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DEPARTMENT FOR TEACHERS EDUCATION
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Department for Teachers Education
"George Enescu" University of Arts Iaşi, Romania

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REVIEW OF ARTISTIC EDUCATION

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CONTENTS

ARGUMENT…….....5
PART I: COMMUNICATION AND INFORMATION TECHNOLOGIES IN THE FIELD OF ARTISTIC EDUCATION…….7
1. ABOUT AUDITIVE FACTOR IN MUSIC / Ion Gagim / Professor PhD, State University „Alecu Russo" from Bălți, Republic of Moldavia …….....7
2. THE MECHANISM OF ARTISTIC COGNITION IN TEACHING MUSIC / Viorica Crișciuc / Lecturer Doctoral Candidate, State University „Alecu Russo" from Bălți , Republic of Moldavia.....15
3. THE IMAGE AS FORM OF CREATION / The assertion of the inner artistic freedom within arts education / Ecaterina Toșa / Lecturer PhD, University of Arts and Design from Cluj Napoca of Romania 20
4. THE DIALOG PROVIDED BY THE PHISICAL EDUCATION BETWEEN ARTISTIC MAJORS IN THE UNIVERSITY OF ARTS "GEORGE ENESCU" FROM IAȘI / Ana Cristina Leșe / Lecturer PhD, "George Enescu" University of Arts from Iaşi of Romania 26
PART II: ART PEDAGOGY IN COMPARATIVE APPROACHES……..30
1. PEDAGOGICAL PRINCIPLES OF ITALIAN INSTRUMENTAL DIDACTICS / Alessandra Padula / Professor, Conservatorio "G. Verdi" from Milan, Università degli Studi from L'Aquila of Italy.....30
2. FORMATION OF INTERPRETATION COMPETENCE OF THE MUSICAL IMAGE AT MUSIC TEACHER / Lilia Granețkaia / Senior Lecturer PhD, State University „Alecu Russo" from Bălți , Republic of Moldavia.....40
3. THE HlSTORY OF MUSIC AND TEACHING IT IN THE UNIVERSITIES / Ramona Preja / Lecturer PhD, University of Arts from Târgu -Mureș of Romania…..……47
4. IMPLICATIONS OF HEMISPHERICITY ON THE MUSICAL FIELD / Dorina Iușcă / Lecturer PhD, Department for Teachers Education, „George Enescu" University of Arts from Iasi of Romania.....55
5. THE CONTRIBUTION OF ART TO THE ECOLOGICAL BUILDING UP OF THE PUPILS' PERSONALITY / Viorica – Torii Caciuc / Assistant Doctoral Candidate, Department for Teachers Education, „Dunărea de Jos" University from Galați of Romania……62
PART III: THE FORMATION OF TEACHERS IN THE FIELD OF ARTISTIC EDUCATION ……70
1. THE WAYS OF INTEGRATION OF THE PROCESS OF MUSIC TEACHER UNIVERSITY FORMATION / Margarita Tetelea / Associate Professor PhD, State University „Alecu Russo" from Bălți , Republic of Moldavia……..……70
2. TEHNOLOGIES FOR DEVELOPING MUSIC TEACHERS' VOCAL COMPETENCES / Petr Sikur / Associate Professor , State University „Alecu Russo" from Bălți , Republic of Moldavia**……**..75
3. TEACHERS FORMATION FOR MUSICALLY GIFTED PUPILS: REALITY AND DEMANDS / Tatiana Bularga / Associate Professor PhD, State University „Alecu Russo" from Bălți , Republic of Moldavia……...79
4. EMPATHY FOR MUSIC AS THE ESSENCE OF MUSICAL EDUCATION / Marina Morari / Associate Professor PhD, State University „Alecu Russo" from Bălți , Republic of Moldavia……...87
5. INITIAL TRAINING ASPECTS OF TEACHER MUSIC EDUCATION / Marina Caliga / Lecturer, Doctoral Candidate, State University „Alecu Russo" from Bălți , Republic of Moldavia……...98

6. HOW CAN TEACHER EDUCATION BRING TO LIFE VYGOTSKY'S IDEAS ON ART AND PSYCHOLOGY / Mihaela Mitescu Lupu / Lecturer PhD, Department for Teachers Education, „George Enescu" University of Arts from Iasi of Romania……104
PART IV: INTERCULTURAL DIMENSIONS OF ARTISTIC EDUCATION…….113
1. CHORAL SINGING – A MEANS OF INTERCULTURAL COMMUNICATION / Svetlana Postolachi / Senior Lecturer , State University „Alecu Russo" from Bălți , Republic of Moldavia……113
2. ARTISTIC AND CULTURAL SENSITIZATION IN ADULT EDUCATION / Vangelis Karafillidis / Pianist, Piano Diploma, Macedonian Conservatory, Composer, Composition Diploma, Music College, Physicist, Physics Degree, „Aristotle" University, Piano Teacher, State High Music School from Thessaloniki of Greece……..…116
3. ATTRIBUTIONAL STYLE OF STUDENTS FROM ROMANIAN MIGRANT FAMILIES / Nicoleta Laura Popa / Lecturer PhD, Postdoctoral Fellow Romanian Academy from Iași Branch of Romania…….121
PART V: ART AS A MEANS FOR MEDIATION AND COMMUNITY ACTIONS...128
1. PREMISES OF DEVELOPING PUPILS MUSIC CULTURE IN THE CONDITIONS OF IMPROVING EXTRACURRICULAR MUSIC ENVIRONMENT / Marina Cosumov / Doctoral Candidate, State University „Alecu Russo" from Bălți , Republic of Moldavia…128
2. TEACHERS WITH ARTISTIC SPECIALIZATIONS BETWEEN CULTURAL MEDIATION AND INTERCULTURAL EDUCATION / Eugenia Maria Paşca / Associate Profesor PhD, Department for Teachers Education, "George Enescu" University of Arts from Iaşi of Romania…….....135
3. ANCIENT GREEK TRAGEDY AND MULTIDIMENSIONAL SOCIETY – FRAGMENTS OF THE LAST FIVE DECADES / Ioana Petcu / Assistant PhD, "George Enescu" University of Arts from Iaşi of Romania……..143
4. HOW TO READ THE LOUISE BOURGEOIS' WORK FROM THE PERFORMATIVITY? / Eva Santos Sánchez-Guzmán / Professor, University from Murcia of Spain……152

ARGUMENT

The volume, which includes three and four numbers of the magazine, with the theme **Comparative researches and studies in artistic and intercultural education,** contains a part of the scientific woks/studies presented at the international event that was initiated and organized by the Department for Teachers' Education within "George Enescu" University of Arts from Iaşi through the Center of Intercultural Studies and Researches in the year 2011and other communications. The organizing on 19th of November 2011 of the International Conference with the theme **Social-educational mediation through arts** aimed to be an opportunity for an interdisciplinary and intercultural approach open to the pedagogic, psychological, sociological and educational politics analysis within the domain of intercultural education through the same artistic-educational domains, taking into account: the Development of intercultural dimension within the culture and education domains: Education in the spirit of human rights, the reform of educational system, the protecting and enhance of the cultural patrimony/heritage, the intercultural education of youth, practical examples of applying the intercultural perspective within the aimed domains, as well as the cooperation between authorities and the civil society. The scientific presentations/lectures within the sections were in the following domains: Music, Theatre, Fine Arts, Education /Department for Teachers Education: 1. Communication and Information Technologies in the field of Artistic Education; 2. Art Pedagogy in Comparative Approaches; 3. The formation of Teachers in the field of Artistic Education; 4. Intercultural dimensions of Artistic Education; 5. Art as a means for Mediation and Community actions.

The declared goal was and it is to stimulate the production of scientific knowledge in the field of artistic education and to develop the community of educational practice and research in artistic domain, as in this domain, in Romania, does not exists these kind of publications. In this way, we consider to be important the opinion of a specialist in the musical education domain, Alessandra Padula, Professor at Conservatorio "Giuseppe Verdi" from Milan, Università degli Studi from L'Aquila of Italy „Learning to play a musical instruments has relevant "strictly disciplinary" goals, as fluency, strength and independence of the fingers, correct phrasing, stylistically appropriate execution of ornaments, etc. However, pupils who play a musical instrument can also reach or optimize fundamental perceptive, cognitive, and motor capabilities. They can enhance their ability to join other pupils, raising self-esteem and self-control, and developing a sense of belonging. They can train memory, develop

creativity, and enhance their own expressive and organizational capabilities. Moreover, in playing a musical instrument they can get key competences for lifelong learning, and get possession of a fundamental part of Europe's rich cultural heritage. The paper outlines the courses offered by Italian public schools in the instrumental field, and cites the works of many Italian composers included in the syllabi of music schools and Conservatories. The pedagogical principles on which these pieces are based are related to the thought of some important pedagogues and psychologists, such as Pestalozzi, Montessori and Gardner."

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

Editorial staff

PART I
COMMUNICATION AND INFORMATION TECHNOLOGIES IN THE FIELD OF ARTISTIC EDUCATION

1. ABOUT AUDITIVE FACTOR IN MUSIC

Ion Gagim[1]

Abstract: *The article, structured from two parts, scientific-theoretical and practical-applicative describes the auditive factor of music. The question isn't about "ear for music", about "musical perception" or about "listening to music" in a traditional treatment of the given concept. These questions have been investigated widely and it has been written much about their role in musical activity. The author suggests a broader approach to the subject: treating fundamental factor in the auditory sense and defining the art of music, under its general aspects of cultural, philosophical, spiritual, psychological and derived from them and together with them in terms of specific-musicology. In the second part of the article the author presents a possible technology of forming listening and hearing competence, of understanding of an abscons message and of a musical creation, based on the principle of „interiorization of music", formulated and elaborated by the author. As a result of the listener's conceptualization of the problem and the practical work of growing competence mentioned above, a "new" musical hearing is formed, a new vision about music and about personal relationship with it, a new understanding of what we understand of this enigmatic art, the ultimate goal is building according to its sublime laws.*
Key words: *musical hearing, psychology of musical hearing, sound phylosophy, music Listener, music listening, phenomenology of music listening, principle of interiorization of music, music listening technology.*

The article is devoted to the problem of hearing in music. The question isn't about "ear for music", about "musical perception" or about "listening to music" in a traditional treatment of the given concept. These questions have been investigated widely and it has been written much about their role in musical activity. We suggest formulating the problem more widely: examining the hearing/ listening factor in general, as defining for the musical art.

We consider it necessary to raise the question of hearing not in the psychological, physiological, etc. plan (as a rule, it is examined exactly in this way in the appropriate literature, including the musicological-psychological), but in the profound and all-embracing, universal, philosophical-spiritual, cultural, that is - fundamental value. Because only at this level music, as is known, shows and realizes itself in the true sense. If one doesn't understand that music is more than "beautiful sounding", than "a psychological (emotional) condition" or than "artistic craft" means that one doesn't understand it in its profound destination for a person. The examination of hearing in the suggested

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version will help to realize its true role for music and for musical culture as a whole, and if stricter – for destiny of the music. For *the auditory factor in music is all*. Music is music, in its any manifestation and in any form (composing, performing, listening) due to the auditory phenomenon as such. But at the same time the hearing is little studied in the sense of its role in the person's life activity, especially in the general-cultural, educational and spiritually-philosophical value.[2] (The visual factor in culture is studied more thoroughly than the auditory one).

However, without this knowledge (the role of hearing in people's life activity), it is impossible to consider the hearing deeply and in a purely musical sense. For *the culture of music is, basically, the culture of hearing*. Hence the existence of different musical cultures: western, eastern, the cultures of people distant from the modern civilization, etc. Each of them has its own music, because each has its own hearing of the world's soundings, its own attitude to the auditory-sound phenomenon in general, its own general hearing, including ear for music.

What makes the problem of hearing, of the auditory factor in music so actual today?

The first reason is the emergence of a new direction in the theory of art, including in musicology named *receptivistics*.

The second reason is the absence of the theory of music listening alongside with the existing theories of the other two types of musical activity (or broader – types of the dialogue "person-music") – composition and performance which together form what can be named "triune musical process" – the movement of a piece of music from appearance-creation before its actualization in the listener's consciousness. In fact it is in the listener (more exactly, owing to the listener) where music finds its true destination, realizes itself, becomes what it is, thus justifying its own existence.

In the context of creation of the theory of music hearing it is also necessary to define the concept of "listener", including its "ontological" and "common cultural" sense as this concept remains outside the vision field of researchers-culture experts and/or musicologists. The given omission is not justified at all. The listener is usually understood as an abstract, "minor" for musical culture and "not knowledgeable" in this area personage who is as a rule looked upon with condescension by "an expert-professional". It is necessary to include in the category of "listener" not only "non-musicians", but also musicians, i.e. any person who is in contact with this art. In fact creating, performing and listening to music are different things. And it is not axiomatic at all, that if you are able to create or perform it, you are also able to listen to it.

It cuts both ways. Music, during its development, "having risen" onto the stage, gradually started to "separate/move away" from the source of its interest –

[2] We mean - in the western culture, for in the eastern tradition the problem of hearing (and the problem of a sound connected with it) is treated differently. It has been studied here at least several thousand years.

from a person (who "has remained" in a hall or in general outside of a hall). The main figure of musical life began to be lost behind “the curtain” of professionalization: the listener began to be perceived as "not serious" for a "serious" musical science.

Speaking about the necessity of creation of the theory of music hearing we do not forget that a lot of works of educational-methodical and applicative in dare devoted to this activity: how to teach (basically, children) to listen to music. But it does not mean yet, that the problem is studied in its bases. It is tackled from an "amateur" perspective, as a rule, in conditions of a comprehensive school and it is not raised in special (musical) educational institutions at all. Maybe the experts think that the given aptitude is formed by itself or that it is not necessary for musician, or that this occupation is “not serious” for a "serious" musician? The given questions are not rhetorical. They require an answer - at least, in the context of a new direction in art criticism, receptivistics.

T.V. Bukina gives reason for the necessity of creation, within the limits of a musical science, of the new concept devoted to the receptive research and assuming “essentially other reference point in studying the phenomena of the artistic culture based on the recognition of an active role of the audience in formation and functioning of the artistic process”.[3] It is the question of a new scientific paradigm, “described as a metamorphosis of the listener’s status in the area of the musical science competence: from an abstract Recipient conventionally existing outside of the analyzed text – to the specific, historically changeable personage playing active, if not defining role in cultural production. The further ignoring of this role, the author affirms, risks to lead to dramatic divergences between the theory and practice. One of the popular wrong beliefs, T.V. Bukina claims, is to regard the score as a self-sufficient music analogue”. But a piece of music, we’d like to remind, is not equivalent to a text, it may not be “free” from performing as well as hearing factors.[4] “The expert assessment of the composition, continues the quoted author, proves to be impossible without

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[3] Bukina T.V. *Рецептивистика и музыкальная наука на рубеже тысячелетий: в поисках компромисса* (*Receptivistics and the musical science on the boundary of millenniums: in search of a compromise).* // http://www.terrahumana.ru/arhiv/07_03/index.html

[4] In musicology the thesis that a piece of music is found not in musical notation (text) but in its sounding became firmly established long ago. However the given statement, we consider, requires specification. It is not enough to claim that music is found not in musical notation but in its insonation (performing). It is necessary to realize the fundamental fact that the question is not about the sounding of a musical work "in general", in an abstract-objective, “outside the hearing” and “outside the person” (“outside the subject”) space, but about the sounding which is in contact with hearing. It is here, at the moment of "link-up" ("fusion") of sounding with hearing, where music actually arises. But this isn’t all. It is important to add, that music not only arises at this moment but also lasts as long as the moment lasts, i.e., it exists as music only during the given space of time. Outside this space of time music is not music as such: what arose before the dialogue between hearing and a piece of music (when preparing for listening, etc.) wasn’t music yet (it is only "forthcoming", "possible", "future" music), and what will arise after that moment (the analysis, theoretical studying, the talk about it, etc.) already isn’t music (and only the "memory", the remained idea, etc.). However the music researcher, as a rule, often draws far-reaching conclusions about this or that piece of music on the basis of the "soundless" text, let alone the fact that he/she does not consider the defining factor – the auditory one. And on this principle all traditional musical science is built.

its correlation with numerous auditory pictures of the world /.../.The musical science searches on the given problem, T.V. Bukina draws our attention, are in keeping with the searches in adjacent areas of humanitarian knowledge where in the second half of the 20th century the tradition of receptive research was generated".

We suggest viewing the stated subject matter from the other end which, as a matter of fact, marks the beginning – definition of the "ontological" nature of hearing-listening: its role in a person's life (life activity), its specific character, difference from other forms of dialogue with the world and perception of the world (mainly, from an eye-vision – the second main channel by means of which the person provides his/her existence and realizes himself/herself in all manifestations: physical, psychological, social, cultural, artistic, scientific, religious, etc.).

... The Person (Adam) wished to cognize. And the God satisfied his desire, "having opened" his eyes. What did he find out? That he is "naked". And he reached for a leaf... Thus, a person has got a gift of vision – cognition by "one's own eyes". But according to the well-known law ("acquiring one thing, you lose the other thing") a person lost other precious gift – fine ear ("metaphysical" hearing).Veda, the ancient Hindu scriptures ("oral", direct form of cognition) transformed into more modern Upanishad (a "written", "book" form of cognition – through "intermediary"). Alive sound-intonation has acquired a "letter-paper" form. "Speech" became "language". The folklore became a book about folklore. "Experience" became "knowledge". The Vedic gnoseology from different possible ways of cognition prefers the Shabda way instead of hearing.[5]

Gradually the ancient "auditory" civilization accomplished a crucial gnoseological turn –a transition (basically, beginning from ancient Greeks) onto the way of an eye / light (i.e., "external", "visible" forms of cognition): "light of truth", "light of reason", "world view" "outlook", "education-enlightenment", "to bring to the light", "point of view"...[6] Before the Greeks the ideas had an auditory character. Beginning from ancient Greeks the ideas were "to be seen". The motto of the new world (of thinking-consciousness) became the statement "it's better to see one time than to hear ten times". The secret hearing (and together with it, the secret sense of auditory cognition) began to be combined with /be displaced by an eye. Interest to the world moved from "the depths" - to "the surface". Therefore, a person became more and more unable to hear the Voice of Existence. Music remained the last expression of this Voice. The auditory logos is a logos of essence, depths, roots, invisible life.

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[5] Vijnana Bhairava Tantra. *Cartea secretă a căii tantrice, comentată de Osho (The Secret Book of the Tantric Way, commented by Osho)*, vol.II, Bucureşti, 2000.

[6] See interesting from the point of view of the mentioned question - including in connection with a phenomenon of music – a book by Gachev G.D. *Музыка и световая цивилизация (Music and the light civilization).* Moscow, 1999.

The modern language contains the word “clairvoyance”, but in it there is no word “second hearing” (dictionaries of occult sciences make exception) - perception of sounds (vibrations) outside a physical ear, at the level of hyperphysical consciousness. This sacral feeling has got lost. The importance of (and demand for) visual abilities to the detriment of the thin auditory ones has increased in due course. "Visibility", "theatricality", "show" got more and more attractive for a person. But the science states: the hearing as a perception organ, is more important than vision for a child, because the child deprived of hearing sharply lags behind in his/her progress. The given fact doesn’t refer in the same degree to children deprived of vision since birth. The ear is the organ forming human consciousness.

The eye grasps a horizontally-planar (monosemous) plan, the ear grasps a vertically-volumetric, multi-storey (polysemous) plan. The visual perception needs “the third eye ”to be able to capture more (to penetrate more deeply). The eye perceives/shows to us parts of the world, its fragments – “a forward part”, “a back part”. For hearing-music there are no back/forward parts-fragments. It seizes the Whole.

Music is a voice-logos of invisible metavisual life –it does not lend itself to translation into the language of visual ("light") measurement. *Return to the auditory beginning means return to the music itself.* The above-stated leads to the conclusion that the hearing / listening factor should be givenan appropriate status in the musical science. The logic of thinking and arguments also conduct to the conclusion about the necessity of creation of the theory of music hearing/listening.

