong tendencies of altering, adjusting, or reflecting only the partial truth which serves the interests of the involved powers.

Similarities with the Rashomon Effect debating strategies can be found in advertising, and we can specifically address Oliviero Toscani's advertising. Toscani is a contemporary photographer, with more than 20 years of collaboration with Benetton, an Italian clothes manufacturer company, for whom he managed the advertising process, the branding, and the corporate image. Toscani opted for an extended brand awareness solution, reduced to ads printed in publications and on billboards, with an imagery either created by him, or – not surprisingly in postmodernist practices of artistic appropriation – borrowed from media, specifically from journalists and news reporters. In his campaign from 1992, titled “Shock of reality”, the images of his advertising products (the ads) were visual constructions which clearly avoid using the company products, working instead with shocking images from media, images depicting realities from today's economic, political, or social world.

We can discover images from Liberia war with a soldier holding a human bone in his hands, an Italian mafia execution photographed in Palermo in eighties, press photos with Albanian migrants' boats or African trains, attempting to run for a better life, or AIDS activists sufferance, such as David Kirby photographed by Therese Frare in 1990 (figure 5) (Soreanu 2016).

This artistic solution, which offered new fresh lecturing perspectives of the same content, appropriated, re-signified and inserted in an advertising product, questions the public perception of truth, understanding, and attitude. On one hand, you have different realities brought under the pseudo-commercial umbrella of advertising. On the other hand, you have multiple reading perspectives of situations, events, places which had a different initial meaning (Sofron 2015). Operating with the conflict, with the existing preconceptions, with biased attitudes, Toscani's solution develops the framework for a public recollection and understanding of today's realities, where the Rashomon “effect” almost becomes the Rashomon “cause”: Toscani urges everyone to take a side, to visualize, to understand, and to become aware of a status-quo clearly avoided in the conventional advertising solutions or mainstream media (Soreanu 2018).

## **5. Subject, form, and creative content in new media communication**

We are accustomed to thinking of art in terms of the relation between subject, form, and creative content. But when it comes to new media forms of communication it is imperative to extend this chain by adding the most present components: the public, the medium and the message. The communication, either artistic, social, or cultural, involves the participants on a very personal and empathic level, through the means of its most characteristic processes. Because of distinct types of manifestation of new media, the complexity of processes that characterize it and the multiplicity of responses, we face a rashomonian situation: each person (public or artist) develops personal subjective realities and understanding, adding

new perspectives of interpretation to the communication process (Gheorghe, German, et al. 2020, 15-17).

In the two paradigms in understanding new media and mediums (the artistic theory and the media theory), from an artistic theory perspective, we understand that medium means method, materials and tools used in creating an artwork, an approach that sets historically structural and material determinants. In media theory (apparatus-based media of production and reception), the medium becomes means for communication, so the purpose of all modern technologies is to create new modes and models by which the message/content is sent and enhances the power of critical reflection on art. Thus, new media is self-reflexive because it is always returning to the point of understanding the role of the medium as a communication process.

So, we can argue that new media is not just about the technologies we use, but it is about the forms of communications it creates using these technologies as tools for production and dissemination. The impact of new media communication should consider this multiperspective Rashomon effect view on how the "truth" either artistic, cultural, or social, is being presented and perceived. Not about what media we use, but how we use it. Not about what truth we say but how the truth can be said. And all these mediums and methods change the way we connect with direct realities. It is about how the new mediums have changed our way to look, understand and communicate in contemporary mediatic culture (Gheorghe 2010). Opposite to old media forms of representation, the use of technologies somehow translates the reality we look at into an abstract synthesized image of it and obliges us to rethink and interpret what we see. In new media art, we do not look at represented realities, but at synthesized personal observations over the same reality.

We do not show the truth, but we create multiple images of it. For instance, all the images of Beate Gütschow's photography series are completely fictional. The photographs are digital montages, made by combining a large number of image fragments taken by the artist into a single picture in Photoshop, by the process of "sampling." The result is a final composite image of a place that does not exist but possesses all the characteristics of a represented place. The "LS series" of images (1999-2003) is reminiscent of the traditional format of landscape painting from the 17th and 18th centuries (figure 6). Gütschow reconstructs these landscapes following strictly the conventions of the landscape genre tradition: composition and visual balance, the size of the characters in the frame, the perspective of the gaze replicates the passive position of the easel, the visual tensions and the photographic details dominate the whole frame. The represented space is digitally reconfigured, composed by using several hundred images taken from the artist's personal archive. Gütschow builds a romantic, idyllic landscape (the Arcadian city), questioning the reality of photography (Gütschow 2021).

Similarly, the "S series" (2004-09) digitally composes multiple fragments into a single photograph, images of architectural structures from various cities (such as the historical Wall of Berlin). Even if the fragments are photographed in various geographical areas, the resulting ensemble is a new reality, a surreal, artificial, post-apocalyptic, which reflects a dystopian urban scenario, monumental but failed, abandoned, desolate. The cities composed by Gütschow are imaginary cities, with

confusing temporality, which are caught in the past and, at the same time, cut off from the future. Every element used in the image is photographed, it is real. Some elements seem familiar to the public, but the whole cannot be contextualized, creating an effect of alienation, failure and helplessness. Gütschow extends the rashomonian unreliable narrator aspect as the main feature of her post-photographic practice: she combines singular visual stories and photographic truths to obtain a subjective utopic reality (German and Teodorescu 2016), (German 2018).

“No Ghost Just a Shell” is a multimedia collaborative project initiated by Pierre Huyghe and Philippe Parreno who invited thirteen artists over a three-year period to create works starring a generic virtual avatar named AnnLee (Huyghe and Parreno 2003). They purchased the copyright to this unpublished and unsuccessful unfinished character, doomed to disappear in the infinite bin of over-production and unaccomplished marketing criteria. This multi author exhibition project consists in various animated films, sculptures, paintings, neon works, screen-print posters, and wallpapers that position the character AnnLee in complex narratives reflecting on self-identity, contemplating her existence as a generic sign of imagination, a melancholic state of self-awareness as a failure product. The character receives different narratives, depending on different creative approaches of each artist that worked within the project. All these subjective artistic scenarios conclude in the creation of one real AnnLee individual, because of multiperspectival contribution of each individual artistic project (figure 7).

The project “Auditions for a revolution” created by the Romanian artist Irina Botea Bucan in 2006, revisited the collective memory of the events from 1989 Romanian revolution, when the dictatorial regime of Ceausescu was replaced with a democratic political one (Dánél 2017). The entire revolution was broadcasted live on Romanian public television. The artist (studying in Chicago at that time) created a video project in which she re-enacts the events, with the help of volunteer American students that played the roles of the revolutionaries, as seen in 1989 on TV. Irina Botea Bucan juxtaposes these images with original footage of the actual revolution, to allow the viewer to compare the students’ performance with the original of 1989 (figure 8) (Teodorescu 2012). In this case, history, collective memory, and media objectivity are paradoxically subjective. The strange scenario and the apparent incoherent outcome of the film, becomes an impressive metaphor for the difficulties of reading history, making the historical truth even more difficult to observe since it combines the multiperspectival memories of both the nineties society and mediatic witness (the Romanian television).

## **6. Conclusions**

Although the Rashomon effect is the effect of the subjectivity of perception on recollection, by which observers of an event (or potentially participants) can produce different - but equally plausible accounts of it, the concept opens a variety of directions of analysis for critical understanding of today’s cultural phenomenon. From cinema to press, advertising, art, or new-mediatic context, we assist to a global communication process which encompasses both the technological virtues of digitality, and the subjective truths of a collective memory process.

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Fig. 2: Poster of the movie “Hero” (original title: “Ying xiong”), accessed 24.11.2022, online source IMDB <https://www.imdb.com/title/tt0299977/>

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Fig. 4: Images from a video footage with the Polish immigrant Robert Dziekanski in the arrivals area of the Vancouver airport on October 14, 2007. REUTERS/Paul Pritchard/Handout, accessed 24.11.2022, online source <https://www.reuters.com/news/picture/canadian-police-condemned-for-graphic-ta-idUSN1529234420071116>

Fig. 5: Oliviero Toscani, “AIDS – David Kirby”, 1992. Concept: Oliviero Toscani. Photo: Thérèse Frare. Benetton Group, accessed 24.11.2022, online source <https://www.benettongroup.com/en/media-press/image-gallery/institutional-communication/historical-campaigns/>

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## 6. DESIGN – SYNTHESIS PHENOMENON: ART, SCIENCE AND TECHNOLOGY

Ondina Oana Turturică<sup>179</sup>

**Abstract:** *This article discusses the issue of curricular adaptation of subject content for students attending courses in Clothing Design and Visual and Decorative Arts in which the content of the national curriculum components is correlated with the student's real possibilities to prioritize and compare their individual vocational performance and accumulated acquisitions during the development of design projects, following the individualized and differentiated curriculum in Clothing Design courses through algorithmic teaching strategies or heuristic strategies that require creativity in order to achieve global or sequential learning tasks.*

**Key words:** *design, fashion, pedagogy, artistic, creativity, curriculum, education*

### 1. Introduction

The curricular adaptation in the courses of "Fashion Design", "Composition Studies", "Specialized Technologies in Fashion-Clothing Design", "Technological Transposition" of projects and clothing creations implies the adaptation of learning methods through the individual particularities of each student, through learning techniques specific to higher vocational education in the field of visual and applied arts using interactive learning and research strategies, the use of problematization of the artistic theme through didactic sequences and the practical application of the results through group or individual learning. "Thus, the model of the structure of the arts from which we start in the present study and in which its four fundamental sides - the cognitive, appreciative, transformational and semiotic (language) sides - are combined ..."<sup>180</sup>

### 2. Discussions

Being a process that requires evolution over time, accumulation and transposition of information, creativity is cultivated through learning and the development of imaginative, intellectual and non-conformist skills, through learning that imposes requirements and principles specific to the field, such as regular review of the student's projects, teacher support in the development of artistic creation, equal rights to a quality education in which an attempt will be made to reduce the factors that trigger barriers to learner participation, whether they are linked to socio-cultural aspects (poor social conditions, exaggerated sensitivity, obvious emotional deficiencies) or barriers generated by the curriculum (inflexible, irrelevant or undifferentiated or by teaching strategies inappropriate to the field).

### 3. Results

From the long list of psychological mechanisms that can be exploited in the training and learning activity at the workshops, we can distinguish as characteristic elements of the creative personality the following elements: fluidity, flexibility,

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<sup>180</sup> M.S. Kagan, "Morphology of Art", Meridiane Publishing House, Bucharest, 1979, p.554

originality, sensitivity to problems, ability to redefine (J. P. Guilford). A creative personality is inventive, independent, uninhibited, versatile, enthusiastic about the new, highly sensitive to the environment and often identifies with the problems of society, which is why it can make an active and original contribution to social needs by adapting quickly to any situation. In the case of artistic creativity, if we analyse it according to I.A.

Taylor's classification, we can say that the emphasis is placed on the types of creativity that are productive, inventive and innovative. The peak of creativity, emergent creativity, is reached by few individuals. This includes elements such as the discovery of a principle or an idea that can revolutionise a whole. "There is another issue that must not be lost sight of: whatever his manner and whatever the subject, an artist always expresses himself above all else.

The artist shows us his sensuality or his inclination towards the spiritual, the sensitivity of his eyes or the intensity of his visions, he shows us his ardour or his reserve, his energy or his delicacy, his pride or his humility, his passion, the turmoil or the peace of his soul. And his works contain not only what he has decided to put into them but also that something with which he has unconsciously charged them, that which he has confusedly expressed, without realising it, through the work of his hand. In his works he is engaged as an individual and at the same time as a member of a society, as a representative of an epoch."<sup>181</sup>

#### **4. Conclusions**

Material, time and procedural resources should motivate the learner and emphasize personal skills and abilities. The forms of training should balance small group, face-to-face and individual training. Adaptation of contents is designed through tailor-made programmes according to the cultural and social potential of the learners, the themes proposed during the courses and the needs of the educational programme in order to make the learning process more effective through classical or transdisciplinary methods in which educational partnerships can be created (an example in this case are art projects with exhibitions or fashion shows as the final element), which means a unity of educational requirements, choices, decisions and actions between educational factors.

The educational partnership, in this case, takes place together with the educational act, being carried out between educational institutions (school, community, family), educational agents (teachers, students, design and visual arts specialists, etc.), and members of the community who have an influence on the education and skills development of students.

Competency standards for design and visual arts educators show the implications for the education system through curriculum and assessment, pedagogy, institutional and other cultural policies, pedagogy, the use of technologies in the development and coordination of fashion design projects involving resources and technologies from transdisciplinary fields. The complementarity between formal and non-formal education, creates some needs in terms of finding solutions to equate learning experiences that took place outside the faculty, in the framework of activities carried out in educational partnerships.

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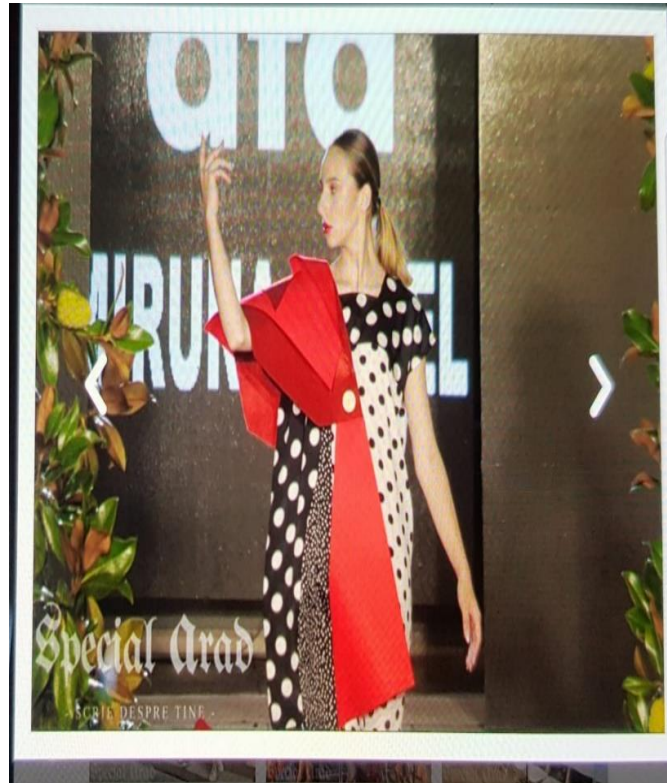
<sup>181</sup> Joseph- Emile Muller, "Modern Art", Scientific Publishing House, 1963, p.29



Art project I, "De- CONSTRUCTION" clothing collection, 2021, Designer: Ondina Turturică



Author: Ana Farîma, 2021, student of the second year of the Faculty of Design, Arad, UAV Project realized in the framework of the Specialized Technologies workshops, Project coordinator: Lect. Univ.dr Ondina Turturică



Author: Miruna Pavel, student at the Faculty of Design, UAV, Arad, Fashion project 2022, made for the collection presented at the "AFD 2022 Festival", Arad, Collection coordinator: Lect. Univ. Ondina Turturică, UAV

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## 7. THE ART GALLERIES - PART OF THE CULTURAL AND EDUCATIONAL DYNAMICS IN THE CONTEMPORARY ARTISTIC SPACE OF IASI

Mirela Ștefănescu<sup>182</sup>

**Abstract:** *This article brings into the discussion one of the important components of the cultural and educational infrastructure - the art gallery. In the paper, we will analyze the transformations that occurred in the offer of exhibition spaces in the contemporary artistic dynamics of Iasi. Along with an radiography of the Iași art galleries and the relational dimension they exercise, we will expose some of the comments of some Iași visual artists, on the side of this topic, extracted from the interviews which I realized in my doctoral research and which I published in the book *Ieșeni ai artei vizuale contemporane*. In shaping a dynamic artistic context, the art galleries constitute a factor of relational consolidation between the artist and the public, an aesthetic and active environment for the promotion of local, national and international artistic values. The space where visual artists exhibit their artistic projects either in personal, group or collective exhibitions is the place where a special connection is created, an aesthetic and educational means of communication between artists, critics and viewers, from the perspective of the dynamics of new structures, styles and forms of visual expression.*

**Key words:** *art Gallery, education, connection, communication, aesthetic means*

### 1. Introduction

The exhibition projects are usually organized in art galleries, art museums or in spaces of cultural institutions, specially designed for this purpose. On the other hand, the visual artists offer to the public various forms of plastic expression in collective or personal exhibitions also in unconventional public spaces. The art gallery, as an institution for exhibiting artworks, practically, creates the connection between the artist and the public. The role of an art gallery differs greatly from a commercial space. The art gallery is the space for the direct interaction of artworks with the public which is interested of painting, sculpture, graphics, textile arts, etc. In the same time, the art gallery promotes the creators of visual art, as well as local, national an international artistic values. All over the country there have been changes in the offer of exhibition spaces. Thus, alongside the art galleries of the Union of Plastic Artists from Romania, (U.A.P.R.) there are private art galleries or other non-conventional spaces where interesting artistic projects are promoted, appreciated by the general public which is open to national and international cultural values.

### 2. Synthetic analysis of Iași art galleries

The local artistic life is in a continuous creative effervescence, a fact supported by the numerous exhibitions of appreciated artists but also of the younger generation who exhibit a great diversity of styles and aesthetic visions. Thus, the visual artists are promoted through the art galleries in which their creations offering artistic events representative of the local cultural heritage, which increase the

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prestige of visual art from Iasi in the context of the evolution of national culture. Among the most important art galleries from Iași that have hosted, over the time, numerous creations by artists from Iasi (but also by artists from other localities), we mention: the Cupola art gallery, the Tonitza and Pallady galleries, the ArtIS gallery, the Art Museum within the Moldova National Museum Complex, the exhibition gallery of the Unirii Museum, the Aparte gallery of Faculty of Visual Arts and Design and the other former such as Victoria and Rotonda galleries.

Generous spaces were/are also made available at the French Cultural Institute in Romania from Iași and the German Cultural Center, Book's House (the 3rd floor, which is also a launching pad for young artists), the Emil Alexandrescu gallery within the Municipal House of Culture Iași Mihai Ursachi (a space also open to the artistic manifestations of the students of the Faculty of Visual Arts and Design or the learners of the Octav Băncilă National College), the Radio Studio in Iași, the exhibition hall of the Tătărași Athenaeum, the County Library Ghe. Asachi, the former Turkish Bath<sup>183</sup>, the Hotel Traian and Europa Iași galleries, where numerous editions of the annual ArtIS Salon of the U.A.P.R. branch Iași were held.

The Pod Pogor Gallery, inaugurated in 2002<sup>184</sup>, is a generous exhibition space which was designed to host various cultural events, bringing together poetry, visual arts, theater and music in the same artistic space. Also, the Ion Neagoe Art Gallery of the Spiru Haret Didactic House from Iași and the Art Galleries of the European Studies Center Iași was organized relevant exhibition events for the artistic space of Iași. It should also be noted that in many of these art galleries, currently, the exhibition events no longer take place, because some of them, for various reasons, have closed permanently<sup>185</sup>, and others were no longer interested in this type of artistic events.



Fig. 1. Galeria de Artă Cupola

The Cupola art galleries have an important history in the cultural life of Iași, numerous exhibitions of visual arts, personal, group or collective, have been organized here. After a period of renovation and consolidation, Braunstein Palace<sup>186</sup> was inaugurated in 2022, a four-level building where cultural events, exhibitions, conferences, etc. are held. The Victoria Art Gallery, a lavish exhibition space was

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<sup>183</sup> There is a project of the Iași City Hall with European funds, through which Baia Turcească will become an International Center of Contemporary Art, which can host various exhibition events – *Curierul de Iași*, Iași, 15.11.2016 - <http://www.primaria-iasi.ro/portal-iasi/stiri-si-noutati-din-iasi/fonduri-europene-pentru-doua-monumente-iesene/3768/stiri-din-iasi>, 29.02.2017.

<sup>184</sup> It was a period of renovation, but now artistic events can be organized.

<sup>185</sup> The case of the Victoria art galleries - which was inaugurated in the 60s, or ArtIS, etc..

<sup>186</sup> The Cupola Art Galleries were located on the ground floor of Braunstein Palace.

closed for a long time, but when it reopened it was only a third of the original space, but in 2022 the space closed for rehabilitation. However, several local institutions have looked for different solutions for setting up other exhibition spaces, creating a beneficial environment for the development of artistic life.



Fig. 2. Galeria de Artă Cupola<sup>187</sup>

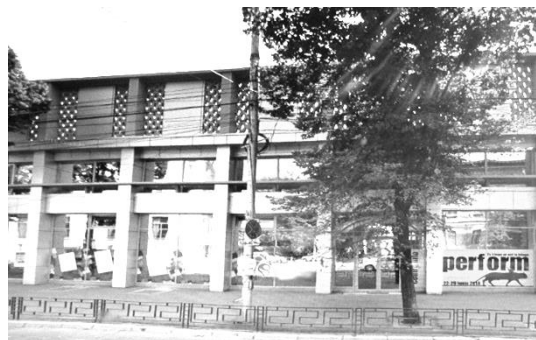


Fig. 3. Imagine fosta locație a galeria de artă Victoria

In this sense, we highlight the Municipality Art Gallery of Iași, which opened to the public in October 2012, the curator of the gallery being the painter and teacher Eugen Mircea. It should be noted that this gallery has hosted numerous personal or collective exhibitions by artists from Iași Bucharest, Sibiu, Baia Mare as well as from abroad.



Fig. 4. Galerii de Artă ale Municipiului Iași

In this cultural context, also were created the ApArte and Universitas Art Galleries which belong to the George Enescu National University of Arts from Iași. Having generous exhibition spaces, they promote the initiatives of the students from the Faculty of Visual Arts and Design, being also intended for contact with the Iași public regarding the university's artistic and educational activity. Among the most important exhibitions held at the Universitas Galleries were the events of the Euroinvent International Conferences and the International Inventica Symposiums, between 2013- 2022 editions, being one of the exhibition spaces of the 2015, 2017 International Engraving Biennale, as well as other artistic events aimed at contributing to the cultural value of our city.



Fig. 5. Galeria Universitas



Fig. 6. Galeria ApArte

<sup>187</sup> <https://zilesinopti.ro/locuri/galeria-de-arta-cupola/> - 18.10.2022

On the same note, we also emphasize the relevance of the exhibition space set up at the Lost Steps Hall<sup>188</sup> within the Al. I. Cuza University from Iași, a space which is dedicated to exhibition events, book launches, etc. At the Faculty of Veterinary Medicine within the Ion Ionescu de la Brad University of Agricultural Sciences and Veterinary Medicine Iasi<sup>189</sup> was also inaugurated the Marble Hall for various artistic events.



Fig. 7. Sala pașilor pierduți<sup>190</sup> Fig. 8. Galeria de artă Sala de Marmură, Facultatea de Medicină Veterinară, Iași

We also recall the importance of unconventional exhibition spaces, thus, the alternative art galleries (Vector and Tranzit Galleries) have made a considerable contribution to shaping an artistic life, promoting both Iași artists and artists from the country or abroad, by organizing numerous exhibitions, debates, book launches, being a support framework for local cultural values. The alternative art gallery Vector is the first independent space from Iasi for the promotion of contemporary visual arts, supporting the idea of an alternative to the current system of galleries. The projects of the Vector gallery consist in the presentation of exhibitions, the organization of workshops, documentary meetings, conferences, alternative cultural events, with invited local, national and international creators.

The Vector Gallery appeared in 2003 as a result of the establishment of the Vector Association in 2001, being known as the organizer of the Peripheral Contemporary Art Festival. The existence of the Vector gallery was sprinkled with numerous cultural events attended by visual artists from Iași, Cluj, Bucharest, Timișoara, but also from abroad such as Italy, Slovenia, Holland, Great Britain, etc. becoming visible in the European artistic environments.



Fig. 9. Spațiul expozițional Palas Mall

For its part, Asociația transit.ro has dedicated a more unusual formal

<sup>188</sup> One of the most impressive halls of the University "Al. I. Cuza", where Sabin Bălașa has 19 paintings.

<sup>189</sup> Now "Ion Ionescu de la Brad" University of Life Sciences from Iași.

<sup>190</sup> On the right side, are exhibited the art works of the professors from the Faculty of Visual Arts, UNAGE Iași.



framework of artistic expression to alternative<sup>191</sup> exhibition manifestations. Also malls from Iasi<sup>192</sup> are trying to rally to the contemporary cultural scale. Tus in the commercial areas have been set up spaces dedicated for exhibition events which provide a framework for various individual and collective exhibitions.



Fig.10, 11. Galeria Dana din str. Cujbă<sup>193</sup>

Among the private galleries, we mention the Dana Art Gallery, established in 2006. The gallery managed to combine exhibition events with editorial projects, becoming a benchmark for visual art from Iasi. In the more than 15 years of existence of this gallery, have exhibited numerous important artists from Iași and from other localities in the country and abroad. From the series of original galleries, can also be noted the open-air exhibition space Galeria La Gard in Copou Park, which is a place appreciated by both artists and the public who immediately accepted this form of communication.



Fig. 12. Galeria de Artă La Gard din Parcul Copou<sup>194</sup> Fig. 13. Casa de Cultură „Mihai Ursachi” Galeria Labirint

The Mihai Ursachi Cultural House (located in Copou Park) organizes various cultural events, theater and film shows, music, visual arts exhibitions, literature, etc., which are important for the community from Iași and for the cultural and tourist circuit (by participating in cultural projects and artistic), but also for the promotion of younger artists from Iași. Along with this radiography of the art galleries from Iași and the relational dimension which they exercise, we will present short comments on this topic by some of visual artists and publicists from Iași (Ivona Aramă, Jenö Bartoș, Grigore Iliesei, Dragoș Pătrașcu, Mircea Ștefănescu and Constantin Tofan), which are extracted from the interviews that I have conducted in my doctoral research and which I published in the book *Ieșeni ai artei vizuale contemporane*, at the Artes Publishing House from Iași in 2020.

„In past years, the most important exhibition space was the Victoria Art

<sup>191</sup> Cultural events were organized there in collaboration with Vector Association, UAPR Iași branch, etc.

<sup>192</sup> Iulius Mall și Palas Mall

<sup>193</sup> <https://www.google.ro/search?q=galeria+de+arta+dana+iasi>, 29.02.2017

<sup>194</sup> <https://www.google.ro/search?biw=1680&bih=895&tbm=isch&sa=1&q=expozitia+de+pe+gardul+parculuicopou>, 29.02.2017

Gallery. But in Iași were many offers as spaces for exhibitions, I mean the space at Revista Cronica, Rotonda U.M.F., Cupola, there was a space at Policlinica Mare and even at Casa Universitarilor. I found in the artists' catalogs these exhibition spaces where many artists exhibited their art works with various important themes. Of course, I would make a mention the visual artists should claim the Victoria Gallery as it was the most generous exhibition space. Of course, the Art Museum, at that time, had proposed an extra floor of this space, also to establish an art material store and become a kind of cultural center, but equally, to be a place where the students could come to activate in various cultural projects. We have to keep in mind that many years ago, there, the Moldova Museum Complex, the Palace of Culture, organized many exhibitions with heritage works, there were European Art exhibitions, there were thematic exhibitions of the Art Museum, the Museum of Ethnography, there were some interesting exhibitions for the public and was a much visited place".<sup>195</sup>

### 3. Results

„There was and is still today a problem of art galleries. Despite the fact that they are insufficient, is good that the existing ones are visited, either by a "local" audience or by the random one. The U.A.P.R Iasi branch has always had one or two permanent art galleries, which ensured the presence and stability of the visual arts in Iasi. The two U.A.P.R Iasi branch galleries in Lăpușneanu Street and the Municipal Gallery are constantly in demand, along with other art galleries (with unstable operating terms). A great opportunity of the `90s was the appearance of the private galleries of art collectors Mihai Pascal and Emil Stratan.

At the same time, alternative galleries and exhibitions in non-conventional spaces also operate, locations often preferred to traditional ones, with a positive effect on the relationship between the creator and the public, but also on the cultural life of the city.”<sup>196</sup> „Obviously, for a city like Iașul with over 400,000 inhabitants, there are few galleries, including those of the U.A.P.R Iasi branch, of the The Art Museum has been inactive for a long time and from this point of view we can talk about a flattening, a lowering of the rhythm and variety. I remember the exhibitions, and they weren't full rooms, from the Rotonda at University of Medicine and Pharmacy from Iasi (UMF), it was a room that had extraordinary light and very good quality exhibitions could be held. We have very few galleries and that's a loss for artists to come out to the public. I understand that they want to turn the space at Baia Turceasca into a cultural center, where there will also be exhibition halls. The building is gorgeous and must be preserved, filming was done there, for example a film that created an era, a very powerful film by Mircea Danieliuc, who is from Iași by birth and was a colleague of mine at the university.”<sup>197</sup>

„The Cupola, the most famous art gallery in Iasi, will undergo a prolonged renovation, after which (as we were promised) it will return to the Union of Visual

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<sup>195</sup> Ivona Arană in the interview published in Ieseni of contemporary visual art, Mirela Ștefănescu, Editura Artes, Iași, 2020, p.21

<sup>196</sup> Jenő Bartoș in the interview published in Ieseni of contemporary visual art, Mirela Ștefănescu, Editura Artes, Iași, 2020, p.35

<sup>197</sup> Grigore Ilisei in the interview published in Ieseni of contemporary visual art, Mirela Ștefănescu, Editura Artes, Iași, 2020, p.78

Artists. Meanwhile a miracle happened. The city hall returned to us (after 27 years) the Victoria Gallery, once considered the best gallery in Iași. (...) The ApArte Gallery of the Faculty of Visual Arts and Design in Iasi remains the only one and the closest to the White Cube concept. It has already become highly requested, both by students and by the professors - artists from the University. What Iași is acutely lacking at the moment is a Center for Contemporary Arts accompanied by appropriate funding. It's a dream that has haunted me for years, aware that it seems almost unattainable now.”<sup>198</sup>

„The Iasi city did not have many art galleries, it even lost one of the most beautiful ones, the Victoria Hall, which was a very suitable space, where a large-scale exhibition could be held, such as the Annual Salon of the Iași branch of U.A.P.R. Iasi branch (...) The Theodor Pallady Gallery is also beautiful, which has medium dimensions and is equipped with spotlights necessary for an exhibition space. Unfortunately, the Cupola Gallery is under renovation; we will see if it will have the same destination as in the past. Many editions of the annual Salons of the U.A.P.R. Iasi branch were also organized at Hotel Europa, where there was a generous space, but on levels; there were also several editions that were organized at the Palace of Culture, where there was a generous space in which large-scale exhibition events could be held.

Therefore, the exhibition spaces are appropriate, but much reduced compared to the possibilities that Iasi has. As for the unconventional spaces, they are a solution, but they leave the impression of improvisation, of being temporary. Thus, the space at Baia Turceasca was used for specific artistic events, although it had a different destination. A "more poetic" parallel can be made with the space of the public bathroom, in the sense that art also has a catharsis of its own, which purifies you, you try to evolve spiritually, but it is still under the sign of the temporary. As an unconventional space, the Drossu Gallery was opened, but I emphasize that the value of exhibition spaces, whether they are galleries dedicated to fine arts, or that they are unconventional spaces equipped with spotlights that put the artwork in a different light, is given by the quality artistic events.”<sup>199</sup> „The U.A.P.R Iasi branch art galleries (N. N. Tonitza and Th. Pallady) are available to all artists, and exhibitions are by appointment. ApArte Gallery now is the most beautiful and well-equipped, lit, entered the exhibition circuit, but it is in a rather secluded area, although it is Copou, it should be better promoted. Then, each gallery has its audience, if an audience will be created there at the ApArte gallery to visit the exhibitions, it will be extraordinary.”<sup>200</sup>

#### 4. Conclusions

In this context, we point out the events generated by the Annual Salons<sup>201</sup>, Moldavian Art Salons, National Contemporary Art Salons, Symposiums, exhibitions on various current topics, personal, retrospective, anniversary

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<sup>198</sup> Dragoș Pătrașcu in the interview published in *Ieseni of contemporary visual art*, Mirela Ștefănescu, Editura Artes, Iași, 2020, p.101

<sup>199</sup> Mircea Ștefănescu in the interview published in *Ieseni of contemporary visual art*, Mirela Ștefănescu, Editura Artes, Iași, 2020, p.178

<sup>200</sup> Constantin Tofan, in the interview published in *Ieseni of contemporary visual art*, Mirela Ștefănescu, Editura Artes, Iași, 2020, p.194

<sup>201</sup> Organized by UAPR - Iasi branch

exhibitions, which deeply marked the evolution of contemporary visual arts from Iași, with local and national relevance. Although the artists continue to exhibit their creations in art galleries or non-conventional spaces, in the current context, the need for a large contemporary art gallery, equipped with international standards, which can host large-scale visual arts exhibitions, thus contributing, to a greater visibility of art from Iași in the country and abroad.

In conclusion, we consider the presence of art galleries (traditional or alternative, state or private) as cultural factors that provide dynamism and professionalism to the institutional context in which they operate, encouraging the increase in the number of artistic projects in the cultural field from Iasi.

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## 8. POST-PRODUCTION ASPECTS IN PERFORMATIVE PHOTOGRAPHY

Bogdan Teodorescu<sup>202</sup>

**Abstract:** *Appropriation is one of the determining concepts of the post-productive theory, denoting the choice of an object and its use or modification according to a specific intention. Operating in an index of famous images from universal art, the photographer artist calls upon the performative strategies of the environment to structure behavioral positionings observed in social space. The series of examples accesses a segment of these artistic practices in which the biblical icon plays the role of the symbolic reference, but especially of the pretextual condition within the author's conceptual construction.*

**Key word:** *post-production, appropriation, performative photography, biblical icon, visual communication*

### 1. Introduction

The art of postproduction brings the interpretation, reproduction, re-exposition and use of different cultural products made by others, thus contributing to the eradication of the traditional distinction between production and consumption, creation and copy, ready-made and original work. Appropriation is one of the determining concepts of the post-productive theory, denoting the choice of an object and its use or modification according to a specific intention. Inscribing their works in a network of signs and meanings by reprogramming forms and reorienting data flows (Barthes 1985), post-production artists pose the problem of producing current meanings in the face of a chaotic mass of objects, names, references that have invaded everyday life.

We can therefore speak of the initiation of a common place of post-production practices, as cultural recycling, which changes the status of the artist and the work of art, in a manner similar to that described by Nicolas Bourriaud<sup>203</sup>:—"Notions of originality and even creation (making something out of nothing) are fading little by little in this new cultural landscape marked by the twin figures of the DJ and the programmer, both tasked with selecting cultural objects and inserting them into already established contexts." The consequence of this new artistic configuration is the modification of the status of the work from a final product to a cooperative activity, open to everyday, democratic use: "In this new form of culture, which we could describe as a culture of use or a culture of activity, the work of art therefore functions as the temporary terminal of a network of interconnected elements, as a narrative that prolongs and reinterprets the previous narratives".

### 2. A critical approach of postproduction

For his part, Bruce-Alister Barber sees the parodic attitude of simulationism as a perverse-cynical strategy of cultural marketing, concluding that the recycling of

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<sup>203</sup> This aspect of cultural recycling was discussed by Nicolas Bourriaud in "Postproduction" (Bourriaud 2003, 6)

art history opened up by postmodernism represents "a appropriation of history in order to secure one's own place in history" (Barber n.d.). Hal Foster finds, however, that simulationism and appropriationism can be seen as ambivalent attitudes towards the idea of avant-garde and historical rupture, specific to a "cynical rationality": "For example, *neo-geo*<sup>204</sup> seemed to ironize abstraction in order to distance themselves from it, suggesting that it is reified, outdated and irretrievable, but not those who use it. At other times, however, they embraced this exhaustion as a form of protection: the paradoxical defense of what is already dead. This change of attitude from an ironic posture to a pathetic and abject object encountered in the early 1990s is an early sign of a crisis in critical discourse" (Foster 1996).

In appropriationist art, criticism tries to elaborate rather than reverse the deconstructive techniques of previous critical practices, such as conceptual art, institutional criticism, feminist art, etc. In the case of neo-geo, the artists used a simulacrum of representation, which produces its own referential reality as an abstraction. Finally, the project of representing the simulation process may not only mystify it; he can also reduce the notion of simulation to a simple theme (Foster 1996, 107). Replacing artistic forms with kitsch and design, "consumer sculpture" (found in the works of Jeff Koons or Haim Steinbach) borrows from pop art criticism, but actually expresses an aesthetic of economy: their own artistic value as value exchange.<sup>205</sup>

That is why he calls the attitude launched in the eighties "cynical": the cynic recognizes his own convictions to be false or ineffective, but keeps them in order to defend himself in a contradictory way from the pressures of reality, schizophrenic - they no longer propose an "enlightenment of conscience" by demystifying consumption strategies. If the aesthetics of cynical reason was prepared for a double slide of ideology critique into contempt and deconstruction into complicity, appropriationism hastened this process - art continues through its preservation as a reified form and a usable repertoire of signs: "In fact, the aesthetics of cynical reason prepared by appropriationism appeared not only as a reaction to the claims of ideology criticism, but also as an exaggeration of deconstruction's skepticism regarding the stability of signs" (Foster 1996, 119).

By using artistic techniques such as appropriation, quotation, pastiche, going all the way to simulation, postmodern artists redefine the cultural baggage of the images or objects they use. Reporting to the everyday world, as well as the introduction of appropriate elements from all cultural spheres into artistic projects lead to the emphasis of a culture of parody, which expresses the critical reflection of postmodernity on its own heritage and its possibilities to be continued. In this context, performative photographic practices have alternated the role of the human body as a vehicle, from working methods concerned with self-representation (Bright 2011), to the broad directorial strategies found on film sets.

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<sup>204</sup> The *neo-geo* style is often seen as a continuation of the traditions, not so much of the classical geometric abstraction of the first half of the 20th century, but of Pop art. Neo-geo is an abstraction of the postmodern era, which rejected both the utopian ambitions of Malevich or Mondrian and the highly personal and dramatic beginnings of abstract expressionism (Neo-minimalismo o Neo-Geometrisimo 2020).

<sup>205</sup> Hal Foster approaches this aspect in his book "The Return of the Real. The Avant-Garde at the Turn of the Century" (Foster 1996, 110-112). Discussed by Catalin Gheorghe in "Conditia Critica" (C. Gheorghe 2010) and Mihai Verestiuc in his article "Object and objecthood in post-minimal sculpture" (Verestiuc 2022), also briefly resumed in the exhibitions analyses from Aparte Gallery. Exhibitions from 2021 (Gheorghe, et al. 2020).

The narrative and illustrative aspects of performative photography, accustomed to constructions staged in front of the camera, could not bypass biblical subjects. Their intrinsic meanings have always been a challenge for post-production practices due to the offer of interpretive multiplications. We already know several examples of artists interested in religious themes since the pioneering years of photography (Cotton 2004). With the transition into the 20th century, concerns regarding the transfigurations of biblical imagery embrace the conditions of changes due to social emancipations. If for centuries religious visual archetypes have been self-mimicking by relocating their educative and moralizing functions, we can say that in the appropriate interpretations of contemporary artists they fulfill a pretextual role, keeping only formally identifiable elements. Of course, representations of this kind also encountered situations in which the authors were more interested in possible dogmatic overexcitability or in gratuitous exposures of nudity. However, the provocative aspect of the speeches was not always accidental, it aimed to direct attention to concepts with a declarative role (German and Teodorescu 2016).

### **3. Postproduction in performative photography**

The pictorial representations of Saint Sebastian made by Guido Reni (1575–1642) in the early Baroque period, equally inspired both Luigi Ontani and the duo of French artists Pierre et Gilles. If the Italian photographically experienced living paintings, in a contemporary formula of Viennese Actionism, through which he sought his own "transistor" journey through myth, mask and symbol, loaded with the extrasensory experiences acquired in his Asian travels, for Pierre et Gilles, twenty years later, the subject reached the dimension of an iconographic transfiguration regarding the ideal of the ancient human body. The image of Saint Sebastian has attracted the attention of many artists since the Renaissance due to the opportunity to represent the male anatomical ideal without obstacles (Sofron 2015).

Pierre et Gilles take Guido Reni's model and introduce it into their enchanted world, comprising fairy-tale paradises and abyssal depths, loaded with quotations from contemporary popular visual languages, but also from art history. In the vision of the French tandem, Saint Sebastian tied to the pillar with a garland of red flowers, his face is made up, and his not contorted body exudes an effeminate attitude (Fig. 1). The faded vegetal setting, which frames the central figure shrouded in diffused light, deepens the sense of an artificial staging, meant to call attention to a new kind of torment, that of accepting one's own beauty. Dissatisfied with the advent of digital retouching, the two artists construct the images by hand: Pierre behind the lens, Gilles through subsequent interventions with paint. The characters portrayed are constantly placed between the ultra-publicized pop idols and the delicate figures found in religious icons, causing surprising glamor prototypes to emerge. Their seductive and complex paintings with multiple interpretive layers exert an intense visual power and transgress traditional moral codes by experimenting in a territory of social clichés.

Published almost thirty years later, Terry O'Neill's photograph, *Raquel Welch on the Cross*, from 1966, waited hidden from the eyes of viewers, conditioned perhaps by the release of certain moral precepts, which the author himself motivated by his upbringing Catholic and imposed on them (Fig. 2). At a time when censorship

restrictions still stifled sensual presences in the world of the big screen, Raquel Welch was filming for the film production *One Million Years BC*. The fact that the actress was dressed in a fur bikini in the film aroused the violent attention of the media world. Raquel confessed to Terry O'Neill that she felt crucified by the press.

This statement led the British photographer to stage at the 20th Century Fox studios the image that later became one of the artist's most reproduced works. In Terry O'Neill's opinion "the photograph is mostly for women because they identify with the idea that other people can make them feel horrible about themselves." The beautiful young woman in the biblical interpretation became a symbol of the freedom of expression martyred by social conventions, with post-feminist accents, which had to pass the test of the years for an unprejudiced reception. Bettina Rheims' album *INRI*, from 2000, made with the help of her friend Serge Bramly, writer, globe-trotter and photographer himself, was based on the interpretation of the Gospel in a completely contemporary key, which mirrors the transformations of our society, morals, revolt and at the same time the still existing appetite for spirituality.

Bettina Rheims treated those scenes by exploiting the codes of traditional religious representation as she had done in other fields with the figures of stars or transsexuals as subjects. In this endeavor she called on all her knowledge as a fashion photographer. The painstaking preparation of the project took more than a year, with the artist going through a collective reading of passages from the Gospels before each session to feed the meanings of the photographs and look for the right patterns. The figures of Jesus and the Virgin are thus multiple, selected after discussions regarding the particularities of each scene to be constructed (Soreanu 2016). The series, not being tributary to a single selected person, turns out to be enriched, because the models chosen in their diversity with the methods of specialized agencies are mixed with workers, plumbers or other anonymous figures, to better complement the interpretation thought by Bettina Rheims. The coherence of the whole is due to the originality of each photograph, the unity of the locations chosen in the area of the eastern suburbs of Paris, but also the permanent references in the painting (Teodorescu 2014).

The scene of the baptism of Jesus is an adaptation of the 1450 version by Piero della Francesca. If in the painting, St. John the Baptist and Jesus form a pair from a theological point of view, Bettina Rheims' image shows two twins, each of them playing the role of one of the characters who would later be martyred. Another example of an illustrative quotation can be found in the photograph of Christ appearing dead, an obvious homage to Andrea Mantegna's painting of 1480. But while the Italian painter softened the perspective by shrinking the feet to capture the head of the Savior, the photographer chooses a short focal length to operate an optical inversion to painting, a dissimulating option of the mystical concept and closer to everyday reality.

Whenever miracles are exhibited in illustrative theatricality, Bettina Rheims refuses to use the "magic" of the medium to perform digital tricks. On the contrary, she tried to place photography on the level of painting by introducing allegorical and symbolic references. In this sense, the crucifixion episode called *INRI* (Fig. 3), could be seen as a manifesto in the area of staged photography, Bettina Rheims resorting to the structured representation of a triptych (German 2018). The



surprising ensemble is composed of three distinct images, each containing a cross.

The center of the triptych features an empty cross painted with blood, as a reference to the modern gestural painting and Actionism of the time represented by the work of Arnulf Rainer, but also symbolizing the sacrificed body of the Savior. On the left a female model is crucified, while on the right a man appears. Both poses outline a photographic equivalent inspired by Diego Velasquez, in the painting *Jesus on the Cross* (ca. 1632). The artist declared herself surprised to find that none of the male models could reproduce the sensuality, even the effeminacy of the personifications found in the typologies of religious art. The photographic triptych symbolizes the essentialized human figure of Christ materialized through Velasquez's crucified androgyne. Through this work, Bettina Rheims particularly draws attention to the recent polemics regarding the place of women in the Church, in relation to the strictly male ordination of priests.

For Gregor Podgorski, the theme of Michelangelo's *Pieta* becomes an almost obsessive basic concept. The interpretations of this sculpture send to a symbolic fan, provoking disputes that concern the entire universe of human life: cultural, social, or political. The artist configures in the same square frame compositions that always contain two characters with different costumes and make-up, framed by a new scenography prop. Encouraging the audience to intercultural analytical attitudes, the series of hundreds of photographic staging overflows into unusual poses, which the two characters, seen as a relational pretext, can take: the librarian and the reader, the Cuban fighter and the American tourist, the intellectual and the clown, etc. (Fig. 4). The anthological moment of the *Last Supper* in the representation of Leonardo da Vinci is most often transposed in post-production photography with biblical inspiration. The performative aspects and scenography direction caused by the panoramic view of a number of thirteen characters, seen from the front, challenge a multitude of artists plastically and compositionally. Some of them have found novel formulas of association and diversion with which to publicize their concepts.

Adi Nes recomposes images from traditional pictorial iconography with a religious subject in photographs that rewrite scenes from the Old and New Testaments in a contemporary political key. His works acquire a conceptual element that is subversive and reflexive at the same time, problematizing, with the help of appropriating established artistic forms, the existing conflicting situations at the ideological level in today's society. *The Last Supper* makes direct reference to Leonardo da Vinci's fresco, made between 1495 and 1498, for the dining hall of the Dominican monastery of Santa Maria delle Grazie in Milan. The scene depicts the last commandment given by Jesus to the apostles, the night before he was captured by the Romans. According to the Gospels, He reveals His betrayal and sacrifice for the salvation of humanity, then passing on the bread and wine as symbols of the body and blood. This moment is also central to the calendar in Judaism, as it represents the night of the Exodus.

Nes combines the Christian sacrifice with that of the liberation of the Jewish people, in the struggle of every soldier who does his duty in the military service in Israel. The *Last Supper* recreated in a pot replaces Jesus and the 12 future preachers of the Christian faith with Israeli soldiers (Fig. 5). The parodic representation goes beyond the banal realism of the depicted scene, the author perhaps involuntarily

putting in the parable the parallel aspects of the historical perception of the Jews: as representatives of the chosen people or as judges of Christ. However, it seems that Nes' intention is different. He primarily refers to the aspect of sacrifice and loneliness in the face of death. The chromaticism dominated by cazon green is broken by the red spots of the bowls on the table, symbolic hints of a meat dinner. The author structures the composition by arranging the characters in active groups of three soldiers, who do not interact at all with the one in the middle. This one, placed geometrically as Jesus, framed in the window revealing an arid landscape, has his head superimposed over a thorn bush in the background.

The lost look of the young man in the center, chosen as the author confesses because he was the only one wearing glasses, suggests that the sacrifice of the Israeli soldier, unlike that of Jesus, is anonymous. "Death comes at a trivial moment, not a heroic one," adds Adi Nes. The composition mainly reflects the classical layout. The artist also resorts to an artifice, adding in the right part of the frame, standing, a fourteenth soldier wearing the badge with the media logo, an element that would symbolically formulate the suggestion that the scene is related to a certain reality. *The Last Supper*, *The Emmaus Dinner*, as well as the other works belonging to the series, are clear examples of the way in which formal appropriation can, beyond the often conjunctural comic effect, critically use the difference from the image used as a source and reading code in the goal of a lucid analysis of contemporary life.

In another photo-performative order, the American artist Renée Cox discusses the disputes on racial themes, still current from the end of the 20th century, in the series of self-portrait works entitled *Yo Mama. Yo Mama's Last Supper* represents a careful reconstruction of the Last Supper, but with the black artist in the center of the image as Jesus, offering her naked body in a symbolic and ritualistic manner to men of the same race, who occupy the roles of the apostles in the composition (Fig. 6). The direct reference to the symbols of bread and wine touches here on the issue of sexuality through a visual reformulation of power calculations in an African American society recognized as decent and conservative. In another work from the *Yo Mama* series, Renée Cox shows herself naked, as a strong woman rather than a voluptuous one, wearing only a pair of black high heels and holding her two-year-old son years. This is an image of a regal and, at the same time, erotic *Madonna*, which underlines the change in the idea of representing mothers in history, namely a new approach to a mentality that no longer wants to submit to the category concept of segregation based on the racist definition of the "normal man" (Alfano Miglietti 2003, 59).

In a nearby area, David LaChapelle's interpretation proposes a parodic reconstruction of biblical scenes set in an environment populated with hip-hopers. Jesus "visits" the groups of these young people in their urban environment, loaded with subcultural visual attributes, coming especially from the costumes specific to their own music and dance. Reconfiguring Jacopo Tintoretto's 1563-1564 painting *The Last Supper* in his own vision, David LaChapelle creates a brightly colored, circular composition in an apartment room in which he places the central figure of Jesus surrounded by 12 young Latinos and Afro - tattooed Americans, wearing caps, tank tops or sweatpants (Fig. 7). The Savior's gesture seems to bless or distribute the wine and the other foods on the table: fruit, hamburgers, biscuits, and juices.

The ambiguous atmosphere is amplified with the appearance of a young blonde, on the door to the right of the frame, probably personifying Mary Magdalene. Recognized for his unconventional approaches, David LaChapelle does not hesitate to touch on social issues, the parodic dimension introduced by the author being identified this time by the association of the apostles with their substitutes, recognized for their fervent and protestant speech in the form of rhymes (LaChapelle 2021). Wang Qingsong's version of *The Last Supper*, *Safe Milk* (2009), appeared as a reaction to a food scandal that swept across China (Fig. 8).

It is about the contamination of milk and milk powder intended for infants with certain dangerous substances. The author elaborates the photo behind a 9-meter table on which he poured yogurt. He invites 10 models with different typologies, bare-breasted, to sit down, and he will place himself in the middle of them. On the right of the image, standing is a pregnant woman, volunteer, according to Wang Qingsong. A ghostly, almost grotesque apparition, the figure of the artist with the bandaged nipples is the key to the interpretive deciphering of the photograph. Joined as a pair to the model that simulates the squeezing of milk from the breasts, it achieves the equivocal contrast of the choices conditioned by the form in which the advertisement of a product is dressed (Qingsong 2020).

#### 4. Conclusions

The series of examples above accesses the segment of artistic practices in which the biblical icon plays the role of symbolic reference, but especially of the pretextual condition within the author's conceptual construction (Teodorescu 2012). The staging does not necessarily involve the use of a frame extracted from religious subjects, so operating rather in an index of famous images from universal art, the photographic artist calls on the performative strategies of the environment to structure behavioral positionings observed in the social space. The archetype used does not actually determine the theme, but facilitates direct perception, acting as a visual vehicle that carries the viewer to the connotative aspects of the work.

#### List of figures

Fig. 1. Pierre et Gilles, *Saint Sébastien*, 1987, accessed 24.11.2022, online source: <https://artblart.com/tag/pierre-et-gilles-the-martyrdom-of-st-sebastian/>

Fig. 2. Terry O'Neill, *Raquel Welch on the Cross*, 1966, accessed 24.11.2022, online source: <https://www.artsy.net/artwork/terry-oneill-raquel-welch-on-cross-1>

Fig. 3. Bettina Rheims, *INRI*, 1999, accessed 24.11.2022, online source: <https://www.lempertz.com/en/catalogues/artist-index/detail/rheims-bettina.html>

Fig. 4. Gregor Podgorski, *Pieta*, 1999, accessed 24.11.2022, online source: <https://www.transphotographiques.com/2001/05/gregor-podgorski-la-pieta/>

Fig. 5. Adi Nes, *The Last Supper*, 1999, accessed 24.11.2022, online source: <https://www.artsy.net/artwork/adi-nes-untitled-last-supper>

Fig. 6. Renée Cox, *Yo Mama's Last Supper*, 1996, accessed 24.11.2022, online source: <https://www.artsy.net/artwork/renee-cox-yo-mamas-last-supper>

Fig. 7. David LaChapelle, *The Last Supper*, 2003, accessed 24.11.2022, online source: <https://www.davidlachapelle.com/last-supper>

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## 9. SPECIFIC ASPECTS OF SCHOOL COMPETENCY ASSESSMENT IN PLASTIC EDUCATION CLASSES

Aliona Britchi<sup>206</sup>

**Abstract:** *The article defines evaluation as a strategy for the development of school competencies in plastic education classes. Reveals the advantages of the criterion assessment through descriptors of the educational products, carried out based on the evaluation objectives through traditional and complementary evaluation samples.*

**Key words:** *evaluation, competencies, process, educational product, evaluation strategies*

### 1. Introduction

Evaluation should be conceived not only as a control of knowledge or as a means of objective measurement, but as a path of improvement, involving a comprehensive strategy of training. The evaluation operation is not an over-added or superimposed stage of the learning process but is an integrated act of pedagogical activity. Evaluation of the teaching-learning process has a formative and stimulating role. Knowing the results implies explaining them by the factors and conditions that generate them, as well as predicting the likely results in the following sequences of the didactic activity. Evaluation detects and stimulates students' success, but not their failure.

Thus, at present, the object of evaluation of plastic education in school is the individual school results of the child. The evaluation of plastic education will not only be limited to the appreciation of the students' plastic works but will also extend to the cognitive and affective fields. In the evaluation process, students' attempts to express their own visions and communicate through the plastic image will be stimulated [2]. Thus, plastic education contributes to the development of openness and tolerance, promotes individuality, supports personal confidence, stimulates creative expression, and improves children's academic performance.

### 2. Discussions

I. Nicola (2003) mentions: „The pedagogical evaluation aims at the efficiency of education through the relationship between the projected objectives and the results obtained by the students in the learning activity. It is carried out by the teacher through appropriate didactic strategies and consists in the formulation of value judgments regarding the results obtained by the students in the educational process.” [7]. In the context of education reform, the assessment of the level of training and development of school skills should focus on the following *principles*:

- evaluation is a permanent process in any educational establishment;
- evaluation stimulates learning, training and skills development;

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- the evaluation focuses on the need to compare the preparation of students with the specific objectives of each educational field and the operational ones of the educational activity;
- the assessment is based on state educational standards: what will know, what will know how to do and how will the student be;
- the assessment uses various forms, methods, and procedures in assessing school results;
- evaluation is a regulatory process, which indicates the quality of educational activities;
- the assessment should lead students towards self-assessment and continuous improvement of their performance for a quality and successful life [7].

Art today is viewed differently, because it generates ideas, conveys values, and evokes emotions. Today's children will constitute the future public of museums, exhibitions, and performances, they will also become adults with the artistic taste formed and will contribute to the change, and improvement of the environment of life. The role of plastic education in the development of the younger generation cannot be overstated; only through positive learning experiences through art, students develop their visual skills, which will allow them to observe and perceive the surrounding world. Thus, school evaluation should be viewed as an integral part of the curriculum, which produces effects on students, teachers and other educational agents, on responsible decision-makers in the educational process and not as an activity juxtaposed to teaching and learning. Evaluations of students performance in plastic education will focus on efficiency standards, specific competencies, key competencies, and transdisciplinary competencies.

*The basic function of plastic education* consists of culturing and educating the artistic sense. This discipline is not aimed at training a professional artist. In this context, it is important that the evaluation focuses on the degree of participation, effort, motivation, the creative idea selected by the student, the expressiveness and originality in the presentation, etc. For the evaluation of artistic-plastic skills, it is recommended to apply all types of evaluation and traditional and complementary evaluation methods. The role of the evaluation consists in ensuring permanent and appropriate feedback, necessary for the representatives of the educational process and decision-makers. In the educational process of teaching-learning evaluation, the evaluation component occupies an important place in professional and social activity. The modern approach to assessment as a learning activity is recommended as a priority. The evaluation process will focus on recognizing learning experiences and skills acquired by students in non-formal or informal settings. The evaluation of the school results in plastic education in the primary stage will be focused on the positive principle of evaluation:

- Assessment identifies and stimulates student success;
- Assessment does not focus on school failure;

In order to design the evaluation process and develop evaluation tools for plastic Education, the teacher must select the relevant product(s) from the list of recommended ones (it is also allowed to propose an optional product) in accordance with the competence units subject to evaluation, by correlating with the learning content and recommended learning and evaluation activities.

*The guide for the implementation of the curriculum for primary education* [4] proposes suggestions for the evaluation of the school products recommended in the curriculum, which have a generalizing character, and allow the realization of a wide spectrum of plastic works, individual/collective compositions, etc. Thus, the following products are provided:

- plastic works and compositions made using various materials, tools, and art techniques,
- plastic work using colored pencils,
- plastic work using watercolor/gouache,
- plastic work using color as a plastic language element,
- plastic work using points/lines,
- plastic work using the form as a plastic language element,
- plastic composition,
- a composition in natural materials,
- team collaboration, etc.

For the assessment of artistic-plastic competencies the curriculum implementation guide for primary education [4] recommends applying all types of assessment (initial–predictive assessment; formative – continuous assessment; summative–final assessment) and traditional and complementary assessment methods.

- ***The initial assessment*** will be carried out at the beginning of the school year/semester, in order to determine the levels of students' acquisition in terms of knowledge, skills, and abilities. It does not have the role of control, but is used to know the cognitive behavior of the student and whether he has the necessary preparation for the educational process (knowledge, capabilities, skills, etc.). The results of the initial evaluation will be capitalized in order to streamline the teaching-learning-evaluation process. Taking into account the formative character of the initial evaluation, it will be taken into account the consecration and value of the evaluation types that stimulate the student through permanent feedback from the teacher.

- ***The (continuous), formative evaluation*** involves the permanent verification of the results, throughout the training process, usually operating on small sequences. It is the essential type of assessment that is currently being opted for. Correctly integrated into the educational process, formative assessment is a way of evaluation and at the same time a work strategy. It aims at systematic and continuous knowledge of current results and student progress. Respecting the meanings of these evaluation strategies, three types of formative evaluation are distinguished: *interactive formative evaluation; punctual formative evaluation; phased formative evaluation*. The formative assessment offers the teacher the possibility of immediate intervention and allows the application in optimal time of corrective measures, which modify the results of students in the desired sense. It is applied at the end of the study of some units of content and can be carried out at least once a month. From the list of school products recommended in the Curriculum, the formative assessment can be used: *plastic work, using the elements of plastic language, plastic composition, Poster etc.*

- ***The (final) summative assessment*** is designed and carried out at the end of a significant learning path (school year, semester, training stage). It relates to the competency units and content units designed for the given semester/year and is made on the basis of recommended school products, by designing topics that cover the entire thematic area addressed.

### **3. Results**

The practical control works or tests proposed to the students for the summative assessment will contain tasks or items from all the learned matter up to the time of the sample administration. Evaluation samples will be developed based on discipline standards, and measurement-evaluation grids will be applied for verification, in order to achieve an objective evaluation. Teachers will establish evaluation criteria that will be formulated based on the content taught, and students will be familiar with them in advance. Semi-annual summative assessments can be both practical (plastic works) and oral/written. Evaluation of practical work can culminate in an exhibition in the educational institution. Oral (written) assessment samples may include projects, tests, and essays related to initiation in the history of Fine Arts, artistic and cultural phenomena etc.

The results of the students 'evaluation in the discipline „Plastic education”, within all the mentioned evaluation strategies, will be evaluated based on criteria and descriptors. Because the basic function of plastic education in the general school is the culturing and education of the artistic sense, but not the formation of a professional artist, it is important that the evaluation focuses not so much on professionalism in the realization of the works, but on the degree of participation, effort, motivation, creative idea selected by the student, originality in presentation etc.

#### **Criteria for evaluating educational products**

***Plastic works*** (pictorial/graphic/decorative/sculptural):

- Realization of the subject;
- Representation of plastic images on a flat surface;
- Correct use of materials and techniques specific to drawing/ painting / decorative art;
- Obtaining plastic compositions based on realistic and abstract concepts of creating plastic images;
- Demonstration of special skills in the field of Fine Arts;
- Expressiveness and originality of plastic work;
- Individual-creative attitude

#### **Written works**

- Knowledge of artistic phenomena;
- Perceiving the evolution of the Arts in various historical periods;
- Analysis of works of Fine Art;
- Argumentation of one's own views in the field of Fine Arts;
- Perception of the dominant emotional background of the work;
- Perceiving the means of expression through which the plastic message is rendered;
- Awareness of the artistic vision of the author highlighted in the work;



- Individual attitude towards the plastic message [6].

In this context, says A. Britchi [2], the evaluation of *Plastic education* will not be limited only to the appreciation of the plastic works of the students, but will also extend to the cognitive and affective field. In the evaluation process, students' attempts to express their own visions and communicate through the plastic image will be stimulated. Thus, plastic education contributes to the development of openness and tolerance, promotes individuality, supports personal confidence, stimulates creative expression and improves children's academic performance. The evaluation will be carried out based on the evaluation objectives through traditional evaluation samples:

### **Written Test (Test)**

A *test* is a methodological tool used in experimental investigation being a standardized assessment criterion or an objective scientific evaluation criterion. Tests differ from each other by several features. In plastic education, criterion tests and knowledge tests stand out. Criterion tests determine whether the student satisfies a criterion, knowledge tests are also called knowledge tests, which in turn, differ according to the underlying criterion: knowledge tests based predominantly on memory; knowledge tests based predominantly on thinking.

### **Oral evidence ( dialogue, discussion)**

*Dialogue* is the mode of exposure that renders the direct conversation between the student teacher (several students), the exchange of opinions for the purpose of detailed research of a problem. The role of the dialogue is to give dynamism and to characterize the characters indirectly.

*Discussion* is an animated conversation at odds over a topic or theme. The advantages of this school product lies in the direct interaction of the student with the teacher, the possibility of alternating questions depending on the quality of the answer and the possibility of justifying/arguing the answers.

**Practical test (practical work)** that will prevail in the given discipline

*The plastic work* is the result of the exercises in practical activities with the application of plastic language elements and means of plastic expression, as well as art techniques. Plastic work can be created as a result of playing exercises, applying spontaneous colored spots, obtaining spontaneous forms by directing, blowing, pressing, using various processes such as monotypes, joining lines with points, reproducing spatial forms, etc.

*Plastic composition* (graphic, decorative, etc.) is the harmonious Organization of plastic language elements (points, lines, shapes, color) in a plastic space, built according to certain principles, which express the content of the work and make up its integrity and create a unitary form. In order to make the plastic composition, the student must know the elements of plastic language, specific means of expression, art techniques and materials, and compositional laws: rhythm, balance, symmetry, etc. The plastic composition can be figurative or abstract. The traditional evaluation samples allow the teacher to evaluate the cognitive and psychomotor domain and less the affective one, for this purpose, the complementary evaluation samples will be used: the project, the poster, the exhibition, the self-evaluation, the portfolio, etc.

*The project* represents „a complex evaluation method, individual or group, recommended to teachers for summative evaluation”. The elaboration of the project

takes a longer period of time (a few days or a few weeks) and can be individual or group work load. In the use of this method, the following steps go through:

1. Setting themes for the project (students can also be involved, if they are already familiar with this type of activity).
2. Establish and specify the period of implementation of the project.
3. Familiarizing students with the specific requirements of developing a project.
4. Activity planning (individual or group)
  - formulation of project objectives;
  - formation of groups of students (if applicable);
  - distribution / choice of subject by each student/group of students;
  - distribution/assumption of responsibilities by each member of the group;
  - identification of documentation sources.
5. Conducting research / data collection.
6. Production of products/materials.
7. Presentation of the results/Project.
8. Project evaluation.