Certainly, it won’t be simple to realize the given approach, to develop the appropriate investigative techniques. Because the researcher faces the new reality which doesn’t lend itself easily to an objective studying: the subject matter here is not "the object" (music in its formal-textual aspect) but the relation "object-subject". However physics in due time found itself in the same complicated position when the new world was discovered – the quantum world where the classical methodology didn’t work any more. Nevertheless, physicists found and continue to find adequate methods, they didn’t “capitulate” before a "mysterious" quantum reality (where, by the way, the relation "object-subject" is also defining). The new scientific paradigm that was accepted following physics and other sciences must be also applied in the framework of musicology for it cannot keep away from the new main scientific direction. The more so because the character of this paradigm is close to a specific character (nature) of the music itself.[7]

“The auditory” approach in studying music should cover all possible levels and aspects of the dialogue “a person-musical sounds” and, accordingly “a person-music”: common cultural, philosophical, musicological,

[7] We examine this problem in the article “Music and the new world of sciences”(“Muzica şi lumea nouă a ştiinţelor”) // *Akademos.* Nr.1 (26), 2011, p. 109-115.

psychological, educational-pedagogical and so forth. Further we suggest a possible *music listening technology*[8] with the title of as a manifestation of the theoretical reasoning mentioned above.[9]

Hearing activity of a creation is *an investigation* (auditory) in the proper sense of the word - a *research, a search* and *a discovery*. It requires a *discipline of hearing and mind*, but the one that develops the discipline hearing and mind, developing (expands and deepens) the whole consciousness. A real listening penetrating of a creation suggests a pursuance as careful as possible, concentrated and analytical of a discourse. "The working tool" in this case is hearing, in its active participatory form. To enter the hidden meaning of a creation it requires *commitment* and inner listening, *attending* to what happens to music, *merge* to hearing discourse. A musical creation is an *action* (and not a "static picture") where certain *events* occur (sound, music). They must be "*read*" by hearing, i.e. followed *actively* and *continuously*.

Technology of auditory acquisition of a piece of music is similar, in general, with the technique of acquisition of an by an instrumentalist (i.e., what a pianist makes, for example, in learning a new song), namely step by step its conquest through repetition and practice, through dismantling the elements and combination of elements, through conquest and domination of every passage, every movement, every specific moment, of "difficult" places, etc.Technology phases are:

1. *Overall listening creation* - as it appears for the first time leaving us on its waves without a very specific purpose.
2. Listening overall, but with intention *to cause certain structures* (parts, movements, episodes, elements of the whole) - in the most general way. (There may be two, three, etc. re-listening of a creation). It requires an increase in the intensity of listening.
3. *Clarifying the structure of creation*. There is "a catching" and its setting on the page edges of a hidden architecture (architectural order) of a work. *Notation* by letters (large or small, depending on the size of the work), by the numbers of the general structure. For example: A, B, C, A or I, II, III, I.
4. Overall listening, determining and noting on the page some *substructures* in large structures (overall). For example: A (aa), B (bb¹), C, A (aa+). (Here one listens separately, through resumptions, fragments, substructures, reasons, parts, etc.). Repeated hearing and every time more concentrated.

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[8] The suggested technology elaborated according to principle of „interiorization of music", formulated and elaborated by the author and which is summarized to moving music from its „exterior" to „interior", to its transformation from physically-sound hearing into psycho-spirituat living; we are talking about musical „recording" in yourself and its filling at the foundation of self.

[9] The author has developed and teaches at the University "Alecu Russo" Balti (but also in other universities) the course of *Commented musical actions* and promotes public audition conferences with the title *The art of listening and understanding music*. The technology is an aspect of these activities. (See, for example: *Fenomenologia audiției muzicale*, (*Phenomenology of Music Listening*) // Ion Gagim. *Muzica şi filosofia (Music and philosiphy*). Chişinău, 2009; Ion Gagim. *Omul în faţa muzicii (A Person and Music: Face to Face)*. Bălți, 2000).

5. Repeated re-hearings with the aim of determination (through inspections and modifications) and marking *small structures* (aa, bb, etc.). These re-hearings may be *accompanied by a hum* of reasons, music, themes. *Humming*[10] can be: as a "hum" (murmur, unintelligible song), the stream of air through the whistle light, through different voice (i.e. "a") or syllables ("ta-ta-ta", "pa-pa-pa ", etc.), depending on the nature of the song. Humming, as well can be: a) audible, b) almost inaudible, c) mute (inaudible / mental).
6. After noting on the page the structure of the paper in its elements, *melogestics* is applied ("plastic singing " / "dancing of hands") according to the line after then every melody and theme is going on (a, a, b, b ¹ etc.) . The hand / hands are in the air "trajectory" of music development track data (given reason). Why the "hands" and not just "a hand"? Because different hands can watch for different reasons (to different voices or instruments), with different configuration or different elements of that reason - for example, sub-motives etc. In some cases, both hands can "paint" the same figure in the air.
7. Fixing meloritmia on the page - graphic notation by figures in the pattern of reasons, songs, specific moments, by: lines / wave lines fragments in zigzag, the jumps, broken, curved, with spirals, dots, up, down, by arrows, the other signs. It is applied everything what is possible to "catch" and fix the most appropriate "character" ("spirit") of these reasons, songs, some moments ("events") characteristic of them, jumps, significant pauses, dissonant sounds, specific rhythmic elements, gaps, etc. This work is done based on several rehearings. (In the works of proportions - symphonies, concertos, sonatas, entertainment, quartets, etc. – it is moved from small to the whole ensemble expanded gradually). The final version of the page creation notation we can call "*listener score*."[11]
8. Work hearing as a whole *followed the visual work* done entirely on the paper.
9. Hearing all the work *combining the visual tracking* of melogestics with meloritmia.
10. Hearing all the work by combining melogestica with humming.
11. Hearing all the work by combining three elements: humming, melogestics, meloritmia tracking.
12. Multiple rehearing of a work till its *inner memorizing* them (at the level of inner hearing).
13. "*Hearing*" (reproduction) of a full work till inside without hearing it in exterior. (If it is necessary, the work can be reheard till memorizing it. This procedure may be accompanied by humming or melogestics. And rarely, if it is strictly necessary, it can be accompanied by followed meloritmia).

[10] Humming phenomenon is considered fundamental in the work by George Bălan *Petit traite de l'art de fredoneer* (Sankt Peter, Musicosophia, 1992).
[11] Note that no "partirura" matter itself, but looking as such effort that we audit to create it.

14. The interior "*interpretation*" ("*the singing*"), in all its musical value as a particular discourse content, as a narrative / drama with semantic "events", with its "philosophical" meaning and so on.
15. *Music meditation*: the development, the "backdrop" of music that echoes inside the personal living conditions of some specific states, caused by this music, with the appearance of some "interrogations" and possible "answers" with the appearance of reflections, thoughts, etc.. Music causes unrepeatable states (which only music can cause them), and it accompanies these states, which could not occur outside this music (a "dialogue" with it). For this, it is necessary an "amalgamation" to inner music – till the spiritual identification with it. This music becomes a part of interior "I am", of the whole being, resounding, at the "cell" in terms of all consciousness. The "content" (meaning, message, idea, spiritual "feeling") can be of different character, depending on the person, the degree of his/her culture, intelligence, thinking, feeling, etc.
16.*Keeping music in the heart, mind, and on the lips*. Maintaining an inner dialogue with it, of a intimate uninterrupted "conversation". This may be the highest level of communication with a musical work.
17.As a result, *a new musical hearing is developing*. *Music* in general appears in another way. A new understanding of music is formed, a new vision of itself and the personal relationship with it. Only music at this level can change (transform) its inner world according to its sublime laws.

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2. THE MECHANISM OF ARTISTIC COGNITION IN TEACHING MUSIC

Viorica Crişciuc[12]

Abstract : *The mechanism of artistic knowledge is the main one in the process of teaching music. Consisting of the traditional structural elements of general pedagogy and music pedagogy, on the basis of the perceptive-aperceptive biphasic concept, the elements of this mechanism are differently restructured during musical-didactic activities in relation to music knowledge levels.*
Key words: *mechanism of artistic cognition, perceptive phase, aperceptive phase, music knowledge, musical-didactic activities.*

The cognition act in the process of teaching music during music education lesson is not only a pedagogical act of knowledge assimilation, but it is also a cognition specific act, an act of emotional experience of work message, investigation and discovery of truth, of capacities formation, of knowledge application in music-didactic activities. In virtue of such a characteristic pupil will not be only the receiver of the educational process, but he will be the one who discovers the truth himself. [13][2, p. 97]

The organization of the educational process (teaching – learning – evaluation) is done in the context of interaction of certain stages: pedagogical, psychological, gnoseological and logical. These stages in I. Bontaş's opinion coincide to traditional cognition mechanism:

1. The objects and phenomenon perception corresponds with sensorial cognition stage, in which through the direct contact with the reality by means of senses and rational capacity, it forms the reality global picture as perceptions and representations on the mental level.
2. The comprehension, abstractization and generalization of knowledge is the stage of conscious, logical, rational and abstract cognition.
3. Knowledge fixation is the act of mental recording and setting (storage). During this stage it is created the apperceptive background; it insures the logical storage of knowledge.
4. Skills and abilities formation is the knowledge application stage of capacities, skills and intellectual and practical competences, the stage of planning and scientific research.
5. Knowledge evaluation is the didactic checking act (verification), appreciation and knowledge marking. It highlights the level, the value and the teaching-learning efficiency. Evaluation is planned by the teacher in different ways, it has control character for the teacher and self-control for the pupil, achieving to the feedback principle [2, p. 101].

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[13] Bontaş I., Pedagogie., 1988, Editura ALL EDUCATIONAL, Timişoara.

The art purpose is to give a complete knowledge about the world. In artistic works the nature and the man appear in a deeper reality than it appears in sciences. Art helps us to penetrate the ,,eternal human through a more direct way as we penetrate by means of science" [14] [2, p. 29]. Thus, the emotions are the basis of music cognition due to which the pupil penetrates the musical content of the message. But, the complete assimilation of the music is inseparable related to the rational-logical cognition operations. In music cognition the rational cognition is dominated by the emotional one.

In teaching music, the teacher must subordinate the music knowledge according to their utility in teaching musical activities, the practical and the educational role, the accessibility for school age pupils and according to psychic functions in the act of musical phenomenon cognition. The process of artistically cognition involves directly the musical creation perceptions, by a wide scale of experiences, emotions, feelings. The music analysis derives from the data of senses; reason is the one that interferes and allows the art comprehension in general.

According to **Orlov Gh**., the elements of artistic cognition process keeps to a hierarchy inside. Each element of the psychological mechanism is activated by an impulse which is reflected in the following element.

The mechanism of cognition process is structured in two phases:

1. The perceptive phase – the reaction of emotions/experiences of musical phenomenon. Perceptive phase consists of traditional elements of the music cognition mechanism (cognition, comprehension, application, analysis, synthesis, and valorisation).
2. Apperceptive phase – here are included procedures of identification, differentiation and organization of ,,structural links of musical knowledge", aimed to the valorisation and assimilation of the musical message [15] [4, p. 123].

In his researches **Asafiev B.** underlined 4 levels of music cognition which develop the perception of acoustic message to pupils through interaction:

1. **Acquirement of musical-aural experience**.
2. The second level of musical cognition supposes step by step introduction in pupils' mind of **musical language elements** which organize the musical movement.
3. The third level of the musical cognition is **the experience sphere it-self**, which consists of different teaching activities, beginning with the transcribing of the musical notes in order to assimilate the musical reading and writing of logics, ending with the interpretation of musical works of different type.
4. The creativity level is considered by Asafiev B., the most important level in musical cognition. It contributes to the practical assimilation of the acoustic material. The introduction of improvisations at the lessons, songs composing favour the creative imagination development to pupils.

[14] Bontaş I., Pedagogie., 1988, Editura ALL EDUCATIONAL, Timişoara.
[15] Orlov Gh., 2006, Древо музыки, Москва.

The cognition idea as a component of musical experience belongs to the musicologist George Bălan. Thus, **George Bălan** defines four levels in the cognition process of the musical art:

1. **Emotional reaction;**
2. **Imaginative perception**, which consists of mental representation (scenes, characters, landscapes etc.), where we can find literary explications;
3. **Musical thinking** is divided into three levels:

a) This level deals with the music effect on thinking, which leads to the subjective meditations inspired from moods and mental representations mentioned above;

b) In the following level the musical contemplation becomes an objective reality, acoustic one.

c) This level is characterised by musical perception as the world inside, which lives exclusively through eloquence and force of sound.

4. **Existential level** - music transforms into a way of cognition which can not be described by words, "listening to the music as a vital need" [16] [1, p. 97].

The artistic cognition process involves in teaching practice the analytical and global listening. To practice analytical listening means to analyse music by fragmentizing the discourse in small parts in order to discover it.

Ion Gagim asserts that music is **a supreme cognition**, a self-cognition. There are phenomena (and meanings) that can be got by senses and specific states. Such specific experiences and senses can be reached through music. Music is also a „*religans*" (relation) because it re-establishes our relation with the *Absolute*. Ion Gagim asserts that the musical thinking focuses on the human aural consciousness – the capacity of thinking in an acoustic way, the capacity that developed during the multimillinary life experience. Musical consciousness was formed under aural consciousness basis. It is the aptitude of thinking in specific sounds – musical sounds and in categories, derived from the musical sound assimilation.

Thus, briefing the scientific sources, Bontas I., Orlov Gh., Asafiev B., Bălan G., Gagim I. led us to the determination of specific factors of the artistic cognition:

1. The emotional-imaginative factor. It is based on the cognition of musical phenomenon through emotions/experiences.
2. The logical-rational factor, practical-utilitarian, scientific-theoretical that is based on psychological cognition operations.

Analyzing the theoretical sources and studying the school practice, we consider that the traditional approach of cognition direction at the lesson has useful points, but the teaching music during music education lesson, requires an essential reorganization from the perspective of artistic cognition during the lesson. The specificity of the artistic cognition is manifested by its practical and

[16] Bălan G., 1998, Cum să ascultăm muzica, Bucureşti, Humanitas.

sensitive character of musical phenomenon perception. Thus, due to the value of the experience act and the rationalization of the music, **the cognitive knowledge** fulfills the **artistic cognition.** It facilitates the understanding of the sensible world of music. During the music teaching process the accent moves **from the theory** and basic knowledge of musical marking, interpretation and sol-faing skills, to the emotional-artistic factor, the experience and music feeling as an artistic, spiritual, emotional-psychological phenomenon. Thus, the musical knowledge is vocalized, is visualized and verbalized trough the acquisition techniques. They are assimilated during the musical-teaching activities. In this way, the cognition direction led us to the realization of the artistic cognition mechanism, which is related to the pupils' psychological functions and the dynamic specificity of the musical knowledge.

We suggest the artistic cognition mechanism, elaborated according to the perceptive-appreciative phases and the constituents they are built up with:

Perceptive phase. Aural representation – emotional reaction. The contact with music starts after aural representations. Any attempt to teach will be accomplished using the life music direct contact.

Appreciative phase is focused on valorization and assimilation of the musical phenomenon. We propose in Figure № 1 the mechanism of artistic cognition in teaching music.

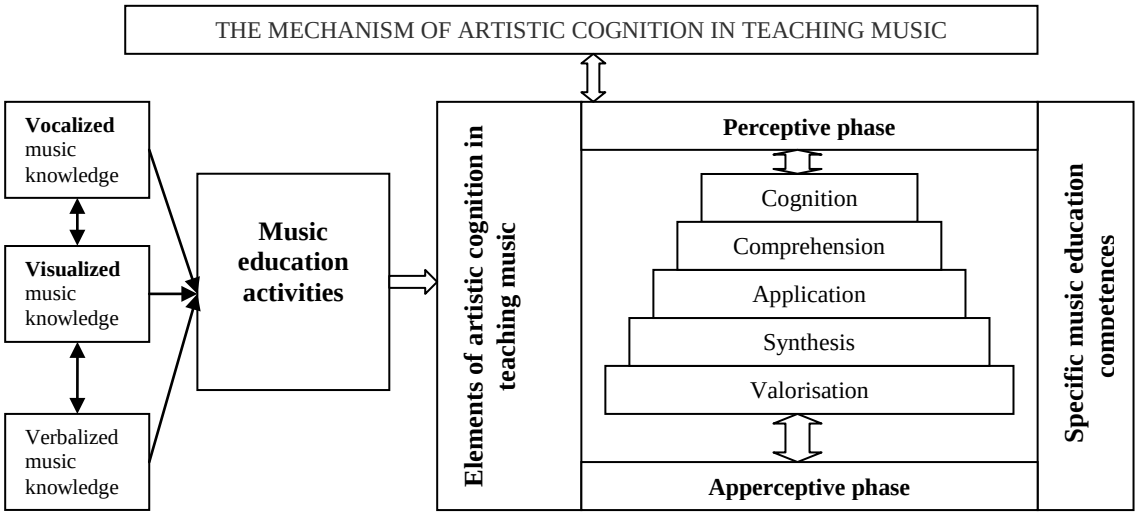

Figure № 1. The mechanism of artistic cognition in teaching music

Conclusions

This mechanism is available only after having experienced the life music. The music teaching process can not be conceived and achieved without the emotional component, the experience/reaction. The music teaching process is achieved during the main musical-teaching activities of the lesson. Thus, being in motion in the interior, the constituents of the artistic cognition mechanism form a hierarchy which is structured depending on the musical-teaching activities, teaching tasks during the lesson and based on the classification of the music knowledge (vocalized, visualized and verbalized).

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3.THE IMAGE AS FORM OF CREATION
The assertion of the inner artistic freedom within arts education

Ecaterina Toşa[17]

Abstract: *The Image, as a source of communication is the materialization of cognitive experiences which organize the accumulated visual information and facilitate the valued aesthetic references. The Image, as well as a visual-mental scheme facilitates the understanding of the connexions between perceptual information and the reproduction. However, to recognize an artistic motif or another one doesn't exactly mean to understand the message of the picture, wherein could have a significance related to both the context and receiver's knowledge. Knowing the principles of discovery methods of the visual message, one could rise the question: „Does our interpretation match the author's true intentions?"*
Key words: *The image in Art is a form of creation, study, discovery, knowledge and communication.*

One of the frame objectives of arts education is to make students better understand how the image can communicate and convey messages.The analysis of the image can increase the esthetic and communication pleasure, sharpen the observation and the sight, enrich knowledge, thus enabling one to achieve more information upon perceiving spontaneous images. The analysis bears a pedagogical function, proving that the **image** is a **language**. Another function it has is the research and control of why the visual message works. Every day we are challenged by images which need to be dealt with, deciphered and interpreted. Apparently, reading such images requires no prior training, the reading method is perfectly "*natural*".

The complementarity image – language is evident, since language participates in the creation of the visual message. Regardless whether it is a child's drawing, a rupestral or an impressionist painting, a virtual image or a poster, we understand, despite the wide diversity of meanings, that each depicts certain features. **What exactly is an image**? – *"I firstly call images the shadows* – as Platon said – *then the reflections we see on the water or on the surface of opaque, polished and brilliant bodies"*. [18] **From students' point of view,** the image is that which does not move, which remains still, which does not talk, such as comics, illustrative pictures from the children's first books, from which they learn to speak, to read and which help them recognize shapes and colors.

In arts, the concept of image is essentially interrelated with visual representation: frescos, painting, miniatures, decorative illustrations, drawing, engraving, but also films, video and photography. Mental representations are also *images*, *impressions*, which we visualize upon reading or hearing the description of certain places or objects, respectively "we see" the images we are dreaming.**"The new images",** the synthesis images created on the computer (from tridimensional representations to the cinema standard) are virtual

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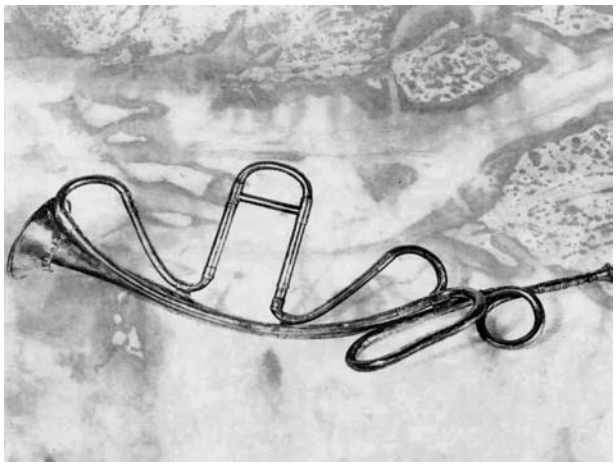
[18] Platon, 1994, *„La République"*, translation of É. Chambry, Les Belles Lettes, Paris

universes, which can be taken as such or, if manipulated, can forfeit any apparently real image. **Contemporary arts education** is based on exploring, analyzing, building and creating images.