Evaluation of the project involves both reporting on the quality of the product, and on the quality of the process, the work of the student. In this regard, it is necessary for the teacher to formulate clear criteria that ensure an objective assessment, and to communicate them to the students. The results are recorded in the monitoring chart.

**Poster** is a way of presenting a communication in the form of posters within the framework of a plastic education lesson. It is a decorative poster that contains images and notions with a clear and visible subject. The poster, as a school product, is recommended for the module why we love fine art. This is how posters with the theme will be evaluated: branches, genres of Fine Art, Masters and masterpieces, etc.

**The exhibition** (personal/collective) is an organized, public presentation of works of fine art, selected products (plastic works, plastic compositions) in order to shed light on the specifics of an activity. The teacher, together with the students selects the plastic works of a student (personal exhibition) or a group of students (collective). The exhibition can become an important cultural event that can be admired by both the school community, teachers, parents, while being a school product recommended for final evaluation.

**The portfolio** is a complete evaluation tool, which includes the relevant results obtained by the other evaluation methods and techniques. These results are oral, written and practical samples, as well as specific tasks for plastic education. It is also a means of valuing the student's work and a factor in the development of his personality.

**Self-evaluation** is an alternative/ complementary evaluation method that is provided on any type of evaluation in the context of criteria assessment by descriptors, but also an important format capacity. In order to develop the self-assessment capacity in students, the following procedures are recommended that require guidance from the teacher: *self-correction*; *mutual correction*; *self-assessment*; *mutual appreciation*. The formation of self-assessment capacity in students is closely related to the idea of accepting students as partners in the act of

evaluation. Students thus participate in their own training, get to know each other better, which is useful for their entire social life. In the framework of plastic education, the student evaluates his own capabilities, appreciating the results in learning activity. Self-assessment is important for the formation in students of realistic images of their possibilities and limits.

### **Conditions necessary for effective self-assessment**

- presentation of the work load (product) and success criteria;
- encourage students to ask questions about how to accomplish the task (awareness of the criteria);
- controlled application of self-checking grids;
- encouraging evaluation within the group or class (mutual evaluation);
- filling out a questionnaire (self-assessment sheet) upon completion of a relevant work task.

The following reflective self-assessment techniques can be applied in the lessons [6]:

1. Reflection as a means of forming self-esteem of schoolchildren of young school age. Types of reflection: reflection about the emotional state. The student announces about his emotional state with the help of muzzles with stylized drawings;
2. Reflection about activity. The success scale can be used to assess activity.
3. Reflection about content.

Evaluation methods are recommended: personal progress tracking, systematic observation, self-evaluation, inner-evaluation, project realization, portfolio composition, maintenance of work Maps, collections of art reproductions, etc. The evaluation process will focus on the recognition of learning experiences and skills acquired by students in the non-formal or formal environment. It is recommended to evaluate the plastic works on the basis of criteria known to students or on the basis of evaluation grids that follow processes of making a final product over a longer period of time. The assessment tests administered to students will contain items from the following areas:

#### **1. Receiving:**

- The beautiful around us;
- Perception in fine art;
- The meaning of colors in art and nature;
- Materials, tools and techniques of Fine Art.

#### **2. Expression:**

- The alphabet of Fine Art;
- Plastic language elements;
- How to make a plastic work;
- Initiation into composition;
- Compositional structures;
- Chromatic organization;
- Topic-material-techniques correlation.

#### **3. Transfer:**

- Why we love fine art;
- Interests;
- Preferences;

- Appreciation/ self-appreciation;
- Individual-creative attitude.

#### **4. Conclusions**

Overall, classroom assessments will demonstrate whether the competencies expected in the curriculum for that class are formed at the end of the school year. At the end of the primary education through the examinations at the state level, it will be assessed whether the specific competencies are formed and whether the standards of competence in the discipline are reached. At the end of each chapter will be given one hour of synthesis, at the end of two chapters - two hours; three chapters, three hours of integration. The summative evaluation in each chapter will include content from previous chapters. The results of the students' evaluation in the discipline of plastic education, within all the mentioned evaluation strategies, will be evaluated based on criteria and descriptors.

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## 10. UNAGE IAȘI ART RESIDENCY. INTERNATIONAL VISUAL ARTS RESIDENCY PROGRAM. EMERY HALL, AMERICAN ARTIST RESIDENT

Andrei Alecsandru Pantea,<sup>207</sup> Ioana Palamar<sup>208</sup>

**Abstract:** *Iași Art Residency is an artistic residency program that takes place in Iași and involves the monthly invitation of an international visual artist, in order to materialize a specific art project related to the experience lived in the cultural space of Iași. The program aims to connect the students of the Faculty of Visual Arts and Design within “George Enescu” National University of Arts in Iași with the invited artists, in order to exchange artistic experiences. This article will briefly present the activity of the American resident artist Emery Hall which took place here, in Iași, in May and June 2022.*

**Key words:** *residency, international, collaboration, culture, art*

### 1. Introduction

The international artistic residence program (UNAGE I.A.R.) aims to create various connections between different cultures through organizing activities that are specific to the artistic educational realm, such as: workshops, exhibitions and artist talks. The students from the Visual Arts and Design Faculty from the *George Enescu* National University of Arts, especially the ones from the Painting department, are the target of this cultural international program. Our students are invited to get in touch with the international artist residents, graduates from prestigious art faculties, young artists themselves that hold experience in the artistic activity.

The interaction between young students and young artists is beneficial for the both sides, the students gaining knowledge and figuring out how the cultural system works in different contexts, whilst the invited artists interact with the Eastern European culture and artistic practices that define our space. The main long term objective is creating collaborations between the students and their resident artists through the following:

- International, group or personal exhibitions of our graduate students in galleries proposed by the artists in residence;
- Stimulating the participation in various projects, festivals and international biennials;
- Promoting internationally their projects and works of art;
- Networking international arts galleries;
- Promoting the Visual Arts and Design Faculty of Iași;
- Promoting the cultural scene of Iași.

The short term objective of the residence program is:

- Discovering innovating artistic techniques, from painting to graphic forms,

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discovering new artistic languages, such as performance art or video art;

- Broadening the students' perception in regards to artistic possibilities, gaining knowledge through understanding various new practices, artistic events, relevant from different countries, how the international art market works, the hierarchy between creator, gallery, curator and Arts dealer.

Usually, the timeframe for the invite to the artists is about 4 to 5 weeks, at the end of which the artists present their project through: Organizing a personal exhibition in the *Aparte* Gallery of the Visual Arts and Design Faculty or a different local one; Sustaining an open talk with students and professors from our institution; eventually, donating a work of art that was creating in the time frame of the Residence. The project is coordinated by Assistant Professor Ioana Palamar, with the support of Ph.D. Professor Birzu Zamfira and Ph.D. Professor Cristian Ungureanu from the Painting department, Assist. Professor Andrei Alecsandru Pantea from the Graphics department and Ph.D. Lecturer Maria Bilasevschi, curator and teacher in the Visual Arts Pedagogy department. In 2022, visual artist Emery Hall was one of the artists-in-residence, her project was sustained by the Multidisciplinary Research Center in Iasi, coordinated by Nae Cristian, Ph.D. Associate Professor.

## 2. „Anamnesis” solo exhibition, American artist-in-residency Emery Hall

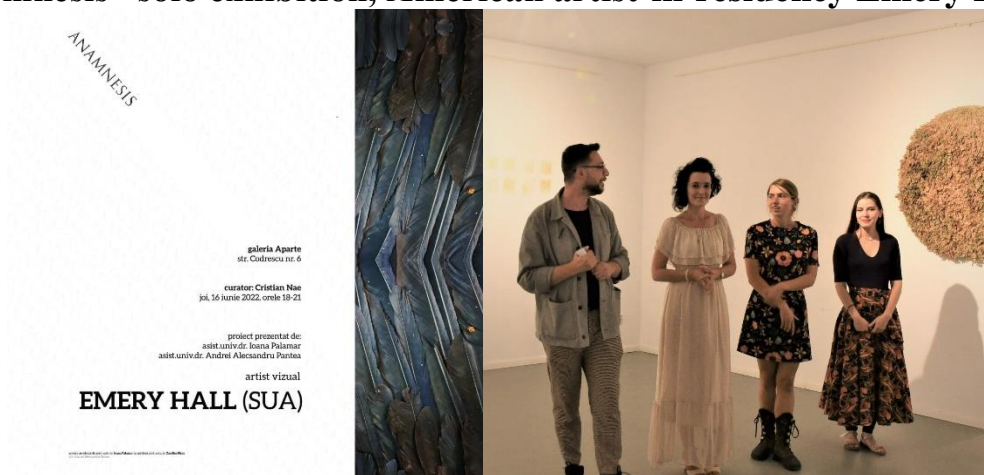


Fig.no. 1 Emery Hall, SUA (Arizona), multi-media solo exhibition *Anamnesis*, *Aparte* Gallery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, *UNAGE Iasi Art Residency Program* 16.06.2022, poster designed by Assistant Professor Andrei Alecsandru Pantea

Emery Hall's solo exhibition entitled *Anamnesis* took part at *Aparte* Gallery of the Faculty of Visual Arts and Design within *George Enescu* National University of Arts from Iași, Romania, on June 16<sup>th</sup> 2022. This exhibition is part of *UNAGE Iasi Art Residency Program* and is the result of her research spent within her residency period which started on May 22<sup>nd</sup>. As the title suggests, Emery's main purpose was to place an emphasis on drawing from the viewers' memory-conscious or not- to summon a relationship between all who enter the Gallery. All materials and modicums she used are sourced from the environment of Iasi to directly exemplify their own history, devoid from the interruption of their original purpose.<sup>209</sup>

As a Sculptor and Fiber artist, Emery has been repurposing industrial waste as

<sup>209</sup>Emery Hall's statement for her solo exhibition entitled *Anamnesis* organized at *Aparte* Gallery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, 16.06.2022, within *UNAGE Iasi Art Residency Program*

a solution to the modicums of her daily affairs for the past five years. This presents boundless opportunities to integrate technical processes with non-traditional materials and redefine an object's preconceived limits. She has worked in both intimate and large scales, ranging from 2x4 inch tabletop templates, to over 6 foot installations. She draws upon her technical training in traditional woodworking metal fabrication to provide the foundations of her artistic work. She strives to bring seemingly insignificant refuse into a greater consciousness via forms of mass and scale. Investigating other culture's traditional and technical processes has allowed for an unparalleled expansion and more informed bodies of work.

To further advance her efforts she intends on pushing her current modes of creativity by altering her physical location and learning from communities other than her own. Coming from the arid Sonoran Desert with cactus in place of trees, cookie-cutter homes instead of apartment buildings, and utterly insufferable heat, Emery is perpetually awed by the things that are forgetfully ordinary to residents of Iasi, she is eager to experience life influenced by moisture and other forms of weather. The past few years living in a large city has proven a creative haven allowing for material exploration, technology integration, and formal innovations. With reference to working in large scale permanent public art, she also draws upon the definitions of permanence in her own work.<sup>210</sup>

According to Assistant Professors Andrei Alecsandru Pantea and Ioana Palamar, Emery's project reflects a creative perception of someone out of our context, identifying value where we often don't see it. Playing with the fragility of leaves and the steadiness of steel, discreet imprints of heavy history, Emery gives a lesson on what curiosity and sincere exploration is, reshaping these aspects in such way that offers us visual pleasure. She has an acute ability to look at a distant society from a different perspective and translating it in a visual way that managed to gather a sensitive, yet natural palette of colors. A bright light is the glimpse of what can seem unuseful, an attitude all artists should experience at least once. Emery is actually bringing to light some vegetal structures and small pieces of old walls from abandoned buildings, thus determining us to pay more attention to specific details which in fact take part in our identity. She is also making reference to our past, to our collective memory which defines us as individuals and as a community.

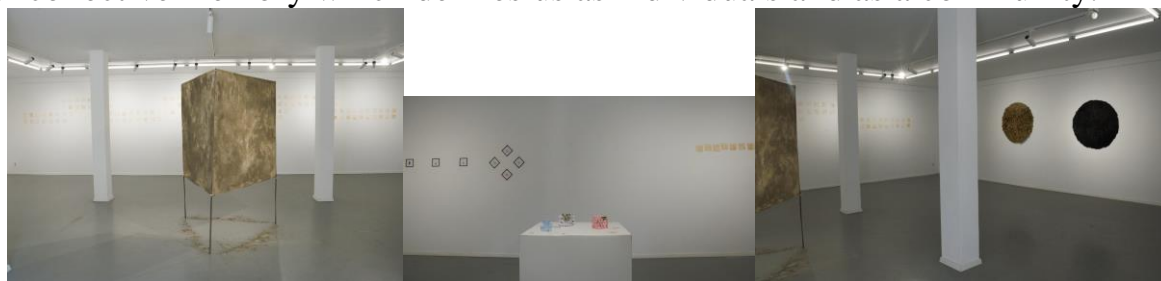


Fig. no. 2, 3, 4 Emery Hall, SUA (Arizona), multi-media solo exhibition *Anamnesis*, *Aparte* Galery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, *UNAGE Iasi Art Residency Program*, 16.06.2022

Emery actually searched for a place to mentally regroup and manifest a diverse body of post graduation work. She acquired matter from the surrounding city and local landscape (such as dried maple fruits, chipped paint or crow's feathers

<sup>210</sup>Emery Hall's general statement she applied for *UNAGE Iasi Art Residency Program*, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași Romania

as you can notice in the images below: figures no. 5, 6 and 7) to literally immerse herself in a new environment and reveal the evanescence of local modicums. Some withered leaves are framed separately with iron sticks in order to highlight the beautiful plant structure, which is usually ignored by pedestrians in our daily life, but also in order to bring to light the relationship between fragility and hardness, between ephemerality and lastingness. The small pieces of walls themselves make reference to our communist background which still exists within a transgenerational trauma unconsciousness, despite the ‘physical’ deconstruction of this political regime; they still affect our mind which is very fragile and carries in its memory a collective pain.



Fig.no. 5, 6 Emery Hall, SUA (Arizona), multi-media solo exhibition *Anamnesis*, *Aparte* Galery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, *UNAGE Iasi Art Residency Program*, 16.06.2022, pieces of dried maples fruit, 20x20 cm each work, and cube from chiped paint, 10x10 cm each work



Fig. no. 7 Emery Hall, SUA (Arizona), multi-media solo exhibition *Anamnesis*, *Aparte* Galery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, *UNAGE Iasi Art Residency Program*, 16.06.2022, work made from crow's feathers, 1x1 meters and a detail

Collective memory has also been represented through a few series of circular and rectangular rusty artworks on white textile which presents the stages of chromatic desaturation that is a symbol of the necessity of forgetfulness.



Fig. no. 8, 9 Emery Hall, SUA (Arizona), multi-media solo exhibition *Anamnesis*, *Aparte* Galery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, *UNAGE Iasi Art Residency Program*, 16.06.2022, series of circular and rectangular rusty artworks, 20x20 cm each work

The triangular installation is made from dust-impregnated fabric which is a nostalgic reference to our historical past and the triangle form may make reference to the three communist rulers such as: the Romanian politician Gheorghe Gheorghiu - Dej, the Russian politician Nikita Sergheevici Hrușciov and Yugoslav communist



revolutionary and statesman *Iosip Broz Tito*.<sup>211</sup>



Fig. no. 10 Emery Hall, SUA (Arizona), multi-media solo exhibition *Anamnesis*, *Aparte* Galery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, *UNAGE Iasi Art Residency Program*, 16.06.2022, Installation, 3x1.5 meters, detail

### 3. Results

According to Emery's statement, her plan was to examine the current state of Communist-era constructions and the societal community post-revolution. Iași is renowned for its reputation as an artistic landmark, producing some of the most influential artists pre-Communism. While Communism halted the direction of art at the time, there are still many individuals who are nostalgic for the security brought about by standardized housing and job opportunity. Coming from America, her perception of Communism has always been one-sided and against the governmental structure. However, there are many parallels between current American architecture of the Southwest and the Brutalism still present in Iași. In both locations, domiciles and community buildings are used with means of imposing ideals of equality and represent to some, "a better time".

It is important for Emery to be physically present in Iasi to understand how the lingering effects of imposed "equality" manifest nostalgia. To display these perspectives, she interacted with the greater community of Iași, and collecting pieces of architectural decay such as: chipped paint, drywall dust, and similar fragments from buildings around the city. By using tactile elements sourced from Iasi's history, she was able to exemplify the collective memory of these materials by presenting them as a subject of art, rather than as a household byproduct.<sup>212</sup>

### 4. Conclusions

UNAGE Iasi Art Residency Program provided the artist Emery Hall a simultaneously safe and stimulating environment to create and permits time to place an interrupted focus on her artistic endeavors. She believes that her spent within this residency program had a positive impact on her artistic direction while simultaneously providing the opportunity for an exchange of cultural differences. She was very excited by the prospects and possibilities of this residency and was eager to engage with the communities of Iasi and the regions of Moldavia. By the same time, our students had the opportunity to discover new artistic approaches and

<sup>211</sup>Mihai Croitor, Sanda Borșa, *Triunghiul suspiciunii: Gheorghiu – Dej, Hrușciovski Tito* (1954-1964), vol. I / *Triangle of Suspicion: Gheorghiu – Dej, Krushchev and Tito* (1954-1964), vol. I, Ed. Mega, Cluj-Napoca, 2014, [https://www.academia.edu/6668177/Triunghiul\\_suspiciunii\\_Gheorghiu\\_Dej\\_Hru%C8%99ciov\\_%C8%99i\\_Tito\\_1954\\_1964\\_vol\\_I\\_Triangle\\_of\\_Suspicion\\_Gheorghiu\\_Dej\\_Khrushchev\\_and\\_Tito\\_1954\\_1964\\_vol\\_I](https://www.academia.edu/6668177/Triunghiul_suspiciunii_Gheorghiu_Dej_Hru%C8%99ciov_%C8%99i_Tito_1954_1964_vol_I_Triangle_of_Suspicion_Gheorghiu_Dej_Khrushchev_and_Tito_1954_1964_vol_I) (29.10.2022)

<sup>212</sup>Emery Hall's statement for her solo exhibition entitled *Anamnesis* organized at *Aparte* Galery, Faculty of Visual Arts and Design, *George Enescu* National University of Arts, Iași, within *UNAGE Iasi Art Residency Program*, 16.06.2022

to understand better what possibilities they have after graduating, given the fact that Emery Hall is a multidisciplinary artist and has various experiences in fields such as sculpture, textile work, art installations, among others.

### Web resources

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## PART IV EDUCATION

### 1. ASPECTS OF INTERPERSONAL COMMUNICATION – *the exchange of communicative intentions*

Marinela Rusu<sup>213</sup>

**Abstract:** *Communication is a complex process that always involves the exchange of communicative intentions. This paper is one of the efforts to contribute to the shaping of a hybrid theory of interpersonal communication that takes into account various perspectives. The basic approach is that successful communication always involves the exchange of communicative intentions. From this perspective, words do not have an equal relationship, identical to the ideas that a speaker tries to express. The paper presents the different essential characteristics of communication:*

- *it is directed towards objectives;*
- *it is a cooperation effort;*
- *consists of exchanges of ideas between speaker and listener;*
- *is socially anchored.*

*The paper analyzes the three types of communication intentions:*

- *high-level intentions (beliefs, emotions, etc. that a person wants to provoke in someone else);*
- *medium-level intentions (come in support of the means planned to achieve high-level intentions).*
- *low level intentions (directed towards the means of achieving medium and high level intentions).*

*Another important aspect, analyzed in the paper is the coordination of intentions in nonverbal communication as well as skepticism in communication. Finally, a person has to make decisions about how to produce certain emotional experiences for others. Whatever the final answer to questions about the roles of intentions in interpersonal communication, researchers must recognize the diversity of ways in which intentions are communicated, highlighting the multitude of possibilities in which meaning can be expressed and understood.*

**Key words:** *intention, interpersonal communication, skepticism, coordination of intentions*

#### 1. Introduction

Interpersonal communication is an important area of human manifestation - responsible for the effectiveness of adaptation to the world in which we live. The research in this domain outlined several models or sets of theoretical hypotheses that tried to understand this complex process: *the Encoder-Decoder model, the intentional model, the perspective model and the dialogic model*. These models are different through the proposed hypotheses, regarding the way in which *meaning* appears in the use of language. Thus, for encoder-decoder models, meaning is a *property of messages*; for intentional models it consists in the *intentions of the speakers*; for perspective models it derives from the way the *recipient interprets things*; and for the Dialogic models the meaning is an emergent property of the *common activity of the participants*. This approach can be seen as an effort to outline a hybrid approach to interpersonal communication, bringing to the fore the most valuable elements offered by these previous perspectives.

We find in the whole research in this field specific themes, interpreted from different

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theoretical angles, which leads to the identification of several interdependent themes or assumptions. In the following, we will present these essential elements in the research of communication intentions.

## 2. Exchange of communicative intentions

The exchange of communicative intentions is the key to a successful communication, according to researchers in the field (Grice, 1969). From this point of view, words do not have a direct relationship with the ideas that a speaker tries to express; rather, a single statement, such as "It's cold here," can convey a number of meanings (e.g., an appreciation of weather conditions or a request to close the door), and a single meaning can be expressed in an infinite potential number of modes. Consequently, listeners must go beyond the literal meaning of a message in order to obtain the meaning intentionally conveyed by the speaker.

**Objectives pursued through communication.** Many statements can be described as actions of the speaker (for example, questions, promises, requests). Similarly, Searle *Speech Act Theory* (Searle, 1990) distinguished between three different types of acts that a statement may seek to perform: a *locutionary act* (the act of uttering a specific sentence with a specific conventional meaning), an *illocutionary act* (the act of asking, promising, etc. by using a specific locution) and a *perlocutionary act* (an attempt to obtain a verbal or behavioral response from the recipient). For example, "It's cold here" is a locutionary act which means it is a statement about the weather; but as an illocutionary act, it could be a request to close the door and, as a perlocutionary act, it could be an attempt to cause the listener to close the door.

**Communication - a cooperation effort.** For some authors the conversation must be understood as an effort of cooperation (Grice, 1975, 1969). Even when their purpose is to challenge, criticize or insult, communicators need to shape their messages to be meaningful to their recipients. As a result, they will address a general principle of cooperation that includes four basic rules. Grice called these rules "conversational maxims": messages should be consistent with *the maxims of quality* (to be honest), and *quantity* (contain no more, no less information than necessary); *relationship* (be relevant to the ongoing discussion); and *manner* (to be laconic and unambiguous). As an example of such communication, Grice recalls the habits of working in the laboratory and human-computer interaction.

**Transmitter and receiver.** Another important element of the study topic addressed here is conversational analysis, an area that focuses on conversation structure (Robertson S., Black J., & Johnson P., 1981; Cohen P., Morgan J., & Pollack M., 1990). Conversation analysts have shown that conversations consist of ordered sequences of sentences (such as the question-answer dyad), while other authors have argued that alternative forms of communication (e.g., writing) have the same ordered organization (Bratman, 1987). Many of the theoretical ideas of conversation analysts were formulated in psychological terms by Clark H., & Carlson T., 1981, Gibbs R., O'Brien JE, & Doolittle S., 1995) and assumes that speakers and listeners (receivers) work together to ensure that the message is understood. This model subsequently exerted a significant influence on the understanding and study of the psychology of

interpersonal communication and this can be observed in most current studies, marked by the ideas of these researchers.

**Communication is socially anchored.** The use of language obviously has a deep anchor in social life. Thus, the ways of manifestation are particularly diverse and specific to each society. However, society not only offers countless models of communication, but also creates and modifies them over time. The most direct means of transmitting and modeling specific communication to new generations is education.

### 3. Varieties of intentions in interpersonal communication

Identifying the communicative intentions of a speaker seems to play a critical role in interpreting what is said in a regular conversation. The intentions that the speakers express in the conversation can be relatively simple.

**Types of intentions.** Traditionally intentions are conceived in individual and singular terms (Bratman, 1987). For philosophers and psychologists, intentions are those mental acts that occur before the initiation of behavioral actions. *Intentions* (close to desires) are psychological states, and people assume that the content of an intention (desire) must be mentally represented. In particular, a speaker or writer must consider a representation of the set of utterances which he intends to express clearly or to express them more intensely to the public. Each event of individual speech reflects in itself, a hierarchy of intentions, each level having a different relationship with its own consciousness (Dipert, 1993).

**a. High-level intentions** refer to beliefs, emotions, behavior, and so on, that a person wants to provoke in someone else. For example, we state the statement, "Summer is the best season to go to the Greek islands," with the high-level intention of getting someone to believe in the best season to go to the Greek islands.

**b. Medium-level intentions** are directed towards objectives that are already the planned means to achieve high-level intentions. In the case of the previous statement about the Greek islands, the average intention is for someone to have a certain perceptual experience, in which he or she recognizes my statement. Therefore, medium-level intentions are directed towards certain features of the physical object, which can be experienced through the senses.

**c. Low-level intentions** - ultimately, a person has to make decisions about how to induce certain emotional experiences for others. These low-level intentions are directed towards the means of achieving medium-level intentions and, in turn, high-level intentions. Thus, I have to make certain audible sounds, recognized as Romanian or English (depending on the auditor) to get another person to adopt my beliefs about the best season to travel to the Greek islands.

These three types of intentions together reflect a hierarchy of different relationships between means and ends in communication. Understanding what any speaker or writer intended to communicate depends on the ability to deduce high-level, medium- and low-level intentions. However, determining the high-level intentions that can be attributed to an action can be a difficult task. For example, a person's recognition of my intention to get him to think about justice logically implies that the person is thinking about justice, and therefore my intention is accomplished by recognizing it.

Understanding the role that people's verbal intentions play in interpersonal communication requires the study of the condition of *recognition* which involves fulfillment. A successful communication involves speakers doing more than just expressing their words and hoping that listeners or readers will probably make the right deductions about what they intend. Inevitably, speakers and listeners need to coordinate with each other, their knowledge, beliefs, and attitudes (i.e., existing common ground), to increase the likelihood that what is intended to be transmitted will be recognized and understood (Clark and Carlson, 1981). In this perspective, communicative intentions are not only individual mental acts, but they are also social products, built jointly by all participants. Consider some interpersonal situations in which the common construction of communicative intentions results in both successful exchanges and failed exchanges. Each of these examples illustrates the role of mutual beliefs in distinguishing authorized from unauthorized inferences (Clark, 1978; Gibbs & Mueller, 1987).

In order to deduce the communicative intentions of the speakers, *social coordination* is necessary, which means conceiving the intentions as a common product of an interaction between a speaker / listener, writer / reader or artist / observer, rather than considering them a strict act, individually, a private mental activity (Searle, 1990). Discourse is a collective behavior, that is a common achievement of two or more people. Examples of collective actions are ubiquitous in everyday life - pushing a car together, checking in a supermarket, orchestral performances, dancing with others or engaging in a conversation are common examples. Collective behavior is not just a useful behavior.

However, there is a need for a characterization of *collective intentions*. Collective behavior is not a simple summation of individual actions: the difference lies in the intentions of the actors. When engaged in collective activity, people are guided by collective intentions, sometimes called *our intentions*. On the other hand, even when they are engaged in a collective activity, where only individuals act - these acts are caused by collective intentions. But how do collective intentions relate to individual intentions that determine the individual constitutive actions of collective behavior? Searle argues that collective actions are primitive and cannot be reduced to individual intentions supplemented only by mutual convictions. At the same time, however, each agent seeks to achieve the collective goal through his individual intention to accomplish the part assigned to him. Collective intentionality presupposes that each person assumes the existence of a feeling of other agents, in their role of "candidates for collaboration".

#### **4. Coordination of intentions in nonverbal communication**

An important part of the intentions that people pass on to others is found in nonverbal behavior. A popular belief is that the "language" of the human body can communicate different messages than what people say (for example, my body says "yes", while my words say "no"). Psychological and anthropological studies have explored aspects of how people communicate what they truly believe or intend through body postures, facial expressions, gestures, and so on, as opposed to what their words often express. Many researchers assume that nonverbal behaviors are natural (i.e., signs) and therefore not specifically met with the intent to be recognized

as the transmission of communicative meanings (Rusu, 2021, Kendon, 1981). But detailed studies of gesture and speech suggest that the two are well coordinated and come from the same source (McNeill, 1992).

These studies show, at the very least, that the gestures that accompany spoken language often facilitate listeners' understanding of speakers' messages (cf. Krauss, Morrel-Samuels, & Colasante, 1991). This conclusion can be extended to suggest that most body gestures, facial expressions, and so on, are specifically produced to be understood as part of a person's general communicative intentions and must be recognized as such in order for successful interpersonal interactions to take place. The hypothesis is that listeners and observers interpret nonverbal behaviors to distinguish between natural and communicative behaviors. People generally, observe the nonverbal behaviors of others in order to discover clues about their possible communication intentions.

**Works of art.** Another important area of nonverbal communication that requires an examination of individual and collective intentions is *the understanding and appreciation of works of art*. To conceive of something as a work of art, it is necessary to conceive or experience that object or event as an artifact and not as a natural object or event. In the conception of an artifact such as a photograph, people necessarily assume an agent who has a communicative (or expressive) intention, although the identity of the agent (for example, the photographer) and the intention itself is not the purpose. People can conceive of the agent as having medium-term opinions and can link these intentions to an imaginary plan.

Many works of art are not designed to have specific, finite communicative meanings. But most are designed to be recognized as works of art, and part of people's understanding of them as such is possible through this recognition. A wonderful example of how artists' intentions play a direct role in nonverbal interpersonal communication appears in a series of unrepresentative paintings belonging to the two artists, Marilyn Hammond and Thelka Levin. Worried that the visual impact of art was being lost in excessive language, the two painters decided to undertake a project called *Epistolary Paint: A Visual Correspondence*.

The artists agreed on some basic rules for the size of the paintings and limited the colors to the simple palette of red, green, white and gold. They agreed to discuss the project logistics by telephone, but never about the actual art. Ten times, from October 1992 to July 1995, Hammond shipped a finished piece from her studio in Berkeley, California, to Levin in Brookline, Massachusetts. In turn, Levin interpreted each of Hammond's 10 paintings and responded with his own painting for Hammond to interpret (experiment described by Susan R. Fussell & Roger J. Kreuz, in their paper, 2014). Correspondence went back and forth, each painting raising the stakes of their project. The Picture Correspondence Exhibition at the Richmond Art Center in California in the fall of 1995 provides a vivid testimony to Levin and Hammond's intellectual and artistic discourses.

The paintings were hung in order, starting with Levin's opening piece and ending with Hammond's final answer. Going through the exhibition, the spectators could immediately see a contrast between styles, despite the general similarities in the work of the two artists as painters of abstract orientation. Levin painted with bold edges and simple patterns. On the other hand, Hammond, as he later

acknowledged, added complexity to each painting, applying layers of color to make things ambiguous and, as he put it, to "induce many questions." Levin and Hammond not only created their own paintings, but kept separate diaries, with their thoughts and meditations as they painted and reacted to each other's visual "letters."

The journals of the two artists offer a fascinating look at the role of communicative intentions in the creation and interpretation of works of art. Visitors to the Richmond Art Center exhibited considerable time reading these notes; in fact, they spent as much, if not more, time reading the diaries than watching the painting dialogue. To take just one example, Levin wrote at the reception of issue 10 (the artists agreed not to give titles to their songs): "*Despair - a deep despair overwhelm me. This painting shows the leitmotif that haunted me throughout our project - or maybe throughout my life - the suspicion that communication between people is not only difficult, but probably impossible ... I suggest multiplicity, you simplify, I suggest ambiguity, you reduce, I suggest objects, you insist on non-representative forms. I feel that I have been reduced. Negated. Ignored. Rejected. Abandoned. Reduced. Closed. Maybe we can communicate!*" (Susan R. Fussell & Roger J. Kreuz, 2014)<sup>214</sup>

These observations about their visual correspondence dramatically illustrate how important it was for Hammond and Levin to understand their communicative intentions. Of course, the very nature of their collaboration forced both painters and observers to question the interaction of intentions in creating works of art. However, taken as a whole, as Hammond remarked at the end of the project, the epistolary exhibition shows that the paintings could carry all that conversation, all that emotion, all these ideas.<sup>215</sup>

## 5. Skepticism about communication intentions

The above examples illustrate the importance of communicative intentions in interpreting meaning in different interpersonal situations. For most researchers in the field of cognitivism, it is difficult to imagine that people are successful in communication without a certain understanding of what the speakers intend to receive through what they say. In their work on communicative intentions, cognitivists have not even considered the idea that communicative intentions could be an ephemeral byproduct of linguistic understanding, considering them, on the contrary, an essential, indispensable part of the way of understanding utterances (Cohen, Morgan and Pollack, 1990).

However, specialists in various disciplines of the humanities and social sciences have often expressed skepticism about the role of intentions in interpreting meaning (cf. Iseminger, 1992). Many theorists, for example, argue that understanding *written* language differs from understanding *oral* speech because written language tends to be more "decontextualized," with fewer clues about an author's possible communicative intentions (Olson, 1977). Finding meaning in a text cannot depend on retrieving something about an author's intentions, because there is no common ground between the author and the reader.

Other researchers argue that intentions are often inaccessible, because

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<sup>214</sup> Fussell Susan R. & Kreuz Roger J. (2014). Social and Cognitive Approaches to Interpersonal Communication, in *Psychology Press*, New York, p. 118

<sup>215</sup> Idem, p 132



whatever a speaker intends, there are always other meanings, at other levels, that are transmitted simultaneously (Lyas, 1992). For example, a person might say one thing, but communicate other meanings through bodily gestures or other means. What meanings an actor specifically intends can never be known for sure. Moreover, an individual's communicative intention can be particularly problematic when he or she assumes various people, perhaps competitors. A speaker, author or artist could assume a literal posture at one time and an ironic posture at another. In many cases, intentions may be ambiguous or indeterminate, reflecting the mixed intentions of a particular individual at different times.

**Other options.** This discussion of literary interpretation suggests that the interpretation of meaning in interpersonal communication cannot be limited or constrained in any way by recognizing the intentions of speakers or authors. At the same time, however, the arguments of literary theorists do not directly imply that listeners never seek the complex intentions of speakers as part of their immediate, largely unconscious, processing of linguistic meaning. After all, the analysis of what people say or do in response to what other speakers say focuses on the products of understanding, not on the mental processes by which people arrive at their interpretations of linguistic meaning (Gibbs R., & Mueller R., 1987). Listeners may immediately and unconsciously seek to recapture the speaker's intentions, but then overcome those intentions when responding publicly to what is being said. In other words, it is very possible to derive meanings from statements that vary from what the speakers intend when they make these statements.

In fact, there is experimental evidence that it is easier for people to understand written language if it is assumed to have been composed of intentional agents (i.e., individuals) rather than a computer, without an intentional agency (Gibbs R., O'Brien JE, & Doolittle S., 1995). Participants were presented with comparative statements and told that they were written either by famous poets of the twentieth century or were randomly constructed by a computer program. The task of the study participants was to assess the "significance" by comparison; in another study, they read and pressed a button when they understood the statements. Readers found metaphorical expressions, such as "Cigarettes are time bombs," more meaningful when such statements were written by famous poets of the twentieth century (intentional agents) than when the same metaphors were seen as constructions of a computer program.

Also, people needed much less time to understand the meanings by comparison, when they were told that the statements were written by poets, than when they were told that they were written by the computer. Moreover, it took readers more time to reject the meaningless words when they were written by poets, as they assumed that poets have specific communicative intentions in the elaboration of their statements, which is not true for the computer. Consequently, people put much more effort into trying to understand abnormal phrases, such as "A scalpel is like a horseshoe," when they are supposed to be written by poets. However, the subjects participating in the experiment immediately rejected the same abnormal expressions as "meaningless" when they were told that they were written by a computer, because computers are supposed to have no communicative intentions.

## 6. Conclusions

Cognitive and social psychology provides many explanatory details on how speakers and listeners and, to a lesser extent, writers and readers, collaborate in the production and interpretation of language in interpersonal communication. The wide variety of intentions that speakers, writers, and artists communicate suggests that relatively simple task-oriented experiments, such as referential communication games studied by experimental psychology, do not capture the complexity of interpersonal communication. We have found that speakers often convey multiple intentions. Even a single conversational statement can convey several communicative intentions.

The meanings that people deduce from linguistic and non-linguistic situations are not limited to what speakers, authors or artists specifically intend. Another challenge for psychological theories of interpersonal communication is to explain how and when recipients go beyond communicative intentions to create meaningful interpretations. It is important to note that these "interpretations beyond intentions" are not mistakes, in the sense that a recipient fails to understand what a speaker or author intends to convey. Rather, people make deductions that they accurately recognize and that seem relevant, either contextually, because of the situation, or personally of the recipient.

Whatever the final answer to questions about the role of intentions in interpersonal communication, researchers must recognize the diversity of ways in which intentions are communicated and multiple researches in various academic fields today focus on the different ways in which meaning can be expressed and understood.

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## 2. SOCIAL COMPETENCE AND THE PROFILE OF THE STUDENT ASPIRING TO THE TEACHING CAREER

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**Abstract:** *Along with the specific skills developed during psycho-pedagogical training programs of future teachers, the expected attitudes that a teacher should perform are also relevant. These attitudes can outline the area of social competence - without which the activity of a future teacher is ineffective. This socio-emotional behaviour is based on the ability to listen and learn from the other, to understand what the child feels by supporting and respecting him at the same time, the ability to create relationships. In this context, we consider that the option for the teaching profession, along with the logical arguments invoked by each applicant, is also based on justifications such as: it suits my way of being, I like to explain, I help others to understand, I was told that I know how to listen, I feel good around others, I am a person willing to offer support to others, etc. Starting from these aspects, we set out to investigate the profile of the student following the psycho-pedagogical module regarding the following dimensions - assertiveness, empathy, self-presentation and the ability to develop positive interpersonal relationships. The working hypothesis is that in the profile of the student preparing for the teacher profession we find these dimensions or specific elements. We also hypothesized that a high level of assertiveness would also result in a high level of problem-solving skills. The conducted investigation highlighted the fact that indeed the choice of a training path in the teaching career is based on an above average level of the variables assertiveness, self-presentation and the ability to develop positive interpersonal relationships with others. It can be observed, however, that the ability to resolve conflicts is at a low level, which may indicate the difficulty of students to effectively apply communication strategies in managing difficult relationships. We conclude that the activities of self-knowledge and personal development integrated in the psycho-pedagogical training programme are essential for the development of self-evaluation skills and for applying the self-perceived potential of students in effective social interactions.*

**Key words:** *profile, student, teaching career, social skills*

### 1. Social competence and its role in the teaching profession

The development of social competence is essential for future functioning in society and for reducing the risk of behavioural and emotional problems. There is research that proves that the development of social competence in childhood is related to skill in other areas in adult life (Gomez-Lopez et al., 2022,). For example, people who, as children, easily develop good relationships with others, are more likely to become adults in better health—they live longer, are more resilient to mental health problems, and function better in society (Luthar, 2006). Socially competent children are more likely to advance academically (Denham, 2010). Conversely, low social competence can generate peer rejection, social anxiety (La Greca and Lopez, 1998), aggression and aggressiveness (Warden and Mackinnon, 2003).

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In recent years, international organizations such as the European Union, the United Nations and the OECD have recognized the need to develop social and emotional skills in the education of citizens (Lozano-Pena et al, 2021). The teaching profession is considered one of the most emotionally demanding professions, which can affect mental health and well-being (Schonert-Reichl, 2017). Emotional autonomy and improved social skills in teachers lead to increased resilience, reduce personal and professional burnout and contribute to general well-being (Jennings et al, 2021). Also, the training of these skills leads to the improvement of the teacher-student relationship and the climate and stimulation of learning in the classroom (Conroy, 2015). Social competence, as a predictor of occupational well-being, may constitute one important resource for the early-career adaptation of beginning teachers (Carstensen & Klusmann, 2021).

Welsh & Bierman (2001) outline social competence in terms of the social, emotional and cognitive skills and behaviors an individual needs for successful social adjustment. In outlining the social competence of young people and adults, theories and research (Argyle, 1998) converge towards the understanding that being socially competent means being integrated into a consolidated network of communication and cooperation, asserting yourself as a member of the professional group, to constructively manage intercultural, community, civic or political relationships and situations. Argyle (1998), who imposed the term social competence in social psychology, believes that this concept defines "patterns of social behavior that give socially competent individuals, in other words, capable of producing the desired effects on other individuals ". It is therefore noteworthy, the presentation of social competence as efficiency in social interaction.

Social competence is rendered as a construct whose characteristics are related to social action, the context and the goals pursued by individuals. In support of this idea, we appreciate the contribution of Sutton (1999, *apud* Arsenio & Lemerise, 2001) who outlines social competence as reflecting the success and efficiency of a person in achieving the proposed objectives in a given context. Crick & Dodge (1999, *apud* Arsenio & Lemerise, 2001) add to this definition the perspective of the judgment of peers and specify that a behavior is socially effective to the extent that the individual takes into account the rights and needs of others in the process of fulfilling his own goals.

## **2. Essential dimensions in the student's psychosocial profile**

The social skills that build the social competence of individuals, according to the model proposed by Argyle (1998), are: communication, empathy, assertiveness, self-presentation, problem solving. A brief presentation of these components is necessary to outline the area of social competence and then establish how these components intertwine and influence each other. Verbal communication is at the centre of social competence, and non-verbal communication, expressiveness, gestures, social signals have a special role in the social competence model. Any conversation is closely related and supported by non-verbal signals. The professional competences of those who work in the educational environment and are based on social interaction necessarily include verbal competences, but also a high level of non-verbal expressiveness.

Social competence presupposes a close relationship between communication and empathy, the latter being particularly important, denoting the individual's ability to translate himself into inter-individual communication (Marcus, 1997). Pavelcu (1968, 36) believes that "the art of teaching assumes, in addition to the mastery of knowledge, the clarity and plasticity of the presentation fuelled by liveliness and scientific passion, the special ability to transpose into the situation of the listener, the pupil or the student". Teachers who exhibit the ability to identify and regulate emotions also express empathy when interacting with students, which also improves their teaching skills (Hen & Goroshit, 2016). According to the authors, the ability to manage emotions facilitates the manifestation of empathy and underlies the broader construct of social-emotional competence in teachers.

Assertiveness is the ability to influence without blaming or treating the other person as an adversary. Effective teachers make their voice heard, express their goals, expectations, implement a discipline and work plan, earn respect through direct communication and mutual trust (Canter, 2010). An empathic and assertive conduct from the teacher, a conduct that he has to be conscious and responsible, may be a trampoline for the student, helping to increase motivation for study and long-lasting learning (Anghel & Jitaru, 2019). For instance, assertive teachers would lead, organize, and structure the group situations, while listening to and empathizing with their students would increase students and teachers adaptation to the classrooms needs (Carstensen & Klusmann, 2021). The complex structure of social competence also includes problem-solving abilities, the problem-solving process being appreciated as a method of training social competence.

Protagonists of the conflict literature (Polat & Metin, 2012) claim that individuals use one or more coping strategies, such as: dominance, avoidance, compromise, obedience or cooperation. Cooperation involves an approach in which individuals engage for the mutual satisfaction of both parties, by investigating the diversity of solutions and collaborating for the common good. Empathy, openness to understanding others and an assertive attitude lead to positive interpersonal relationships and collaborative behaviour in conflict resolution. Social psychologists believe that self-presentation represents a special objective of social competence, important not only for the self-respect of the interactors, but also to constitute a model of behavior for others (Argyle, 1998). The lack of social competence is highlighted by social anxiety, deficiencies in the sphere of the ego or self-image, etc. Self-presentation is the behavior aimed at influencing the manner in which we are perceived by others. Disclosure of personal information is generally progressive, reciprocal and indispensable to any relationship, being a sign of trust.

Social competence, in a broad sense, is a prerequisite in the professional development of the teaching staff. The teacher's assertive behaviour in interacting with the student is reflected in his classroom management skills, such as collaboratively setting rules and expectations or offering alternatives and freedom of choice. Correlated with empathy, it increases the teacher's degree of adaptability, which allows him to take the student's perspective, understand the dynamics of conflict situations in the classroom, and develop a climate of constructive problem solving (Carstensen & Klusmann, 2021).

### 3. Research Methodology

The aim of our study was to outline the profile of the social skills of future teachers. We started from the hypothesis that in the profile of professional skills of polytechnic students, future teachers, we will identify the elements specified in the specialized literature, previously mentioned (communication, empathy, assertiveness, self-presentation, problem solving), and a high level of assertiveness will correlate with a high level of problem-solving competence. We also assumed that for some of these aspects of social competence, significant differences may appear due to variables such as gender, the maturity of the students, the profile of the graduated high school, the environment of origin.

To measure the dependent variables, we used as a working instrument the questionnaire "The Profile of Social and Emotional Competences/PSEC" which measuring 17 social and emotional competencies (e.g. emotional expression, empathy, ability to develop positive interpersonal relations, communication, assertiveness, etc.) (Tufeanu & Robu, 2013). A number of 121 students from the faculties of the Technical University "Gh. Asaghi", Iasi, of which: 72 participants are female and 49 male; a number of 55 participants graduated high school in 2021, and the other 66 graduated high school in previous generations; 57 participants are from rural areas and 64 are from urban areas; 74 participants are graduates of theoretical high school, 40 participants are graduates of technological high school 40, and 7 participants are graduates of vocational high school.

### 4. Findings

In order to outline the skills profile of future student teachers, we performed an analysis of the means using the statistical analysis programme SPSS11. The analysis of the averages allows us to have an overall view of the level of each of the five social skills on different variables, so that subsequent intervention decisions can be made where necessary.

		Communi- -cation	Assertive- -ness	Empathy	Self pre -sentation	Problem -solving
Faculties	Hydrotechnics	3.7833	4.2429	3.3000	3.0250	4.0000
	Automation	3.6954	3.6995	3.3586	3.3707	3.7586
	Electrical, Energy	3.2292	3.5714	3.5500	3.2813	3.5833
	Chemical	3.7619	3.8776	3.7714	3.2500	3.9286
	Mechanics	3.1364	3.5844	2.9636	2.8409	3.6061
	Machine Constructions	3.7292	3.6607	3.2500	3.4688	4.1042
	Materials Science and Engineering	3.4167	4.0357	3.2250	3.3125	3.4167
	Constructions and plumbing	4.1944	3.9286	4.2000	3.5417	4.0000
	Industrial Design	3.7222	4.0952	3.3556	3.2222	4.0741
	Architecture	2.8889	3.5714	3.6667	3.6667	3.1111
Electronics	3.5119	3.6837	3.0571	3.4107	3.6429	
Environment of origin	Rural	3.5146	3.7945	3.3018	3.1798	3.7164
	Urban	3.6068	3.7723	3.4219	3.3828	3.7943

Graduation year	2021	3.5000	3.6442	3.3636	3.1136	3.7758
	Another situation	3.6162	3.8983	3.3667	3.4318	3.7424
Type of high school	Theoretic	3.5991	3.7529	3.3946	3.2466	3.7680
	Technological	3.5625	3.8643	3.3100	3.3625	3.7750
	Vocational	3.1905	3.6327	3.3714	3.2857	3.5476
Gender	Feminine	3.6343	3.8790	3.6139	3.3611	3.7870
	Masculine	3.4592	3.6414	3.0000	3.1786	3.7143

Although the averages are generally high, we can see that on the dimension "communication" the participants who are part of the faculty of architecture register the lowest scores. For example here, following more thorough analyses, improvement programmes can be proposed. To check if there are significant differences in the social skills given by the independent variables (gender, college, year of high school graduation, professional environment) we used the SPSS11 statistical analysis program, using the One Way Anova function. Thus, we identified significant differences for the assertiveness variable given gender and high school graduation year. In the case of the gender variable, the threshold of significance Sig = .02, girls having a slightly higher level of assertiveness (M=3.879) than boys (M=3.641). In any case, both of them give answers that describe all five variables at very high levels. For the "year of high school graduation" variable, the significance threshold Sig = .011 indicates significant differences between the participants who graduated high school in 2021 (M = 3.6442) and those who graduated high school in a period prior to 2021 (M = 3.8983). In other words, more mature participants with more experience are more assertive compared to their younger colleagues.

## 5. Conclusions

The study carried out by us brings data that support the need to develop social competence in future student teachers, capitalizing on the existing potential. An essential argument is that social skills represent a professional requirement for the teaching staff and at the same time, an element that ensures human satisfaction with life. Also, social competence is a personal resource for teachers' well-being and for strengthening their resilience (Mansfield et al, 2016). Moreover, our research has relevance in the context in which the crossing of the pandemic generated by COVID 19 has influenced the effectiveness of face-to-face communication for both students and teachers. People who have a low level of assertiveness are more likely to use social media as a means of communication to express their opinions in a way that meets their needs (Khairunnisa & Putri, 2019). We conclude that the activities of self-knowledge and personal development integrated in the psycho-pedagogical training program are essential for the development of self-evaluation skills and for applying the self-perceived potential of students in effective social interactions.

**Note:** The authors' contributions to the creation of the material are equal.

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### 3. ARTISTIC EDUCATION AND CREATIVE ART-THERAPY

Felicia Ceaușu<sup>219</sup>

**Abstract:** *As for the phrase "artistic education", in this paper work, it was used in the way of cultivating individual, authentic artistic talent, of acquiring individual skills, abilities and techniques, with the aim of training artists in different fields of arts, as well as the assimilation of theoretical and practical knowledge from the fields of theory, aesthetics, criticism and history of arts etc., adapted to natural, innate capacities with a view to non-verbal creative expression and development plastic expressiveness. Art education and art therapy have in common the fact that they are forms of applications of art that integrate theories and practices of art pedagogy in a supportive environment: museums, art galleries, ambient art - street or interior - nature, classrooms or creative studios, where artists use the influences offered by the environments specific to the practice of the arts, which by their pluri/inter/trans-disciplinary character, encourage freedom of creation, thought, expression and imagination. Being "postmodernist" in art therapy, as Shirley Riley sees it, assumes a renunciation of programmed knowledge. For the art therapist it is essential to become the "student" of the client and to "learn from each client the meaning of the situation that he brings". Through "co-constructive" therapy with the client, the art therapist becomes a collaborator in the therapeutic activity. Art therapy, as a component of occupational therapy, aims to correct the consequences of the disease that caused the disability or handicap, the development of adaptive skills, so that a person with a certain degree of incapacity can make the most of his or her remaining potential, in order to recover (both at family and professional level), by integrating into a useful activity at the highest level accessible to him. The therapeutic methods of the current era experiment with ways specific to each art, to achieve interdisciplinary exchanges. They connect to disciplines such as psychology or psychiatry, anthropology, history, religion, to experience the primary therapeutic values of contemporary art.*

**Key words:** *artistic education, art-therapy, creative art-therapy, occupational therapy, therapeutic methods*

#### 1. Introduction

In numerous centers of research and artistic education in Europe and the USA, art education that also uses therapeutic applications of art is called "adaptive art". In the Romanian specialized literature, as Vasile Preda specifies, many terms are used as synonyms: art therapy, art in therapy, ergo-therapy, occupational therapy, creatology workshop, creativity psychotherapy. We have used some of these terms differently, depending on the objectives of the various types of creative, educational/art-therapeutic activities subject to analysis.

As for the phrase "artistic education", in this paper work, it was used in the way of cultivating individual, authentic artistic talent, of acquiring individual skills, abilities and techniques, with the aim of training artists in different fields of arts, as well as the assimilation of theoretical and practical knowledge from the fields of theory, aesthetics, criticism and history of arts etc., adapted to natural, innate capacities with a view to non-verbal creative expression and development plastic expressiveness. Starting from this approach, I expanded this meaning terminological

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for the formation of visual and verbal expression and communication skills, correlated with the development of mental, emotional and cognitive skills necessary for practice visual arts by people outside the artistic profession of all categories and ages, including people with special needs.

“The art-therapy has a broad applicability as it is used mainly for the rehabilitation, stimulation and development of children and adults with physical and mental disabilities but also for personal development and in education, respectively in prevention.”<sup>220</sup> The working models practiced in Romania starting from the 90s, together with the information transfer especially in practice, made by various charity NGOs, are homologated and come from the UK, France and Germany, countries with a tradition in the research / development of art-therapy and related techniques. Visual arts, music, literature, physical exercises, dancing, theater and puppet shows are the main components of these techniques. In Romania, the specialists and the NGOs they represented opted for a plan with long-term effects, with an incidence at national level with the aim of helping as many beneficiaries as possible. After 1990, the Romanian movement of art-therapy grew and development of several levels of professionalization.

## **2. Artistic education and creative art-therapy**

Art education and art therapy have in common the fact that they are forms of applications of art that integrate theories and practices of art pedagogy in a supportive environment: museums, art galleries, ambient art - street or interior - nature, classrooms or creative studios, where artists use the influences offered by the environments specific to the practice of the arts, which by their pluri/inter/trans-disciplinary character, encourage freedom of creation, thought, expression and imagination.

Art itself assumes the existence of an audience to which it is addressed (amateurs, financiers, experts, critics, buyers, etc.), this being an integration phase of the object created in the socio-cultural reality. In this sense I made the distinction between the "creative workshop of expression", which involves techniques, methods and procedural means which tend primarily to an aesthetic purpose, and the "therapeutic workshop of expression" which relies on another finality of art related to self-understanding, self-enrichment and healing; in the latter context, the art object is a form of affective communication, which serves as means of understanding, gives meaning, clarifies experiences that cannot be put into words.

We gave special importance to the direct participation of the artist in education/creative art therapy, recognized as a scientific research method, a recognition imposed by the specificity of the therapeutic practice. Referring to the direct involvement of the visual artist in the experimental process, as a subject to be researched and to its relationship with education and creative art therapy, Shaun McNiff believes that this "is an extension of his practice...it involves transference and countertransference and other subtle nuances that are constantly changing, coming from the experienced process...Sciences recognize the role of observation in research. It can be concluded, regarding the artist's personal participation in the experiment in creative art therapy research, as necessary and conditioned by

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<sup>220</sup> Preda, Vasile, *Terapii prin mediere artistică*, Editura Presa universitară clujeană, Cluj-Napoca 2003, p.122

practice"<sup>221</sup>.

In the case of practicing art therapy, the artist and the beneficiary do not question whether "I am good enough"; value judgments are eliminated as the fullness of spontaneous expression is important. It is about an adaptive approach - all artists who practice art therapy are based on their artistic activity and have a common characteristic feature: they are in line with "essential pragmatism"<sup>222</sup>, unlike the therapies through artistic mediation, where the therapists are non-artists, but use the language of visual arts in assessment and therapy. The therapeutic process in art therapy is based on the creativity of the artist, which together with that of the beneficiary merge into a creative flow that is adapted to the abilities and needs of the beneficiary during art therapy sessions.

Art, like any other technique used for artistic expression, cannot be separated from emotions. When we refer to the emotional level of humans, we must consider therapy. "At the emotional level of the artistic creator, we find the same ingredients necessary for psychotherapy. Each individual has his/her own perceptions and emotions, with his his/her cultural influences. The sensations originate within the setting of our social-cultural condition. As they are present in a relational framework, these become the result of projections."<sup>223</sup> At this moment, the therapy through art becomes essential since it allows the experience of some positive and valorizing emotions and leads to the balance of the normal cycle of contraction – expansion which is characteristic to the human being.

Art-therapy, through the access to the nature of self-transformations and the relationship between humans, by its positive values which are the basis of understanding, exploration and assistance to the human being is a way of regaining and maintaining the somatic-psycho-social health as well as a way to prevent alienation. In this process, the artist-art therapist resorts to means taken from general artistic education to form psychomotor skills, in order to facilitate non-verbal expression, thus art crafts turn into therapeutic methods.

The use of nature as a medium for art therapy represents the preparation of techniques (specific to ceramic design and contemporary artistic ceramics) based on the application of some basic principles of nature: biomimicry, natural systems, processes as a model, elements as sources of inspiration in solving problems, mimesis, as an imitation of nature, either through the use of natural forms taken from the environment, or through prints or "stamps" after natural forms, or through images of forms (photographs, drawings, paintings after nature, processed sculptural forms, molds, etc.). The role of the art therapist is essential:

- recognizes and responds to the obvious as well as the hidden aspects of the child's productions;
- helps him to create emotionally expressive materials without influencing him;
- facilitates the development of the child's creativity.

Art therapy can also be used successfully for children with various other problems of language, thinking or various pathologies, with adults with various

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<sup>221</sup> Shaun McNiff, *Art Heals: How Creativity Cures the Soul*, Shambhala, 2004, p.213

<sup>222</sup> Mindy Jacobson-Levy & Gretchen M. Miller, (2022), *Creative Destruction and Transformation in Art and Therapy: Reframing, Reforming, Reclaiming*, Art Therapy, DOI: 10.1080/07421656.2022.2090306

<sup>223</sup> Fabini, Dana, *Creativitate artistică. Relații între artele vizuale și terapia prin artă*, Presa Universitară Clujeană, Cluj-Napoca, 2006, pp. 54-55

problems of interaction, relationship and expression. In this way, art therapy can easily be included among classical psychotherapies. In art, the image is a substitute, a way to externalize life experience, impulses, fantasies, feelings. In art therapy it becomes a way, a tool to the deep parts of thinking and feeling. Being "postmodernist" in art therapy, as Shirley Riley sees it, assumes a renunciation of programmed knowledge. For the art therapist it is essential to become the "student" of the client and to "learn from each client the meaning of the situation that he brings"<sup>224</sup>. Through "co-constructive" therapy with the client, the art therapist becomes a collaborator in the therapeutic activity.

This position demanded a renunciation of power and determined a creative leap in therapeutic relationships. The artist, working on expressiveness, prolongs the creative process, which is established on the basis of a symbolic path, the finality of the creative process being an "artistic" object. This path is highlighted by "revelations-indications of meaning", which are less aware of meanings (as required in classical psychotherapies), but more of transversality, which highlights formal analogies between productions, the figures of alienating repetition of the subject, the history of his destiny and that of the transference relationship with the artist-therapist, in the case of art therapy.

Hence the interest of a psychosemiotics, which would objectify these analogies in a practical research "a posteriori", V. Preda<sup>225</sup> cites Darrault-Harris and Klein. The artist, the first viewer of his work, communicates with the emerging images, with himself, he uses creativity and imagination as investigative tools, learns everything during the plastic activity about how creativity, imagination from the process of "making art" can lead to a deeper understanding of the world through the creative process. One of the most obvious developments in the field of art therapy, throughout the last decade, was the return to the workshop and the development of a variety of workshop-based approaches (such as those described by Pat Allen, Carl Rogers and Shaun McNiff), which incorporates Rudolf Arheim's ideas from "Art and visual perception"<sup>226</sup> and especially from "Gestalt Psychology and Artistic Form"<sup>227</sup>, in turn related to the informational aesthetics of Abraham Moles and Max Bense, for which information is putting into shape.

Starting from these ideas, Shaun McNiff developed the multimodal method in art therapy. In mental illnesses, which affect the entire human being in its biological, psychological, axiological and social complexity, the intervention of the art therapist is of great importance. „The condition of freedom of the sick individual being much lower compared to his own previous existence, the therapeutic intervention is of major importance and aims, in these cases, to increase independence and communication skills.”<sup>228</sup> Art therapy, as a component of occupational therapy, aims to correct the consequences of the disease that caused the disability or handicap, the development of adaptive skills, so that a person with a certain degree of incapacity can make the most of his or her remaining potential,

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<sup>224</sup> Shirley Riley, *Contemporary Art Therapy with Adolescents*, Publisher Jessica Kingsley, 1999, p.201

<sup>225</sup> Vasile Preda, *Terapii Prin Mediere Artistica*, Presa Universitară Clujeană, Cluj-Napoca, 2003, p.173

<sup>226</sup> Arnheim, Rudolf, *Art and visual perception: A psychology of the creative eye*. Univ of California Press, 1956

<sup>227</sup> Arnheim, R., *Gestalt and Art: A Psychological Theory*, 2005th Edition, Springer

<sup>228</sup> Emilia Chirilă, *Educație artistică și art-terapie cu mijloace specifice ceramicii*, Teză de doctorat, Universitatea de artă și design, Cluj-Napoca, 2011, p.13

in order to recover (both at family and professional level), by integrating into a useful activity at the highest level accessible to him.

At this moment art therapy becomes essential, because it allows the experience of positive and rewarding emotions and leads to the balancing of the natural contraction-expansion cycle, characteristic of the human being. Art-therapy, through access to the nature of self-transformations and interpersonal relationships, through its positive values that are the basis of understanding, the exploration of the human being, is a way to regain and preserve somato-psycho-social health, to prevent alienation. Art therapy offers the beneficiary the safety he needs so much, the freedom to manifest and express his desires, opinions, attitudes, satisfies the human needs of belonging and identifying with a group.

### **3. Conclusions**

The therapeutic methods of the current era experiment with ways specific to each art, to achieve interdisciplinary exchanges. The plastic artist with non-verbal communication skills, by understanding the guidelines of formal expressiveness that the arts adopt in the dynamics of their evolution, has, in clinical art therapy, a unique role and of fundamental importance in terms of: setting up the therapy space (individual and group), ensuring an environment facilitating therapeutic interventions through the use of volumes and the outside space in the channeling of psychic tensions outside; the organization of a more tense and sustained psychomotor activity with importance in psychomotor relaxation - basic phenomenon in relaxation techniques; adjusting some materials from the environment and transforming them into art, utilitarian and handicraft objects, in order to highlight certain inner tensions and at the same time to ensure the discharge of psychic tensions through the phenomenon of catharsis, which contributes to the increase of self-esteem and the rehabilitation of social dimensions - affective.

Through psychomotor training, the art therapist contributes to the visual detection of traumas, abuses and their causes - in crisis situations - and to relaxation, disinhibition - in post-crisis situations. Through the use of non-verbal language in the detection of practical skills, of self-knowledge, art therapy contributes to school and professional orientation, to the development of manual skills, perceptive qualities, good orientation in space, as personality traits. to highlight certain inner tensions and at the same time to ensure the discharge of psychic tensions through the phenomenon of catharsis, which contributes to the increase of self-esteem and the rehabilitation of socio-affective dimensions.

Through psychomotor training, the art therapist contributes to the visual detection of traumas, abuses and their causes - in crisis situations - and to relaxation, disinhibition - in post-crisis situations. Through the use of non-verbal language in the detection of practical skills, of self-knowledge, art therapy contributes to school and professional orientation, to the development of manual skills, perceptive qualities, good orientation in space, as personality traits.

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#### 4. IMPLEMENTING THE CONCEPT OF ARTISTIC EFFICIENCY: SOME SUGGESTIONS FOR TEACHERS

Tatiana Bularga<sup>229</sup>

**Abstract:** *In efforts to design the implementation process of innovative artistic praxeology we emerged from the assumption that TDA (teacher's didactic action) and PAA (pupil artistic action) become fundamental values of the integration of theory and praxeology in perspective of an effective education, provided that they be widely used both horizontally and vertically, according to the pentagonal model consisting of principles: proactivity, artistic intro-opening, creation/creativity, of success, re-conceptualizing and instrumented in modern theoretical and methodological perspectives.*

**Key words:** *innovative praxeology, proactive personality, actional options, artistic action of teacher, artistic action of pupil, success of personality*

##### 1. Introduction

The novelties, appeared and imposed from one period to another in the evolution of musical culture and education, were and are determined by scientific and artistic achievements, by the enrichment of the possibilities of knowledge and valorization of experiences and accomplishments, both from the sphere of musical didactics, as well as musical creation and interpretive art. The perspectives considered, especially in the last half of century, aimed at a better knowledge of the physical and psychological peculiarities of the child, of his ability to form perceptions and auditory, visual and kinesthetic, and the fundamental goals pursued by specialists:

- teaching staff and researchers;
- were and remain the improvement of music's contributions to the aesthetic and ethical education of children, to the development of their sensitivity and intelligence, in other words, to the formation and the harmonious development of children's personality.