Learning within arts education activities is conducted through various images achieved in various styles. It is necessary that students approach a wide array of artistic means, from the classical, traditional, to the latest creational experiments.These simple or complex images, upon being analyzed, compared, deconstructed or combined by students, are received, reassessed, "translated" and integrated. The image of a real object is subjectively reflected according to its features, and with a view to creation, students rebuild, transform, codify, semantisize these signals which they depicted and analyzed.

In students' creation, the image is rendered subjective connotations. Drawings and other images created by students do not imitate real objects in their concrete appearance, but become configurations characterized by the complex **shape-significance-symbol.** The effect of these drawings entails a fictitious level, demonstrates and acts as proof of an ideal reality, invented, built, rendered as reproductions which configure certain things, objects or concepts, emotions which pretend to replace direct experience with them.

Direct knowledge, connected with experiencing reality, the contact with the objective reality, does not come in opposition to the image, to the representation, reality duplication, leading to indirect, mediated knowledge. On the contrary, **the image, as source of communication**, forms the manifestation of the cognitive experiences which structure the visual information accumulated and favor the esthetically valorized landmarks. This is exemplified in my artistic work entitled *"Aerofonium"*. Fascinated with the beauty of the trumpet tubing, I included the exact shape of a ***tropette demi-lune*** into this observational drawing.[19]



Toşa Ecaterina "Aerofonium" mixed technique/paper, 40/51 cm

[19]Trompette demi-lune, musical instrument used in symphony orchestras around 1820, is bend in the shape of an arch, of half moon (hence its name), so that the interpreter's right hand, which was used to tone down the sounds, could reach the funnel more easily. When playing, the funnel was kept up, or leaning on the arm. The tubing was much elongated, for the alteration of the sound chromatics – description by J. H. van der Meer *"Hangszerek"*, Zenemükiadó, Budapest, 1988, page 222

I dismissed any intervention upon its real appearance as ill-suited, and therefore I superposed its actual image over an abstracted surface, obtained through the diffusion of color within wide chromatic ranges.The composition is built around the powerful dichotomies abstract – concrete, definite – indefinite, firm – diffuse. Moreover, there are directional and rhythm correspondences between form and content. The most evident is rendered by the repetition of the arch formed by the axis of the musical instrument and the pastel ranges, which cross the surface from left to right.

I will also point out the intense outline of the intricate tube and the colored labyrinth of the background geography, which accumulates in irregular edges the darkest tonalities. The grey of the sharply sketched instrument gains color against the grayish background mist. The chaos of the irregular blurs, unfolded with great sensitivity, underlines the importance of the musical instrument's shape. The improper association of techniques ensures a sense of justification of opposites' affinity, in view of the concretization of values formed by harmonization of contrasts. The known clearly reveals to us only in opposition to the unknown. The decipherable, the rational, is immediately cast forward by the poetics of the irrational. The work also encloses a time reference. The vivacious, bouncing rhythm of the arching tubes is swallowed by the ample waves of the great intervals evoked in the foreground by the time which grinds and eventually destroys any existence in the process of erosion.

The image, as a visual-mental sketch facilitates the understanding of the report between perceptive information and the reproduction, the artistic image, the grasp of the reports between the creator's external and internal realities. As concerns decoding the information provided by the visual-artistic work, we may state there are two types of image references: perceptive image and mental image. From a psycho-physiological angle, **the observational drawing**, as perceptive image, is connected to knowledge and maintains a direct and intuitive relationship with the actual object it represents. When the artistic intention lies in the creation of a **vision-image**, the image can be considered from a psychological angle, as a mental image bearing symbolical and metaphysical meanings, in relation to the creator's personal unconscious.

The 4-work series associated under the title *"Musical Instruments"* draws its inspiration from the shapes of some magnificent instruments, aiming to achieve vision-images. Bearing away from the functional aspect, their image achieves new artistic forces. The information is processed prevailingly through the filter of emotional perception and dripping creative fantasy.

The first two paintings borrow the motif of hybrid instruments: *harp-lute-guitar* and *nickelharpa,* closely interconnected with the inspiration source. The last two images provide a greater personal artistic contribution, alienating significantly from the actual shapes of the *clarinet* and *kettledrums*. The frontal exposure of the instruments' private insides recalls the dissection tables. Special focus is placed on the complexity of the ornament, cords and tubing.

Toşa Ecaterina "Musical Instruments" – series, oil on canvas, 180/45 cm/pc.

Their rhythms take forms resembling the internal organs, muscle fibers or lab plants, which transform the musical instrument into a fermentation and filtration, boiling and decanting mechanism of the sound. Every image conveys a message to its viewer. Regardless whether it is a real or virtual image, visual or immaterial, fabricated or natural, ancient or contemporary, sacred or profane, conventional or expressive, in order to understand it one requires *reflection* and *analysis*. Analyzed in terms of resemblance or difference, the image appears as the "reproduction of something", in other words it does not exist only in itself, but entails a preexisting object or concept. Material or immaterial, visual or not, natural or fabricated, the image is something that resembles something else, relates to a referent. The image depends on something else in terms of morphological resemblance. The image will only exist if a material or conceived reality is reproduced. The image perceived is encoded and "translated" subjectively, rendered under another form, another material, represented by artistic means in different techniques.

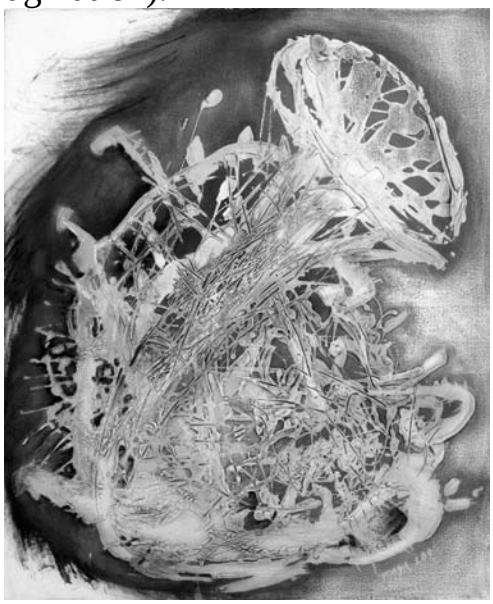
The semiotic theory helps us approach the image from the point of view of its *meaning*, not that of esthetic pleasure.The *semiotic aspect* of the image resides in *the manner it produces meanings*, denotations, interpretations. The sign denotes something that can be perceived: colors, shapes which are rendered a meaning.[20] According to Peirce's theory, "*the sign is something that replaces*

[20] The types and functioning laws of the various sign categories are studied by the science of signs, Semiology and Semiotics, developed at the beginning of the 20th century. Its precursors are the Swiss linguist Ferdinand de Saussure 1857-1913 in Europe, and the scientist Charles Sanders Peirce 1839 – 1914, in the United States.

something else, under a certain relation or with a certain title". The image is perceived as representation, something that means something else than itself, the image is perceived as a *sign*. In visual arts terminology, a *sign* refers to a *concept*, which can vary according to the context.

The analysis of visual images relies on the principle according to which **the image is *heterogeneous*** (it reunites and coordinates within a frame, within a limit, various categories of iconic, analog and artistic signs: colors, shapes, texture). The functioning principle of the image is resemblance, therefore it is perceived as *analog sign*. Nevertheless, identifying one or another motif does not translate as understanding the message of the image, within which the motif may bear a certain significance related to the context, but also to the receiver's knowledge. For instance, the fact that we identify certain signs or shapes in an artistic work does not provide further information on their exact significance. Identifying and interpreting motives in visual messages are two complementary mental operations. M. Joly defines two methods to **discover the message** [21]:

1. *The permutation principle* (enables one to trace a relatively autonomous item, by replacing it with another). It assumes that at a mental level I have at my disposal other similar items, which do not appear in the message – *replaceable elements*. For example – I see red and not green, blue or yellow. This type of mental association allows us to distinguish among elements and interpret them as *what they actually are* (and we do this spontaneously), and as *what they are not* (and this requires imagination).



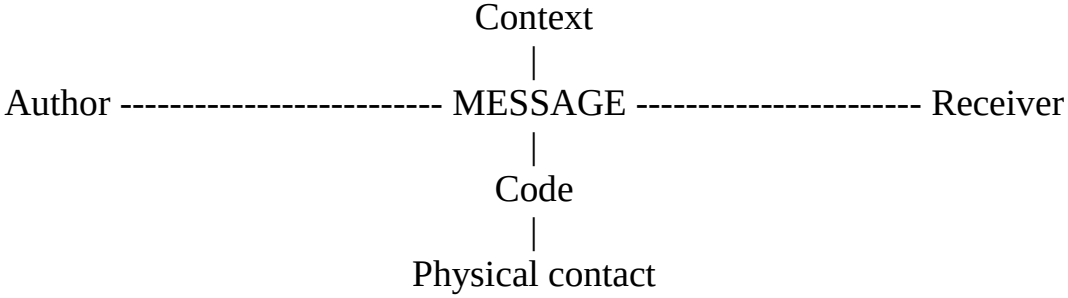
Toşa Ecaterina "Cinfonia" mixed technique/canvas, 80/70 cm

This analysis method relies on the permutation of the perceived elements, which will find their meaning not only in their presence, but only in the absence of many others, to which they are associated at mental level.

2. *Decontextualisation procedure* – another method to reveal the message. By changing the context, we can take by surprise, even shock the receiver's

[21] M. Joly, 1994, *„Introduction à l'Analyse de l'Image"*, Nathan Publishing House, Paris.

expectations. For instance, placing a common object within a museum raises it to the status of "art work". The artistic message encoded by the author in a certain context is offered to the spectator for "decoding".



Nevertheless, one question arises: "Is our approach consistent with the author's intentions?" – What the artist intended to convey, nobody can know. Decoding the message means finding out what meanings it generates to the viewer *now*. The outputs translated by artistic elements of the inspirational motives, become encoded images whose natural role is to capture and allure the viewer into the artistic universe. Of utmost importance is to perceive the motives as meditation visual images, which generate new conventions. We find it essential to highlight the complementarity between the image represented and language, the way language participates in the creation of the visual message and completes it in a reflexive and at the same time creative circularity. Drawing or painting artistic motives reveal a focus on memory and sensation, in order to achieve extremely simple compositions, of great truthfulness of expression.

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4.THE DIALOG PROVIDED BY THE PHYSICAL EDUCATION BETWEEN ARTISTIC MAJORS IN THE UNIVERSITY OF ARTS "GEORGE ENESCU" FROM IAȘI

Ana Cristina Leșe[22]

Abstract: *The stimulation of the psychophysical skills, practicing phyisical exercices in an organized setting has proved to be the antidote of the confused artistic expression, smothered by the avalanche of quotidian attitudes. Physical education mediates in our Institution by creating possibilities of physical races between students with different artistic majors, offering them the opportunity to know themselves in different situations.*
Key words: *psychomotric activity, physical exercices, creativity, art stimulation.*

Within the context of our studies on this issue, which is being increasingly addressed in the recent years, we specify the role and place of the subject Physical Education in the mental-physical condition of student artists. We have pointed out on other occasions the need for this practical subject of study in the institution of artistic education. Now we will only mention the fact that each artistic specialty requires a certain body position while working for a minimum of 5-6 hours. This leads to bad body attitudes, as well as intense mental fatigue that affect the physical creative capacities. Besides this important role, we also assign to the subject of Physical Education the role of a "mediation instrument" between artistic specialties. We make this statement starting from the role of **cultural mediation**, to create the conditions for a meeting, an open dialogue and to form a triad made up of the public, the work and the mediator.

How can the practical course in Physical Education support cultural mediation within our institution of artistic higher education? A first step is made by creating situations where students of different artistic specialties meet to form a **group**. The term *group* was used for the first time as "a technical term in belle-arte; it comes from Italian (*groppo* or *gruppo*) designating several individuals, painted or sculpted, forming a subject."[23] Through its interactive element, **the group** presents itself as an environment and a means of learning certain social roles, forms evaluation skills for others and may contribute to the development of its members' self-awareness. Physical education has the necessary means to form a complex personality, with qualities such as courage, spontaneity, acceptance of failure, joy of winning, strong will. These qualities are associated with beneficial mental-physical effects produced by practicing various forms of organized physical exercises.

The practical course in Physical Education brings together (larger or smaller) groups composed of student artists and ads norms and values to the individual personality through physical means (various physical exercises). Thus, the subject of Physical Education:

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[23] Adrian Neculau, *Dinamica grupului [Dynamics of the Group]*, Course, Iaşi, Polirom Publishing House, 1996

- plays an important role in the evolution of the individual, through experiences accumulated in such a group;
- is an important means of socialization and school-university integration;
- contributes to transmitting personal values to colleagues in other artistic specialties;
- provides the individual with means of proving his or her worth;
- satisfies the associative and performance needs of the human being;
- and, most importantly for the student artist, it stimulates artistic creativity as a form of practicing physical exercise in groups.

In China, the **Physical Education** system developed by Confucius (in the 19th century, BC) known as 'the six liberal arts" included: music, ceremony, arithmetic, calligraphy, fencing and chariot driving. The Japanese, as keepers of traditions in terms of **physical exercise**, created an original concept for its use, devising concentration techniques, coordinating the movement by focusing the mind, in therapy, as well as in education.

Baron Pierre de Coubertain, who, in 1892, made the first attempt to revive the Olympic Games (which were cancelled in 394 by the Byzantine emperor Theodosius I[24]), during a conference at the Sorbonne, argued that "sports can restore the broken balance of the human being and it must have its place in any system of education."[25] It all started from the idea that Ancient Greece made prominent in the history of human education through the fact that it perceived the human being as a composite, a combination of physical and spiritual qualities, with a permanent tendency towards perfection and directed towards the ideal. In the creative process that delineates **culture**, **physical exercise**, through its effects stimulates, balances and ennobles the human being; the concept of **physical culture** is thus fully justified as a phrase that expresses the process of cultivating the body. **Physical culture** does not imply, in itself, an activity, but "it summarizes all the values (legitimacy, categories, institutions, goods and information, etc.) meant to use physical exercises to improve the biological, spiritual and actuating potentials of the human being."[26]

The ideal of **Physical Education** in the general training of the artist tends to place the spirit and physical strength in a relationship of interdependence, whereas the spirit needs a language to express itself and the movements focus on mental concepts. The issue of **Physical Education** can not be ignored in the field of artistic higher education, as it is almost common knowledge that **Physical Education** promotes the mental-physical background of the student artist. The provision of high quality artist training is ensured by a high development of all physical and mental skills. When we talk about **mental**

[24] Carmen Voiculescu, , *Istoria Educației fizice şi sportului [The History of Physical Education and Sports]*, Constanța, Ovidius University Press, 2002, p. 53
[25] Idem, p. 107
[26] Gh. Cârstea, *Educația fizică – Teoria şi bazele metodicii [Physical Education – Theory and Bases of Methodology]*, Bucharest, Academia Națională de Educație fizică şi Sport [The National Academy of Physical Education and Sport], 1997, p. 31

skills, we refer to mental components, such as thinking, will, memory. **Physical Education** should be perceived as an authentic formative process, whose purpose is given by the multitude of skills, abilities and attitudes acquired by student artists.

Supporting our belief, in his book *A Poetics of the Actor's Art*, Ion Cojar, director and professor, argues that: "**Training** is a delicate process of recovering the human totality, the full individual potential, a composite that generates new skills, specific for an activity of spiritual and mental-physical **performance**, to overcome the limits of the common man."[27] Physical Education, also known as Body Education or Gymnastics is the common element in the three types of creative arts performed in our institution: Arts, Music and Theatre. Moreover, this discipline, originating in its turn from the Art of Movement (acknowledged, but not homologated) is a dialogue that communicates with each artistic specialty and also brings them together under the same ideals: mental-physical stimulation and, implicitly, creativity stimulation, will, fortifying one's health.
This art of movement is involved in the formal training of the artist, abiding by the same principles offered by mediation as an instrument of civil society, namely: it is used to create social relations and assert values such as autonomy, responsibility, adaptation to new conditions, solidarity, and agreement.

The specific issues of general training, competent expression, stimulating creativity and social assertion of pupils and students is a major responsibility and a high priority in promoting and implementing Romania's sustainable development strategy. To this end, every subject within the curriculum of artistic higher education chooses the most effective means of achieving its objectives. In general, art of any kind, such as fine arts, music, drama or movement, brings additional awareness and education to human beings. An exhibition, a theatrical performance, a musical performance, an audition, a sports show bring together various nations, concepts and religions. In this relation of the arts, Physical/Body Education or Gymnastics forms, along with specialized subjects, the basis for the training of the complete, ideal artist, stimulating the centres of creativity and providing the physical support needed for carrying out the artistic activity.

The coordinator of organized physical activity, the Physical Education teacher has the role of cultural mediator, with the following teaching tasks:

- to organize contests, sports competitions between student artists, encouraging participation in these activities;
- to develop the adequate environment for the performance of physical activities;
- to participate with trained groups of students in a form of sporting activity, in university competitions;
- to constantly coordinate the physical activity of students;

[27] Ion Cojar, *O poetică a artei actorului [A Poetics of the Actor's Art]*, Bucharest, UNITEXT Publishing House, 1996

- to inspire student artists a well-founded motivation to participate in physical activities.

The art of movement connects the other artistic sides through the most important means at its disposal, physical exercise, carried out under the basic objective in the field of Sports Culture, namely: a healthy mind in a healthy body (*Mens sana in corpore sano*). Nevertheless, Physical Education plays not just a key **role** in health and physical development, but is also the means to acquire the necessary values for social cohesion and intercultural **dialogue**.

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PART II
ART PEDAGOGY IN COMPARATIVE APPROACHES

1.PEDAGOGICAL PRINCIPLES OF ITALIAN INSTRUMENTAL DIDACTICS

Alessandra Padula[28]

Abstract: *Learning to play a musical instruments has relevant "strictly disciplinary" goals, as fluency, strength and independence of the fingers, correct phrasing, stylistically appropriate execution of ornaments, etc. However, pupils who play a musical instrument can also reach or optimize fundamental perceptive, cognitive, and motor capabilities. They can enhance their ability to join other pupils, raising self-esteem and self-control, and developing a sense of belonging. They can train memory, develop creativity, and enhance their own expressive and organizational capabilities. Moreover, in playing a musical instrument they can get key competences for lifelong learning, and get possession of a fundamental part of Europe's rich cultural heritage.The paper outlines the courses offered by Italian public schools in the instrumental field, and cites the works of many Italian composers included in the syllabi of music schools and Conservatories. The pedagogical principles on which these pieces are based are related to the thought of some important pedagogues and psychologists, such as Pestalozzi, Montessori and Gardner.*
Key words: *music schools, musical instrument, cultural heritage, musical-didactic activities.*

Getting a Musical Education in the Instrumental Field in Italy

In Italy children have six ways to get a musical education in the instrumental field:

- at private music schools: here parents pay tuition fees for their children
- with private music teachers: here parents pay each teaching hour
- at civic schools, i.e. in schools, where teachers, buildings and instruments are paid by the municipality, the province, the region. Here too parents pay tuition fees for their children
- at state kindergartens and primary schools that offer special projects. Some years ago, I conducted a project in a primary school with some students from the Conservatory. In this project, a class had music and piano lessons 5 times a week[29]
- at state secondary schools with a musical profile. These are schools which offer instrumental lessons in grades 6-8. The goal of these schools is to offer instrumental lessons just to these students, who would not have the chance to learn an instrument outside the school. This can occur, for instance, if there are no private music schools in the children's town, or if their family can't afford the tuition fees of private music schools[30].

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[29] Alessandra Padula, *Obiettivo musica. Conoscenze e competenze musicali dei bambini di scuola elementare*, Pescara: Iniziative, 1997.
[30] Pietro Mistretta (ed.), *L'insegnamento musicale in Italia*, Firenze: Le Monnier, 1986.

In recent years, in connection with the raising autonomy of each state school, many schools took on the musical profile. Schools now compete with one another in order to attract more students; in effect, the larger the school, the higher the state aids. Therefore, schools try to attract more students by offering supplementary courses, in subjects such as sports, arts, and instrumental music lessons. Performances offered by the students and/or teachers, as soloists and/or music groups, are considered an effective way to get exposure[31].
In these schools children get "usual" music education lessons in the morning, twice a week, and instrumental lessons, in the afternoon, twice a week (once a week an individual lesson, and once a week an ensemble or orchestral lesson)[32].