In this sense, the studies of some specialists from the various fields of research dedicated to education have demonstrated that the practice of music, especially through audition, contributes in a substantial way to increasing the intellectual capacities of students, in especially attention and the power of concentration, but also sensitivity and even the exploitation of their creative potential. The entire scientific approach is thought out in a natural harmonization of the values of the tradition of musical education, with the innovations of content and didactic technology in recent years; at the same time, it is presented clearly, convincingly and often with a warm spirit, which demonstrates the authors' passion for education and love for children who want to discover and understand the expressive power of music.

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## 2. Methods

Aesthetic education constitutes an essential component of education, because through this approach it is intended to shape the sensitivity, the receptivity of the human being to non-pragmatic, alternative aspects of existence. The aesthetic represents another form, a superior and particular one, of structuring the objective world and the imaginary. Through aesthetic education, child accesses another form of organization, transfiguration of existence, overcoming intellectual-rationalist or utilitarian routines. In the well-known hierarchy of needs, elaborated by Abraham Maslow, the satisfaction of aesthetic needs, placed at the top of the pyramid, define to an essential extent humanity and spirituality: the complete human is, thus, the one who is educated and under aesthetic aspect.

Formal aesthetic education is achieved, in particular ways, through disciplines specific to the seven arts. Of these, especially in artistic education, special attention is paid to musical education, which begins in primary school or even at early childhood and continues in middle secondary and high school. School is for the child a specific social world, where he enters into relationships with his peers, with the teacher, with the subjects of study. He has many and various questions, to which enigmatic answers await. Obtaining the expected answers multiplies his effort to know, to be always on the lookout and to discover the unknown phenomena. If the need to act independently and creatively is appropriate for school subjects, then this need is even more felt for subjects with artistic content (music, painting, choreography, etc.).

In order to continuously stimulate the student's effort to manifest proactively, independently and successfully, it is not enough to have a receptive pedagogical praxeology, which is reduced to the fact that the docile pedagogue seeks to put theoretical and methodological approaches into practice, presented in specialized literature, guides, curricula, etc. Contemporary education needs an innovative praxeology, which, unlike receptive praxeology, does not take over the raw theoretical-methodical approaches, but forces the practitioner to gather only the ideas of perceived essences from the sources provided, so that later they come to the students with new action options. Such a praxeology becomes more than a practical act, because it places the teacher in the role of manager with an intermediate function between theory and practice.

In this posture, the practitioner fully corresponds to the praxeological rigors, which are reduced to the specific of designing and logistically realizing the artistic action. The desired implementation of a formative-innovative praxeology in the national artistic education is not a whim of the moment nor a purely theoretical approach, but is a vital, practical necessity, aimed at mobilizing all human resources to change both the integrative vision -professionalism of the teaching staff, as well as their direct responsibility for the quality of the actions undertaken day by day with the actors of the training process. We say these things, basing ourselves on the reality currently faced by the practice of artistic education in Music/Arts Schools for children, Arts High Schools, University Faculties with an artistic profile. Extensive field investigations of the nominated subject confirm our previously formulated assumptions that:

a) practice, unlike theory, is a living process, mobile and often with hostile

tendencies towards change;

b) the dynamic of a postmodernist pedagogical theory undeniably needs a functionally innovative praxeology;

c) current educational technologies assume an organized system, in which the components can and must be applied in an integrated manner;

d) the correlation of the results of our research with the results of research currently obtained demonstrates that change strategies focused only on gifted/gifted pupils/students do not fully solve the problem, because they must provide equal opportunities to the entire sample of the educational process.

### **3. Results**

The measures taken in this regard do not exclude certain foreseeable risks such as:

a) the low level of responsibility and attitude that some managers and teachers could show towards the objectives put forward in the program of experimental research and implementation of the targeted praxeology;

b) the existence of gaps in the logistical assurance necessary for the instructional-educational process in arts schools;

c) the level of professional performance of teaching staff, the low interest for change actions in education, will initially not ensure everywhere the awareness of the priorities of the transition from traditional praxeology to the formative-innovative one;

d) the practitioner's access to the theoretical-methodical materials, curricula/manuals and their evaluation in order to successfully achieve a qualitative education and for change.

Thus, the analysis of foreseeable risks implies the need for practitioners to change from the awareness of artistic education as a secondary phenomenon to that of a cultural priority of the European-type society. In this context, efforts were made to corroborate university and pre-university factors in order to achieve the projected changes. The following are identified as efficiency criteria:

1. Methodological (planned and realized considering the application of technologies and efficiency strategies);

2. Psychological (taking into account psychological factors, the internal content of the personality);

3. Physiological (the pupil/student-subject/object of education is a being endowed with psychic/spiritual capacities, but also with physical capacities, which implies the promotion of a binomial educational policy, with an effective connection of both forms of existence);

4. Pedagogical (the use of modern principles and technologies for effective management of the educational-formative process);

5. Aesthetics (all cognitive-formative steps should be carried out based on classical and contemporary knowledge);

6. Praxeological (the didactic actions of the teacher and the artistic actions of the pupil/student should be methodologically instrumented and grounded and carried out with a high practical effect);

7. Axiological (education is value-centered and integrated);

8. Sociological (artistic education constitutes a microsystem of the society of which the person is a part and which, respectively, determines his goal and formative ideal).

Based on the previously highlighted criteria, we conclude that artistic education/education (pre-university and university framework) in the Republic of Moldova, if we refer to it as a whole, attests to aspects that still remain to be capitalized ineffectively. The realization of our research program, as well as the applied-practical one, taking into account the examined factors, we believe will inevitably lead to the minimization of the distance between the theory and practice of the targeted field. In this sense, we propose to significantly optimize the process of implementing the concept of artistic efficiency by means of promoting a progressive vision, which resides in cultivating in practitioners not only a receptive praxiological style, but also a formative-innovative praxeology.

When we emphasize innovative praxeology, we have in mind the reformation of pedagogy conceived as a science and as a humanistic practice, constituted as an open system, which means that its priority objective is to revise, re-conceptualize the educational principles; through its constitutive constructs, training (teaching, learning, cognition) and education (training, development, change), which asserts itself as a managerial science, insisting through both its roles on a qualitative, effective and progressive educational action (V. Babii, T. Bularga, 2015). In order to establish a dynamic relationship between theoretical approaches and successful practical applications of scientific-epistemological approaches, there is a need for an optimal collaboration between theoretical accumulations and educational praxis innovations.

Qualitative connections between praxeology and theory cannot by themselves cause desired changes in the educational process. But the educational practice and its study, praxeology, constitute for the education sciences not only one of the three sources of knowledge in pedagogical research, but also a significant epistemological basis able to contribute to the solution of the problems of pedagogy, in particular, to the optimization the theory - educational practice relationship. We see such an effective connection and collaboration between theory and practice from collaborative positions both horizontally (the active-applicative receptivity of practitioners to scientific approaches and elaborations, on the one hand, and the systemic and continuous valorization of the innovative experiences of practitioners, on the other hand), as well as vertically, which means that the innovative praxeologist takes from the theoretical elaborations not everything in detail, but only the essential ideas to apply them from their own positions, these being accompanied by another options of the actor of the process of change through practical innovation.

The approach of optimizing the theory-practice relationship obtains additional instructive-formative and artistic development valences, due to the principles of creation/recreation-reception of artistic products, which stipulate that the work of art exists as such only in the process of its interpretation-visualization-audition – process that includes the mental action of the author of creation, conventionally considered as a theoretical one, with the action of reception and, at the same time, being considered as a practical one. The process of artistic reception within the instructive-formative actions is identified with the educational action itself. In this

process, a considerable weight belongs to the participative status of the pupil/student in the action of design, implementation and evaluation/self-evaluation (by prescribing individual behavioral maps, anticipating practical actions, varying operations, accomplishing tasks by choosing the optimal variants of solving) and the dynamics of the professional competence of the teaching staff to gradually realize the process of design (theoretical) and action (practical), by identifying educational contents and valuable actions, diagnosing individual resources, planning, forming hypotheses, sequential and final evaluation.

We are convinced that artistic activity differs greatly from other human activities due to its ontological specificity, which requires taking into account the opportunities and apparent challenges in the manifestation of the individual potential of the pupil/student, an act that is expressed by transposing the theoretical prescriptions into practical actions undeniably by the presence of emotional-affective reactions, by living the projects and logistic maps of the action (V.Babii, 2010), not just waiting for the incentives from the outside, but by strengthening the student's own artistic intentions and decisions - subjects of education.

However, in the artistic action, the person's approach is a realization with the intention of purely artistic manifestation. It is produced in a complex pose of creator, performer, listener, spectator, reader; it integrates the image of real phenomena and subjective ideas; seeking to manifest itself through the product and as a product of the respective art: music, plastic arts, choreography, etc. Being involved in the artistic process of a certain art, the pupil or student simultaneously calls on other arts to complete the artistic image specific to the given field. Emerging from such educational-philosophical perspectives, we realize that, for example, the act of musical perception of the listener is not one of strictly artistic or strictly musical imagination, but one of musical-artistic imagination. So the activity of the actor of the reception process, related to this field, is an action with a wider range of influence, with the name of musical-artistic action. For these reasons, the notion of artistic is not an artificial supplement to the word musical, but represents a content with an integrated, unique meaning.

The musical-artistic activity - conceived, broadly speaking, as a specific educational field - oriented towards increasing the yield of the quality of the action with the same name, like the entire system of artistic education, is regulated by five praxeological principles, which are the basis of the fortification of the concept the efficiency of the national artistic education and not only. The principle of proactive personality education, which is designed as a managerial tool for self-leadership and self-improvement, is achieved through: design, decision, option, initiative, independence, intra-independence. Broadly speaking, proactivity constitutes a defining quality of man, and has a regulatory function for all mental actions (internal) and behaviors (external), which are in continuous dynamics and development. Such a quality is not a simple reaction to internal or external stimuli, but an attitudinal state, manifested by taking one's own initiatives, an integral quality, formed and realized by the person consciously. The principle of value centering of the artistic action (on activity/action, useful/useful, artistic image, creativity), constitutes the attitudinal-conceptual basis of the pupil/student for spiritual-artistic acquisitions and practical achievements; it involves the re-

dimensioning of personal, attitudinal, behavioral factors, responsible for enriching the intimate universe, for cultivating a pedagogy of the self.

The principle of artistic introduction calls for the establishment of an effective correlation of individual and artistic environments through the reception/comprehension/deliberate interpretation by adolescents of the artistic message and the aesthetic essence of the work of art, as well as through the design of personal maps. This principle comes to increase the efficiency of the process of theoretical and practical knowledge of art on the basis that the two constituent parts of the principle focus the potential and energies of the pupil/student both by internalizing and externalizing artistic subjects. The power of the nominated principle increases proportionally with the increase of the connection intensity, and this makes the processes of artistic intro-opening of the student, which testify about the level of his specific performance, amplify. The principle of intro-opening affects in a positive sense not only the agents of education (teacher/pupil/student), but also the dimension of openness of the curriculum in art subjects.

The principle of creation and creativity is the edifying condition for the creation of the beautiful and the good and the self-creation of the student's self, of the elaboration of the personal ideal, conquering one's own intimate universe. Creation and artistic creativity should be directed so that the word/intonation and everything related to these communicative factors, have a permanent goal of changing its paradigm with the tendency to advance from notion-meaning to artistic experience. The attention and effort of the student must be permanently oriented towards the individual, constituent particularities of the art object (painting, music, choreography) with the artistic complement, because the latter constitutes what we usually call by the notions original.

The principle of artistic success prescribes a general and universal character to the cause and results of education. The engagement in the educational process of successful situations, designed and implemented through the methodological prism of the principles previously exposed, could contribute, in the most direct way, to the progressive and effective result of the adolescent's action, only in the case and on the condition that success will be subject to examination both as a condition and as a finality of artistic education, a fact that implies the aspect of finality, the latter being supported by expectations, goals, projects - all forcing us to realize the plans drawn consciously and intelligently.

Praxeological principles, like the laws of existence and activation are not amorphous, unchanging postulates, but inherent images of changing events/facts/things, constantly available for reformation, restoration. The touchstone in approaching the nominated principles consists in the fact that the effectiveness of the functioning of each principle is examined from the standpoint of connecting the theoretical positions/approaches with its practical effects. In the suite of actions regarding the phased implementation of innovative praxeology in the national artistic education, a leading place is assigned to the actual implementation goals, which are reduced to the following:

- to identify the stimulating factors (internal and external) of the process of integrating theory and practice from the perspective of effective education;
- to document and examine the strategies for training the practitioner's professional

skill;

- to check the formative effectiveness of the praxeological models of organizing/promoting the artistic action of the pupil/student in the context of three environments: educational, individual and artistic;
- to validate the theoretical-methodological elaborations of the pentagonal system, consisting of five unifying principles of the efficiency of the teacher's didactic action and the artistic action of the pupil/student;
- to elaborate and verify on the ground the praxiological compartment of the pedagogical experiment and implement the concept of efficiency in educational practice;
- to formulate practical conclusions and recommendations, aimed at making the educational-artistic school and university process more efficient.

*Framework objectives.* In close connection with the goals of implementing the innovative-artistic praxeology, the framework objectives of the targeted process are highlighted, which are reduced to the following:

- the compatibility of the national curriculum and the manuals from the artistic education system, applied in the pre-university and university system;
- establishing the experimental sample of pupils/students (experimental classes/groups, verification classes/groups) and the pedagogical framework of trainers and experts;
- the development of the methodology for measuring the effectiveness of the pedagogical technologies used from the perspective of ensuring a quality education;
- elaboration of items for effective initiation of pupils/students in artistic actions;
- the experimental verification and evaluation of the effectiveness of the implementation process of the theoretical models of the artistic actions of pupils/students in curricular and extracurricular conditions;
- development of tests/questionnaires to verify the effectiveness of educational-formative actions.

#### **4. Conclusions**

To form the *experimental sample*, the following participated: teaching staff and pupils/students from the George Enescu School of Music and the Ciprian Porumbescu School of Arts from Balti; Music school from Sangerei; The College of Music from Balti; Amadeus Arts High School from Balti, Philharmonic for children from Balti Alecu Russo State University; Music major from USARB; Music Pedagogy specialty from Academy of Music, Theater and Fine Arts, Chisinau; Onisifor Ghibu Artistic High School from Chisinau; Octav Băncilă National College of Arts from Iasi, Romania; Faculty of Fine Arts of the State University of Moldova; Ștefan Neaga College of Music from Chisinau; George Enescu National University of Arts from Iasi, Romania; The continuing professional training center from the Balti Alecu Russo State University; Info Education continuing professional training center, Iasi, Romania. *The stages of praxeological exploration.* The process of implementing the innovative artistic praxeology went through several stages, among which are the following:

1. Frontal verification/diagnosis (initial, current and final) in order to identify the dynamics of streamlining the process of training/artistic development of

pupils/students;

2. Implementation of methodological and methodical elaborations/projects aimed at raising the quality of teacher's actions a pupil's actions in the conditions of school and university artistic training;

3. Evaluation and analysis of experimental results and elaboration of practical recommendations.

The study of the practice of artistic education in the Republic of Moldova proves quite convincingly that there is a considerable discrepancy between theory and artistic praxeology, a fact that negatively influences the management of the implementation of an innovative praxeology, training through innovation.

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## 5. THE AMPLIFICATION OF ECOLOGICAL AWARENESS THROUGH ART PRACTICE: THE ECOARTIVIST DRAWING OF *ECOLOGÍA DE UN ABRAZO* [THE ECOLOGY OF AN EMBRACE]

Verónica Perales Blanco<sup>230</sup>

**Abstract:** *In this presentation I will discuss the potential of artistic practices to amplify ecological awareness. I will describe a specific art practice that can be replicated in the classroom by other teachers: Ecology of an Embrace. This is an ecoartist project (ecology, art and activism) that recalls the eco-feminist spirit of the Chipko women. It presents a participatory approach involving social and human networks (human capital in a 2.0 context). It articulates a dialogue between real bodies / real space and social profiles / virtual space, broadening our capacity for analysis in the current environmental and civilisational crisis. The objectives and / or effects to be achieved are:*

- *To be able to see the other in ourselves and ourselves in the other.*
- *To promote empathy.*
- *To amplify our perception (plurisensoriality).*
- *To feel the connection with the cosmos.*
- *To encourage the growth of mycorrhizae: making existing mycorrhizae visible and encouraging the emergence and growth of new ones through narrative formulas.*

**Key words:** *Ecological Awareness; Drawing; Embodiment; Ecoartivism; Chipko*

### 1. Introduction

*Ecology of an Embrace* is an artistic project that was first brought into existence in the third edition of the workshops of the Forum of Relational Art FAR 03 ECOFEMINISMOS, at the Cañada Verde Nature Centre, located in the Sierra de Hornachuelos Natural Park (Dehesas de Sierra Morena Biosphere Reserve), in 2018. Subsequently, and in a very different context, an adapted version was carried out at MediaLab Madrid: *Ecology of an Embrace (Extrapolated)*; Or, *How to Organise Our Life around the Perimeter of a Tree*. This second version was carried out within the framework of the seminar *El arte de corporeizar el entorno: Prácticas artísticas y pedagógicas a través del sentir [The Art of Corporealising the Environment: Artistic and Pedagogical Practices through Feeling]*,<sup>231</sup> which took place in the art centre MediaLab Prado, Madrid.

It has been put into practice on other occasions with students from the Faculty of Fine Arts at Universidad Complutense, also in Madrid. There are a series of common goals in these approaches that are clearly maintained here, and which have been set out in the previous summary. In an underlying way, and as a background work, this artistic proposal is a small space of resistance. It attempts to shake up a number of pre-established logical tenets, and propose new ways of doing. It promotes the embrace as a tool, cooperation as strength, and the use of social networks as a way of shaping a profile of the human capital to which we are connected.

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<sup>231</sup> <https://www.ucm.es/art-embodiedcognition-ecology/el-arte-de-corporeizar-el-entorno>

## 2. Chipko Values

Undoubtedly, one of the most internationally renowned ecofeminist voices is that of the Indian physicist and philosopher Vandana Shiva. In 1988 she published a highly significant text, *Staying Alive*, in which she devotes a chapter in homage to "the women of Chipko". Shiva stresses the avant-garde character of Indian movements in defence of forests, land and water, and states that "environmental movements like Chipko have become landmarks because they are stimulated by ecological ideas and the political and moral vigour of women".<sup>232</sup> Although the movement has sometimes been portrayed under male leadership, the bulk and lifeblood of the Chipko movement is the body of women; "three hundred years ago, led by a woman named Amrita Devi, more than three hundred members of the Bishnoi community in Rajasthan sacrificed their lives to save the sacred Khejri trees by embracing them. With that fact begins the recognisable history of Chipko".<sup>233</sup> This movement is an example of pacifist activism, promoting cooperation networks, as well as defending environmental and equality values.

Shiva speaks, among others, of the contributions of Mira Behn, whose experience and studies of the Garhwal region were passed on to her successors. Mira emphasised the significant difference between replanting a region with one tree or another, because according to her, floods and droughts were related to the disappearance of certain species of trees (banj and kharik). In other words, planting involves choosing those that are ecologically suitable. The replacement of banj forests and various species by easily traded pines was the main cause not only of the deterioration of the environment, but also of the deterioration of women's lives, as these pines did not fulfil the ecological and economic functions of banj.

Forests are not uniform sets of interchangeable parts; they respond to needs and are sustained in a dialogical balance. We are beginning to discover the profound impacts that biodiversity has on living systems, as we learn about the complex webs of communication between species. We are eco-dependent, tiny pieces of a vast interconnected web; for mountain women, says Shiva in her text, "food production begins in the forests, their disappearance and the lack of water are problems of survival".<sup>234</sup> Following the same dynamic, our survival is conditioned by resources far from our horizon, resources shared with many others whom we do not see either. Being aware of these links is fundamental to our life experience; it has a direct impact on how we perceive resources, how we use them, and how we relate to other living beings.

## 3. Where (Neither) the Body Ends (Nor) the Line Begins

Where does the mind end and the world begin? With this question, Larissa MacFarquhar began a long article on the thought of Andy Clark in *The New Yorker*.<sup>235</sup> Clark affirms that the human mind uses external elements to expand its processes; a notebook or some captured images to remember the reflection from

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<sup>232</sup> Vandana Shiva, *Abrazar la vida* (1995), page 115

<sup>233</sup> *Idem*, page 114

<sup>234</sup> *Idem*, page 121

<sup>235</sup> The Mind-Expanding Ideas of Andy Clark. The tools we use to help us think—from language to smartphones—may be part of thought itself, in *The New Yorker*, March 26, 2018. Retrieved from <https://www.newyorker.com/magazine/2018/04/02/the-mind-expanding-ideas-of-andy-clark>. Last checked on 27/04/2019.

which we made a specific decision would be typical examples. This is (in an exceedingly schematic way) the ground on which Clark stands when he talks about extended mind (1998). From the practice of drawing we could take up some of his questions:

Is there an unbridgeable fracture between what we think, what we project, what we are..., what we draw? The act of thinking, detached from our body, will not take us very far; understanding that our mind is connected to the planet leads us, says Tonia Raquejo (2015), not only to the emergence of an ecological conscience, but to creative models in which art functions as an engine.

We speak of embodied knowledge when in learning processes we lean heavily on the capacities of the physical body; the body would have in such situations a causal or constitutive role within the cognitive process. In general terms, when we talk about learning, we tend to give the mind a clear lead. This is the result of the Cartesian legacy, that sharp division between body and mind, such an implacable dualism, but... it is so foolish! It is so preposterous that it could be compared to talking about our digestion and considering only the stomach and forgetting the intestines. To understand our body as a kind of annex of the mind, a mere gateway for inputs, is a terrible mistake that we keep on making.

What in the Anglo-American realm is called *embodied cognition* has for some years now represented one of the most important research programmes in contemporary cognitive sciences and, although there are differences of opinion on several issues, the core idea is that the morphology of our body, emotions and the sensomotor or sensory-motor system directly affect cognition. When we refer to "cognition" we mean something that goes beyond the act of thinking, involving emotions, mental processes at unconscious levels and so on. The more research is done in neuroscience, the more the idea that the body is part of the mind is strengthened. From the gut to the fingertips to what goes through our vision system... everything interacts. Everything is connected: our senses affect our derived thinking, and that thinking conditions our perception.

#### **4. Development of the Work / Workshop**

As I have mentioned earlier, *Ecology of an Embrace* recalls the ecofeminist spirit of the Chipko women. That is why the first part of the workshop consists of a brief review of the emergence and development of this movement, accompanied by some archive images. The information offered is quite synthetic, although if there is time, it could be expanded upon; Chipko connects us with ecofeminist theories and the relationship between gender and ecology. It is essential to underline that it is a movement that emerged in the 1970s and that the tactical essence of the movement is to embrace trees in order to prevent them from being cut down; that is to say, to combat a violent action with an act of affection, the emotion becomes a force.

The Chipko use the embrace as a combat tool, they embrace life because, without those trees, there is no future to be lived. This is something we must not forget, it is symptomatic of how our worries have been growing, and how ecological awareness has emerged in recent decades: the main reason why these women embrace these trees is that they are vital to their economy. Although today we repeat

this gesture as an ecological demonstration, as the expression of a desire for change towards sustainable formulas or as an act of "emotional people", that first activist embrace was almost a cry for subsistence in the face of a tragic loss of resources.

In support, and also in an ecofeminist vein, we review the Green Belt Movement. This movement, led by Wangari Maathai, marked a turning point for Kenyan women. Maathai said that each tree has its own personality and that, as it grows and the landscape changes, so does the mentality of the people.<sup>236</sup> One of the most important issues to highlight from her work with the Kenyan women is that she taught them that small actions can bring about big changes. The main trigger for the green belt was teaching the women how to plant trees. As unremarkable as this may seem, through this teaching these women understood the direct impact of their actions on the richness of the land on which they pass their lives, and that of the "land", which is their own bodies. They understood that their health began in the health of the place.

Their struggle simply followed the connected dots: deforestation, poverty, ignorance, social justice... to meet economic interests and political authoritarianism head on. From the humble act of planting and defending these plantations, a movement with political force was born. The 2008 documentary *Taking Root: The Vision of Wangari Maathai* is a valuable source of information. To plant is to embrace, to care, to protect. In 2004 Maathai became the first African woman to be awarded the Nobel Peace Prize, highlighting her work for sustainability, development, democracy and peace in her country.

It is also interesting to address the concept of Cosmosis; it helps us to take a distance in relation to what we are on a broad plane (Big Scope) in which we are not framed in the history of humanity, but in the Big History, the history of the cosmos. Cosmosis, in a very synthetic way, would be to experience new ways of being on the planet and in the cosmos, expanding the concept of the Self to a state of belonging and unity with the universe. Connecting from these theories emphasises our direct link –at the level of matter- with the origins of the universe in which everything is inscribed.

What we already know, but do not always bear in mind: matter is limited, it does not appear and disappear, it simply transforms. The understanding of modern cosmology places human beings within the grand narrative, from the Big Bang to the formation of galaxies, the merger of the Earth and the solar system, and the origins and evolution of life.... This narrative thread reminds us that we are not separate from nature and its processes, we emerge from it. We are kin, literally, to all life on Earth (Blundell, 2015). This projection fundamentally challenges our understanding of what it means to be human in relation to the natural world. From these conceptual bases we move to action, from the work / workshop we propose to make a manifestation in a Chipko key from our "today".

## 5. The Embrace

It is fundamental to talk about plurisensoriality; there are many ways of

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<sup>236</sup> "A tree has a personality, and as it grows and changes the landscape it also seems to change the minds of the people" in: *Taking Root: The Vision of Wangari Maathai* (2008), a documentary by Lisa Merton y Alan Dater. Retrieved from <http://takingrootfilm.com/>.

situating ourselves in the natural environment and if we are not "open", if we feel what surrounds us as an aggression, we will greatly limit the effects of the practice. Being aware that our senses go beyond the five traditionally known (sight, touch, smell, hearing, taste) and of the connections between the different sensory inputs, will make us much more receptive. As Marta Tafalla says, we need to remake the map of the senses (2019, page 93). Small meditation practices outdoors can also awaken us on a sensory and creative level (Trungpa, 2001, page 40). In *Animate Earth*, Stephan Harding describes some practices we can do; formulas that attempt to bring together science, meditation and embodied knowledge.

The first edition of *Ecology of an Embrace* took place in a place located in a protected natural area. In these conditions, we started with the aim of embracing "in Chipko key" the mountain range (a part of it). For this we need to know, on the one hand, the total perimeter sum of all the trees that populate the area we want to embrace, that is, the sum of all the perimeters. And, on the other hand, we need to know our human capital: how many people we have to be able to make the embrace, and how much the extensions of their embraces add up to, basically, "How much their embrace measures from heart to heart".<sup>237</sup> Sometimes the trees are so thick that a pair of arms –and the corresponding piece of torso- is not enough; in such cases, we have to borrow a piece of hug in order to complete the gesture (here, as we shall see, the potential of social networks comes into play). The opposite can also happen, that we "have a piece of hug left over" and we can offer it to hug another small tree.

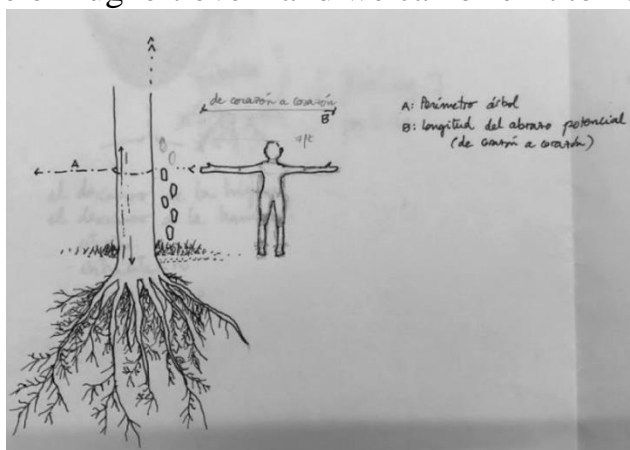


Figure 1: The girth of a tree (A) should be measured at breast height.

The diameter or circumference of a tree, a measurement used in tree recording and cataloguing, is always taken at breast height. The abbreviations used for this measurement are: DBH= "diameter at breast height", or CBH= "circumference at breast height". We have in any case two fundamental measurements to calculate: the sum of the perimeters of tree capital (A) and the sum or hugging capacity (in centimetres) of our total human capital (B). Economy and Ecology are very close at this point, the root, *oikos*, which in Greek means house (basic unit of Greek society), connects with affections and cooperation.

As it is entirely predictable that A will be much larger than B (even if we limit it to a small area), we will have no choice but to "borrow the arms" of Chipko-spirited people who are willing to embrace. To add their potential embrace to our sum, we will ask for a sound statement (via social networks). The statement can follow this formula: "I am XXX, my embrace is XXX cm from heart to heart".

<sup>237</sup> From the end of the middle finger of the left hand to the end of the right hand



Figure2: Code that gives us access to a sample sound, asking our WhatsApp contacts to lend their hugs. Sound source: Marta de la Parra.

In the practice I carried out at MediaLab Prado in Madrid, I made some considerations about what it means to share. Very often we think that sharing is dividing; when I share, I lose to a greater or lesser extent, but I lose. This reasoning is not always true; let's think, for example, that we share a car with a group of people, we are not going to "split" the car, we will take turns, so that sometimes the car is all mine. It is true that it is intermittent, "sometimes yes, sometimes no", but I don't enjoy a part of it, I enjoy the whole of it. If we take this to the space of the forest, we could think of mycorrhizae connecting various trees. Mycorrhizae are symbiotic associations between the hyphae of some fungi and the roots of higher plants. The fact of "sharing a fungus", far from diminishing the enjoyment of the fungus, expands the power of those trees, we would almost say that sharing multiplies.

Rethinking many of the situations in which "less" is considered something detrimental would come as a pleasant surprise. It would serve to "deprogram" our reasoning. In the presentation of the workshop, a recording of which is available in audio format,<sup>238</sup> it is noticeable that, rather than working on the communal embrace and carrying out this affective act or moving manifestation that appeared in the original approach, the objective would be to focus on the embraces of each and every one; then, to study the group aspect in an act of sharing. Each participant cooperated with others to find out their hugging potential and then made a representation –a chalk drawing on the floor- of the (maximum) section of the tree that they could embrace.

That tree was their life. In the same way that for the Chipko trees were the guarantee of survival, we asked ourselves these questions: what do I need to be alive? What is this tree that "my vital embrace" is made of? Each person divides the section of their tree into what it is made up of, how much time do I want to spend in nature, how much time do I need to sleep...? It is not a question of filling it with desire; it is an exercise in which we try to be positive while remaining realistic.



Figure 3. Documentary image of the drawing practice. Photo by the author.

<sup>238</sup> <http://veronicaperales.eu/abrazo/>

Our main interest when sharing these experiences is to see the points of confluence, which are the common desires. These common causes will help us to represent the mycorrhizae of the forest that we form (drawn on the ground). Mycorrhizae are the true sustenance of the forest; they will allow the exchange of substances and cooperative as well as supportive relationships.

The embrace of the tree is an embrace of who we are, an embrace of ourselves in time. In *Claves Ecofeministas*, Alicia Puleo talks about the indigenous paradigm of Sumak Kausay, also called "Good Living".<sup>239</sup> In contrast to the exacerbated individualism promoted by the consumer society, in Sumak Kausay the quality of life does not depend on excessive consumption, but on the harmony between individuals, peoples and nature. When our centre comes out, when we manage to perceive and think beyond our *Umwelt* (self-centred world) our understanding of life is enriched.

## 6. Final Considerations

One of the most relevant questions that emerge throughout the practice is the one referring to our bodily limits. When the participants collaborate with each other to find out their "hugging capacity", certain limitations of their bodies become latent, they cannot embrace an object that exceeds certain dimensions, nor can they measure themselves without the help of another person; we are interdependent, as well as eco-dependent. Far from proposing these evidences as negative aspects, in practice they are presented as fertile starting points with great potential, it is as if they implicitly carry the keys to understand the world "anew", from another vision; in this context "finitude is presented as a gain and not as a loss" (Tafalla, 2019, page 25).

That very finitude can favour cooperation. Lynn Margulis' theory of symbiogenesis (2001) was revolutionary and attractive at the time for many reasons; chief among them, because it placed cooperation between different organisms at the centre of the evolutionary process (at a time when science was extolling competitiveness as a determining value for evolution). Qualities linked to masculinity from tradition are "unseated", deactivated, by the effect of "other" ways of doing things. Something similar is what happens with the Chipko hugs.

Mary Beard, reflecting on how rare it is to find women in spheres of power, says: "If we look at some of the women who have "made it", we see that the tactics and strategies behind their success are not limited to copying masculine expressions. One element that many of these women share is the ability to turn the symbols that normally disempower women into an advantage in their favour".<sup>240</sup> Hugging, a gesture so often associated with motherhood, with care, is a powerful weapon. A weapon of openness, of reflection: a trigger for change.

The evolution of the Chipko movement, as Alicia Puleo points out, began with the defence of communal forests in the name of the feminine principle of nature and later led to a struggle against gender violence and in favour of women's political participation. It is not always possible to rescue from the past in our favour, traditions are often accompanied by references to gender roles and identities that are

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<sup>239</sup> Alicia Puleo, *Claves Ecofeministas* (2019), page 38

<sup>240</sup> Mary Beard, *Mujeres y poder. Un manifiesto* (2018), page 81

highly questionable from a feminist perspective, which is why we must "revise customs based on patriarchal prejudices, even those that correspond to ecologically convenient cultures".<sup>241</sup>

Recovering valuable fibres from these ancient traditions and connecting them to the technological networks of the future can help us to wake up. Tomorrow does not lie in the denial of technological advances, but neither does it lie in the depletion of the resources on which they are based. Keep the counsel of your own roots, and project your branches: this forest is.

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241 Alicia Puleo, Ecofeminismo para otro mundo posible (2011), page 410



## 6. THE RESULTS OF THE PISA ASSESSMENT IN DYNAMICS IN THE CONTEXT OF GENERAL EDUCATION IN THE REPUBLIC OF MOLDOVA

Viorica Crișciuc<sup>242</sup>

**Abstract:** *Through the reforms launched during 2009-2020 by the Ministry of Education, Culture and Research of the Republic of Moldova, in cooperation with development partners, they changed their emphasis in education in favor of quality and, respectively, the process of evaluating student results. Updating the National Curriculum made in accordance with the fundamental support Reference framework of the National Curriculum, Basic Curriculum: competency system for general education, analytical support School curriculum evaluation report, etc. and the managerial support provided by the Ministry of Education, Culture and Research of the Republic of Moldova, favored a modern educational system with obvious results in national evaluations.*

**Key words:** *the education system, globalization, internationalization, computerization, results in national evaluations*

### 1. Introduction

Sustainable development and economic growth are based on adequate human capital, which is ensured through education. Although during the transition period, the relatively high public investment in education (on average, more than 7% of the Gross Domestic Product (GDP), which in percentage terms is more than the level of the Organization for Economic Cooperation and Development (OECD), has ensured high enrollment rates at various levels of education, but the Republic of Moldova still faces significant challenges, as not all students are enrolled in compulsory education, especially those from vulnerable strata.

In the Republic of Moldova, Objective 4 of the ODD (Quality Education) provides for the achievement of inclusive and universal education, but also the preparation of young people and adults for a better fit in the labor market. The goals of the goal aim to increase access to education for all, including vulnerable groups such as people with disabilities, as well as to provide quality education at every level: from early childhood development to higher education. One of the challenges, which is also to be addressed, is the provision of educational institutions with safe, non-violent, inclusive and effective educational environments for students, children with disabilities and without gender discrimination.

### 2. Discussions

According to PISA 2018 analyses, in one out of three educational institutions in the Republic of Moldova, the teaching process is affected by the lack of teaching staff. Adequate resources are very important in providing students with high quality learning opportunities. Every country is aware that quality assurance in education cannot take place without investment in teaching staff, educational materials and physical infrastructure, as these are essential resources for the educational system to

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become effective. Teachers are the most important resource of educational institutions today. Improving the efficiency, effectiveness and equity of school education depends on ensuring that teenagers want to become teachers, that their training is of high quality, and that all students benefit from quality training.

Every fourth teacher is between 50-59 years old and most of them have over 20 years of experience in the field of education. The number of teaching staff has decreased considerably, so that today a teacher has 12 students, one more than the previous year, and young people make up almost 10 percent of the total teaching staff, according to data recently published by the National Bureau of Statistics. According to the National Bureau of Statistics, in the 2019-2020 academic year, the educational process in general primary and secondary education institutions was provided by 27.4 thousand teachers. In the 2015-2016 school year, the number of teachers was 2000 higher.

Also, the number of teachers up to 30 years old decreased in the last four years by 2.5%. If in the 2015-2016 study year they represented 12.3%, this year they are 9.8%. That is, every 10th teacher is less than 30 years old. The decrease in the number of teachers is not a tragedy, if this decrease is caused by the decrease in the number of students. Therefore, the share of young teachers in the total number of teachers in the Republic of Moldova is still decreasing. Most teachers in the education system are between 50-59 years old. In the last four years, their number decreased by 0.2% and today they constitute 26% of the total teaching staff. That is, every fourth teacher is between 50-59 years old. Therefore, the mission and objectives of MECC continue to increase the attractiveness of the teaching profession in order to encourage young people to embrace this profession, as well as to maintain qualified teachers in the educational system. Attracting, developing and maintaining the best teachers is the biggest challenge of the educational system in the Republic of Moldova, but also a national priority.

In three out of five educational institutions, the teaching-learning-evaluation process is affected by the lack of teaching staff and educational materials. Teachers are the most important resource of educational institutions today. Many countries are trying to attract more people into the teaching profession not only to avoid teacher shortages, but also to expand the knowledge and experience of teachers, increasing the capacity of the education system to cope with the diversity of students.

### **3. Results**

An education system without highly qualified teachers will perform poorly compared to other systems. According to PISA 2018 data, in about 35% of the number of educational institutions in the Republic of Moldova, the teaching process is affected by the lack of teaching staff. Compared to OECD countries, this figure is 7 percentage points higher. At the same time, rural educational institutions are affected by the lack of teaching staff more than urban ones. About 38% of rural school principals and 27% of urban school principals reported experiencing this problem. However, the quality of teaching staff in the Republic of Moldova does not seem to be such a big problem as the lack of teaching staff.

The quality of instruction in the discipline of Romanian language and literature.

In the PISA 2018 questionnaires, students were asked to what extent the aspects: clear goals for making learning more efficient in the language of instruction; close monitoring of the evolution of learning outcomes; appropriate pacing and classroom management; the clarity of the presentation of the learning contents, well-structured lessons and comments during the lessons that inform and encourage the student; were present at the lessons. According to the survey results, 89% of students reported that their Romanian/Russian language and literature teacher sets clear goals for their learning, compared to 72% of students in OECD countries who reported the same. About 65% of the number of students said that at the beginning of each lesson the teacher summarizes what they learned in the previous lessons (the percentage refers to those students who answered: "in most lessons" or "in every lesson").

About 63% of the number of students in the Republic of Moldova believe that their teachers offer individual help when there are difficulties in understanding a topic or task, while, on average, in OECD countries, about 54% of the number of students indicated the same situation. Important progress has been made in achieving the goal of ensuring that all students reach the minimum level of proficiency in reading, but the percentage of low achievers is high...In the area that was emphasized in PISA 2018 – reading, the performance of 15-year-olds in the Republic of Moldova increased compared to 2009, when the reading area was also the basic area in the PISA assessment. During the last decade, the Republic of Moldova has made progress in the process of achieving the goal of ensuring that all students will reach the minimum reading proficiency level.

The results of PISA 2018 show that the Republic of Moldova is among the four countries in the world that managed to reduce the percentage of students who do not reach the minimum level of competence, by more than 10 percentage points. However, approximately 43% of the number of students in the Republic of Moldova do not reach the minimum reading proficiency level. A significant difference in the percentage of students who do not achieve the minimum level of competence in PISA can be seen among students from urban and rural educational institutions.

In reading, about 30% of the number of students from urban educational institutions are below the basic level of competence, then among students from rural educational institutions this percentage is approximately double (58% of the number of students with low performance when reading/reading). The number of teachers also decreases due to the decrease in the number of students in the field of Educational Sciences. Their number decreases every year, so that in 2015 there were 2523 students in this field, and in 2018 the number reached 1725. Therefore, ensuring equity, the quality of the resources invested in education from the perspective of the quality of training in the educational system in the Republic of Moldova, must continue to be oriented towards:

1. Increasing the attractiveness of the teaching profession in order to encourage young people to embrace this profession;
2. Maintaining qualified teachers in the educational system.

In this context, we note the gap in the number of students enrolled in the national exams, which is also decreasing due to the demographic situation in the country. The figure shows the information on the number of candidates for the

secondary school graduation exams for the years 2017-2019, etc.

#### 4. Conclusions

1. The Republic of Moldova has made progress in achieving the goal of all students reaching the minimum reading proficiency level. The results of PISA 2018 show that the Republic of Moldova is one of the 4 countries that managed to decrease, by more than 10%, the number of students who do not reach the minimum reading proficiency level. However, 43% of students from the Republic of Moldova do not reach the minimum level of competence in the fields of reading and science, and 50% of students - in mathematics. On average, across OECD countries, around 23% of students do not achieve minimum proficiency in reading, science or mathematics.
2. The basic peculiarities in the PISA evaluations, in general, during three evaluations in the Republic of Moldova, focus on the axis of the degree of preparation of young people to overcome the challenges of the future: if they can analyze, motivate and communicate their ideas effectively. Important features especially from the perspective of recent challenges. Thus, by preparing teachers and students for a new challenge: achieving the degree of functional literacy and reorganizing the specific contents of the subjects to overcome the challenges of the present and future, they will lead to a qualitative education, adapted to the real needs of the students.

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## 7. INTEGRATION OF THE ARTS IN STEAM LEARNING PROJECTS

Marina Morari<sup>243</sup>

**Abstract:** *In the context of the globalization of learning, schools must become learning organizations in order to reconfigure the way of learning towards an integrated one and to value the functional dimension of education/learning through its contribution to the formation of key skills. In this article, the learning process in the subjects of the Arts curriculum area is researched in order to support and promote a learning process in accordance with the new orientations in education at the European level. The specifics of learning in Musical Education, Visual and Plastic Education are revealed by concretizing the types of learning, establishing the internal and external conditions of learning, characterizing knowledge and artistic experience, harnessing the potential values of works of art, identifying knowledge through art as an inner experience, integrating the arts through aesthetic education and extra-aesthetics, the description of the stages of awareness of the artistic experience in the learning process. Arts integration is a process that requires a multi-year commitment and requires exploring new ways of teaching and learning. The integration of arts in STEAM learning projects is conditioned by the fundamental values of art discovered and acquired through artistic activities, the integrative nature of spiritual intelligence in the act of learning through arts, the holistic approach, building connections between arts and sciences, etc. The profound benefits of integrating the arts into STEAM learning projects will come with consistent implementation over time.*

**Key words:** *art learning, learning process, arts integration, holism, spiritual intelligence, learning through STEAM projects*

### 1. Introduction

Learning the art challenges us to find life-fulfilling solutions, which can only be implemented through education and self-edification through the arts. By studying the arts, pupils study life itself. The patterns of sensory and emotional knowledge of the world are concentrated in art. The experiential and spiritual character of the artistic act, the aesthetic and extra-aesthetic potential of the arts, the integrative factor of the arts in dialogues and cultural traditions, etc. assigns an irreplaceable space to the arts in the educational process. As man is inseparable from social life, the arts, as a product of human spirituality, come from the laws of life and exist according to the same laws. Thus, education/learning through the arts directly forms translatable culture into conduct and existence.

We are currently on the brink of a revolution in learning. Talking about our incredible capacity to learn and how we can use it, the education expert Alex Beard [1] points out that learning is the soul of the human species, from the first step to the last words, we are what we learn. Learning is subordinated to education and can predict the profile of culture, how and how long we will live, how satisfied we will be, how much we will earn... But, despite its obvious importance, learning has lost the touch with human progress. The connection between *arts and life* can become the leitmotiv of integrating the arts into the learning process through STEAM projects.

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## 2. Learning in the Arts curriculum area subjects

A strategic priority of the general education system in the Republic of Moldova is the formation/development of the learning culture. "However, a culture of learning that is formed/developed in general education will be the key to success throughout life" [5]. From a didactic perspective, learning can be seen as:

- *a quantitative and qualitative product* of systematic, formal and non-formal knowledge;
- *a process of acquiring* facts, skills and methods that can be used according to needs and contexts;
- *superior ability to understand*, interpret and reinterpret perceived and processed reality in ways that vary with the personality of the learning actor;
- *behavior, product and/or process*.

**The learning process** is carried out through the multiple and complementary interaction *between teacher - student, teaching - learning - assessment*. It is notable that "the teaching-learning process essentially represents a knowledge process contextualized in the learning process" [4]. As C. Cucuș mentions, the "facilitating relationship" - the basic structure of education/ learning, contains an integrable element.

From the perspective of learning in the disciplines of the Arts curriculum area, it should be noted that interactions are established in the learning process multiple not only between teacher and student, but between 3 actors: *student – work of art – teacher*. The teacher chooses the teaching strategy for these interactions. In school practice, the following **types of learning** [13] are known:

- didactic learning (obtained exclusively within the school);
- social learning (accomplished within the school, as well as outside it);
- learning from own experience;
- learning from the experience of others.

From the perspective of the content of what is learned, the following **forms of learning** are attested: *perceptive* (we learn to observe, to look at a picture, to see, to notice, to listen, etc.); *verbal* (learning the differentiated use of language depending on the circumstances, characterizing the artistic language, describing the image of the work of art, etc.); conceptual (learning notions, terms, legalities, judgments, reasonings); *motor skills* (learning movements, learning through movements, concrete operations and actions, gestures, expressive behavior - musical-rhythmic movements with the arms, dance steps, plastic movements of the hands in space, pencil/brush handling techniques, etc.).

There are **internal and external conditions of learning**. Being a complex mental activity, school learning involves all mental processes and phenomena. It is conditioned by a series of internal and external factors: the *environmental conditions* in which learning takes place (facilitating or inhibiting environment), *the teacher's personality, the methods* used and his *teaching style*, the established *learning program*, group factors and of activity and interpersonal, intragroup interaction, etc.

From the perspective of the psychology of education, the emphasis falls, however, on the internal conditions of the learning activity, on the psychological mechanisms that intervene in the dynamics of this process. A learning sequence is presented under two solidary aspects: the procedural aspect and the stimulating and

regulatory aspect. The **procedural** aspect aims at the involvement of cognitive and intellectual processes in the act of learning (perceptions, representations, thinking, memory, imagination and language) and includes at least four moments:

- a) receiving or receiving the material;
- b) his understanding;
- c) memorizing and storing it in the memory;
- d) updating the material by recognition, reproduction or transfer of knowledge and skills.

The variety of forms of learning causes the close articulation of cognitive and intellectual processes, so that they practically merge into one and the same learning process. The **regulatory** aspect refers to the participation of mental processes and functions that have a stimulating and regulatory role for the act of learning: motivation, affectivity, will, attention.

**Learning in the subjects of the Arts curriculum area** actively involves students in activities that inspire them to acquire skills and knowledge through activities of creation, reception, interpretation, artistic representation, etc. – situations of communication with the work of art. In the learning process, the student lives several experiences: the receiver of the work of art, the bearer/promoter of the values of the works of art, the creator of the work of art (in the activity of interpretation, musical improvisation or artistic-plastic representation).

Unlike other school subjects, learning in *Music Education* and *Art Education* lessons is greatly influenced by artistic experience, as there is a number of things learned only through experience that cannot be learned in any other way. When an individual learns how to receive a work of art, how to perform a piece of music, etc., not only is a whole body of knowledge and skill acquired, but a certain artistic knowledge is constructed - a very special way of one knows oneself and the world around, a knowledge through which other things can be done using one's own creativity and understanding.

We define the **artistic experience** as a unit of sensual-empirical, affective, spiritual, cognitive, behavioral acquisitions, etc., gathered in the process of the student's communication with art (practicing the artistic activities of creation, interpretation, reception, etc.), which determine the quality of the human-art relationship.

**The artistic experience** - represents the unity of sensual-empirical, affective, spiritual, cognitive, behavioral acquisitions, etc., gathered in the process of the student's communication with art (practicing artistic activities of creation, interpretation, reception, etc.), which determines the quality of the relationship between *man* and *art*. In the process of learning the pattern of the work of art or what art is, the relationship between the student (as a receiver, creator, wearer or consumer) and the actual work of art is built. When the nature of the established relationship between subject and object provokes, influences, inspires, etc., it is possible to talk about the formation of a certain degree of artistic culture as a component of the spiritual culture of students.

Even if not all the constituent elements of the artistic experience are passed through consciousness, the awareness of the data of the experience mobilizes the resources for a training/development of the student's personality in the learning

process. In the study of the arts, the dimensions of awareness of the learned subject are intensely articulated and related: emotional, physical, mental (cognitive), spiritual, social-relational awareness. Namely, these dimensions represent the **quotient of learning awareness** [12, p. 172].

Due to social pressure, learning is externally motivated, dictated by social, political and cultural interests. To eliminate the opposition between learning and knowledge, it is necessary to transpose the features of knowledge to the learning process. Thus, creating a connection between the subject- student and art as an object of knowledge will have a lively, active and challenging character. Learning the arts can be based on two types of knowledge: artistic and scientific. In the general education system, the learning of the arts is subordinated to the process of artistic education and is based on artistic knowledge.

**Artistic knowledge is totalizing and encompassing.** She is more attentive to nuances and depths. Artistic intuition can preface or appear consonant with scientific intuition. It does not destroy or negate what science does, but adds, strengthens and deepens. Being a "transversal" and somewhat transcendent horizon of reporting to reality, the art becomes a necessary framework for unification and polarization around the human. "When science goes "crazy", advancing on a too "objective" path, becoming cold, abstract, indifferent to interpretations and consequences, art can counter it with a "supplement" of soul, of value flexion, of human responsibility. It is not bad that such regulatory levers intervene in a world prone to slippages or excesses" [3, p. 10].

Based on the demands of artistic knowledge, we advance the idea of initiating the learning process from direct contact with the work of art and appealing to sensitivity, intuition and emotional re-living. Through school learning, the student acquires **two types of knowledge**: data, *factual knowledge*, related to the facts, to the studied phenomena, respectively, *procedural knowledge* related to the strategies and procedures used in learning, to the ways of using factual data, analysis-evaluation and their practical application.

For example, the content units in music education represent "the totality of the system of musical information and about music transformed into knowledge, capacities, attitudes, values, skills" [10, p. 143] and bring together three **compartments**: the laws of music, the musical repertoire, elementary musical skills for audition activities, elementary musical performance and creation.

Compared to other school subjects, the learning outcomes of *Music Education* and *Art Education* are of a spiritual nature and bear the imprint of the values and attitudes formed by the students. Hence the uniqueness and necessity of realizing the learning process through arts in the general education system. At the same time, by **harnessing the potential of the values of works of art** in the education process, the action of the process of training transdisciplinary skills can be expanded.

If beauty as a goal establishes education for art, then beauty as a means establishes education through art and aims to achieve a moral, intellectual, physical education, etc. "A person is not fully formed if he does not know and is not sensitized to the value universe specific to artistic creation, does not receive the beautiful hypostasized in other existential contexts (nature, relationships between people, community, etc.) [2, p. 87].



**The integration of ethical and aesthetic education through the arts** has as its essence the formation of the child's personality through the good and the beautiful of art, society and nature, and is part of an integrative pedagogy. Extending the learning process beyond the boundary of the field of *aesthetic education* towards *extra-aesthetic education* can ensure the formation of key skills.

By harnessing the imagistic, expressive, intellectual, emotional potential, etc. of works of art in the learning process can be achieved the five **dimensions of permanent learning in the learning process**: (1) *to learn to know (to know)*; (2) *learning to do*; (3) *learning to live together with others*; (4) *learning to be*; (5) *to learn to transform yourself and change society*. Therefore, by expanding the learning of the arts from the aesthetic field to the extra-aesthetic field, the perspectives of integrating education through the arts into the learning process can be completed.

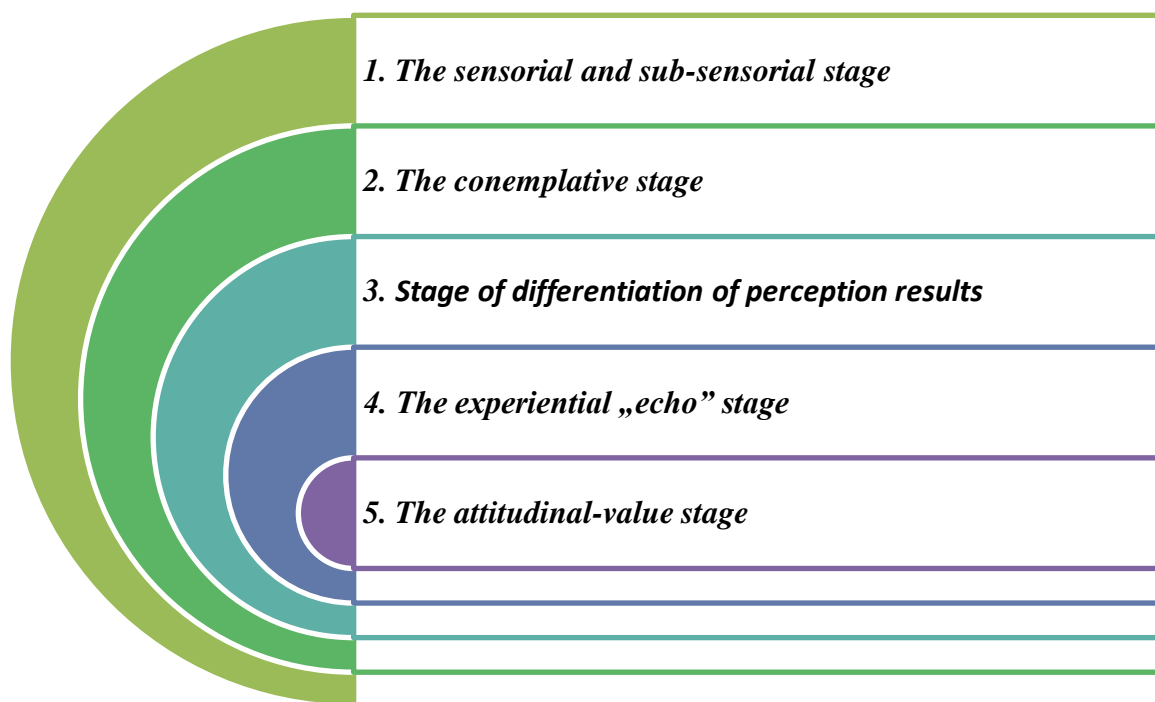


Figure 1. Stages of awareness of the artistic experience in the learning process

In order to orient the students in the learning process, **the awareness of the artistic experience** is carried out successively in five stages [16, p.14].

**1. The sensory and subsensory stage.** The perception of the artistic phenomenon takes place (with the manifestation of emotional experience, primary appreciations and the memorization of impressive elements).

**2. The contemplative stage.** The individual detaches, moves away in time and space from the artistic phenomenon. The most expressive moments, elements, sequences, fragments etc. are identified, being appreciated as something original, beautiful, unique. At this stage, the general perception of the content, the determination of the form and the aesthetic appreciation of the work of art take place.

**3. Stage of differentiation of perception results.** The content of the impressions crystallizes as elements of originality and uniqueness in the artistic experience of the personality. The aesthetic appreciation of the work of art is issued, which is according to the taste and inner vision of the individual.

**4. Experiential "echo" stage.** The individual operates creatively with the data of artistic experience, building on the results of previous experiences. Each encounter with the artwork becomes a re-creation of it.

**5. The attitudinal-value stage.** All the artistic experience, the mechanism of aesthetic consciousness, aesthetic needs, interests, value orientations, aesthetic attitudes, etc. creatively updates itself in relation to the individual's motivation.

Learning is related to the concepts of thinking, understanding, exploration, experimentation, creativity, curiosity, education, development and growth. A student's ability to learn varies depending on various factors such as personality, intelligence level, motivation and learning style. A person becomes more interested in learning when driven by curiosity and intrinsic motivation. The culture of learning in each school discipline reveals a philosophy of action of the teaching staff, related to the specifics of the field of knowledge - art. The learning activity has its own structure, specific mechanisms and laws, it takes place in its own stages, forms and levels, under the influence of specific factors.

**Learning the art** comes with several challenges related to finding life-fulfilling solutions that can only be implemented through education and self-edification through the arts. At the same time, there are known express references to what can never be taught - artistic creation. This idea is also valid in the case of learning art. If there are books about the ways of learning art, it is difficult to find in them scholarly forays, pedagogical rules that guarantee learning art, but only suggestions to avoid mistakes in the artistic-didactic act. The learning process in the subjects of the Arts curricular area is a "state of openness" of each student to the world of the imaginary, the world of art. As M. Mănescu [7, p. 32], points out, "the art of learning art" means prescriptions of freedom and self-discovery and not an ossified system of rules.

In the dialogue between teacher and student, in music education/art education lessons, V. Medușevski [15, p. 76-79] includes the spiritual "I" - the "logos" (order) of being. Thus, as a result of the contact/communication/knowledge of art, **the intuitive-intellectual vision of life awareness** is formed and manifested. Artistic-didactic activities always have a creative, intellectual and processual character, making full use of emotional experiences.

In the context of artistic thinking, emotional experience is considered judgement/opinion, and based on the comparison of opinions, the inferences are expressed with which the logic of the image of works of art is discovered. In the artistic-didactic act, the student, as receiver/creator, discovers for himself a new reality/world produced by the artist: imitative, expressive, imagined, etc.

"The cause from which the movement of appearance in art begins is the form that is in the spirit," Aristotle [8] wrote. Through art "those things appear whose form is in the spirit". If art is spirit in the sense that spirit dominates its emergence, then the artistic-didactic act cannot be separated from spirit and is essentially a spiritual process. Therefore, any learning technology in Music Education/Art Education lessons must be subordinated to the emotional and spiritual atmosphere of the act of artistic creation/ reception [17, p. 29].

Despite the different definitions and content differences of artistic education, in one form or another, **artistic activities are part of educational policies in**

**almost all countries of the world.** If we accept the fact that artistic education is achieved through artistic activities, the destination of artistic activities can be deduced from this, valid for all fields (theatre, choreography, literature, music, visual arts, etc.). A work of art is an object that embodies a meaning. Through the variety of artistic activities, students discover the meanings of works of art, either through reception, through creation, or through thinking/meditation/appreciation. If artistic activities represent external manifestations of the arts, forms of making art, then the artistic act is an inner experience, a communication as a specific, deeply spiritual experience.

**The fundamental value of art can be discovered and appropriated through artistic activities** [11, p. 47] expressed by: reproducing, producing original forms, expressing an inner world. At the foundation of the learning methods are the activities of exploration, discovery, action, creation, and the content of the learning activities is conditioned by the type and theme of the lesson. It is a difference between the concept of artistic activities and artistic-didactic activities. In the methodological literature, references are made to learning activities and not, in particular, to artistic, artistic-didactic activities.

**The conditions of learning** are those events that must occur for a certain type of learning to appear. The subordination of didactic technologies to the patterns of art is the condition without which the learning process cannot be conceived in the lessons of Music Education and Plastic Education. In conclusion, learning in the subjects of Music Education and Plastic Education in general education institutions is conditioned by:

- *the meanings embodied in the work of art* (philosophical, ethical, aesthetic, spiritual, psychological, etc.);
- *the values of the work of art* (image, language, form, genre, etc.);
- *the pattern of the work of art* (sound, spatial, temporal, imagistic, expressive character, etc.);
- *respecting the specificity of artistic knowledge in the didactic act;*
- *the characteristics of the individual involved in the artistic-didactic act* (auditory/visual/motor sensations, sensitivity, attention, memory, imagination, thinking, etc.);
- *the methodology of artistic-didactic activities* (reception, interpretation/artistic representation, artistic creation).

### **3. Integrating the arts into STEAM learning projects**

Any STEAM lesson is based on inquiry, problem solving and process-based learning [19]. In fact, this is one of the distinguishing features between Arts Integration and STEAM. So when you want to make STEAM education happen in the classroom, pay close attention to the essential question and the process around its exploration. Whenever a STEAM lesson is used, it is imperative that the arts content be intentionally selected and taught with integrity and not in service of the other content. Making meaningful connections isn't just a bonus. Making connections provides career opportunities and useful real-life applications. Thus, STEAM learning is a way for students to understand that what they do in the classroom matters—what they learn, create, and apply has real possibilities and

opportunities.

For a true STEAM learning, students must have direct instruction in artistic skills and processes. STEAM education cannot happen if students do not explore artistic techniques, the creations of artists and composers, the skills to create, respond, perform/present, and connect through art to knowledge/learning. STEAM lessons can take place in the art or music classroom, but they can also take place in the math or science classroom. STEAM learning is a process of application, enabling students to create meaning for themselves and others. As Susan Riley points out, "School should not be a place, but rather a state of mind that uses the arts as a lever for explosive growth, social-emotional connections, and the foundation for tomorrow's innovators...today!" [19].

Georgette Yakman defined this learning model in 2006 as STEAM [21]. It is significant that each field/discipline promotes the need for students to develop the skills that make them sufficiently literate in the discipline to be able to continue to adapt and demonstrate the ability to transfer knowledge from one field to another, in the basis of a functional literacy. Another interdisciplinary learning perspective is constructivism, a theory of problem- and project-based learning, inquiry learning, authentic, contextual and experiential learning, collaborative and community learning, etc. The tipping point in the STEAM learning pyramid is the holistic approach.

Through art "those things appear whose form is in the spirit", Aristotle pointed out. The arts in STEAM learning build connections through spiritual intelligence, shaping the inner world of students' personalities and building bridges between the inner and outer worlds. There is a synchronization of multiple intelligences in the act of learning. There is a series of reasons by which is argued the need to integrate the arts into the learning process through STEAM projects: (1) knowledge of art can only be an act of internalization; (2) artistic experiences of inner life can shape/edify the human person; (3) for the conception of a positive impact of the arts in the learning process, it is important to practice *reflection in-actu* (which exists in the process of the act of creation/reception) and *post-actum* (which exists after its production), because not only the artistic act, but also artistic reflection contributes to learning; (4) spiritual intelligence (SQ) is an integrative element in the act of artistic knowing, which brings together, mobilizes and transforms all the types of intelligence we have; (5) the metacognitive nature of artistic skills circumscribes the application of successful strategies [9, p. 201-219].

The integration of the arts in the STEAM learning process is not done for external effects, but, more importantly, to transform **knowledge through art into an inner experience**, because: knowledge and discovery represent the successive stages of understanding; the human interior asks questions, seeks explanations, relates, identifies itself (it is always being constructed, shaped, edified); manifests sensory-affective comprehension and soulful meditation/reflection; it constructs judgment from the intellect in relation to the scale of its own spiritual values.