- at Conservatories Since the beginning of this academic year, Conservatories accept only bachelor and master students, but some Conservatories have arranged "basic courses," where younger, gifted children can have instrumental lessons[33]. But I wish to leave out Conservatories, where only gifted children may attend courses, since these children participate here primarily with the aim to begin early "professional studies."

I wish to speak about the subject "music" taught in the general school: kindergarten, primary school and secondary school. In all these schools there are music lessons, although at the different levels courses have different titles. In kindergarten, the courses are called "Experiencing Music," in primary school, "Education through Sound and Music", and "Music Education" in secondary school. It is important to underline, that the pedagogical principles which regulate instrumental lessons at Conservatories are deeply different from those which regulate instrumental lessons at the general school[34]. In the Milan Conservatory I teach Methodology of instrumental teaching, training instrumentalists to teach their instrument, taking into account pedagogical, psychological, and didactic aspects. For this reason, here I wish to focus just on these pedagogical aspects.

Cultural Expression as Key Competence for Lifelong Learning

Because of its long and varied historical development, music can be considered a fundamental part of Europe's rich cultural heritage. Therefore, from an educational perspective, music education is indispensable for the maintenance and growth of musical culture in Italy. It conveys the music and cultural heritage to the next generation, enhances the pupils' understanding of the manifold forms of music, and contributes to their own identity. Music can help in developing creativity as a specific skill[35]. Creativity should not be

[31] Rossella Marisi, *Conducting a group. L'ensemble musicale come gruppo*, München - Ravensburg: Grin, 2009.
[32] Paolo Landri, A Temporary Eclipse of Bureaucracy. The Circulation of School Autonomy, *Italian Jounal of Sociology of Education*, 3: 3, 2009.
[33] http://www.unams.it/Leggi_e_normative/Leggi/N.508_21_1999-212-02.html (retrieved 09.11.2011).
[34] Alessandra Padula, *Musica viva. Proposte per l'istruzione musicale nella scuola elementare*, Pescara: Iniziative, 1994 .
[35] Padula, *Musica viva*, cited.

considered as much a creation from nothing, but rather a new combination of known elements. Of course, the more elements an individual knows, the more new combinations he can make. In the music field, knowing a gradually larger number of pieces can help a pupil in enhancing his/her own musical creativity.
In the general field, creativity can positively affect learning, impacting on skills and behaviors in other, non-musical areas. In fact, in Italy we set a high value on interdisciplinarity. We base on Howard Gardner's (1943 -) research, who highlighted that there is a specific musical intelligence[36]. But we know also that musical experiences can help all students establish connections with concepts pertaining to other disciplines (such as mathematics, science, social sciences, literacy, history and the arts)[37]. And we know that music techniques can be useful in memorizing concepts pertaining to other subjects[38].

Besides that, there is an important document on specific competences, which are considered key competences for lifelong learning. It is the Recommendation of the European Parliament and of the Council of 18 December 2006[39]. Competences are defined here as a combination of knowledge, skills and attitudes appropriate to the context. Key competences are those which all individuals need for personal fulfillment and development, active citizenship, social inclusion, and employment.
Cultural expression is seen as one of the eight key competences for lifelong learning. This testifies to the role accorded to culture in the European Union. And music is an important part of culture. Music education has therefore the task of developing the children's musical predisposition and skills, introducing them into music culture.

Music Education as "Education in the Field Music"

Early music education can be considered from two distinct points of view. We can consider music education as "education in the field music"[40]. Following this approach, children should meet music as early as possible, in order to become familiar with its products and concepts. This approach was the leading one till the 60s: for many centuries children were seen as "little adults", similar to adults in thinking, feeling, moving and having fun. Following this approach, the process of learning to play an instrument had only "strictly disciplinary" goals, as fluency, strength and independence of the fingers, the correct execution

[36] Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences*, New York: Basic Books, 1983.
[37] Alessandra Padula, "Music education", in Barbara Kerr (ed.), *Encyclopedia of Giftedness, Creativity, and Talent*, Thousandoaks, California (USA), SAGE, 2009. Alessandra Padula, "Musical creativity", in Barbara Kerr (ed.), *Encyclopedia of Giftedness*, cited.
[38] Alessandra Padula, *Multilingualism In The European Union: Teaching Foreign Languages In The Primary School*, University of Nebraska at Omaha, http://www.unomaha.edu/esc/2007papers.html.
[39] http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:394:0010:0018:en:PDF (retrieved 09.11.2011).
[40] Alessandra Padula, *Le chiavi della musica. Metodologia dell'educazione musicale nella scuola primaria*, Torino: Giacomelli, 1999.

of the legato cantabile, the brilliant performance of staccato passage works, clarity of voices in polyphonic composition, stylistically appropriate execution of ornaments, etc. Beginners, either children or adults, studied the same repertoire.Fortunately, the fine motor tasks contained in piano pieces were often quite accessible.

In secondary schools students in the sixth to the tenth grade learn pieces by composers who wrote for harpsichord and fortepiano. Among them, Domenico Alberti (c. 1710 –1740), Domenico Cimarosa (1749 – 1801), Baldassarre Galuppi (1706 – 1785), Pietro Domenico Paradisi (1707 – 1791), Giovanni Battista Pescetti (c. 1704 – 1766), Michelangelo Rossi (1601 – 1656), Domenico Scarlatti (1685 – 1757), Mattia Vento (1735 –1776), Domenico Zipoli (1688 – 1726). In Italy we appreciate this literature as an important cultural heritage, and believe that playing works by ancient Italian masters can play an important role in the education of the young pianist. So far, we have focused on the first point of view, which considers music education as "education in the field music".

Music Education as "Education through Music": Aims and Goals

The second point of view regards music education as "education through music": following this approach, important general qualities and talents can be developed through the playing of an instrument. Among them are perceptive, cognitive, motor capabilities, such as:

- to listen to acoustic stimuli, concentrate on them, differentiate them, and respond to them
- to respond to rhythmic and musical events and produce them
- to understand time and space concepts, in playing and improvising musical sequences which develop through time, and must be performed enacting specific gestures in the space
- to play using pitch and rhythm as recreation tools
- to play in a reproductive, but also in a free, improvising way
- to "translate" musical experiences into other media (e.g. colors, materials, etc.), and vice-versa to "translate" other media into sound and music[41].

Importantly, musical activities can be performed in smaller or larger groups (duo, trio, and so on) and thereby contribute to social education. In fact, in playing music together, children must relate to the teacher and/or to other pupils, matching the styles and sounds of others, exercising patience and discipline, and by making suggestions or listening to the suggestions of other pupils. In this way a child feels that he or she belongs to the group, and belonging to a group raises the child's self-esteem[42].

In most Italian schools there are now children who come from other countries. Moreover, due to the parents' job, some families move every 2-3 years. When the new pupil is not an Italian native speaker, making music

[41] Alessandra Padula, *Musicoterapia e psicomotricità. Attività ludiche per la scuola*, Torino: Giacomelli, 2000.
[42] Rossella Marisi, *Conducting a group*, cited.

together may be an effective way to help children build communicative relationships[43].

Educational goals pertaining to the social field are:

- willingness and ability to join other pupils, cooperating in common tasks.

Very young children can play three-hand and four-hand pieces with the teacher, and later play three-hand and four-hand pieces with other children.

Other socio-educational goals are:

- taking over responsibilities
- practicing self-control, patience, and discipline

Educational objectives which pertain to the emotional-affective field are:

- reducing fears and inhibitions
- raising self-esteem
- developing a sense of belonging
- training memory
- encouraging creativity

Other goals pertain to the general music field. Among them are

- perception of specific music characteristics. Perception is developed through acquaintance with the characteristics of a musical phrase or piece: its rhythm, dynamics, melody, timbre. At first the young pupil acquires knowledge of single characteristics, and then recognizes them in various combinations and contexts.
- emotional experience, realized by listening to and performing instrumental and vocal pieces.
- expression. Pupils enhance their own expressive capability, setting their own thoughts in music form, and speaking about music which has been heard, performed, or composed
- organizational capability. Teachers lead pupils to take up and process their spontaneous musical ideas and to create musical phrases based on the principles of repetition through identity, variation, or contrast. Moreover teachers structure comparative views between works belonging to different ages and/or styles, promoting students' ability to recognize structures and make evaluations[44].

Pedagogical Principles of Italian Instrumental Didactics

Disregarding the Conservatory, where students attend "professional studies" even if they are quite young, instrumental lessons must attain to important principles.

- it is important to help students to learn music in the playful way in which they have learnt their mother language.

[43] Alessandra Padula, *Musica a colori. L'apprendimento del pianoforte nella scuola elementare*, Pescara: Iniziative, 1996.

[44] Alessandra Padula, *Comunicazione sonora e musicoterapia*, München – Ravensburg: Grin, 2008.

For instance, nursery rhymes help children build vocabulary, learn concepts, and perform gestures and movements. Similarly, when a child plays the easiest piano piece, he or she performs fine motor movements, thereby promoting the differentiation of fingers, the eye-hand coordination, concentration, and hand and finger dexterity.

- We know that repeating pieces already learnt promotes refining technique, training memory, and building over time a personal repertoire. Yet it is important to avoid mechanical repetitions, in order to preserve the joyous character of music making. With this aim it is advisable to repeat a piece making some changes, for instance in the speed, articulation, dynamics, and so on.

Some teachers fear that a pupil who learns to play an instrument complying "too much" with the teacher's suggestions cannot develop an autonomous personality. Yet I am sure that pupils can develop an autonomous personality even by disciplined practicing. In fact, the execution of music-producing gestures in adults and children can never be the same: the proportion between body and limbs are different in adults and children, as well as the proportion between arm and fingers. Therefore, the music-producing gestures also differ. And if gestures are different, the resulting sounds are very different too.

- Children's improvisation should also be promoted.

Improvisation is similar to drawing, and can be considered an aesthetic commentary on the experience the child makes about the world. With the aim of making improvisation richer and more imaginative, teachers can, at first, give children specific tasks, such as "Make variations on a famous piece", for instance through

- producing more or less sounds; i.e. in a musical phrase notes of great value can be replaced with several notes of smaller value, performing a kind of diminution
- varying
  - the loudness (f, p, cresc. and dim.)
  - the octave (the registry change)
  - the accompaniment, e.g. replacing an Alberti bass with a chord, or a cluster playing the piece much faster or slower
  - choosing a different articulation: replacing staccato with legato, or vice-versa (legato with staccato), replacing long slurs by short slurs, etc
  - adding simple embellishments

All this can be accomplished in fairly simple pieces of the seventeenth and eighteenth century, which are often assigned to pupils in the sixth, seventh, and eighth grade of general school.

Didactics Works by Italian Composers

As a pianist, I will discuss here mainly works for teaching the piano.In the syllabi of music schools and Conservatories many didactic works are by non-Italian authors, such as Carl Czerny (1791 – 1857), Johann Baptist Cramer

(1771 – 1858), Stephen Heller (1813 – 1888), Jean-Baptiste Duvernoy (c. 1802 – c. 1880), Ignaz Moscheles (1794 –1870), Theodor Kullak (1818 – 1882), Sigismund Thalberg (1812 – 1871), Fryderyk Chopin (1810 – 1849), Franz Liszt (1811 – 1886), Anton Rubinstein (1829-1894), Adolf Jensen (1837 – 1879), Claude Debussy (1862 – 1918), Alexander Skrijabin (1872 – 1915).This is probably due to the fact that between the eighteenth and the twentieth century Italian composers preferred to compose Operas, which assured honors and wealth, rather than works for instrumental didactics.

However, in the seventeenth and eighteenth century many well-known composers wrote pieces with a didactic intent: among them, Domenico Alberti (c. 1710 –1740), Domenico Cimarosa (1749 – 1801), Baldassarre Galuppi (1706 – 1785), Pietro Domenico Paradisi (1707 – 1791), Giovanni Battista Pescetti (c. 1704 – 1766), Michelangelo Rossi (1601 – 1656), Domenico Scarlatti (1685 – 1757), Mattia Vento (1735 –1776), Domenico Zipoli (1688 –1726). They wrote mainly *Sonatas*, *Dances*, and *Lessons*.

In the nineteenth and twentieth century some composers wrote pieces with a didactic intent: among them, Muzio Clementi (1752– and 1832), Ettore Pozzoli (1873 – 1957), Antonio Trombone (1913 – 1995), Antonio Piovano (1938 -).

Muzio Clementi was born in Rome, but lived in England since his youth. He was a famous pianist, teacher, composer, and piano manufacturer. Young pianists in grades 1-3 learn several works by Clementi, such as *Sonatinas*, dances such as the *Tarantelle*, *Monferrine*, *Valzer*, as well as *Preludes and exercises*. Other works (such as *Sonatas* and the Studies from *Gradus ad Parnassum*) are learnt by young pianists in grades 4-8.

Most of the studies by Ettore Pozzoli are still in the syllabi of music schools: for example, students in the first grade learn the *Studietti elementari*, students in the second grade learn the *15 studies for little hands*, students in the third grade learn the *30 studies of easy mechanism*. The *Studi a moto rapido* and *Studi di media difficoltà* (Studies for finger dexterity), are learnt by students in the fourth and fifth grade. These studies focus above all on scales and arpeggios, and show certain similarities to the works of Johann Baptist Cramer and Stephen Heller.

The works of Antonio Trombone, such as *Il primo libro per lo studio del pianoforte*, and *La scatola armoniosa*, are very popular among piano beginners. These pieces resemble those in Ferdinand Beyer's Op. 101. Also the works by Antonio Piovano (1938 -) are widespread: among them are *Il primo libro di musica*, *10 facili valzer*, *20 studi facili*, *10 pezzi per pianoforte*, *14 studi per pianoforte*, *7 tanghi per Valentino.* Choosing these books, the teacher let his/her pupils know a broad range of styles: *tonality*, *atonality*, *polytonality*, 12 tone technique, *and modality.* Many years ago I too wrote some books for

beginners[45]: I think that some principles could still be appreciated. First of all, I think that children have different life experiences than adults, as well as different interests. Therefore, I set value on the use of child-friendly musical materials. Pieces are very short, have titles and words which can be sung, and drawings to be painted or colored.

Musica a colori includes many short pieces which the pupil can play in three- or four-hand duo with the teacher or with another pupil. Already at the end of the first lesson the child can play well-known pieces together with the teacher: in this way his/her self-confidence grows. For instance, the teacher begins to play in a certain tempo, and the child will be led to play in the same tempo and dynamics, adapting his/her finger movements to those performed by the teacher.

Ear training is realized by listening to the various motifs of the piece, which are repeated without or with variations by the teacher. In fact, early beginners often play the same note several times, but the general effect comes from the rhythms and motifs played in the meantime by the teacher. Following the thoughts expressed by pedagogues Pestalozzi and Montessori, I think that the best way to succeed is to choose a "small step method."

Johann Heinrich Pestalozzi (1746 – 1827) based his philosophy of education on:

- relating new concepts to the child's home and environment
- structuring the teacher-pupil relationship like the parent-child relationship
- developing the child's self-determination[46]

Maria Montessori (1870 – 1952) based her philosophy of education on developing children's skills through "small step" subsequent exercises[47]. How can we apply Pestalozzi's first principle "relating new concepts to the child's environment" to piano didactics? For instance, we can explain the gestures which fingers must perform in the staccato as jumps of little animals. For this reason, in the first pieces of my book entitled *Note allegre* (Happy notes), I chose the titles "the hare," "the cricket," etc. Remembering the movements of the animal cited in the title, the child can intuitively grasp the gesture which should be performed.

How can we apply Pestalozzi's second principle, "structuring the teacher-pupil relationship like the parent-child relationship"? I think that, especially with very young pupils, it is important to involve parents in the learning process. This can be done writing a booklet for the pupil, with grades, practice steps, preparatory exercises, training tempi, etc. In this way, parents and teacher may really share the responsibility for the child's success in learning. Parents can

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[45] Alessandra Padula, *Musica a colori. L'apprendimento del pianoforte nella scuola elementare*, Pescara: Iniziative, 1996. Alessandra Padula, *Note allegre*, Pescara, Zemrude, 1992.

[46] Johann Heinrich Pestalozzi, *Sämtliche Werke. Kritische Ausgabe*, Artur Buchenau, Eduard Spranger, and Hans Stettbacher (eds.), Berlin – Zürich: Gruyter, 1927–1996.

[47] Maria Montessori, *Il Metodo della Pedagogia Scientifica applicato all'educazione infantile nelle Case dei Bambini*, Roma: Loescher, 1935.

have a continuous feedback on the improvement made by their child, and can cooperate with the teacher encouraging and monitoring the child's learning process.

How can we apply Pestalozzi's third principle, "developing the child's self-determination"? I think it is important to encourage children in making variations on a known piece. This task can be performed through Maria Montessori's "small step method": the pupil can first play the piece as it is written, then he/she may make some variations on the piece, and then he/she may shift from variations to improvisation, loosening the contact to the previously performed theme.

Furthermore, following Howard Gardner's theory of multiple intelligences, my books try to involve pupils with different cognitive characteristics, combining different approaches[48]: besides the musical one, there is the visuo-spatial approach (realized through diagrams), the linguistic one (realized through the verbal explanation which precedes each piece), the logical-mathematical one (realized through easy calculations), the kinesthetic one (realized through the similarity which can be intuitively caught between body movements, and finger movements), the interpersonal one (realized through playing together), the naturalistic one (realized through references to animals, seasons, natural events, landscapes). These principles are followed as well in didactic works for other instruments[49].

Conclusions

I think that in any education process it is important to strengthen either individual or social skills. In a music education process individual skills can be, for instance, musical sensitivity and comprehension, and social skills can be the capabilities of expressing musical thoughts in playing, improvising, sharing music, and making music together.Yet above all it is important to make the education process not mechanized, but alive, because only stimulating content and joyful practice can lead our pupils to the development of their real attitudes and the enhancement of their personal growth.

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[48] Alessandra Padula, Il pianista-bambino: proposte di metodologia didattica, in Doriana Marin (ed.), *Atti del Seminario "Didattica strumentale per bambini dai 7 agli 8 anni" - aprile 1996*, Comune di Reggio Emilia and Comune di Castelnovo ne' Monti, 1996, 59-62.
[49] See, among others, Rossella Marisi, *Un mare di note*, Spoltore: K new art, 2008. Rossella Marisi, *Tandem*, Spoltore:K new art, 2009. Rossella Marisi, *Eight Bears*, Spoltore: K new art, 2010.

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2. FORMATION OF INTERPRETATION COMPETENCE OF THE MUSICAL IMAGE AT MUSIC TEACHER

Lilia Graneţkaia[50]

Abstract: *There is a growing interest in the concept of "competence" in various areas of education, training and professional development. Competences are commonly assumed to represent more than the levels of knowledge and skills and to account for the effective application of available knowledge and skills in a specific context. The article deals with one of the actual problems of musical education at university level – the formation of music teacher especially the formation of interpretative competence of musical image (CIIM).*
Key words: *interpretative analyses, competence of interpreting musical image, piano formation, artistic image, interpretative image, musical image.*

Introduction

The speciality "the music teacher" is one of the most complex pedagogical specialties. Pedagogist-musician should have the number of knowledge, skills and abilities from different areas: pedagogy, psychology, physiology, musicology, literature, history and others.The proficiency of the specialist in the field of music education deals with two directions – music and pedagogy that are very close to each other. These two lines aren't simple mechanical sum but an intimate symbiosis. "The musician" and "the teacher" must reach the same goal – the formation of a noble and spiritual personality.[51]

Thus, the goal of music education is to form music culture as an indispensable part of spiritual culture of schoolchildren. The level and quality of the formation of music teacher are in right proportion with efficiency of educational process. For the first time the professional competence of music teacher was mentioned in educational music programme of D.Kabalevsky (1980)[52]. In this programme the requirements towards the music teacher were described: the music teacher must have the abilities of directed choral, instrumental and vocal interpretations, deep knowledge in history and music theory.

L.Arciajnikova, O.Apraxina, D.Kabalevsky, A.Borş, I.Gagim were the first who elaborated reference framework of music teacher. At present, the initial formation of music teacher is done in accordance with the modern concept of education-training, the provisions of Legislation in the field of education, requirements of the National Curriculum, actual realizations of music pedagogy. The Faculty offers a model of a specialist who corresponds educational standards and is eager to fulfill in schools formative education

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[51] GAGIM, I., 1996, *Ştiinţa şi arta educaţiei muzicale*, Chişhinău: Editura Arc, p.35
[52] КАБАЛЕВСКИЙ, Д.Б., 1980, Программа по музыке для общеобразовательной школы 1-3 классы, Москва

centered on pupils and oriented to provide necessary knowledge adaptable to all conditions of modern life, cultivation of skills and abilities in music, cultural and spiritual spheres.