In the same sense, M.S. Kagan [14, p. 204] points out that the need for music, which embodies all the richness of human feelings, inspires and elevates natural emotional reactions and forms a subtle soul of a person, which - the further, the more - will be necessary for culture, because it becomes more and more clearly that

the logical type of personality is not a "reasonable", enlightened person and not a person with romantic feelings, but a holistic person, who harmoniously combines these great abilities of the spirit, developed throughout the entire history of the world and, at the same time, endowed with a developed ability of "productive imagination" (Kant), which can also be called "projective imagination", since it directs all the practical actions of people and thus connects the present and the future.

According to the holistic character, the organization of the curriculum ensures a training-learning process, in which the child progresses from the "periphery of behaviors" to the "center of intimate and deep experiences". The systemic-holistic perspective *values the articulation in a systemic manner, from the perspective of achieving educational goals, of the multitude of components of the educational process. The starting point in the circular-systemic approach proposed by this perspective is the goals of education.* Teaching and learning are seen from a holistic perspective, reflecting the real world, which is interactive" [6, p. 32].

**The holistic purpose** of learning is the more complete development of human capacities in all the spheres of life. In defining **holistic education** we identify the priority of the spiritual, through its eternal character, over the material. The personality of the learner is, above all, a soul that has its own objective and the objectives that contribute to the realization of this fact. The holistic education consists of the ability to respond to the diverse learning styles and developmental needs of the human being.

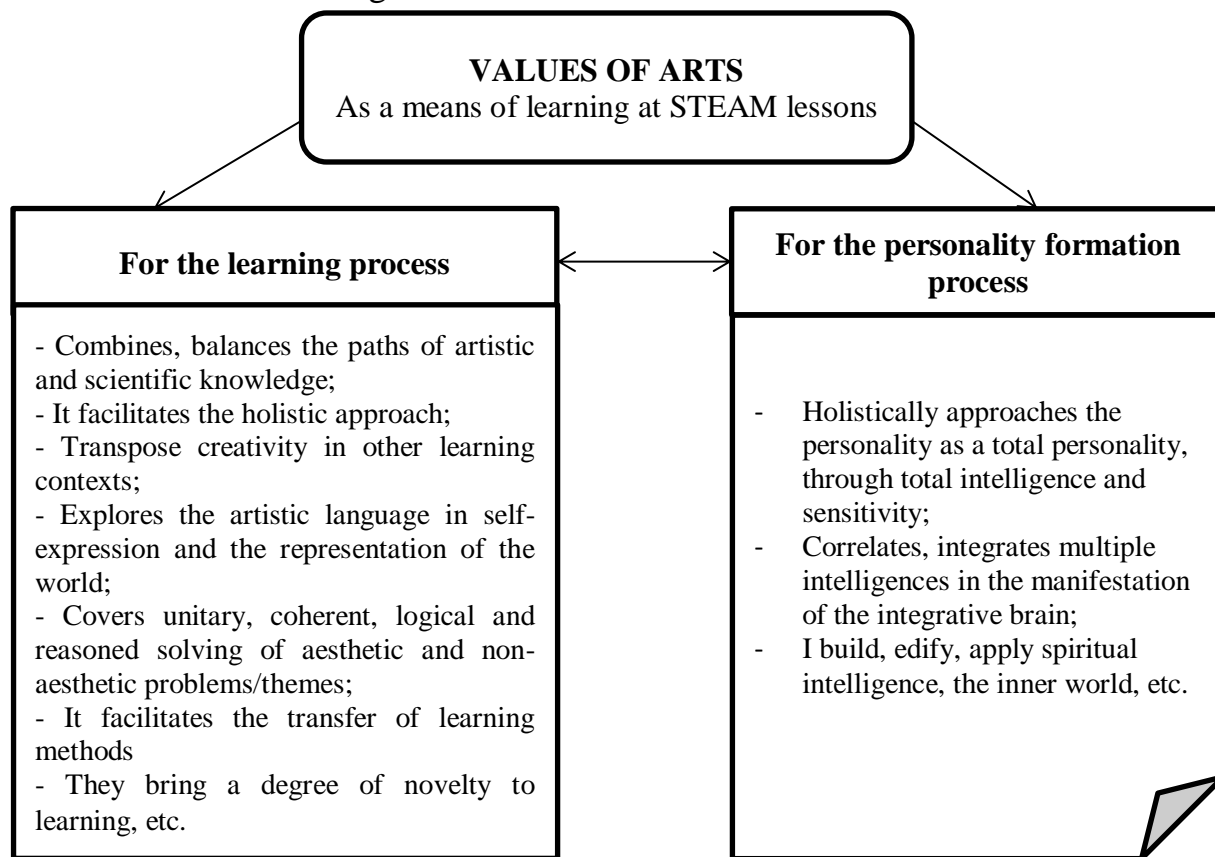


Figure 2. Arts values as a means of learning in STEAM lessons

In the praxeology of education, we identify the following aspects regarding the integration of music in STEAM education:

— addressing all the needs of the learner from an emotional, physical, intellectual, spiritual point of view and relationships with others;

- building positive relationships with oneself, with others and with the environment;
- more complete development of human capacities, abilities in all spheres of life;
- establishing learning partnerships between children, families and communities;
- putting into operation effective ways of correlating different types of contents of formal education in the area of non-formal and informal education;
- collaboration, mutual respect of all actors of the educational process.

Georgette Yakman [21] proposed an interesting approach to the implementation of STEAM, which can be schematically represented by a multi-level pyramid:

**1) Holistic.** The top level, the top of the pyramid. It is the universal level. The holistic approach will apply throughout life (long life learning). It aims to train people capable of using and generating knowledge (Knowledgeable People), to have initiatives and freedom of action in the face of economic and political pressures. There are at least two models from the holistic approach that have been successfully applied: Montessori and Waldorf.

**2) Integrative.** The integrative approach must be reflected both in curriculum development and in its connection to the realities of life. It is the specific level for STEAM application. The implementation of STEAM starts with the primary school cycle.

**3) Multidisciplinary.** It is the level where the focus is on the two components: STEM and Art - being a transition stage from STEM to STEAM. Facilitates the transition from the primary to the secondary cycle.

**4) Specific disciplines.** It refers to a "silo" approach. It applies starting with the secondary training cycle. It comprises 5 components: Science, Technology, Engineering, Art and Mathematics, with a more or less separate (independent) approach.

**5) Specific content.** It refers to the in-depth approach to a field of interest – specialization in that field. It applies to post-secondary education and higher education

All these new practices and approaches are in the phase of continuous improvement and integration into a new high-performing educational system, for which standards will be developed both globally and regionally or locally. The expected result, taking into account the application of a holistic approach, will be much greater than a simple sum of the results of the implementation of the components.

At the *STEAM Institute of Arts and Education* in Westminster (UK) 6 steps have been developed to create a **STEAM-centred classroom**. Each step works on both content and arts-specific learning strategies to address a central issue or essential question. The process of making a STEAM Project brings together the following six steps, with suggestions:

**1. Focus.** Selecting a key question/problem to be answered. It is important to clearly focus on how this question or problem relates to each of the STEAM domains. Hints for students: identify/formulate the essential problem or question.

**2. Detail.** During the detailing phase, look for elements that contribute to solving the problem or question. When you notice correlations with other areas or why the problem exists, you begin to discover a lot of key/fundamental information, skills,

or processes that students already have to address the question. Hints for students: note carefully the elements that contribute to solving the problem/generate solutions to answer the question, document your observations.

**3. Discovery.** Discovery is about active inquiry and intentional teaching. Current and possible solutions are sought. In this step, students look for current solutions as well as what doesn't work based on solutions that already exist. As a teacher, you can use this stage to both analyze gaps students may have in a skill or process, and to teach those skills or processes explicitly.

This is where the skills are learned, formed and the specific processes related to solving the problem/question take place. Actively seeks connections and ways to use skills, processes and knowledge to address the problem/question. Suggestions for students: Look for current and possible solutions, learn specific skills and processes related to the problem/question, actively look for connections and ways to use skills, processes and knowledge in addressing the problem.

**4. Application.** This is where the fun happens! After students have taken a deep dive into a problem or question and analyzed current solutions as well as what still needs to be addressed, they can begin to create their own solution or solution to the problem. Here students apply their skills, get involved in various knowledge/learning processes. The knowledge that was taught in the discovery stage is applied, new solutions are found. Suggestions for students: Use your skills, explore processes and knowledge to create a new solution/problem solution.

**5. Presentation.** Once students have created their solution or path to solving the problem, it's time to share it. It is important that the work is presented for feedback and that various ways of expressing the student's perspectives around the question or issue are presented. This is also an important opportunity to facilitate feedback and help students learn how to give and receive knowledge. Suggestions for students: share ideas/solutions with others, facilitate opportunities for feedback.

**6. Link.** It is this step that closes the learning loop. Students are given the chance to reflect on the feedback that has been shared and on their own learning and skill building process. Based on this reflection, students are able to revise their work as needed and produce an even better solution. Suggestions for students: consider the suggestions of others, reflect on your own learning process, revise solutions as necessary.

At the core of STEAM project learning are inquiry, critical thinking, and process-based learning. This is extremely important. The whole idea surrounding STEAM education is that it is based on inquiry - deep inquiry. Interest, curiosity, the ability to find solutions to a problem and to be creative in finding solutions from different perspectives (areas of knowledge, school subjects, fields of activity) are at the heart of this approach. This means that the arts and humanities are woven into STEAM education.

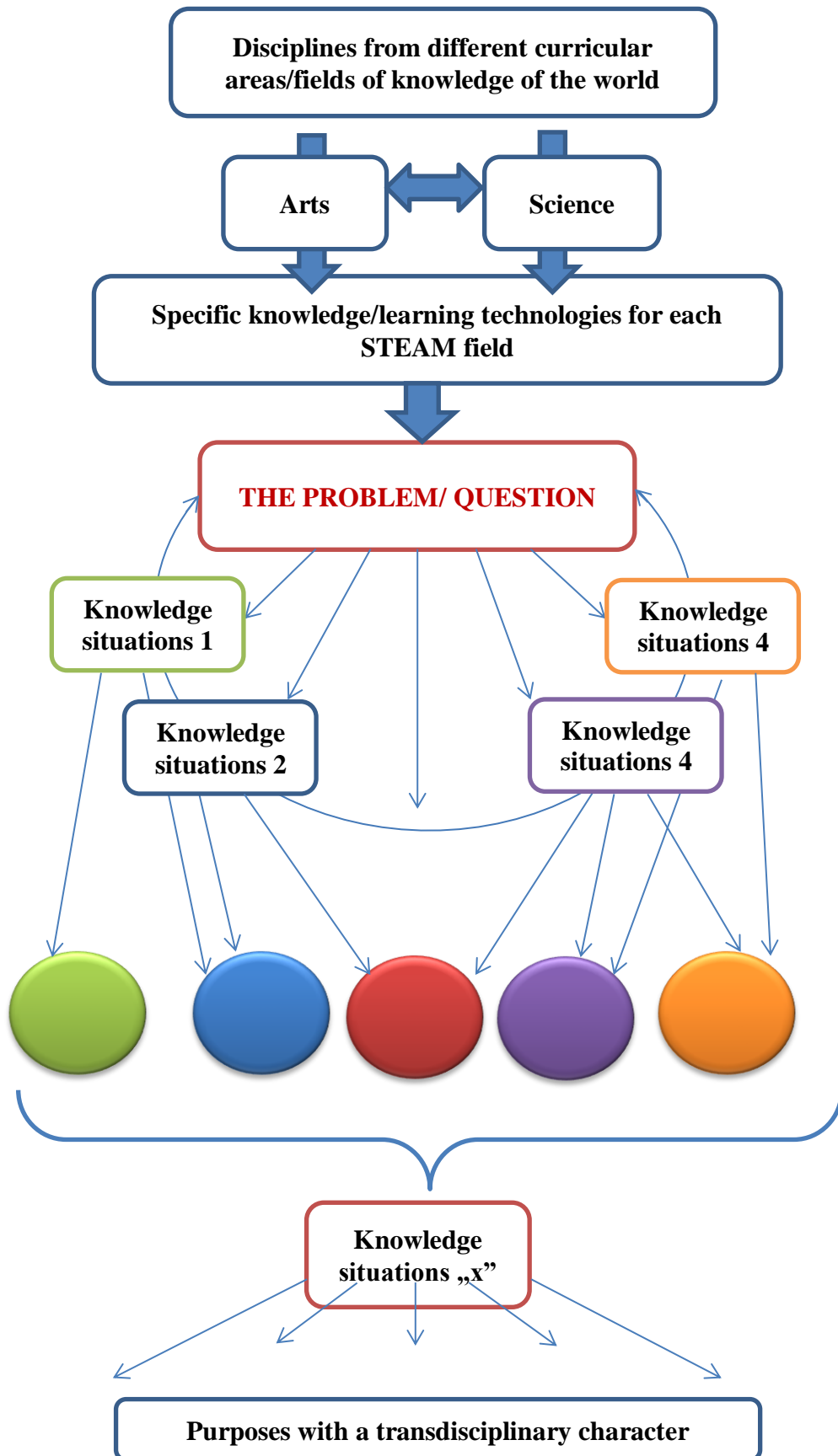


Figure 3. Integrating the arts into STEAM learning projects

In international practice, several factors have been identified that condition learning through STEAM projects [20]: collaborative planning, including some transversal contents, with teachers from each curricular area; adjusting didactic projects to adapt to a new way of teaching and learning; professional development for all staff in STEAM practices and principles; STEAM mapping scheme for



curriculum and assessment design process; aligning the learning process through STEAM projects to learning efficiency standards; implementing learning through STEAM projects without interrupting the educational process as a whole. Examples of the development of a STEAM lesson can be initiated from integrative topics, from which questions can be formulated for different fields of knowledge or school subjects from different curricular areas:

MODEL 1. Identifying connections between the arts and other fields of knowledge

Topic: *Figures and shapes in everyday life*

Problem: How are form and content related?

Prospects for research and learning through the arts:

- Figures and shapes in fashion design: models, meaning, style/ useful;
- Figures and shapes in the ornaments of the Moldavian iia, the Moldavian carpet, in the pavement, etc.;
- Fractal figures in art and nature;
- Organization of the artistic image in different forms of musical art;
- Figures and shapes in dance composition.

MODEL 2. Building connections based on essential questions

Topic: *Looking through the window: how the world is changing.*

List of questions:

- What does the Earth sing about?;
- How do we understand/distinguish the expressions "nature music" and "nature music"?:
- What does it sound like? Where does it ring? how does it sound Why does it ring in nature and urban environments?;
- What do my feelings (auditory, visual, olfactory, etc.) communicate when receiving the world around me?
- What is the secret message of works of art regarding the world we live in?

MODEL 3. Building the STEAM lesson based on research groups

Topic: *The magic of sound*

**Steps:** 1. Divide into groups and choose a field you like. 2. Study the topic "The Magic of Sound" from the perspective of the chosen field, consulting different information sources. 3. Create a poster with the chosen information: texts, images, tables, figures, etc. 4. Organize an exhibition of the works made, like in an art gallery. 5. Choose a group representative to present the topic using the poster. 6. Members of the groups visit the gallery, examine each poster, ask questions and can make observations and other proposals that they record at the bottom of the sheet. 7. Appreciate each other's completed projects.

As a result of the implementation of learning models through STEAM projects, we formulate some conclusions about their importance:

- The need to achieve cooperation between different disciplines, respecting the legalities of each;
- Involvement of a certain degree of integration (connection) between different fields of knowledge;
- Use of a common language for different disciplines (terminology, methods, etc.);

- Requiring integrated learning, when the emphasis is not on the learning content, but on certain skills;
- Transfer of teaching/learning/evaluation methods from one discipline to another;
- Going beyond the limits of a discipline;
- Achieving inter- and transdisciplinary goals related to the profile of the graduate.

#### 4. Conclusions

The learning process in the disciplines of the *Arts* curricular area represents, in essence, *education through the arts* and is based on the student's experiences in experiencing art, the intentional act of consciousness and the revelation of the state of consciousness of the Self.

*The formative effects of integrating the arts and building connections between the arts and sciences* require a deep understanding of learning contents, increasing interest in knowledge and active participation in the processes of exploring and affirming students' talent, individuality and personal expressiveness, increasing confidence and feeling of self-efficacy. As a result of contact/communication/knowledge of art, the *intuitive-intellectual vision of life awareness* is formed and manifested. In the study of the arts, the dimensions of awareness of the learned matter are intensely articulated and related: emotional, physical, mental (cognitive), spiritual, social-relational awareness - dimensions that represent the quotient of learning awareness.

*The division of the arts does not exclude their synthesis*, therefore, the symbiosis of the arts becomes a condition of the civilization of the age, it implies their mutual influence and cooperation, the active coexistence in the sphere of convergence of art with science and philosophy. The deep essence of art reveals the *dialectic unity between the sensible (material) and the intelligible (spiritual)* element, which unifies artistic experiences into one of synthesis and distinguishes it from other types of learning/knowledge. In the organization of learning in an artistic experience, the continuity and connection between the elements of the artistic experience and the events/activities/experiences that constitute the general content of the individual's life experience is defining.

Extending the learning process beyond the limit of *artistic-aesthetic education* towards *extra-aesthetic education* can ensure the formation of key and transdisciplinary skills. By harnessing the imagistic, expressive, intellectual, emotional potential, etc. of works of art in the learning process, the five dimensions of lifelong learning can be achieved. In the process of training teachers about learning based on STEAM lessons/projects, it is useful to consider the answer to the following questions:

- Distinctly defining STEM, STEAM and integrated learning, including the differences and similarities of each strategy;
- Selection of competence units in Science, Technology, Arts, Mathematics, which are aligned and mutually improve learning through student involvement;
- Building authentic and rigorous STEAM lesson series in terms of individual cognitive engagement of students;
- Elaboration of technology sheets, projects, learning paths, in which a wide variety

of paths are outlined that students could explore in STEAM lessons (see Appendix 2);

- Designing the assessment that fairly measures mastery of content units for each designed purpose;
- Creating data facilitation resources that engage teachers and students in reflections of a STEAM learning experience and outline next steps in student growth;
- Exploring design principles and providing examples of ways in which didactic projects can be successfully implemented for the STEAM lesson.

In the learning process, the students are value oriented for the awareness of the artistic experience in five successive stages: 1. Sensory and subsensory stage. 2. The contemplative stage. 3. Stage of differentiation of perception results. 4. The experiential "echo" stage. 5. Attitudinal-valuative stage.

*The interdisciplinary approach of Music Education and Art Education* aligns students' natural tendencies to make sense of their experience and integrate what they know into a pattern of action or big picture of the world. The powerful influence of music and the visual arts on life is seen more holistically when students can discover the coherence of the arts with other aspects of their school experience and, at the same time, discover *the connection of the arts to life*. Acquiring knowledge and skills unrelated to life is pointless.

### **Acknowledgments:**

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## 8. THE DRAMATIC LITERARY TEXT AS AN ART OBJECT IN THE PROCESS OF TEACHING/LEARNING THE FRENCH LANGUAGE IN THE UNIVERSITY CONTEXT

Ion Gagim,<sup>244</sup> Mariana Chiriță<sup>245</sup>

**Abstract:** *The given article focuses on the study of the dramatic literary text as an art object used in the process of the teaching/learning French as a foreign language. The dramatic literary text, being one of the main elements of the dramatic art, which in turn is a syncretic one, requires an integrated approach in the interpretation process, both as a literary product and as a performance.*

**Key words:** *dramatic literary text, art object, teaching/learning French as a foreign language*

*„Just meditating on the object, subject has the increased chance of the self-discovery.”  
Le Nouvel Esprit Scientifique, Gaston Bachelard<sup>246</sup>*

### 1. Introduction

The statement of the French philosopher, Gaston Bachelard, instills in us the idea of the importance of an object in the personal development of the subject, that is, of the man himself. „*The increased chance of the self-discovery*” represents nothing else than self-knowledge - mandatory requirement in the cultivation and development of the personality. The *object*, treated as a determining element in human development, is also evoked in the work of I. Kant. Thus, analyzing the work of Kant, the authors of the philosophical anthology claim: „In whatever way and by whatever means a knowledge would be related to the object, yet the way it relates to them directly and to which all thinking tends as a means is *the intuition*. But this emerges only if the object is given to us, which in turn is not possible [at least for us humans], unless the object affects the mind in some way. The ability (receptivity) to acquire representations through the way we are affected by objects is called *sensibility*. Through sensitivity, therefore, the objects are given to us, and sensitivity alone procures us *intuitions*, but through intellect they are *thought out*, and from them the *concepts* arise.”<sup>247</sup>

Analyzing the given quote, we deduce that the way in which knowledge is related to objects develops intuition, which appears only as a result of human receptivity. The level of receptivity of the man to the way he is impressed or interested by the objects that surround him leads to the outlining of sensitivity. And this, in turn, fulfills the role of mediator in the transformation of intuitions into concepts, thanks to the implication of thinking. We advance by ascertaining that each person has his own way of perceiving objects. The nature of representations

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<sup>246</sup> Bachelard Gaston (1884-1962) - „French philosopher, theoretician of scientific knowledge, one of the founders of the new French epistemology, carrying out studies of psychoanalysis of scientific knowledge, of the analysis of the poetic imaginary.” (LAROUSSE, available at [https://www.larousse.fr/encyclopedie/personnage/Gaston\\_Bachelard/107066](https://www.larousse.fr/encyclopedie/personnage/Gaston_Bachelard/107066), consulted on 09.11.2022)

<sup>247</sup> Bagdasar, N. et al., (1995), Antologie filosofică, Editura Uniunii Scriitorilor, Chișinău, pp. 338-339

depends on her level of development. Returning to the Kantian work, we note: „The effect of an object on the representative ability, as we are affected by it, is *sensation*. The intuition which relates to the object by sensation is called *empirical*.”<sup>248</sup>

Thus, meditating on the object, we find out that this fact creates sensations. Such treatment of the object through intuition based on sensations involves the empirical side, which is based on experience. And the experience, in turn, appeals directly to the personality of the subject involved, to his feelings and states, generating at the same time new horizons of challenges and knowledge. Or, only such an approach to the object, which involves a deep, meticulous meditation with major resonances on the way of looking to the world and creating concepts, will ensure the subject a strong personality, giving him the opportunity to „live vertically [...]”<sup>249</sup>.

## 2. Definition of the concept

We can consider as an *object* any element in the world that surrounds us, while the phrase *art object* refers to the field of art. Etymologically coming from the Latin "*obiectum* - what is placed in front"<sup>250</sup> the term of *object* has several meanings:

1. Any actual thing that can be perceived by sight, touch.
2. Solid processed body, which has a specific use.
3. What constitutes the subject of an activity.
4. The purpose of an action, a behavior."<sup>8</sup>

The same source specifies that the phrase *art object* (along with the synonyms - work of art, piece of art), in the narrow sense, represents "what results from an artistic creation having aesthetic value."<sup>9</sup> Used in a broader sense, the expression *object of art* denotes: „1. a work of architecture, 2. A produce of live performance (eg: theater, ballet, opera, etc.).”<sup>10</sup> In the field of theater, the notion of object is broad and complex: "An object in the theater is a "thing" appearing on the stage, eventually, manipulable by a comedian and finding a place in the text as a lexeme (it is a "word") .”<sup>11</sup> By *thing*, the author does not only refer to concrete objects, but notes that "anything becomes an object from the fact of being on stage and acquiring meaning from this situation: nothing on stage can be by chance, it becomes a result of an artistic activity.

Through this very thing, the object becomes a sign, in the name of its function within the ensemble of the signs of the representation: it becomes a sign among signs."<sup>12</sup> Any object, regardless of its nature, represents a symbolic element in the theater. Therefore, the objects can be: "a) units of what can be called the big "text" of the representation (kinds of lexemes); b) "semiotic units", composed of distinctive features [...]"<sup>13</sup>, the author including in the latter category concrete objects (ex: table, chair, etc.). In the given study, I chose placing the dramatic literary text in the category of art objects, for the following reasons:

1. form;
2. content;
3. expression.

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<sup>248</sup> Bagdasar, N. et al., op. cit., p. 339

<sup>249</sup> Gagim, Ion, (2014), *Stări de muzică*, Editura Știința, Chișinău, p. 18

<sup>250</sup> Grand LAROUSSE illustré, (2014), Dictionnaires LAROUSSE, Paris, p. 789

### 3. The actors involved in building the meaning of the dramatic literary text

The dramatic literary text as a didactic support, explored in our case in the French class, requires a complex approach. Unlike epic or lyrical literary texts, which do not require mandatory dramatization in the process of analysis, the construction of the meaning of the dramatic literary text culminates in the staging of the performance. The interaction of the participants, involved in the reading of the dramatic literary text, will ensure a better understanding of the text. From the multitude of elements present in the dramatic literary text as an art object, we can distinguish the following hierarchy:

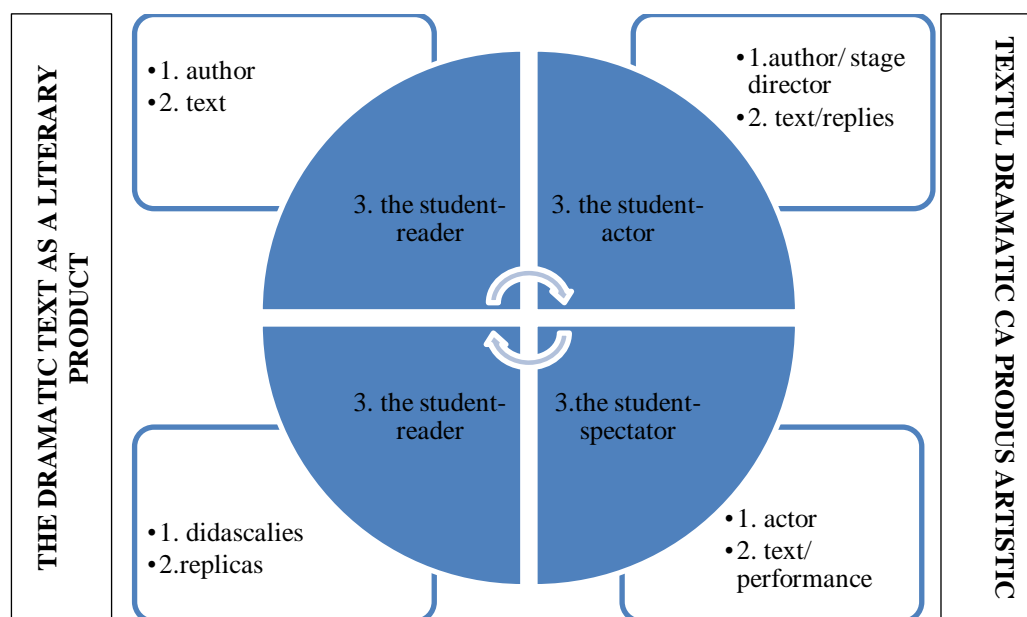


Figure 1. Matrix of the constituent elements of the dramatic literary text

- Analyzing the above figure, we distinguish two main parts in the forefront:
- on the left side of the figure – the dramatic text as a literary product,
  - on the right side – the dramatic text as an artistic product.

Thus, the main identified actors are: the text, the performance and the spectator. Obviously, the student, who is an art consumer, will inevitably go through all the states created by the dramatist and stage director, i.e. that of reader, actor and spectator. The three particularities of an art object – form, content and expression – transposed in the field of theater, will correspond to the following levels of exploration:

Nr.	Form – THE DRAMATIC TEXT AS A LITERARY PRODUCT	Content – REPRESENTATION (THE PERFORMANCE)	Expression – MESSAGE SENT TO THE SPECTATOR (SPECTATOR)
1.	the approach to the dramatic literary text	the character, his role and his relationships with other characters	the role of the spectator
2.	the structure of dramatic action	establishing stage time and space	the place of the spectator
3.	the space	The decor	the production of meaning
4.	the time	interpretation of theatrical signs	the pleasure of invention or reinvention
5.	the characters	the use and role of verbal, nonverbal, paraverbal language	
6.	theatrical discourse		

Table 1. Aspects studied in the process of exploring the dramatic text in the French language class

## I. THE DRAMATIC TEXT AS A LITERARY PRODUCT

In order to successfully organizing the staging of the show, it is necessary, first of all, to correctly understand the dramatic text as a literary product. Referring to this aspect, we will highlight the following analysis criteria, which will be complemented by practical tasks, formulated based on the play *The Miser* (L'Avare) by Molière:

1. Addressing the dramatic literary text from the perspective of G. Genette's theory of trans textuality: „[...] trans textuality, or the textual transcendence of the text, which we generally defined, by "everything that puts it in manifested or secret relationship with other texts"<sup>14</sup>. Therefore, each element, starting with the cover of the book and ending with its last page, will constitute a path for understanding and discovering the message of the text. We will include here:

- the study of paratext, architext, intertext, etc.

**Par exemple: Activité 1.** *Regardez la couverture du livre (Annexe 1). Identifiez les éléments paratextuels. Quels renseignements nous offrent-ils sur la pièce? Quel est le rapport entre l'image et le titre de la pièce?*

- the structure of the text (didascalies and dialogue): „The dialogue contains the entirety of the speech spoken by the characters during the performance. Under the name of didascalies, preferable to the stage directions, we regroup everything that belongs to the order of the metatext, allowing the interpretation of the text."<sup>15</sup>

**Par exemple: Activité 2.** *Analysez les didascalies et les répliques de l'Acte I, Scène 1<sup>16</sup>. Quelles indications découvrez-vous sur le caractère de Valère et d'Élise?*

2. The structure of the dramatic action (fable, action, plot): „[...] the theater does not tell, it shows. It is an active fiction."<sup>17</sup>

**Par exemple: Activité 3.** *Caractérissez l'entrée d'Harpagon (Acte I, Scène 3). À quel moment de l'action dramatique correspond-elle?*

3. The space - one of the essential elements of dramatic art, in general, is:

- scenic/dramatic/theatrical (the place where the action described by the dramaturge takes place can be fictitious in the text, acquiring real features in the stage/theatrical space, in turn including "actors and spectators, specifying a certain relationship between them"<sup>18</sup>);

- the space in didascalies and lines.

**Par exemple: Activité 4.** *Identifiez les renseignements sur l'espace dans les didascalies initiales.*

4. The time - "in theater has two meanings: duration and moment"<sup>19</sup> :

- performance time/dramatic time;

- the time in didascalies and lines.

**Par exemple: Activité 5.** *Argumentez la préoccupation de Molière pour le respect du temps dans l'évolution de l'action dramatique.*

5. The characters - a key element in the theater, which "is a paper human being, to which an artist will have to correspond"<sup>20</sup>. Character information includes:

- the identity of the characters (name, marital status, social status, physical and moral portrait) and the relationships among them;

- actant scheme of the text.

**Par exemple: Activité 6.** *Faites la liste des traits d'avarice d'Harpagon. Ou Activité 7.* *Représentez graphiquement Harpagon tel que vous l'imaginez.*



6. Theatrical speech is another complex term in the theater, which "covers, at the same time, what is related to the text and what is related to the performance, what is fiction and what is performance"<sup>21</sup>:

- forms of theatrical speech (monologue, dialogue),
- polyphony of theatrical speech,
- the pragmatics of theatrical discourse.

**Par exemple: Activité 8.** *Quel est le rôle du monologue introduit entre les deux scènes? (Acte IV, Scène 7)*

Ou **Activité 9.** *Imaginez une courte scène ou vous employez le procédé du mécanisme répétitif.*

Soit **Activité 10.** *Identifiez dans la pièce d'autres procédés comiques utilisés.*

## II. REPRESENTATION (THE PERFORMANCE)

- "denotes in the theatrical manifestation everything that makes the theater a visual achievement and for the artists a performance [...]"<sup>22</sup> At this phase, we will work on the stage aspect of the dramatic text. We will use dramatic techniques to train students in stage play. In the process of learning a foreign language, particularly verbal, nonverbal and paraverbal language are the essential elements. We will use the dramatic techniques proposed by C. Grosset-Bureau <sup>23</sup> (breathing training, body relaxation, miming, dramatic improvisation, diction, staging) and A. Cormanski <sup>24</sup> (verbal communication techniques and non-verbal communication techniques). Therefore, we will analyze:

1. The character, his role and his relationships with other characters.

**Par exemple : Activité 11.** *Étudiez le comportement de La Flèche face à son maître. (Acte I, Scène 3<sup>25</sup>) Proposez-lui des solutions pour se libérer d'Harpagon.*

2. Settling the stage time and space.

**Par exemple : Activité 12.**  *transposez l'action de la pièce de nos jours. Vous êtes dans la maison d'Harpagon. À quoi pensez-vous?*

3. The decor.

**Par exemple : Activité 13.** *Que changeriez-vous dans la maison d'Harpagon au XXI<sup>ème</sup> siècle? Présentez vos projets.*

4. The interpretation of theatrical signs.

**Par exemple : Activité 14.** *À votre avis, quel sont les traits d'une personne avare de nos jours. Quels seraient les objets présents obligatoirement sur la scène?*

5. The usage and role of verbal, nonverbal, paraverbal language.

**Par exemple : Activité 15.** *Analysez la dernière réplique de la pièce : „HARPAGON. Et moi, voir ma chère cassette." <sup>26</sup>Exprimez le geste d'Harpagon à l'aide du langage verbal, non verbal, paraverbal.*

## III. THE SPECTATOR. The aspects we will focus on are:

- the role of the spectator;
- the place of the spectator;
- the production of meaning;
- the pleasure of invention or reinvention.

**Par exemple : Activité 16.** *Dresser le portrait de l'avare. Inventez des solutions pour renoncer à ce vice. Ou Activité 16.* *Organisez des débats sur le sujet : Est-ce l'avarice un défaut grave? Est-ce un défaut inné ou acquis, suit au manque de confiance en la vie?*

Soit **Activité 17**. Après avoir dressé le portrait d'Harpagon, qui contient de nombreux traits d'avarice, vous vous êtes rendu compte qu'un de vos amis en possède certaines. Comment s'y prendre?

Anne Ubersfeld defines the spectator as "the other alive participant of the theatrical performance"<sup>27</sup>. This does not mean that the spectator must act on the stage as the actor. At first glance, he is immobile – his place is on the chair, in the theatre hall. However, before the performance, but also during the performance, as well as after the performance, he is undergoing through an intense "sensory, emotional and intellectual activity."<sup>28</sup> Therefore, after studying a dramatic text or watching the performance, the student, either as a reader or as a spectator, becomes himself a generator of ideas, concepts, patterns of communication and action. Of course, these are produced in turn, depending on his aesthetic and intellectual competence. This is why we consider the exploration of the dramatic text, with all its relevant implications, to be an important activity not only for the development of communication skills, but also of cultural ones.

#### 4. Conclusions

Exploring the dramatic text as an art object which requires an integrated approach, involving literature, theater, psychology, the student will be able to:

- to discover the intention of the author, who created the art object (dramatic text);
- to identify the details with reference to the place, period and reason of the work;
- to transform the art object into an object of fascination and to open ways towards another world.

The meaning of a dramatic literary text, but also of its representation, is actively built and created at every interaction between the student and the art object, a fact which will necessarily lead to the multilateral personal development.

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consulted on 09.11.2022

Annex 1



„L'Avare” by Molière. Cover of book

## 9. DIGITAL TECHNOLOGIES - THE FUTURE WAY OF LEARNING IN HIGHER EDUCATION

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**Abstract:** *Digitalization trends have moved forward with accelerated steps, surrounding all spheres of our lives with the provision of light services, faster and less expensive communications, more functions, and a great influence on increasing quality of life. In developed countries, digitization of education is seen as one of the priority goals for achieving sustainable development. Higher education is an essential pillar in developing new knowledge economies for the twenty-first century, and Kosovo national authorities are strategically oriented toward the digitalization of higher education. Digitization includes a wide range of activities ranging from lecturers, group work lectures, and inclusion in individual or group study, and exams as an integral part of the revolutionization of higher education. The period of COVID19 has pushed forward the digitization of education in many countries of the world. In Kosovo, this was the period that established the dividing boundaries between the traditional multi-century teaching eras with the new digital era. This period is also characterized by the challenges faced by teaching and learning in the use of efficient digitized methods. This paper explores the impact of digitization on teaching and learning, specifically in medicine and architecture. Also, this work is intended to offer a model of how digital transformation can be used to build competitive advantages for universities. Based on the condition of the accreditation agency and the standards of the International Society for Technology in Education, we can say that the use of software and artistic methods in teaching processes affects the development and advancement of young people.*

**Key words:** *Digital technologies, virtual learning, higher education, sustainable management*

### 1. Introduction

National governments should continue to shoulder the bulk of responsibility for their countries' educational and training systems. To better prepare students for success in the workforce and society at large, reforms in education aim to make positive changes to the current educational system. The process of digitizing education has the potential to revolutionize classroom practice by making learning more convenient, effective, individual, interesting, and prepared for the future. Education is facilitated by digitalization, especially for people who have been excluded from more conventional channels of instruction. Today's students no longer must be tied down to a specific classroom or specific time of day to access educational materials and courses, thanks to digital technology.

Improvements in human lives and overall quality of life can have a substantial effect on educational reforms. There is a lot of work and time required to fully digitalize and reform the educational system. It depends on financial assistance, attitudes, values, and expertise; instructors' experience with digital technology in the classroom; administrative and technical support; cultural and societal aspects; and class size. Institutions that want to be change agents in society and compete in their fields must embrace digital transformation (Benavides et al., 2020).

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Furthermore, the digital transformation of higher education institutions is critical to their future success (Šereš et al., 2018) and can contribute to attracting and retaining students.

There are many facets to the intricate web that connects educational reforms, societal prosperity, and quality of life. The quality of life and social well-being is significantly influenced by education. A good education can also have a beneficial effect on a person's social well-being by increasing social mobility and decreasing social inequality. Education has the potential to help break down barriers and promote equal chances by equipping individuals with the knowledge and skills necessary to achieve their goals. In this way, we can work toward the creation of a fairer society in which every person has the opportunity to live up to their full potential. Employment opportunities are one of the most significant ways in which education can influence a society's level of well-being.

A greater level of education often results in a greater number of work opportunities as well as higher-paying jobs. Education, in addition to one's employment status, is another factor that can influence one's health results. Individuals who have completed a greater amount of schooling have a greater chance of enjoying better health outcomes, experiencing lower rates of chronic illness, and having longer life expectancies. This can be attributed to a several causes, including increased knowledge and awareness of healthy practices, improved access to healthcare, and the capability to make educated decisions about their own health.

With the emergence of new types of interactive technologies, formal and informal educational resources and environments are being inundated with opportunities for learners to interact with content in multiple ways through a variety of digital materials and experiences. Newer technologies receiving much attention in recent educational literature include simulation-like environments, virtual reality, and augmented reality (Koszalka T.A. et al., 2019). The delivery of higher education has been radically altered because of the advent of digital technology, which has also become an essential component of contemporary educational settings. Traditional classrooms are no longer necessary for students to acquire knowledge because the internet and an increasing variety of digital tools are becoming increasingly accessible.

Learners are now able to access educational resources from any location in the world thanks to the proliferation of technology-enhanced learning methods such as online learning, blended learning, and other kinds of technology-enhanced learning. The use of digital technology in higher education has become widespread, and these tools present considerable prospects for enhancing college students' access, flexibility, participation, and the overall cost-effectiveness of their education. Digitalization these days is oriented toward reforms in education. Reforms made included improving higher education's accessibility and equity, pedagogical effectiveness, practical utility, innovation and research support, and institutional management and funding. Higher education is an essential pillar in developing new knowledge economies for the twenty-first century.

Teachers are faced with the challenge of adapting to a new paradigm in which, if they decide to become involved, they will have to make a considerable effort to

implement the subjects and subsequently focus on the learning platform (Garca-Pealvo, F.J., 2021). When teaching through digital technologies, educators have a responsibility to help students explore the power of these new tools to craft individual and communal stories but also to help them perceive and compensate for their limitations and dangers. When teaching about digital technologies, educators have a responsibility to help students appraise the new tools through technological, pedagogical, social, socio-political, and ecological lenses (Pegrum, M., 2009).

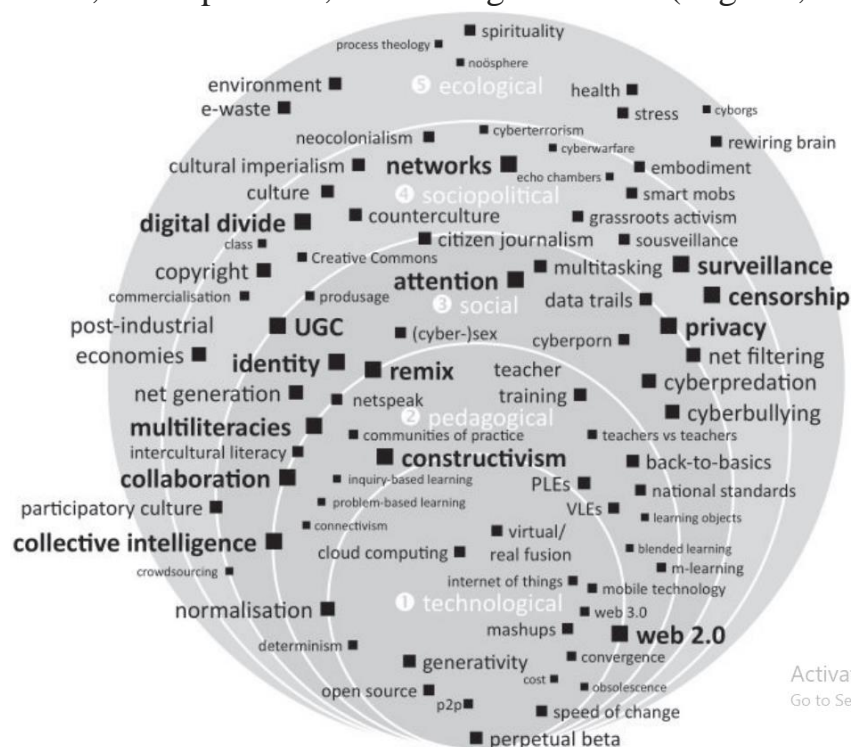


Figure 1. Five lenses on digital technologies in education (Pegrum, M., 2009)

## 2. Digitalization technology and higher education – materials and methods

Higher education is predicted to undergo reform thanks to digital learning technologies. According to the European Commission's (EC) most recent Digital Education Action Plan (2021–2027), digital education should enable more individual, adaptable, and student-centered instruction (European Commission, 2021). Education, science, and inventions are the three sectors where digital technology has had the biggest impact. As part of its digital transformation, the university is focusing on moving away from traditional classroom settings and toward more casual learning environments. This is being done in part through the implementation of novel approaches to the design of the educational process that make use of state-of-the-art technological and pedagogical solutions to boost the effectiveness of instruction. The purpose of this digital transformation at universities is to facilitate the use of cutting-edge technology that will help foster and sustain innovative pedagogical practices.

Rapid advances in digitalization have pervaded every facet of our lives, enhancing our convenience, facilitating more efficient and cost-effective communication, expanding our capabilities, and generally improving our standard of living. Even the national government of Kosovo is planning for higher education to become more digitized. As an important part of the change in higher education, digitization includes a wide range of activities, such as lectures, group work lectures,

individual or group study, and exams. The global spread of the coronavirus has hastened and, in some cases, mandated the widespread use of digital learning platforms across a wide range of countries. While some universities have had little trouble adjusting to the new digital learning landscape brought on by the coronavirus COVID-19, the vast majority have run into and continue to run into serious problems.

During the pandemic caused by COVID-19, a few of different strategies for the transition to digital education were developed. Meanwhile, the COVID-19 pandemic has resulted in a steep technological learning curve among higher education teachers. Overnight, university teachers were forced to adapt their teaching to a digital, online format to meet the needs of more than 1.5 billion students across the globe who have been affected by COVID-19 restrictions (UNESCO, 2021). Online learning, distance learning, and hybrid learning are three pedagogical approaches that the EC action plan specifically highlights as being part of digital education (European Commission, 2021).

The negative phenomena caused by COVID-19 have influenced the increase of awareness among the citizens of the entire globe. In Kosovo, COVID-19 (lockdown and quarantine) has influenced the acceleration of the development of the digitalization of technology in education. During the learning process in the period of COVID-19, dentistry students in Kosovo mainly have deficiencies during the development of the learning process. In fact, the lack of practical work for patients has created a big gap during the pandemic. As well as on the other side of COVID-19, architecture students have improved their effectiveness through distance learning in digital classrooms and maintained regular communication.

This was the period that established the dividing boundaries between the traditional multi-century teaching eras and the new digital era. In fact, the digitization of higher education during COVID-19 has had a positive impact on the progress of the teaching and learning process despite many technological challenges. This study's methods, including the processes of the literature review, were backed by the protocol established to ensure comprehensiveness, objectivity, and dependability. The search was conducted through electronic databases because these are the most pertinent platforms for scientific information, allowing access to scientific databases as well as the most significant publications pertaining to the many fields of expertise. Especially with regard to concerns over the adoption of digital technology in institutions of higher education.

The digitization of technology in higher education is pushing the development of a new generation of educators as well as students who are more and more demanding, creating advantages for the future. However, the complete digitalization of technology in higher education does not exclude classroom learning; on the contrary, research has shown that based on the type of studies, learning should be developed in a combined or hybrid manner with the aim of producing educated generations for sustainable development. In the end but not least, digitalization technology in education will reduce environmental pollution and degradation. In the 1970s of the last century, technology in medicine, with particular emphasis on dentistry, began to develop rapidly. In medicine, digital technology facilitates high-

quality services, communication, continuous care, and patient health management (Aliu, N., 2022).

The practice of orthodontics has also been significantly altered as a result of the introduction of digitalization, with implications for both the planning and execution of orthodontic treatments. The practice of orthodontics has been revolutionized by digitalization, which has resulted in more effective treatments that are also more comfortable for patients. Intraoral scanners, 3D printing, CAD/CAM, virtual treatment planning, and cone beam computed tomography (CBCT) are some examples of digital technologies that have altered the way orthodontic treatments are planned and administered, resulting in improved outcomes for patients. Today, manufacturing orthodontic appliances, such as aligners and retainers, can be accomplished with the use of 3D printing. The digital models of the patient's mouth are utilized in the process of generating the files for the patient's 3D printer, which are ultimately put to use in the process of printing the orthodontic appliances. The production of orthodontic appliances has been completely transformed by a new technology that has made the procedure far more efficient, accurate, and cost-effective.

The orthodontic appliances — brackets, wires, and bands — are all designed with the use of CAD/CAM technology, which is then employed in the manufacturing process. The digital models of the patient's mouth are employed in the design process of the orthodontic appliances, and the production process is mechanized with the help of computer-controlled machinery. Because of this technology, the fabrication of orthodontic appliances may now be done in a more accurate and time-saving manner. To assess the accuracy of the calculation, digital measurements must be performed by an orthodontist who is precisely trained in the field of digitization for measurements of marked points (Aliu, N. et al. 2022).

Figure 1. Digital intraoral scanner (Aliu, N., 2022)

Figure 2. Extra oral digital scanner (Aliu, N., 2022)



The digitization of the database has had a positive impact on the development of dentistry because these data have been distributed to professionals around the world, to which even students have access. In this context, digitalization has advantages and disadvantages. The advantages are:

- Facilitating the student's work because of the reducing the patient's discomfort
- Increasing efficiency and simplifying clinical procedures in the student's work during studies
- Diagnoses during the student's work are the product of fast and accurate data.



- Analysing data through fast online exchange with other students, professors, or professionals from around the world

The disadvantages are:

- Equipment and maintenance with digital technology have high costs.
- Lack of technological knowledge or the use of different software by students.
- Lack of protection of sensitive patient data from their deletion or various cyber-attacks.

On the other hand, in architecture, digital technology has greatly influenced access to professional data and information while reducing the number of plagiarisms. Access to learning processes from every place in the world has significantly facilitated the growth of interest and quality in education. Offering various online educational programs has enabled students to complete their studies as well as renew their ambitions for continuing post-graduation studies. The professional competition among students has increased significantly, and this has had a positive impact on the results of the assignments. During the period of COVID-19, architecture students through distance learning in digital classrooms have improved their effectiveness and maintained regular communication. They were more organized, while during the discussion with the professors or even among the students, the conversations were developed in an interactive way, based on arguments and counterarguments.

However, some defects were evident, which had to do with the nature of the student. In fact, the students who were more closed to themselves during the face-to-face studies were now even more closed to themselves, increasing the fear of communication with the professor or with the other students in the digital class. The results of the students' group work were more productive than during the face-to-face studies because the consultation of the task was done in the digital classroom. However, during the lesson, the professors do not have the opportunity to evaluate the work and commitment of each student in the working group. In recent years, architecture has advanced in the use of digital tools in its creation without changing the design processes and methods in architecture but simply by changing the application method.

The use of digital technology has brought about widespread and far-reaching changes in the realms of design and construction. These days, architects and engineers can design, model, and simulate the performance of building structures with an unprecedented level of accuracy and efficacy because of the proliferation of new technology. Including generative methods of creating and automating the creation of architecture through algorithms and computer logic, manufacturing through digital manufacturing tools, and analysing and optimizing form through digital analytical tools. The new equipment enables an easier approach to clarification and understanding for students, as well as architectural training with innovative equipment.

Digital architecture such as BIM, virtual reality and augmented reality, the Internet of Things, CNC machines, etc. The use of automation and robotics in architecture has also been made easier because of the rise of digitalization. In general, the advent of digitalization has had a profound impact on the field of architecture. This has made it possible for architects and engineers to design and

construct buildings in ways that are more cost-effective, environmentally friendly, precise, and sophisticated than ever before.

### 3. Conclusions

Education in both the field of orthodontics and the field of architecture has been profoundly influenced by technology in recent years. In orthodontics, the diagnosis and treatment of dental disorders have become more efficient and precise because of technological advancements such as 3D printing, digital scanning, and simulation software. This has led to improved patient results. The design and construction processes in the field of architecture have been revolutionized by technological advancements such as BIM software, VR/AR, 3D printing, and automation, which have made these processes more sustainable, cost-effective, and sophisticated. Students and professionals alike now have access to online courses, simulations, and virtual environments, all of which enable them to improve their skills and knowledge in novel ways.

This is a result of the fact that technology has generated new opportunities for learning and training in both of spheres. Although these industries have unquestionably benefited greatly from the introduction of new technologies, it is essential to keep in mind that technological advancement is not a silver bullet. There are still some restrictions and difficulties connected with the implementation of technology in educational settings, such as the requirement for sufficient infrastructure, training, and maintenance. To make sure that students and professionals in orthodontics and architecture continue to benefit from the use of technology in education, it is crucial to take a considered and responsible approach to its implementation. Finally it is important to remember that the all-around progress of technology has allowed us to save time in recent years.

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## 10. ECOLOGY OF INFORMATION, A BENEFICIAL COMPREHENSIVE APPROACH IN ARTS HIGHER EDUCATION

Florin Grigoraș<sup>254</sup>

**Abstract:** *Recent research carried out in various fields of knowledge have led to significant results, which are also decisively imposed in the sphere of the arts. These contributions expand not only the area of artistic practices (new means of artistic production are established), but also the range of approaches from art theory, related to these practices. Our study illustrates this fact through a review of the scientific literature: articles, specialized publications, monographs and programmatic documents of some relevant institutions. The complexity of the information constellation in which the practice and theory of art are circumscribed, in the recent period, is thus highlighted, which necessarily leads to new specific requirements regarding the instructional design in the field of arts higher education.*

**Key words:** *ecology of information, applied formal ontology, instructional design, artificial intelligence, virtual worlds*

### 1. Introductory considerations

The primary purpose of education is to train the future professional so that he/she becomes a valuable member of society well integrated in the social dynamics, both in the near and distant future. The various forms of learning (formal, non-formal and informal), some of which take place 'throughout life', situates the student in relation both with resources of the official educational system and with resources, realities, which are imposed by the socio-economic context. The dramatic evolution of digital information and communication technologies represents a long-awaited solution to the needs expressed in society, but, at the same time, poses a problem of adapting the human being to the complexity and sophistication in this field that is continuously growing.

Social practice has integrated us, more or less, willingly or unwillingly, in what Luciano Floridi calls the 'infosphere' (Floridi, 2014). According to his assessment, if we refer to the evolution of humanity, this paradigm shift could be defined as the fourth revolution, which is now redefining our reality. Floridi approaches this issue starting from a series of perspectives: temporal, spatial and identity ("TIME: Hyperhistory – *The living generation is experiencing a transition from history to hyperhistory. Advanced information societies are more and more heavily dependent on ICTs for their normal functioning and growth. Processing power will increase, while becoming cheaper. The amount of data will reach unthinkable quantities.*" "SPACE: Infosphere - *In the near future, the distinction between online and offline will become ever more blurred and then disappear. [...] As a consequence of the informatization of our ordinary environment, some people in hyperhistorical societies are already living onlife, in an infosphere that is becoming increasingly synchronized, delocalized, and correlated.*" "IDENTITY: Onlife - *The social self is the main channel through which ICTs, and especially interactive social media,*

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*exercise a deep impact on our personal identities.*" (Floridi, 2014) As a conclusion to this comprehensive philosophical reflection we may say that humanity faces a major paradigm shift, which calls for adequate, coherent and sustainable solutions in order to cope with the challenge of new Information Society.

The educational sphere, in general, if we refer to the diverse disciplinary area, as well as the various successive levels, is strongly influenced by the evolution of digital technology, benefiting in various forms of resources, means, concepts and even in the form of educational paradigms inspired by ICT ontology (Brown 2006, Brown 2015, de Oliveira et al 2015). The latest developments regarding the modeling of reality through immersive worlds (VR – virtual reality, AR – augmented reality, XR – extended reality) (Ebinger et al 2022) as well as artificial intelligence (AI) (Duggan, 2020) have been decisively installed in educational practice and theory, ranging from the 'updating' of practice in teaching laboratories<sup>255</sup>, up to supporting data, knowledge mining and communication activities, as well as scientific research.

In particular, artistic education has greatly benefited from the involvement of recent digital technologies, some segments of this education achieving an adequate and necessary synchronization with artistic practice and creation in the field, which, for the most part, develops in advance and causes equivalent changes in the related educational process.

In a previous research, we proposed a short motivation on the importance one must give to the information-driven perspective, both as citizens of the Information Society and as professionals working in education. Moreover, we performed a brief review and explanation of the systemic vision and also the approaches named as 'applied formal ontologies' (Grigoraş 2022 citing Gruber 1993, Munn et al 2008, Guarino 2009). The remarkable results recorded in the last decade by information technologies are a result of the boost of the computing and storage power of digital machines, the increase of formalization capability (description, modeling by computer program) and to make inferences like in the case of artificial intelligence.

The most recent advances are based on the enormous amount of information that can be found as interconnected data on the Internet, as well as the high performance of inference engines based on semantic processing or pattern recognition. What brings together in a navigable, accessible, interactive whole, a wealth of entities that describe the reality in which we live (most of the inanimate ones, but also a large part of what constitutes the living sphere) is the 'horizontal', universal layer, which we generically call 'information'. "Big data is here to grow. The only way of tackling it is to know what you are or maybe looking for" (Floridi, 2014)

## **2. Ecology as a quintessential concept to be modeled by applied ontologies**

Reality is approached by human mind by use of models, namely humans build information systems that formalize knowledge about perceived reality. All along known history one can identify attempts to model reality, which activity, in terms of today, we designate as 'knowledge engineering', that basically is knowledge representation and reasoning. Research in the domains of biology (study of plants

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<sup>255</sup> Welcome to the Health Education Faculty hub Elsevier <https://www.elsevier.com/education/health-faculty-hub>

and animals, most known are Carl Linnaeus - "Systema Naturae" - 1735 and Charles Darwin – "On the Origin of Species" – 1859), which led the way to the development of taxonomies (systematic classifications), but we must also mention research on natural language (human language) and the development of the formal (computational) languages which entailed construction of vocabularies, dictionaries, thesauri, classifications and other more complex, evolved, forms of systematic descriptions (see details below).

The study, the observation of nature represented an important way to come into contact with a series of models (constructs) characterized by internal coherence, viability and which inspired scientists, artists, sociologists, philosophers and other categories of investigators alike. One of the models that have acquired the status of a concept, which has become fundamental in the contemporary world, is the one related to 'ecology', namely the study of the relationships between living organisms and the environment in which they live.

The name was introduced in 1866 by Ernst Haeckel, being the basis of the future science with the same name that developed in the second part of the 19th century, by incorporating some other concepts among which evolutionism stands out, and which generated the ecological theory, a science with strong systemic foundations. Thus, beyond the coexistence of the component elements, their interaction and evolution within a well organized dynamics, which encourages systemic stability, balance, in the long term, is noted.

Ecology is an example of a complex natural system (various components, interconnections and temporal evolution) that can be employed as an archetype for an extended concept, successfully usable in other disciplinary fields. Thus, the ecological perspective becomes a universal way of modeling complex systems, whose context can be assimilated to a natural ecosystem.

Given the complexity of the Information Society, there is the approach by which, applying ecology-driven modeling concepts, we discuss information ecology, which deals with the approach of information ecosystems. Baker elaborates on information ecology: An information ecology provides a conceptual framework to consider data, the creation of knowledge, and the flow of information within a multidimensional context. [...] Complexity, ambiguity, and nonlinearity are part of an information ecology and addressed today by exploring multiple types of knowledge, developing information system vocabularies, and recognizing the need for intermediation. (Baker, 2007)

Burgin invokes 'ecological approach as a new methodology for Information Studies': Definition 2. Information ecology is a holistic study of information processing systems in the context of their surroundings by explicating patterns of, processes in and interrelationships between these systems and their components in the context of their environment. (Burgin, 2018)

While ecology as an extensive concept and study perspective implies definitions, principles, rules, data sets, it needs to be implemented in some way. Our opinion is that the best way to implement it is by building an Applied Formal Ontology (AFO, see Gruber 1993, Munn et al 2008, Guarino 2009, cited in Grigoraş 2022). According to Guarino, "An ontology is an engineering artifact constituted by a specific vocabulary to describe a particular reality." In other words, an AFO is a

computational construct, a model using concepts and artificial reasoning, in order to make a representation of a complex entity. The range of applications is quite large, like ontological analysis, conceptual modeling, knowledge engineering, knowledge management, information systems development and semantic technologies in general. Well known are bio-medical AFOs<sup>256</sup> and the Semantic Web<sup>257</sup>.

Modeling through AFOs brings a series of specific advantages, extremely useful in the previously mentioned case of information ecology, namely portability (possible replication on similar cases), reusability (partial reuse of previous programming effort to develop a new case), scalability (facile adaptation to systems of various sizes), interconnectivity (easy dialogue with other external systems) and universal access (for users of various professional categories), interoperability and others.

### **3. Higher education approach to Ecology of information**

Due to recent developments in the Knowledge Economy and Information Society, educational initiatives are under a high pressure not only concerning the content, the subject matter, managed in relation with the learners, but also new requirements arise regarding the instructional strategies, particularly the instructional design. Today, knowledge resources are navigable, interconnected, relational databases and, in accordance with the new realities of Information Society, new educational paradigms are in use. The roles of the teacher and of the learner evolved, in agreement with the available new technologies and paradigms, in such a way that the teacher is more like a mentor for the learner in the process of knowledge navigation and construction. In our days, the instructional designer takes the role of information configurator (Brown 2006, 2015), a specialist in building ecologies of learning. Higher education is thoroughly scrutinized with the aim of composing a vision for the near future. (GUNi 2022, Hashim 2022, Digital Education Action Plan, 2021-2027, Duggan 2020)

With focus on 'ecology' and AFOs, research in the field of higher education reports use or implementation of both perspectives, considered separately or combined in low scale systems, but it seems that the high potential of merging these two approaches for big scale systems (at the level of University or larger, life-long education for instance) has not been reached yet. While some papers deal with aspects of ecology concept involvement in learning theory (Campbell, 2022), or in collaborative learning activities (Vasiliou et al 2014), Muñoz and collaborators propose "an ontological model that provides intelligence and knowledge capabilities in the creation of a learning ecosystem.

The main objective of the model is to generate a learning ecosystem according to the needs and capabilities of the user. An ontological architecture is proposed that represents the knowledge management of the learning ecosystem from the vision of knowledge as a service." (Muñoz et al, 2019). Learning space regarded as 'ecology' of resources is a very generous idea, because "[a]s information and communication

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<sup>256</sup> Institute for Medical Informatics, Statistics and Epidemiology (IMISE) | Institut für Medizinische Informatik, Statistik und Epidemiologie (IMISE) (uni-leipzig.de) <https://www.imise.uni-leipzig.de/en>

<sup>257</sup> Introduction to the Semantic Web (cambridgesemantics.com) <https://cambridgesemantics.com/blog/semantic-university/intro-semantic-web/>

technologies increasingly contribute to teaching and learning in higher education, digital ecosystem principles can help to understand how to maximize technology to benefit active learning." (Muñoz et al, 2019). Use of AFOs in Universities is extensively analyzed in the work of Tapia-Leon and collaborators. (Tapia-Leon et al 2018) Chimalakonda and Nori report "an ontology based modeling framework for design of educational technologies" (Chimalakonda et al 2020).

Arts education undoubtedly has certain specific attributes, due to the fact that human creativity, feelings and subjectivity are some of the foundational elements. Although considerations on the creativity or artistic abilities of the 'machine' (namely, computer systems) have been made for quite a while, recent developments in AI brought the discussion to high levels of controversial debates. Understanding and creating art with the help of computers has somehow acquired a quasi-historical perspective. (Cetinic et al 2022) Moreover, neurosciences recently brought to the fore the instauration of a new discipline, i.e. neuroaesthetics, a sub-discipline of empirical aesthetics. (Chatterjee et al, 2022) While art production and education are very complex phenomena, which find roots in a wide range of historical references, current development in digital solutions offer appealing assistance to either artists or teachers and students.

In this quite intricate panorama comprising art production (which most of it ends up in digital worlds), art education (which extends the studio, as learning space, to larger ecologies of knowledge and practice), digital platforms (professional and popular ones) we identify a potentially generous solution for the high level of instructional design of the future. It may require collaborative teams of specialists belonging to the educational realm, also to applied ontological modelling informed with the perspective of ecology as universal complex concept.

According to personal experience within international educational exchanges, we found that, at least in the arts domain, the study programmes contain disciplines which are more or less interconnected in terms of subject matter. This is mostly due to the limited time covered by the study programme, consequently the teaching focuses more on highly significant content. The solution we see fit is to introduce a specific discipline which takes the role of 'gluing' together the discrepant content into a 'information ecology' which can be a foundation for a very useful 'learning ecology'. The learning context defined in terms of ecology could be extended to higher levels than study programme, namely integrating resources from the University (Library, laboratories, relevant disciplines from other study programmes, etc.) and moreover resources outside the University (employers, external relevant resources like museum collections, galleries, hubs and relevant individuals, institutions – local and international ones).

The important comment here is that the ecology implementation transcends mere accumulation of resources, in the sense that is the result of a careful study of the complex and dynamic reality involving those resources. The above mentioned world of resources is actually in use by current educational practice, maybe only under the guidance of the teacher, but lack of systematic approach may lead to partial, improper use or occasional use. The learner has to have immediate and unrestricted access to all needed and available resources in order to fulfill his/her goals in learning. The approach to teaching and learning in terms of information



ecology modeled by AFOs may have also multiple advantages like easy integration of 'Outcome-based education' and extensive use of Professional competency standards. (Lester, 2017)

#### 4. Conclusions

In this paper, we outlined the impact of two important paradigms, namely 'information ecology' and 'applied formal ontology' methodology of modeling, in contemporary higher education. Based on their strong capabilities of conjointly describing complex, dynamic systems in an advantageous manner, we proposed that the future of instructional design should take into consideration these two paramount paradigms for the further development of complex high level ecologies for teaching and learning, as powerful information environments for the education of the next generations.

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