Research methodology

The teacher should be able to combine the fundamental scientifically aspect of musical and pedagogical competence with those applicable one. Thus, as a goal of realization of our objectives, the music teacher must be competent in the following directions:

1. Theoretical and historical musical:

a) to know the music phenomenon from interior or inside, by its various aspects, in all its fullness – from the category of "sound" as original element of music art, till the category of " music drama", in one word, to know the science of music from elementary till its superior level;

b) to know music phenomenon from outside, from the aspect of evolution in historical and geographical areas; from the elementary forms and genres till those superior, to know the stiles, epochs, national schools, composer's creations, history of musical instruments etc.

2. Music-practical: it is possible personally to study music at the adequate artistic level, to have knowledge and abilities in the field of instrumental, vowel and conducting interpretation.

3. Methodic-musical: to be able to organize and to conduct practical music educational process of pupils, to know and to apply diverse ways, forms and special technologies of children's initiatives in the art of music, i.e. to be able to teach music lessons at scientifically methodological level.

4. General and special Psycho-pedagogy: to know and to apply didactical principles of education and teaching of diverse children.

5. General-artistic: to have "artistic" qualities such as interior and exterior expressiveness and plasticity, rich vocabulary and expressive language.

6. Cultural-human: to be endowed with knowledge in the field of human culture, the history of art, national and universal literature, to know another art genres, to have vast knowledge about life and world[53].

Practically, in the present reform of university education the teaching-learning process of music teacher is based on the objectives which have to form some professional competences to students. Thus, general objectives about instrumental preparation of music teacher integrate a sum of knowledge, skills and abilities from different spheres that are reflected in the ***curriculum*** at such subject as ***Music instrument***:[54]

- Knowledge of such notions as genre, style, musical-piano course;

[53] GAGIM, I., 1996, *Ştiinţa şi arta educaţiei muzicale*, Chişhinău, Editura Arc.

[54] Tetelea M., Granețkaia L., Grubleac O., 2007, *CURRICULUM la disciplina Instrument muzical (pian*), cu titlu de manuscris, Bălți, 32 p.

- Knowledge and identification of musical forms;
- Knowledge of musical syntax notions and music language;
- Knowledge (and reproduction in the teaching process) of methodic-instructive principles through music image determination of interpretative pieces;
- Knowledge and identification of didactic-instructive repertoire according to the curriculum topics from general education and of music school for children;
- Showing different levels of instrumental interpretation;
- Creating interpretative repertoire through interpretive various woks according to genre, style etc.;
- Developing practical abilities of music instrumental interpretation;
- Creating skills and abilities of music image perception;
- Analysis of music message content from esthetic musicologist point of view;
- Creating proper music-interpretative thinking based on interpretative analyses of musical discourse in the works from different epochs, styles, forms, genres;
- Possession the authentic interpretation skill of a music image;
- Showing some level of interpretations on the whole (in 4,6,8 hands, on the whole, accompaniment);
- Music work interpretation in front of the audience at the high artistic level;
- Scientific research output within issues of music psycho-pedagogy;
- Awareness the importance of live instrumental interpretation;
- Awareness at theoretical and practical levels of educative function of music art in the process of music education;
- Application of interpretative repertoire (through adaptation) in thematically realization of music education curriculum;
- Instrumental interpretation of music works that will be accompanied by music artistic verbal analyses;
- Realization and integration of knowledge and skills of music interpretation in extracurricular activity.

The fact that the notion “music image” is a main phenomenon in curriculum structure of music education at school highlighted the idea of developing interpretative competence of music image (**ICMI**) at the student-pedagogue. The vast meaning of “to interpret music image” is explaining the meaning and the content of music, and its narrow meaning is performance art of music (instrumental and voice).

The structure of interpretative competence of music image (**ICMI)** consists of two main branches: instrumental music interpretation and artistic-verbal communication (see Figure 1)

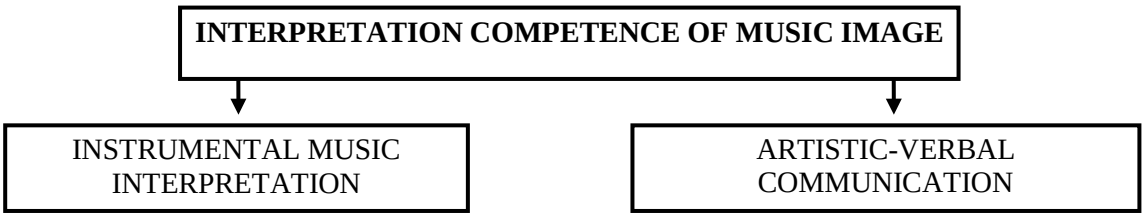

Figure 1. Interpretation competence of music image (ICMI) components

The well-known pianist-professor H.Neuhaus says that "the teacher of music should be an explainer and a commenter of music" [55].

For the necessity of "live music interpretation" by the teacher at the lesson of music education, said D.Kabalevsky, pointing that "live music" gives the lesson a charm making children interested in music art [56]. Similar opinion belongs to D.Kabalevsky and it was about the capacity of artistic communication about music pointing out that this capacity represents an element of music teacher's capacity.

The component of music interpretation of **ICMI** consists of the student's capacity to decode the content of ideas of music image of the work. This work is made by multispectral research of music work through vision formation, artistic concept over the work by analytical research, i.e. by creation artistic image of the work that is divided into the emotional sensations, different associations, artistic concepts etc. For music image transmission to the audience, the teacher should make the sound system of the written work. Thus, the music-interpretative component of **ICMI** finishes with sonorous realization of artistic image. This type of image is defined as interpretative image which will integrate artistic music dimensions (sensations, associations, auditory representations, artistic concepts) and interpretative artistic technical strategies (motive representations, sonorous artistic intonations, technical interpretative skills, etc).

In the music interpretation process the student should respect the following requirements:

- Text correctness;
- Conformity of tempo and form integration;
- Stylistic conformity;
- The quality of sonorous imitation;
- Knowledge of music syntax (dynamics, caesura in the grounds, phrases, sentences etc);
- Freedom of interpretation (artistic and psychological aspects);
- Creative and personal fetch.

Taking into consideration G.Balan's point of view, the "word" means a "barrier between the listener and music"[57], the music teacher apply to *artistic*

[55] НЕЙГАУЗ, Г.Г., 1988, Об искусстве фортепианной игры, Изд. 5, Музыка, Москва, p.148
[56] КАБАЛЕВСКИЙ, Д.Б., 1989, Как рассказывать детям о музыке?, Просвещение, Москва, 191 p.
[57] BĂLAN, G., 1998, *Cum să ascultăm muzica*, Humanitas, Bucureşti, p.122.

word in the music meaning understanding of children. Thus, the component of verbal-artistic communication is an indispensable element of interpretative competence of music image (CIIM). The ability to talk emotionally about music is the result of understanding this art. Only who entered the mysterious inner music world understood its meaning and will be able to talk about it to others.

G.Balan accepted the situation when he said that in the most frequent cases the composers and interprets have two extremes: "whether they have free imagination, deliring literally about the musical phenomenon or comes to cold jargon of a specialist, reducing music to a succession of structures that are perfectly defined in technical terms" [58]. In this case, to talk about music professionally, scientifically but at the same time taking into account children's age keeping artistic creative quality of music and to coming across some extremes (techniques, pure theory, etc.) in the structure of competences of music teacher. B.Asafiev speaking about "intonation analyses" of music, asserted that one should speak about music in such a way as to feel its real voice and though this the initiation into the music world will come[59]. The teacher shapes the circle of images, characters, proper views of this music forming in such a way a vast luggage of impressions, associative impressions, an "intonation vocabulary" to children (E.Abdullin, A.Piliciauskas), by the help of whose the children will be able to create personal artistic images.

At the same time, the teacher should respect some limits in the commentary about music for avoiding imposing proper point of view about music image. Not only to understand the mission, goal and limits of music commentary but also to know how and when (at what stage of the lesson) to use this commentary, is the problem in forming the music teacher. In the process of verbal-artistic communication, the student should keep in mind the following dimensions of musical work:

- Historical aspect;
- Esthetic aspect;
- Musicology aspect;

And to respect the following requirements:

- Freedom and passion of expression;
- Artistic-professional vocabulary;
- Methodological approach of studied repertoire;
- Argumentation of music language to artistic meaning;
- Personal point of view.

The abilities of artistic communication about music and music interpretation is in strong connection with the level of understanding and music-technical skills from the areas mentioned above in the standards of formation music teacher. Thus, interpretative competence of music image is the mail in formation standards.

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[58] Ibidem, p.110

[59] АСАФЬЕВ, Б.В., 1971, *Музыкальная форма как процесс*, Советский композитор, Ленинград, p.55.

From the point of view of many well-known researchers as X. Roegiers, F.M. Gerard,[60] V.Cabac[61], the key-words in defining the notion "competence" are: ***activity (action), situation and source***. The *situation* is the source and competence criteria. The person can develop proper competence only in concrete situation in the determined context. Efficient treatment of a situation consists of evaluation criteria: the person is named in this case competent. The dynamic character of competence denotes the fact that it can be used not only in the given situation but in the other *same* situations and as a competence may be developed though the whole life. A competence may be formed in the result of studying but also in the process of professional activity. This work refers in whole to the interpret competence of music image by a pianist-student. It is developed/ formed on different practical and theoretical lessons and at the same time it is realized in different lessons' situations and public manifestations. The situations where CIIM may be realized are: lesson of music instrument (instrumental study of music work), exams, concerts, recitations (music-artistic realization of music work at public evaluations), the final institution as school (artistic image realization of work during pedagogy practice) where the student shows his/her formed competences. The characteristics of interpretation competence of music image may be designed in the following direction, see Figure 2.

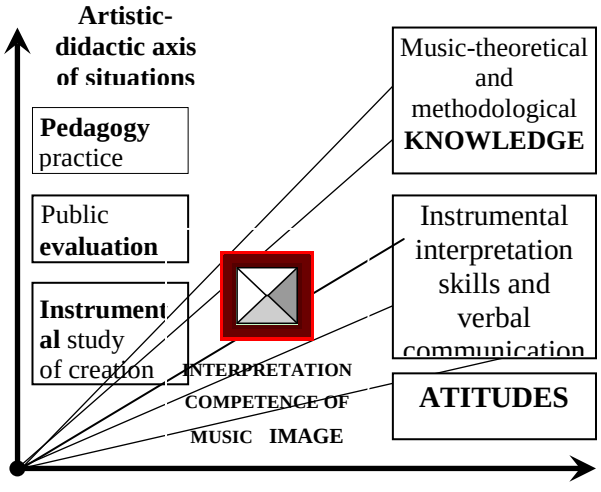

Figure 2. The characteristics of interpretation competence of music image on the axis of educational situations

Conclusions

We strongly believe that one of the basic competencies to become a music teacher should be *the competence associated with the opening of the musical content, comprehension of the artistic sense of music.* We shall call it

[60] GERARD, F.M., ROEGIERS, X., 1993, *Concevoir et evaluer des manuels scolatres*, Bruxelles: De Boeck Unversite.
[61] CABAC, V., 2007, *Noțiunea de competență în cursul universitar „Didactica informaticii"* în Arta şi Educația Artistică, № 2(5), p.125 – 135, Bălți

competence of interpretation of the musical image. As any performance/ knowledge of music is a kind of personal interpretation, the teacher must be competent not only in listening, analysis, or performance of music, but namely in *the interpretation of the musical image*. In piano music teacher training, we have all the prerequisites and possibilities to achieve this goal, since studying music, students comprehend the dialectical meaning, artistic and formative nature works. In conclusion, it must be emphasized, the competence-based approach, in contrast to the approach based on knowledge, abilities and skills, involves not only mastery in the complex, but also in the process of acquisition of learning abilities to find a way of further development, self-promotion on the way of progress, and implementation of competence-based approach within the piano training and within the educational and cultural situation in general.

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11. НЕЙГАУЗ, Г.Г., 1988, *Об искусстве фортепианной игры*, Изд. 5, Музыка, Москва, 240 р

3.THE HISTORY OF MUSIC AND TEACHING IT IN THE UNIVERSITIES

Ramona Preja[62]

Abstract : *The solid and consistent study of the history of music helps any practitioner to understand the process of forming art and to know the stylistic peculiarities of each period and the causes that led to its existence. Optimizing the educațional process in the current university teaching system, implies that the teacher has to be familiar with the epistemological characteristics of the history of music and the teaching requirements (methodology, projective and actual accomplishments).*
Key words : *history, music, teacher, method, didactic.*

Generally speaking, the term *history* means becoming/development, in nature, society as well as in thinking. In a more limitative sense, the word history signifies everything that is linked to the development of social life (of humanity). History is the total of events and changes taking place in a certain period of time, in a certain field of human activity, bearing a general interest.
Referring to this subject, Lucian Blaga considered that in such a perspective, *the history coincides with the temporal dimension of human existence and activity*[63].

Another meaning of the term *history* is of knowledge or science. From this perspective, *history* is the science of the society's history in general, of different peoples (ethnicities) in particular and of certain fields (manifestations) of society (hence the expression *branch histories)*[64]. Working with *history* implies an adequate representation regarding the epistemological status of this science. It is important to understand the *functions of history*. Some theoretical experts advocate the necessity of engaging history in supporting the nation (see "Şcoala Ardeleană" and the whole generation of historians of 1848)[65]. In connection with this aspect, Octavian Tătar considers that we need to make a clear distinction: history, as a science, must not have as an objective an ideological function *ah initio.* The fundamental function of history - as a matter of fact-the only one, is the function of knowledge. The purpose of history is to reconstruct the past and to explain it in terms of historic truth[66].

Regarding the social educațional action, history can acquire what is normally called a *practicai function.* But it is not history itself that has this function, but resorting to history does. Therefore, history is one of the social sciences /about society, along with many others (sociology, politics, anthropology, psychology etc). As a science of the social, its fundamental and only aim is to offer scientific explanation regarding the past of humanity. The

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[63] L. Blaga, (1985), Works 9, *Trilogy of Culture*, Bucharest, p.296.
[64] Cf. C. Zamfîr, (1981), *Filosophy of history*, Bucharest; Puha, Elena,Cristian, (1989) Historic C*onsciousness,* Bucharest
[65] O. Tătar (1993), *About the Current Finctions of History*, in Modern Military Spirit, no.3, pp. 10-13.
[66] F. Voiculescu, 2010), *Methodological Guide to University Teaching*, coordinator, Aeternitas Publishing House, Alba Iulia, p.449.

objective of any scientific knowledge /explanation is the truth, in this case, the historic truth - an objective, cumulative one-and not the absolute one[67].

History can be divided into historic eras, resulting in universal sub-histories (antique, medieval, modern and contemporary). Beyond this *general history,* in specialized universities can be studied the so called *branch histories:* history of music, history of literature, history of European integration, history of religion, history of art, history of law, history of economics etc. The activity of *anchorage* of the branch history into the academic teaching act in the universities is the result of a projective endeavor, național as well as European. This endeavor comprises three major elements: educational policy of the state; expert abilities in university teaching and the specialized teacher (generically called *the teacher*). The mirror of the educațional policy is represented by the teaching plan and the discipline file and the direct expression of the expert's ability in university teaching is the *history course.*The course follows and spreads the historical truth but being the product of a teacher is not necessarily the historic truth.

The course can not be the expression of *complete neutrality* because it is: the expression of a particular learning situation; it is an instrument in teaching and not the ultimate and complete experience in scientific research in a specific field; it has its own style, determined by didactic objectives etc. Therefore, when developing the discipline file we must take into account the fact that the history of music must follow the complicated road of music, since the ancient times till the present. 40.000 years is the age attributed by the archeologists to a wall painting discovered in a grotto in Ariege. This painting is the oldest proof connected to the history of music on our planet[68]. So for the last 40.000 years, music has not ceased to live and develop in order to become what it is today.

The aim of the course in the history of music is to show the students the phases that led to the modern concert halls, the transformations undergone by the very noțion of music as well as its main vectors: the composer, the singer, the instrument player, the conductor, the editor or the critic, which are the strange ups and downs of this art, what were its objectives between the original cosmogonies and the dodecaphonic theories or concrete music. The solid study of the history of music helps any practitioner to understand the process of forming art and to know the style peculiarities of each period and the causes that created it. Referring to the history of music, Brigitte Sappey considered that it is a humanistic science, which should promote interdisciplinary relationship and use some tools offered by sociology, cognitive psychology, phenomenology, semiotics etc. At the same time, it would be normal to have references to acoustics, musical notation, editorial and sound broadcasting, public evolution

[67] F. Voiculescu, 2010), *Methodological Guide to University Teaching,* coordinator, Aeternitas Publishing House, Alba Iulia, p.449.
[68] Cf. J. Chailley, (l967), *40,000 Years of Music,* Musical Publishing House, Bucharest.

and audition places, esthetic and theoretic writings, legal texts and laws or iconography[69].

I think that reducing the history of music to theoretical analysis of a master piece from a certain historic period means to present the historic facts in an incomplete and unconvincing manner. At the same time, it is important to present the phenomena of the musical art based on a theoretic analysis. In order to reach valuable scientific conclusions, we should take into account the conditions that resulted in the phenomena in discussion (social relations, way of life, way of thinking of the respective civilization), art peculiarities. When developing the file of the history of music we have to take into account the different artistic and ideological trends, traditions, artistic experiences accumulated along the ages... Only based on these traditions we will be able to understand why some countries, underdeveloped economically, were first as music development is concerned... France in the XVIII Century, although in a poverty state surpassed England (the richest European country) from the cultural point of view[70].

The course follows and spreads the historic truth but it is not primarily an expression / result of the historic truth. The course can not be the expression of total neutrality because it is: the product of a teacher; it is the expression of a particular learning situation; It is a teaching instrument and not the ultimate, integral expression of scientific research in the specific field; it has its own style, determined by teaching objectives etc. The oral form - the *lecture* and the *written form* of the course must be different*;* they are two different intellectual products: the oral course follows the logic of the oral discourse, while the written form follows the logic of the written one. From the theme stand point they can be almost identical but they can not have the same content.

The lecture represents the oral presentation - in the form of a logical chain of multiple rationales, in an orderly manner, systematical and continuous - of a new or less known informational material that is the object of a theme[71]. The lecture can include the following type of explanations: the causal explanation (why?), stressing the causes of a historic event or process; theological explanation (what for?), in view of a justification for an action by referring to the aim; consecutive explanation (which one?), presenting in order of events, situations etc, leading to a final state; normative explanation, as an analysis, following established criteria, of essential characteristics, of similarities and differences etc; the procedural explanation or by mechanism (how?), emphasizing the principles guiding the functioning or occurring of a historic event[72].

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[69] B. Sappey, (2007), *History of Music in Europe*, Gramfoart Publishing House, Bucharest, p.5.
[70] Gh. Merişescu, (1964), *History of Universal Musik*, Bucharest, Teaching publishing House, p.5.
[71] I. Cerghit, D. Vlăsceanu, (1985), *Teaching Course*, Bucharest, p.166.
[72] F. Voiculescu, (2010), *Methodological Guide to University Teaching*, Aeternitas Publishing House, Alba Iulia, p.469.

Presentations using an overhead projector and power-point are highly recommended and it can be accompanied by musical examples. The presentation is to be concluded by: drawing general conclusions regarding the theme in discussion; stating some of the study tasks (optional) and the presentation of the next theme with the very aim of establishing a chain connection and perceptive preparation[73]. If we refer to the *written/printed course,* the current university reality confirms the fact that there are coursed on the history of music that are 100 pages long, some are 300 pages long, although they refer to the same subject, with the same status in the teaching plan (for example, one hour presentation and one hour of seminar per week). At the question how many pages should a printed course have? The answer might be (according to O. Tătar in *Methodological Guide to University Teaching*, regarding the system/theory of *study credits*[74]. The volume of work required from the student in order to acquire the knowledge and the abilities envisaged in the teaching plan is expressed in *study credits.* The number of credits allocated to one discipline expresses the number of study hours / time considered to be necessary in order to acquire the abilities and competences specific for that particular discipline. One credit unit corresponds to 30 hours of study.

The *history of music*, as a discipline, with one hour presentation and one hour seminar per week accounts for three credits. This means a volume of work measured in hours. Therefore, a printed course with approx. 150 pages seems to be reasonable for such a discipline. The course is a personal product of the university professor in charge of the respective discipline, and the drafting and the printing of the courses is a teaching duty, a matter of university prestige and a great responsibility towards the students. The *written course* must follow the technique /methodology of drafting a scientific text: the presentation of ideas, including their grammar accuracy; the dialogue with the historic sources and bibliography (appropriate critical system, critical sense, avoiding intellectual theft etc); presenting hypothesis and theories; expressing controversial aspects and possible later research etc.

As a product to be used by students, the printed course must follow strictly the teaching rules and regulations: to be drafted in order to facilitate learning, to be attractive, stating the problems, dialogue rhetorically and using an inciting language. It needs to be systematic, with suggestive titles, bringing forward important ideas, guiding towards other ideas or sources, successive conclusions, raise issues and provide guidance regarding supplementary ways to get information (sources, bibliography etc); it needs to be, finally, a model of methodology in the history of research[75].

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[73] I. Cerghit, L. Vlăsceanu, (1985), *Teaching Course,* Bucharest, pp.166-167.
[74] O. Tătar (2010), *Methodological Guide to University Teaching,* Aeternitas Publishing House, Alba lulia, p.471.
[75] O. Tătar (2010), *Methodological Guide to University Teaching,* Aeternitas Publishing House, Alba Iulia, p.449.

Seminar. From the *methodological point of view*, the seminar is a collective *debate* (discussion) which involves: the organized exchange of ideas around a study topic; the analysis of a case or the examination of a problem; clarifying of an idea, concept or theory etc. From the *didactical point of view*, the seminar is a *social form of learning,* which means that its aim is to: intensify interpersonal relations regarding receptiveness and cooperation in learning; accomplish the transfer of information; stimulate spontaneity and collective creativity; develop creative thinking and imagination, critical sense and discursive reflection; influence perceptions and students attitude. *The seminar-debate with pre-established structure* involves the following aspects: primary setting of issues additional to a seminar theme, explicitly formulated themes corresponding to a minimal but targeted bibliography; establishing complementary didactical activities-presentation/musical personality, biographical sketches, biographical files etc.

It is recommended that these tasks are assigned to students to be solved before the seminars. *The seminar with opposing sub-groups* implies, in principle, the following aspects: timely establishment of a theme and of a subject to be debated; establishing a bibliography connected to the respective theme (it has to be inciting /challenging, not too extensive, so it can be absorbed in its entirety in a reasonable period of time, it has to be easily accessible etc); organizing the seminar group on two to three sub-groups; each group formulates a question and answers a question for /from the other sub-group, following an established scenario set up by the teacher at the beginning of the seminar.

Regarding the *seminar with the paperwork* the teacher establishes: the themes/topics; the additional bibliography; establishes the themes to each student and it assigns a timetable for the presentation of the paperwork. The students will present their paperwork following the assigned theme. It is important to draft a seminar note book that should comprise: a presentation note with the seminar objectives, explanation of the theme and seminar forms, methodological directives, organizational tasks, aspects related to the evaluation etc; projects for each seminar, theme of the seminar, organization and development, bibliography etc. If we were to draw a comparison between the seminar and the course we have to observe the following aspects:

The seminar is not an optional teaching activity (neither for the students, nor for the professor);

The seminar and the course are both very important - as a timeframe and as educational finality - in the formation of disciplinary competences;

The seminar and the course must be complementary from the thematic point of view;

The seminar must not be a second course just like the course must not be the extensive expression of the whole respective discipline, *robbing* the seminar of whatever initiative it might have in this respect.

Regarding the matter of the evaluation methodology, we must underline the critics addressed to the classical methods of evaluation[76]:

- limited character, punctual and simple of the tasks addressed to the students, referring to the type of task as well as to the content of these tasks;
- excessive focus on evaluation, a more or less artificial separation of evaluation vs. learning; this kind of effect is noticeable even in case of current evaluations with formative objectives;
- focus on the products of learning (behavior, finale performances) and less or not at all on the process of learning;

Formal and often rigid character of the framework in which the evaluation takes place. In a modern university system, I consider that the evaluation must be complex, meaning it is necessary to be applied systematically (repeated) several criteria for the same grade of the student. When speaking about the history of music, the *evaluation* envisages equally the process and the result of the learning process, which means that the student must be allowed to monitor *along the way* the quality of the presentations, before the final product is evaluated and graded.

Investigation into the history of music can be a learning method as well as an evaluation technique. It involves exploration by the students, observation and data collection, gathering knowledge in order to explain a certain studied period. As an activity underway, investigation is planned and conducted usually, during 2-4 seminars, involving class activity with the teacher's supervision as well as independent activity of the students, outside the classroom. As an alternative evaluation method, investigation has a series of characteristics, among which C. Cucoş mentioned[77]: a strong formative character; a profound integrative character, for the previous learning processes as well as for the methodology of informing and scientific research, thus being a very suggestive way of evaluation, precisely intuitive and predictable; it has a cumulative character, bringing together knowledge, skills, abilities, different attitudes, that are settled during a longer learning period. An important aspect in the university activity is the one related to the ethical norms that must be observed by the teacher of history of music.

The university *job* is, for most of us, the result of a dialogue with our own university experience. In this respect, we know too little about ethical norms, those which express the expectations of the community, of the teachers/ professors and students. The ensemble of the norms comprised in the authority relation professor-student represents the *teacher's deontological code,* in the usual sense of code of conduct or professional code. This indicates to the teacher

[76] A. Stoica apud. F. Voiculescu, (2010), *Methodological Guide to University Teaching,* Aeternitas Publishing House, Alba Iulia, p.34.
[77] C. Cucoş, (2008), *Evaluation Theory and Methodology,* Polirom Publishing House, Iaşi, p. 138.

what he must do and how he must do in order to do what he has to do regarding his relations with the students, possibly with his/her colleagues and bosses.

The teacher's deontological code, is working, from the professional point of view, between *obligation* and *duty*, between restraint and self restraint.

The teacher of history of music who converts professional obligation and restraint in duty and self restraint can be considered a *professor with a vocation*.

The teacher, who finds no moral satisfaction in teaching, is a professional failure.

The effects of the teacher's behavior can be seen directly on the students, with a major impact on the teaching act. We need a moral code in order to have the university at a good level of functioning. As Lucian Blaga used to say *a truly moral person is, ethically speaking, more demanding with him than with the others*[78]. We need a moral code in order to preserve stability and moral continuity. *The only danger to humans' spiritual life, used to say centuries ago Tudor Vianu, is the loss of the feeling of moral continuity, misunderstanding or despising the past, the stupid ignoring of values acquired by people a long time ago*[79].

Andrei Pleşu, the well known philosopher, considers that we need a moral code "*for the persons that lack ethics" in order to help them function as well as possible. When you do not love good spontaneously, you are at least asked to respect it. When talent does not help you to find the optimum expression of behavior in a certain situation, you are offered the recipe*[80]. The moral coordinates of the teacher of the history of music can be summed up as follows[81]:

- *Be a critic of your own time; place the truth above everything,* but never forget what the Dominican teacher, Albert the Great said: *those who believe that Aristotle was a God must also believe that he was never wrong*. But if we believe that he was human, then, undoubtedly, he *71 could have been wrong, just like the rest of us*[82];

- Respect your principles and be consistent in your teaching act;

- Be self critical! Be honorable and dignified!

- Get a hold of yourself! Don't be impulsive; don't hold the grudge, don't be violent or moody! Be ZEN.

As for the finality for the students in studying the history of music we can conclude the following:

- They acquire some basic knowledge on the musical phenomena,

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[78] L. Blaga, (1947), The Island's Excitement, in The Royal Foundations Magazine, XIV, p.3.
[79] T. Vianu (1982) *Studies of Cultural Philosophy,* Bucharest, p.462.
[80] A. Pleşu, (1994), *Minima moralia,* second edition, Bucharest, p. 39.
[81] F. Voiculescu *(2010), Methodological Guide to University Teaching,* Aeternitas Publishing House, Alba lulia, pp.458-459.
[82] M. Brocchieri, (1999), *The Intellectual, in Medieval Man* (coord. Jq. Le Goff), Iaşi, p.191 apud. O. Tătar., (2010),
Methodological Guide to University Teaching, Aeternitas Publishing House, Alba lulla, p.458.

chronologically and stylistic;

- They form a general vision about different periods, styles, composers and creations, genres and musical forms;
- They acquire a capacity to orient themselves in the representative musical world, by musical recognition of universal and national masterpieces.

Referring to the main specific competences acquired by the students following the study in the history of music, they can be summed up like this:

- they know and use appropriately the specific terms;
- immediate recognition of musical pieces;
- use of knowledge in order to explain phenomena, musical processes in view of historic orientation, in style and musical language;

Minimum standards of performance:

- To be able to find its way into the chronology of the historic periods, artistic trends and most important musical styles;
- To be able to use the knowledge acquired in other disciplines in order to explain certain processes and phenomena;
- To recognize individual composing styles, studied musical creations. In conclusion, to know the epistemology of the history of music, to know the teaching standards (methodological, projective and effective accomplishment);
- To know the finality of the discipline means optimizing the educational process in the current university system.

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4.IMPLICATIONS OF HEMISPHERICITY ON THE MUSICAL FIELD

Dorina Iușcă[83]

Abstract : *Identifying the neuro-psychological aspects of music performance represents one of the biggest challenges addressed to the 21-st century researchers. The sensorial, perceptual, psycho-motrical, cognitive and socio-emotional complexity of music performance continues to impress neuroscientists who discover new information every day. The study approaches the concept of hemisphericity and discusses its implications on the professional activity of classical music performers.*
Key words: *hemisphericity, music performance, neuro-psychological factors*

1. Introduction

During last 20 years, researchers have gone a long way in exploring the artistic field and have substantially contributed to the uncovering of the neuro-psychological processes associated with the musical activities. In this way, they revealed a more objective and efficient communication strategy related to the musical phenomenon.

Music neuro-psychology stands at the intersection between medicine, psychology and music and it occupies a growing body of research in international prestigious journals such as: *Brain, The Journal of Neuroscience, Cerebral Cortex, The Journal of Cognitive Neuroscience, NeuroImage, NeuroReport, Neuropsychologia, Nature*. This studies aim to identify the neural correlates corresponding to different musical activities for instance music audition, vocal or instrumental music performance and music composition.

Musicians are used to complex physical and psychological actions such as translating the visually presented musical symbols into sequential movements of the fingers, improvisation, memorizing long musical phrases and identifying the tonality without a reference point. For example, instrumental sight-reading requires the simultaneous integration of sensory and motor information with the feed-back mechanisms used for music performance monitoring.

By introducing the concept of hemisphericity, researchers offer the opportunity for greater understanding of the link between music performance level and a certain thinking style that was associated with the left or right brain hemispheres. This allows psychologists and musicians to have a bigger picture for what performance is, by extrapolating the information from neuroscience into a higher perspective over art and music in particular.

Music has always been considered as being processed by the right hemisphere. The novelty of this study consists into the review of recent studies that proved, through fMRI research, that music processing, in its multiple dimensions (melody, rhythm, harmony, timbre) is processed by both

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hemispheres. Moreover, professional musicians tend to use predominantly the left hemisphere when working with musical information. Our intention is to explore the hemisphericity of performers in order to obtain a more coherent and complete perspective on the neuropsychological processes related to music activities.

2. The concept of hemisphericity

The concepts of brain dominance and hemisphericity have had, across time, a sinuous history, as researchers, in many contexts, could not agree on how to define each of them. The two brain hemispheres have the same internal structure (Petrovanu et al, 1999). Because each of them controls the opposite side of the body and communicate with each other through corpus callosum, they were considered equal in functions for a long time. Only in the second half of the XIX-th century researchers started to understand that, despite their similar configuration the brain hemispheres are not functionally equivalent. Due to the discoveries made by Pierre Paul Broca in 1864 that showed a connection between loosing the articulate language and an injury of the third left frontal convolution (whish was later named Broca's area), the neuroscience field brought the evidence of not only the localization of a certain mental activity to a specific region in the brain, but of the unequal contribution of the two hemispheres for that particular mental activity.

Twelve years later, in 1876, Carl Wernicke was describing the sensory aphasia which revealed that in this disease the injury is located also on the left hemisphere, but on the posterior-superior side of the temporal lobe (which became Wernicke's area) and on the adjacent parietal-occipital cortex (Petrovanu et al, 1999).

These two findings brought to light the idea of functional asymmetry of the left and right hemispheres and this became a consequence of the specific contribution of each hemisphere to the processing of the mental activities. Because the loss of the language function was determined exclusively by lesions in the left hemisphere it received the name of dominant hemisphere, and this idea persisted almost a century (Botez, 1996; Petrovanu et al, 1999).

Functional asymmetry was initially considered to be exclusive and reflected the idea the only the left hemisphere participates to these specific human functions. Only at the end of the XX-th century, when it became obvious that the right hemisphere plays an important part into the people's life too by processing spatial information, the concept of "absolute dominance" has been replaced with "relative dominance". The concepts of hemispheric specialization and brain lateralization followed and these are still used today when we speak about the functions of the left or right hemisphere (Botez, 1996).

The most important discoveries related to functional asymmetry of the brain hemispheres have been made by Roger Sperry. In 1981 he received The Nobel Prize in Medicine "for discoveries related to the functional specialization

of the brain hemispheres" (http://nobelprize.org). David Hubel and Torsten Wiesel have continued his research and also received The Nobel Prize for "discoveries related to information processing by the visual systems" (idem).

Once new methods of neuro-science investigations have been introduced, the data related to hemisphere processing enlarged rapidly and significantly. A synthesis on these discoveries is illustrated in table 1.

Left hemisphere	Right hemisphere
▪ Language function; ▪ Mathematical functions; ▪ Processes related to logic thinking; ▪ Analytic function; ▪ Declarative memory; ▪ Direct link to consciousness;	▪ Non-verbal and intuitive data; ▪ Three-dimensional perception; ▪ Non-verbal language: intonation, intensity; ▪ Reflexive memory; ▪ Uncertain link to consciousness;

Table 1. An overview of the hemispheric functions, as they were discovered by Sperry, Bogen and Gazzaniga (Petrovanu et al., 1999)

During the last decade a general controversy developed simultaneously into the scientific world related to brain localization of different mental functions. Each hemisphere has specific independent functions but the cerebral activity is unitary due to the role of inter-hemispheric structures. In this way the activity of the hemispheres is rather complementary than separate. This is why, when we read a text, the left hemisphere reveals the verbal message, while the right hemisphere is involved in decoding the visual information, in appreciating humor, in understanding the emotional content or the metaphoric nuances.

Starting with the '60's, along with the enthusiasm of these findings, a new concept appeared: hemisphericity. This term was especially used in pop psychology in order to describe two distinct personality types associated with the two hemispheres. The concept has been challenged by some researchers (Beaumont, Young & McManus, 1984) who argued that the idea of hemisphericity can not be scientifically proved because of the low validity of research methods which identified the two cognitive styles. Beaumont, Young and McManus investigated the statistical reliability of four types of tests (lateral eye movements test, electrophysiological measurements, questionnaires and cognitive tests) and discovered insufficient evidence for their connection with the brain hemispheres. They suggested that the concept of hemisphericity should be abandoned for not inducing error into the public opinion about the brain functions.

Due to specialists' opposite points of view regarding this concept, the research area regarding hemisphericity remained behind the public opinion which immediately embraced the idea of cognitive styles related to brain hemispheres. The pop psychology adepts were convinced that there are

differences in the way people tend to react in life which are related to the predominant use of the left or the right hemisphere.

Later, important names in psychology (Bernice McCarthy, 1993; Harold Gordon, 1986; Paul Torrance, 1988; Ned Hermann, 1990 *apud* Leng & Hoo, 1997) have re-engaged in the study of hemisphericity and have built reliable measurements tests of hemisphericity (*4MAT, Cognitive Laterality Battery, Herrmann Brain Dominance Instrument*). These tests were later on put in good use by researchers (Ali & Kor, 2007; Jagt et al, 2003).

Table 2 illustrates a general description of the two types of hemisphericity (Edwards, 1999 *apud* Roco, 2001).

People with left hemisphericity	**People with right hemisphericity**
▪ VERBAL – uses words in order to describe or explain; ▪ ANALYTICAL – discovers information step by step; ▪ SYMBOLIC – uses symbols instead of things; ▪ ABSTRACT – extracts information and uses it to represent everything around; ▪ TEMPORAL – is always in time; ▪ RATIONAL – draws conclusions based on facts and reasoning; ▪ NUMERIC – uses numbers; ▪ LOGIC – draws conclusions based on logical organization of facts; ▪ LINEAR – thinks in terms of ideas connected one after another;	▪ NON-VERBAL – works with voice tone, emotional expression; ▪ SYNTHETIC – places things and facts together; ▪ CONCRETE – takes things as they are; ▪ ANALOGIC – sees the connections between things, understands metaphors; ▪ ATEMPORAL – has no sense of time; ▪ NONRATIONAL – doesn't need facts and reasoning; ▪ SPATIAL – sees objects in relation with one another; ▪ INTUITIVE – works with impressions, hunches, images; ▪ GLOBAL – get the whole picture of situations, facts, things;

Table 2. The description of right and left hemisphericity (Edwards, 1999)

In general, hemisphericity includes the idea that people tend to react differently when using one hemisphere or another. Due to the fact that the two hemispheres have specialized functions, people will experience reality in specific ways by extracting and working with different aspects of the same experiences. Therefore, people with left hemisphericity will approach a problem in a more logical, analytical way, considering all the data of the problem related to which they make an exhaustive examination and use the verbal language in order to build up the solution. On the opposite part, people with right

hemisphericity tend to see the solution intuitively, without any detailed analysis of the data, by mentally manipulating three-dimensional objects in space.

Hemisphericity refers to a certain thinking style related to information processing (analytic versus holistic, verbal versus non-verbal, rational versus intuitive) which determines behavioral differences related to approaching problems of every day life.

Hemisphericity has often been associated with the concept of learning style (Leng & Hoo, 1997; Saleh, 2001; Morton, 2003; Ali & Kor, 2006; Toth, 1997; Jagt et al, 2003; Acharya, 2002) and both terms have frequently been studies in educational contexts by supporting the idea that by identifying one's cognitive style and by using it more efficiently will allow people, and students in particular, to solve problems more rapidly. In the same time, by stimulating the non-dominant hemisphere people develop a richer sense of reality and higher adaptation abilities (Jagt et al. 2003).

So far, hemisphericity has been associated to gender (Roig & Ryan, 1993 *apud* Jagt et al, 2003) and cultural differences (Morton et al, 1994 *apud* Jagt et al, 2003), but these correlations could not be confirmed in subsequent studies (Ali & Kor, 2007; Morton, 2003; Jagt et al, 2003).

3. Latest studies regarding the role of hemisphericity in the musical field

The aspect that has received the highest attention from hemisphericity researchers is related to career orientation. A series of studies (Toth, 1997; Jagt et al, 2003; Ali & Kor, 2007; Morton, 2003; Saleh, 2001) have discovered significant correlations between hemisphericity and the career choice of students.

A study performed on 44 math students (Ali & Kor, 2007) has revealed that the sample differ significantly in their hemispheric preference and learning styles. In addition, sequential-global and sensing-intuitive learning styles were found to associate significantly with brain hemisphericity. Analysis revealed that 71% of the sample were left-brain dominant, whereas 24 % were right right-brain dominant and 1% were whole-brain learners.

This result confirms a previous study (Saleh, 2001) performed on 429 students from a big American university, which stated that left hemisphere students chose domains like: business, commerce, science and engineers, while the right hemisphere students oriented towards arts, literature, education, journalism and law. The author explains the results through the fact that there is a common factor between these domains and a specific way in approaching problems. Therefore, the performance in arts, architecture and social sciences requires a specific thinking style characterized by global-spatial approach. On the opposite, exact sciences require rational thinking, verbal approach, sequential and analytical reasoning.

A subsequent exhaustive research (Morton, 2003) has applied a bio-physical method of identifying hemisphericity[84] on a sample of 1048 students and professors from a multiethnic Hawaiian university. The results have showed that, while hemisphericity is relatively equal on the left-right hemispheres in the case entering university students (56% were left brain oriented and 44% were right brain oriented), once the students become more specialized in different fields, the distribution of hemisphericity modifies significantly. For example biochemists were 83% left brain-oriented and astronomers were 71% right brain-oriented. This suggests that a entry-level population partially sorts itself in terms of hemisphericity subtype as it progresses on to more advances studies.

Another important discovery of the same study consists in the analysis of hemisphericity distribution among 15 selected professions. Therefore, individuals who work in exact sciences such as bacteriology or biochemistry were 86%, respectively 83% left brain-oriented. At the other end of this spectrum of professions, an enrichment of right brain-orientation was found in the more holistic professions such as architecture and astronomy. There, left brain-oriented practitioners were in minority (33% and 29% respectively).

Also, in both types of professions, the percentage of left brain-oriented field workers was comparable to that of their faculty colleagues. That is, faculty and practicing engineers were 53% and 56% in their left brain proportions. Also, faculty and practicing architects reported similar 33% and 38% left brain-orientation. These relevant findings fairly support the idea that hemisphericity could be associated with career choice.

At last, a study (Jagt et al., 2003) performed on 89 students enrolled in an undergraduate introductory special education course at a doctoral level university has revealed that most subject preferred left and right (whole brain) processing. Interestingly, their hemisphericity was associated with their predominant geographic area. Therefore, urbanites preferred right mode processing while suburbanites preferred left mode processing. Also, their learning styles were not associated with gender, ethnicity, predominant geographic area, laterality and major. Finally, subject had different environmental preferences (e.g. noise level), and gender, ethnicity and laterality affected these preferences.

In conclusion, the existing studies focused on hemisphericity are far from creating a complete neuro-psychological picture about this phenomenon. But, even in these conditions, exploring the right / left hemisphericity and its association with different factors from our life may be an important research strategy in revealing the complexity of musical activities.

[84] We talk about The Best Hand Test that was created and validated by Bruce Morton (Morton, 2003). The test asks the subject to mark the centre of 20 lines of different sizes, in certain contexts by using in turn the right and the left hand. The test corresponds the theoretical model described by Schenkenberg, Bradford and Ajax (1980 *apud* Morton, 2003).

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5.THE CONTRIBUTION OF ART TO THE ECOLOGICAL BUILDING UP OF THE PUPILS' PERSONALITY

Viorica – Torii Caciuc[85]

Abstract : *This work studies the reflection of ethical relations between the interests of human –beings and of non-human beings in art. It includes an artistic-pedagogical analysis of the inherent value of nature, emphasized by properties like the aesthetic, that of being natural beings and on the same time the impact that works of art have on the building up of the ecologic conscience and behaviour of the young generations.*
Key words: *artistic works, ecological education, environment, ecological ethics, pupils.*

Nature has always succeeded to awake feelings and strong emotions in the people's souls, be they artists or not, by means of its beauty. Art is not only a means of reception and creation of the natural beauty, but also a means to understand the secrets and the utility of nature. Alongside these functions of the education through art, even the moralizing one must be invocated, because by means of understanding the works of art which focus on nature, the norms and rules of ecological behavior will become more accessible, the works of art having a rich ethical meaning. In this respect, the study of the disciplines from the curricular aria of Artistic Education by the children may assure the building up and the development of the ecological conscience and behavior by indicating some aspects, facts and concrete situations of braking or respecting the norms of protection and preservation of nature or, most of the times, the identification and the presentation of the intrinsic value of nature.

The interdisciplinary approach of the ecological education and of the disciplines concerning the curriculum of Artistic Education represents an efficient way to accomplish the objectives of the ecological education at the preschool and tender school age. This being one of my older preoccupation, I intend to study thoroughly the interdependences and complementarities existent between the two fields, especially of the way in which the intrinsic value of nature is being reflected and highlighted by means of a series of properties like: the aesthetic one, being a complex system, being a natural object, etc., in the works of art studied by children in school. The ecological building up of the pupils' personality can be done by means of knowing and identifying these properties specific for the works of art and also by assimilating different working techniques. This is the reason why different points of view and theories regarding the attitude towards nature and its problematics must be mentioned.

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The ethical premises of the ecological education

Even though it appeared and developed relatively late in the XXth century, the ecological ethics had a continuous evolution, becoming a sub-branch of the applied ethics, just because of the complexity and seriousness of the environmental issues. The ecological crisis, as part of the contemporary problematics, no matter how powerful its specificity is, cannot be analyzed and explained without taking into consideration its links to some other problems. In order to participate and evaluate facts or situations which result in deteriorating the environment, one sees oneself forced to learn to fight against complexity and to use the interdisciplinary measures, taking into consideration its links to other problems. The interdisciplinary measure "regards the transfer of methods from one discipline to another. There are three degrees of interdisciplinary: applied, epistemological and generator of new disciplines"(Nicolescu, B., 2002). Even though interdisciplinarity goes beyond the boundaries of disciplines, its result is still part of disciplinary research.

Talking about the evolution of the ecological ethics as a science, Holmes Rolston III appreciates that "only a few ethical studies are so profound so as to pass from theory to practice. Environmental ethics is both radical and revolutionary"(Holmes Rolston III, 1998).

Thus, from Aldo Leopold's "Land Ethics" of the '60s, which had a considerable impact on the shaping of environmental ethics, by means of the rights of different species to continue their existence in a natural environment, of the demand to give up the role of ruler of the land and to respect al living being, of enlarging the boundaries of the community so as to include the soil, water, plants and animals, or simply, the entire world, in the '70s the ecological ethics becomes a distinct part of ethics. It has a diverse and complex problematics, including all present and future human beings, animals and the entire nature, the biosphere, pollution, the population control system, the use of resources, the production and distribution of food, the production and consumption of energy, wildness preservation and biodiversity. (Workineh Kelbessa, 2005)

Within the modern ecological ethics, one might distinguish between several approaches where different ways of thinking are found within: those based on humanity, or the anthropocentric approaches, which claim that only the men matter, and those non-anthropocentric ones, which assume that things should be the subject of a moral concern as well as the good of humankind.

The problem that emerges is what kind of ecological ethics is to form the basis of the environmental policy decisions. The first impulse would be to say, the one focusing on humans, but how justified is this choice by means of the ethical commitment? "The consequence and the avoidance of some arbitrary moral distinctions supports the transition from the ethics focusing on humans to that focusing on the animal" (Momanu, M., 2002) and even to other types of ecological ethics. In this case, one might appeal to a series of arguments in order to support this idea.

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

The property of being a complex system which is specific to groups of objects between which there are certain relationships – i.e. the snowflakes, the planets that make up a solar system, the erosion textures on a cliff –, gives their moral value. Another argument in favour of attributing them moral value is "given by certain details which are specific to the way in which things are functioning biologically", argument which is controversial (Elliot, R., 2006). Holmes Rolston III argues that "nature has in people's minds a long range of values" among which the aesthetic one, thus trying to prove the intrinsic value of nature. In discovering such an aesthetic value, it is crucial to separate it both from the utility and the life support and only those who will recognize this difference can appreciate the desert or the tundra." (Holmes Rolston III, 1998)

The passage towards the ecological holism is made by the existence of some other moral features, even if they are being contested by the more restrictive ethics. Such an example would be the feature of being a natural object, not one that is a result of the human created technology or of culture. According to it, the destruction of rocks – which are natural objects – by means of mining activity, is to be condemned. Some other features like the existence of a diversity of parts, the functional integration of parts, the existence of a balance and a self-adjusting system can be accepted as determinants of the moral significance of ecosystems and biosphere. By analyzing the natural character and the existence of a diversity of parts, R. Elliot compares a natural rock with a synthetic one or an aria covered with rain forest with a similar one which was cleared and cultivated to prove the value of the natural ecosystem. Thus, the rain forest becomes valuable because of its diversity of flora and fauna and because of its beauty that was obtained "because of the way in which parts work in harmony in order to sustain the whole" (Elliot, R., 2006).The conclusion is that the ecosystem of the natural rain forest is definitely superior to the artificial environment. "A reason for which a man-made forest is not as good as the

natural one is the experienced eye that can make the difference …These differences can be spotted and they affect the value of the forest. The reasons for the low value of the <<fake>> forests are similar to those for the low price of a forgery"(Elliot, R., 1995). In this way one can prove that the restoration projects can be a viable solution for the destroyed environments and that their value can be restored. However, R. Elliot proves in his article that the regeneration actions "do not always bring back value because part of the reason we cherish the environment is because it is purely natural." (Elliot, R., 1995)

In conclusion, the appreciation of a decision of environmental policy is based on the relationship between the human interests and the non-human ones. Taking into consideration the above mentioned arguments, one might state that a first step towards solving the contradiction would be finding out some alternative solutions for satisfying the human interests, especially if "the changing of ecosystems is in general against the long term human interests". (Elliot, R., 2006)

Regarding the decisions taken in the environmental politics of the contemporary Romanian society, the emphasis is on the human interests in preference to the non-human ones (for example, the cases concerning the dogs from Botoşani or the wild horses from Letea). Most often, the political strategies regarding environmental protection are not elaborated as a necessity and an internal utility, but as a condition imposed by the E.U., by the affiliation to the standards imposed by the European strategies for environmental protection which is a task far too difficult for our country not only because of the economical or financial problems, but especially because of those regarding the people's mentality and preoccupation towards the environmental problems.

The way in which the ecological ethics reflects in children's artistic education

Even though the tendency or the preoccupation to assimilate the ecological education is getting bigger, the difference between what is recommended, the solutions and the studies which are made at an international or national level and the educational practice is still too big. Even though the authors of the school curricula and programmes are placing this problematics of the contemporary world among the topics that should be included in the education content, the practice of the ecological education is still decided only by the teachers (Caciuc, V., 2004). It is true that education cannot solve the environmental problems, but it can improve them, because by means of the ecological education it is easier and more economic to prevent, than to repair and to improve the damages brought to nature by the adult generations. In the pedagogical literature there are four ways of implementing the ecological education in the educational system: infusional, modular, disciplinary and transdisciplinary (Caciuc, V., 2004). Even though the Romanian curriculum has created all the premises for tackling the ecological education from all these four ways of implementing, the achievement of the objectives of this education

remains still at the decision of the teachers. Enriching the content of the ecological education also from the perspective of the ideology presented in this paper would bring a major contribution to the improvement of the intellectualist way of achieving the present day ecological education.

The infusional perspective remains the most tangible way for the teachers to do ecological education without overloading the pupils' curriculum. Thus, Arts contribute a great deal, even from an early age, to the identification and expression of beauty in nature. The works of art regarding nature and the living beings are most accesible to children in order for them to know their surroundings with all their component elements in order to understand that every living being, plant, rock, etc. has its own place in the world which is also conditioned by numerous factors: the place where it lives, the food it eats, the way in which it breeds, its conections with the other elements of the ecosystem it belongs to. These works of art help children to understand the relationship between man and animals/plants and their life environment, thus contributing to the rounding off of the palet of means to reach one's objectives and to study all the ecological topics. By doing this, a transfer of knowledge takes place. Also, the major contribution of the works of art is given by the fact that they make the knowledge of the intrinsec value of nature more accesible, favouring the living and building up of some positive feelings and conducts towards nature. The interests and aesthetic values of animals – which offer them a moral value – are craftedly and delicately portrayed by the artists in their works of art.

The way in which the artists combine different means of artistic manifestation and different artistic elements, obtain different cromatic and acromatic expressiveness, succeeds to present ideas and the feelings of animals found in different moments of their life, and also to render or to (re)compose structures from nature. The analysis of some paintings which render in different ways, landscapes, plants, animals, mountains, etc., offers to children the possibility to see the expressivity of different types of lines, points and color spots used to reproduce different structures of some natural elements or phenomena, procedures of multiplying , cramming, oversizing applied for creating the effects and impressions of different thematic artistic composition, the way in which the chromatic harmony of those specific works of art is reached. All of these help pupils learn, even from a pre-school age, the means of artistic expression in order to be capable to see the natural beauty and to create some artistic works in which ecological feelings, attitudes and convictions are present. For instance, when the schoolmistress explains the notion of multiplication by using a tree as an example, the pupils understand that it is not an object, but a living organism which has aesthetic properties and the interest for a long life, which gives it a moral value and thus it must be respected. Its main strain ramifies and on its every branch young shoots appear, a structure which is rendered by means of a thick line and the branches are represented as more crammed and thinner lines. The oversizing may create a three-dimensional

effect by means of the closely situated lines that thicken. The cramming of dots may suggest the multitude of the leaves of a tree and their dispersion, their scattering caused by the wind. The cramming, the multiplication or the progressive decrease in number of the dots may create spatial effects. In the foreground are used oversized, dispersed dots which become smaller and smaller and more crammed in the background. The position and the dimension of the lines, dots and also the chromatic combination of colors can render a tree with its moral and aesthetic values in different contexts which may arouse aesthetic feelings and positive attitudes towards nature and the desire to protect it. Another example might be the situation when children are aloud to paint with their fingers and to combine different elements like the dot and the color spots in order to render the beauty and tenderness of butterflies.

At the same time, these desiderata can be easily reached during the extracurricular activities which take place both in the school environment and outside it because they allow pupils to gain and to practice the capacities to act and relate to the concrete reality to which they feel to be a part of. Another contribution, but of an informal nature, would be the viewing of cartoons. Children, especially the little ones, and the adults also watch the screenings of cartoons in which the heroes, their beloved characters, pass through all sorts of adventures that show their desire to live. The interdependent relationship between formal and informal can be proven once more. The revaluation of the screening of cartoons during the didactic activities helps a lot the building up of a corresponding attitude of respect towards the non-human beings and other living or non-living entities from the surrounding environment. The rendering and the capturing of the human- nature relationship, the human's inappropriate intervention towards nature and especially of the disastrous effects which provoke the destruction of the forests and which bring useless suffering to animals, etc. can contribute to the building up of a mentality and attitude of an eco-centric type towards everything that surrounds children.

The two part screening of Bambi shows in an artistic and personified manner the pain of the baby doe who remains an orphan. The destiny of the young stag that seemed to have the life of a prince, full of the admiration and consideration of the other creatures of the forest, is changed by the destructive intervention of a man, the hunter. J Bentham's famous question regarding the animals: "Can they suffer?" (Bentham, J., *Deontologie ou science de la morale*, Charpentier Publishing House, Paris, 1934, p.20,- apud. Tincu, A)- is reflected in this cartoon. The lack of his mother's affection, the mistrustfulness and the frustrations lived in the company of a father who speaks to him only of his duties and responsibilities as king, make Bambi suffer a lot. The drama and the adventures of the young stag make children understand the fact that animals are living beings that have rights like the one to feed, to drink water, to find shelter, to live and that they have a moral consideration which people should respect and take them into account when taking decisions to intervene over nature. When

men set woods on fire, the animals feel a series of negative feelings, of despair because they are losing their shelter, their source of food, their cubs or even their own life. The adults' sacrifice in order to save their cubs' life proves once more the wish to live for a long period of time, the fact that these living beings have an intrinsic value by means of the fact that they are the subject of a life and that they disserve to have moral rights. But beyond the facts and the adventures, the producer of the screening shows the link between all living things and the ecosystem they are a part of. The wonderful and even idyllic image of the mountain scenery, of the forests renders the wild beauty and their aesthetic value. This mysterious world of the non-human beings is revealed to us in all its beauty, showing an order and intensity of life similar to the congestion and the natural way of life for the humans from the urban arias and also the thrilling effects of the humans' or of some poachers' intervention.

The viewing and analysis of such cartoons with an educational ecological message can support and complete the scientific content of the lessons, making it more practical and useful for the daily life of children. It is true that one does not see in one's daily life animals like Bambi, but one might better understand why one must respect the rules when making a fire in the woods, why one has to clean up and to leave waists only in the special created places or spaces, when one goes to the picnic or in the forest in order to relax.

Instead of a conclusion

In conclusion it is recommended to make up and to carry out some educational projects and some training activities which should quantify all the implementation steps taken for the ecological education in the educational process. The elaboration of some curricular subjects well organized, in which to value all the animal cartoon characters that transmit an ecological message, represents a great need in order to see this goal reached. The impact of the message will have long term duration and the effects will not manifest only at the level of the human – animals relationship, but also at the level of the inter-human relationships. The example of the children that have the powers of the Gormiti, the lords of nature, proves not only their link and love of nature, but the quality of their relationships of friendship, support, courage which make them a team that manages to reach all the goals of their mission every single time, those of protecting nature. Maybe to make mandatory the studying and examining of the ecological education at the end of every school cycle – as it happens in Great Britain – would determine all the categories of human resources that are involved in the educational act to pay a greater attention to nature and to protecting it. In order to reach the European qualitative standards on what concerns the ecological education, it is imposed that in the educational practice the emphasis to be laid on the attitudinal side of this new education and not on its intellectual one, thus valuing the casuistic and the narrative among the educational strategies focusing on the pupil. But in order to build up the

ecological attitudes and principles of pupils it is definitely necessary to prepare and to train the future professors from the perspective of the principles of the ecological education.

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PART III
THE FORMATION OF TEACHERS IN THE FIELD OF ARTISTIC EDUCATION

1.THE WAYS OF INTEGRATION OF THE PROCESS OF MUSIC TEACHER UNIVERSITY FORMATION

Margarita Tetelea[86]

Abstract : *This research studies the specific issues connected to music teacher competence formation in the current academic musical education. These problems are related to the integral vision of the process of training specialists and are based on encyclopedic dimension, that represent revaluation of all tangential areas of music and music pedagogy in music teacher training.*
Key words: *music teacher, music education, musical competence, teaching music, encyclopedic dimension, session dimension.*

The process of integration of local university into European area makes us change the architecture of higher education for quality, integrity and competence approach. The problems mentioned above require the researchers from the sphere of education, especially from arts education to revise some positions connecting to the structure and the content of the education system to achieve it. In this meaning music pedagogy in recent decades formed its proper scientific basis, covering a range of issues to investigate, design and development of music education and to make an appropriate choice of the specific artistic field.

Music education as a specific phenomenon being centered on modern educational approach, on music material, produces meaningful results, but its adequacy to the principles of scientific didactics leads to the opposite results of nature of music and music education.

This idea is analyzed in recent years in more research in art education (C. Parfeni, Vl.Pâslaru, W. Kusaev, I. Gagim). Nowadays in Moldova the most elaborated areas are literary and artistic education (Vl.Pâslaru) and music education (I. Gagim), in this way they claiming the status of an autonomous scientific discipline based on the idea that "teaching-learning artistic-aesthetic disciplines can not comply docile teaching principles of scientific knowledge[87]".

Conceptualization of music education as an autonomous scientific discipline was required by Dmitri Kabalevsky - Russian teacher-musician in the second-half of the twentieth century, by noting that "the lack of specific methodologies in music education cannot be replaced by general principles of didactics. In the

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[87] Gagim I., 2004, Fundamente psihopedagogice şi muzicologice ale educației muzicale, Referat ştiințific al tezei de doctor habilitat, Chişinău.

study of music these principles are undoubtedly necessary, but they will remain dead rules if they won't be imbued with the living soul of music[88]".

Through the researches of the musical scientist Ion Gagim, the current music pedagogy consistently makes its own system of scientific foundations, which in its turn, brings about more constituent areas of music education: pedagogy, musicology and music psychology, their fusion is based on theoretico-praxiological, so that "in educational practice they should not only collaborate, but to make a common body - to work as a whole as an artistic-epistemological-pedagogical entity[89]."

In this way, the items mentioned above, there were the defining factors for developing fundamental concept of music education in Moldova, on top of which there is its purpose: "teaching musical culture of the students as a part of spiritual culture[90]." The purpose of music education, the formation of which was taken from Dm.Kabalevsky is treated by Ion Gagim as one "integrallist" and who suggests the formula "Me and music." Its components are the "music one" (music culture formation) and "philosophical one" (music culture as a part of spiritual culture) and they involve not only the formation of students' general skills (emotions, imagination, creative thinking, moral feelings) but also their spiritual development - the highest level of any education.

Thus, the integral interpretation of musical culture involves "embedding the role, functions and purposes of general culture where the man, knowing and valuing the world, knows and builds himself as a spiritual being[91].

The integral vision of the modern concept of music education requires a scientific methodology for the educational process' development which starts from the formation of musical culture and its transfiguration into the spiritual culture of the students. This vision requires a proper approach; specific for specialist's training in music education.

According to this vision the Faculty of Education and Arts from State University "Alecu Russo" from Bălți is a unique one in Moldova profiled in music pedagogy and strictly directed to preparing academic staff for educational and artistic spheres.

According to current educational standards the Faculty trains students - future professionals for carrying out the education process and music training in general schools, in children's creative centers, in schools of music and art for children, in pedagogic and music-teaching colleges.

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[88] Kabalevsky Dm., 1981, Музыка, 1 – 3 класс, Программа для средних общеобразовательных школ, Просвещение, Москва. (Kabalevsky D., 1981, Cl. 1 – 3, Programă pentru şcolile medii generale, Prosveşcenie, Moskova).

[89] Gagim I., 2004, Fundamente psihopedagogice şi muzicologice ale educaţiei muzicale, Referat ştiinţific al tezei de doctor habilitat, Chişinău.

[90] Chiriac T., Rusnac C., Gagim I., 1995. Concepţia Educaţiei muzicale în învăţământul preuniversitar, Ministerul învăţământului al R.Moldova, Chişinău.

[91] Gagim I., 2004, Fundamente psihopedagogice şi muzicologice ale educaţiei muzicale, Referat ştiinţific al tezei de doctor habilitat, Chişinău.

In these types of educational institutions our university graduates usually work. In this context our Faculty studies this problem of art education in the integral vision, the dimensions specify the area and allow the collaboration of different arts (music, choreography, theater) and sciences (musicology, aesthetics, philosophy, psychology and philosophy of art, pedagogy etc.) in achieving an integral education act.

Shaping one integral system (encyclopedic) music teacher training was marked by the great teacher-conceptual contribution Romanian musicologist George Breazul. The educational system developed by George Breazul over half century ago serves the important benchmarks in the process of connecting the current music teacher training to international standards.

His concept based on the integration of musical education based into social life by forming the musical culture of the child based on folklore, is a real educational model, with values of paradigm. We mention the value system of G. Breazul in the program that it suggested by the musicologist in his pedagogic teaching. Among the most important ideas of his program, presented the study "The Art music in Romanian culture," we note "nationalization of Conservatories of music and Seminars teaching establishment that ensure the training of future music teachers at the height of requirements[92]".

Achieving these coordinates George Breazul begins with the launch of his idea in the article "A department of music pedagogy at the Conservatory of Bucharest" (1925), which sets the benchmarks of music teacher training: general notions of pedagogy and psychology, aesthetics and folklore music teaching methodology music, Romanian music history pedagogy. The diversity of these disciplines was integrated in the "Encyclopedia and music pedagogy", which aims music skills training of future teachers in achieving musical education that is"the key to promoting culture among the people." Another objective of this program was the methodological training of future teachers, in such a way establishing the link between music study and mental and social environment[93]".

In this way, the integral and encyclopedic character of this achieves the training objectives of "aesthetic culture, music, of music literature sea horizon entering and the integration of its content into the social and moral lives.[94]"

Pedagogical ideas of G. Breazul were the basis in formulating the current concept of *preparing the specialist* for carrying out music education in Moldova, which would mean that the future music teacher vision of preparation is based on integral and encyclopedic aspect in the its competences' formation.

In addition to these requirements, this concept is also founded on modern achievements of musical pedagogy (art), philosophy of education in the contemporary epoch, educational psychology, psychology of art (music), music philosophy, the theory of art, Aesthetics of music, of musicology and other

[92] Breazul, G., 1928, Arta muzicală în cultura românească, în „Gândirea", An VII, nr. 6 – 7, Bucureşti
[93] Idem
[94] Breazul, G., 1920, Observații relative la învățământul muzical în şcoala secundară, Câmpina.

fundamental sciences aimed to propose a modern vision, integrity, appropriate to the times on education in general, as well as on musical and artistic education in particular; on the advanced experience of other universities (institutions) from the other countries; on the experience of Faculty over about fifty years. Therefore, future music teacher is able to combine scientific fundamental and encyclopedic aspects of music, artistic and teaching competences with that practical one.

Overall this vision focuses on principles that provide "teaching and acquiring music as art, as art-living phenomenon, emotional, psychological and destined to educate the human being, to grow and spiritualize the human being[95]."

In this way the specialist is ready for the educational methodical, scientific and management activities, in the national general music education, especially art education, and for further postgraduate studies.

The level of specialists' training in cycle I (Licență) and cycle II (Master) allows continuing postgraduate specialized studies at the doctoral and postdoctoral branch, participation in investigation activities in the field of music pedagogy (art) by fundamental scientific aspect, applied methodological, and creative arts and in managerial work in educational institutions and scientific research.

To do this, the future teachers during their studies must purchase a range of knowledge, skills and values necessary to achieve the highest academic standards in specialty, such as:

-Theoretical foundations of musical subjects in the amount necessary for achieving musical and educational and scientific-methodical in the field of musical and artistic education;

-Psycho-pedagogical and methodological foundations of scientific research in art education;

-Conceptual foundations of music general education methodology (art) and specific methods (choreography, instrument, directed, drama);

-Design and content of music education curriculum;

-Methodology of educational activities (including *Class Tutor* in school and related institutions);

-The main directions and prospects for development of national art and music education;

-Methodology of scientific research in pedagogy, psychology, philosophy, aesthetics and music theory.

Following the full accomplishment of these skills the specialist will be able to combine the fundamental scientific aspect of music, art and pedagogic competence, with that applicative/practical one, to possess fundamental basis of the profession, to complete ongoing knowledge, to apply in practice the

[95] Tetelea M., Gagim I., Morari M., 2007. Concepția formării universitare a specialistului in domeniul educației-instruirii muzicale, Universitatea de Stat "Alecu Russo" din Bălți.

principles of scientific organization of work, to know new technologies of teaching-learning research.

Therefore, in accordance with the modern concept of Education/training, the Legislation in education, National Curriculum requirements and the current achievements of musical pedagogy, music teacher must be a professional who will corresponds to educational standards, eager to realize a formative student-centered education, focused on providing skills in music, cultural and spiritual spheres necessary to adaptation to current conditions in Republic of Moldova.

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2.TECHNOLOGIES FOR DEVELOPING MUSIC TEACHERS' VOCAL COMPETENCES

Petr Sikur [96]

Abstract : *In this article, the author reveals the causes of difficulties in music teachers' work, the reasons of frequent voice illnesses and offers a new method of training such specialists.*
Key words: *The increased voice loading, noise background, the chronometry, voice training, declamation-speaking manner of singing, intonational-speech method.*

One of the major skills for the teacher of music is skill to work in conditions of the increased voice loads which are specific to school activity. In the last one and a half decade there appeared the term "the voice invalid". In this way the teacher is named who has remained practically without a voice after 7 – 10 years of work at a comprehensive school. There are several reasons for the given phenomenon. These are the reasons connected with the insufficient organization of educational process and the reasons, indicating to an insufficient endurance of the vocal apparatus of the teacher, his/her inability to work in the system "singing-speech", namely:

- Carrying out more than 5-6 lessons at a time while it is allowed no more than 3-4 lessons with keeping 15-minute voice rest in breaks between lessons;
- The insufficient equipment of educational classrooms, the absence of necessary acoustics inside the rooms and their bad external sound insulation (from the transport noise, irrelevant conversations, etc.);
- Noise background of pupils at the lesson, arising not only from bad discipline, but also due to the emotional incidental impressions of a lesson, compelling the teacher to overstrain his/her vocal apparatus, that is to speak in the raised tones in a high tessitura in order to give a sufficient audibility to the voice in a classroom;
- Work with pupils in an unhealthy condition of the vocal apparatus (S.S. Gherasimova, 1972; A.T. Riabchenko, 1974; O.M. Kijlaev, A.D. Butusov, 1983; Iu.S.Vasilenko, 1983; V.V.Emelianov, 2000, 2003; Iu.B.Aliev, 2005; E.M. Barvinskaia, 2008).

According to the chronometry data, the voice load of the music teacher at a lesson makes about 50 % of working hours of the active work of the vocal apparatus. This includes singing, an explanation of a teaching material, conversation, etc. More than 30 % of time is occupied by the perception of singing or oral speech of pupils (their questions, answers), etc. The remaining 20% of working hours could be named voice rest. However, according to the law of the theory of active perception (E.N.Maljutin, V.I.Antsyshkina, 1935; A.I.Protektor, 1979; V.P.Morozov, 1977, 2004) – "to listen to a singer means to sing together with him/her", - the vocal apparatus involuntarily comes to the

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condition of working readiness and continues to participate passively in the listening to another person's singing, music and even in its mental imagination. Passive voice work of the teacher does not stop either during playing a musical instrument. As a result vocal folds turn red, character of breath changes from the high played sounds, etc.

In turn, lack of vocal comfort of the teacher is passed to the pupils. So the direct and return voice interrelation "teacher-pupil" is carried out where the voice of the teacher is constantly involved in work. These loads increase during out-of-class work, especially during preparation for morning concerts etc.

The second most important problem for the teacher is his/her inability to work in the mixed modes of phonation, which tires the vocal apparatus very much. But when the teacher will pull together a singing and speech mode of phonation the load on the vocal apparatus decreases, and consequently the risk of diseases of the teacher's vocal apparatus reduces as well as of the pupils' vocal apparatus copying his/her singing. For this purpose it is important to observe the features of work of the vocal apparatus in singing and speech: in what consists their difference and similarity; what manner of singing is closer to conversational speech and in what manner it is much more difficult to sing and speak. It is known, that during singing in the academic manner the sound is shaped rounded and covered. It is necessary for the timbre leveling of a voice across the whole range, during 1,5 – 2 octaves. The rounding off and covering of a sound allows to smooth over the transition of the bass notes to the high notes or in other words, to smooth over the registers. That is, in the academic manner the singer cannot sing in speech position of voice organs.

Therefore, during transition from singing to speech and from speech to singing, the mode of phonation is rearranged. Special voice training in such mode of work is necessary. All above said has demanded the creation of an appropriate procedure which would allow to master all necessary vocal-speech skills in a complex at a lesson of vocalism and partially during independent preparation. The technology (procedure) offered by us is connected not only with the improvement of vocal preparation, but also, first of all, qualitative, moderately fast development of the academic manner of singing. Also at a vocalism lesson, elements of development of speech voice, a declamation-speaking manner of singing are trained, and then training of the work of the vocal apparatus in system "singing-speech" is carried out. The so-called intonation-speech method developed by us is of crucial importance in progress of such skills (see below). Its essence consists in the development of technique of declamation-speech reading on glissando singsong with the maximal scope of extreme sounds of the bottom and top registers. The given method in combination with traditional methods allows in the shortest timeframe to develop well and strengthen a singing and speaking voice, to master technique of singing in various manners and, in this way, to prepare a teacher's voice for specific conditions of school work.

Since 1995 and till present time, we repeatedly checked effectiveness of the procedure developed by us in an experimental way. The basic work on the procedure recommended by us was carried out with students of the fourth year of the faculty of Music and Musical pedagogics at the Balts "A.Russo" University. Two groups have been created: experimental and control group. Students of control group conducted lessons traditionally, students of experimental group – by the procedure offered by us.

The structure of a lesson of experimental group has been organized as follows: tuning of a voice (warming up) 7-10 minutes, then reading of simple proverbs, sayings, text phrases from the works included in semestrial repertoir. Then 10-15 minutes were given to singing of more complex vocal exercises and vocalization exercises for developing of a voice range, breathing technique, cantilena and voice fluency. The remaining time, 20-25 minutes, was given to work on vocal piece. Thus, the lesson by the offered procedure kept within habitual 45 minutes. Data about work of each student of both groups were written down in specially developed assessment map of verifying criteria where the initial and subsequent levels of vocal and speech data were recorded.

Table No. 1

The results of training experiment

As criteria only the most basic parameters in control group (C) and experimental group (E) are taken.

terms	**group**	**Speaking voice**			**Singing voice**		**The skill to switch smoothly from singing to speech and from speech to singing**
		Sound-pitch range	Diction	Intonation expressivity	Sound-pitch range	Singing manner	
1st Elementary level	C	5-6 tones	Not clear	Not expressive	From 1,3 to 1,5 octaves	Lack of singing skills	Lack of special skills
	E	5-6 tones	Not clear	Not expressive	From 1,2 to 1,5 octaves		Lack of special skills
The end of the 1st year of training	C	5-6 tones	Not clear	Not expressive	From 1,5 to 1,7	Aca-demic	Lack of skill
	E	7-8 tones	Some improve-ment	Improve-ment	From 1,6 to 1,8	Acade-mic and decla-mation-speech	The technique of two-way switching has improved
The end of the 2nd year of training	C	5-7 tones	No improve-ment	Improve-ment	From 1,2 to 1,5	Acade-mic	Lack of skill
	E	12-15 tones	Clear, distinct	Improve-ment	From 1,5 to 2 octaves	Acade-mic and decla-mation-speech	The technique of two-way switching is mastered

Table No. 2

The generalized results of vocal-speech preparation of students of control (C) and experimental (E) groups in the end of the second year of training.

Grade by 10-grade system	The number of students					
	Vocal training		Speech training (developing of speech voice)		Preparing for work under the conditions of the increased voice charge	
	C	E	C	E	C	E
Excellent (9-10 grades)	2	12	1	11	0	12
Good (7-8 grades)	4	7	3	7	2	5
Satisfactory (5-6 grades)	8	1	7	1	5	2
Bad (4 grades)	6	0	10	1	13	1

From the table No. 1 given above it is visible, that initial data on all key parameters chosen by us in control and experimental groups are approximately identical, but the end result is different.Thus, investigations carried out by us have shown, that changes of technology of preparation of the future music teachers yield high positive results, making it possible for the future teachers to carry out with enough confidence an independent pedagogical activity.

Conclusion

1. Vocal-speech preparation of the teacher should include training of his/her vocal apparatus in vocal-speech modes of phonations.
2. It is important to use methods and exercises not only for development, but also for strengthening of a singing and speech voice during lessons with students.
3. With the students of the senior years, before teaching practice, during vocal lessons and independent preparation of students it is necessary to practise the combined exercises for training of the technique of the two-way transition from singing to speech and from speech to singing in various manners.

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3.TEACHERS FORMATION FOR MUSICALLY GIFTED PUPILS: REALITY AND DEMANDS

Tatiana Bularga[97]

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Abstract: *The present article treats the essential positions of the university's conception at formating an efficient teachers for gifted children, who need special attention with a view to achieve their individual potential.*

Key words: *musically gifted children, gifted children's needs, musical potential, efficient teacher.*

The gifted and super gifted children represent the progressive potential of the society, through the practical application of their potential and having the ability to be creators of values in various domains of art and science and be beginners of advanced ideas. Providing inadequate educational services to this category of pupils leads to considerable social losses. These can be avoided, to a great extent, due to special teachers' formation in this domain, which has a major role in the efficient identification and promotion of gifted and/or talented pupils. Based on the educational/ instructional studies and traditions of gifted students existent in Europe and America, the university concept which we propose for examination in the following lines starts with a vision on the process of the specialist's formation, adapted to the conditions of pre-university, university and post-university national education.

The present university program proposes a sequence of essential positions regarding the strategy of the teacher of music's formation, competent in the problem of instruction of musically gifted pupils, being at the same time flexible as to the completion with: dates which refer to contents (courses, recommended disciplines); lagging of competences on levels of the specialist's formation (university, pre-university); and necessary auxiliary compartments. It is called to reform the present- day situation in the instruction/education of musically gifted children in the general and special education in the Republic of Moldova.

The concept of the specialists' formation in the problem of musically gifted pupils' instruction is elaborated in such a way as to go in organically with the university and post-university system of specialists' formation in the field of musical education.

The adapted variant of the concept (some elements of the concept) can be applied with the aim of forming an adequate vision in future teachers, referring to the education of gifted children/pupils by the: Faculty of Pedagogy and Psychology of BSU; institutions of higher education which have faculties of pedagogy and which train specialists in the field of preschool and primary

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education, where Musical Education constitutes one of the curriculum subjects; teacher training colleges from the Republic which constitutes the pre-university level of the specialist's formation.

Domain of activity of the teacher of gifted pupils'. The specialist's activity in this problem is linked with the instruction/education of musically gifted/super gifted pupils in general education, with curricular and extracurricular extensions (gymnasiums, high schools), and that special musical-artistic (schools, studies of music/art for children). The specific of the teacher's activity of gifted and super gifted pupils consists in the necessity of tracking, support and stimulation of pupils endowed with superior abilities, prevailingly in heterogeneous groups.

Description of the endowment phenomenon. Each human being is born with a genetic program constituted from a series of qualities/predispositions which in the course of his/her evolution, according to the conditions of development/formation, can attest either a considerable dynamic growth or a latent state, of stagnation and of slow development. The contemporary school, the social institutions (society, family, cultural associations) contribute to a certain degree to the creation of favourable conditions for the multidimensional manifestation of capacities and abilities of children and teenagers in many diverse fields of activity, both during course hours and extracurricular hours.

If we are to speak about the way of manifestation of pupils' individual aptitudes in a certain domain of activity, we determine that the degree/level of abilities is different from a pupil to another, from a genre of activity to another, fact which leads to the conclusion that each person is not only born with a specific intensity of capacities, but also with individual tendencies/ dispositions to realize himself/herself with a certain strength and dynamism in a chosen domain. The differences of pupils' special capacities need on the teachers' part the differentiated application of methods of work and instructive/educational objectives for pupils which register medium and superior capacities. This, if we refer to the existent differences in aptitudes in classes with educational conditions, offers equal chances to the pupils' whole specimen. But there are pupils who show superior capacities for their chronologic age and classmates of the same age. This category of pupils, being a minority, forms the contingent who has special abilities in a certain domain of activity and who being in favourable conditions shows considerable performance. A school teacher cannot often cope with the process of development of super gifted children. In this case it is necessary to enrol the respective pupil/pupils in a system of education specialized in this domain. Such cases are, especially, connected to the distribution of gifted/super gifted pupils to institutions from the artistic domain (music, plastic arts, choreography, drama etc.).

It is worth mentioning that pedagogy of all times was interested both in the determination of criteria according to which would be possible to identify super gifted children and in the elaboration of strategies and methods of work

with this category of pupils. We can find some answers to the first aspect of the problem in the psychological literature of yesterday and of recent date. It is appropriate to make clear that both the visions on the definition of endowment / super endowment in diverse domains of activity and the criteria of identification of this category of children differs from an author to another and from a period of research to another, being conditioned by present-day values and needs of the society. Without having the intention to go through a detailed analysis of the multitude of definitions of endowment registered till this moment, we will point out the generalizing meaning of the phenomenon.

We accept that the super gifted child has capacities/abilities superior to his age and children of the same age, which allow him to manifest himself with special success in one or more domains of activity, showing high performance. In our opinion, the definition launched by S. Marland is valuable from the point of view of relieving many types of super endowment or domains of manifestation of super endowment where super gifted are qualified the children, who "showing abilities or the potential of an ability, prove the capacity of high performance in the intellectual, creative, academic, leadership, visual arts domains and who claim services or activities that are not offered by the ordinary school" [98]. This definition enters the theories that plead for the existence of specific endowment or multiple intelligences manifested in the domains of (areas of endowment/ super endowment) music, plastic arts, choreography, mathematics, languages etc. Here special attention deserves the theory of H. Gardner according to which 7 types of intelligences are pointed out, which are at the same time types of super endowment: *linguistic* intelligence; *logical-mathematical* intelligence; *spatial* intelligence (manipulation with spatial configurations); *corporal-kinaesthesia* intelligence; *musical* intelligence; *interpersonal* intelligence (orientation towards other people); *intrapersonal* intelligence (understanding and conception of inner world).

One of the projects launched in the USA in the 50s, with the aim of making the most of the exceptional potential, marked the domains: intellectual, scientific, leadership, creative, artistic, pen craft, dramatic, musical, mechanic, physical. Thus, it is made reference to the first direction in *gradation* of the category of endowment and mainly that of *existence of multiple* ***types*** *of endowment/ super endowment.*

The second direction of gradation of the analyzed phenomenon constitutes, in our conception, the differentiation of the level of endowment/ super endowment or "super endowment subcategories" (apud F.Gagné). In the opinion of F. Gagné there are the following subcategories: ***basic super endowment, moderate super endowment, high super endowment, extreme super endowment.***

[98] Stănescu M.-L. Instruirea diferențiată a elevilor supradotați. - Iași: Polirom, 2002, p.33

We have to single out that the term "endowment" serves as essential and initial combination in the evolution of the term "super endowment" where through the use of the prefix "super" – superior (super endowed) is shown a differentiation of a quantitative character. In the psychological sense, the super endowment refers to the intellectual domain and is determined by superior intelligence (key-criterion for the diagnostic – the IQ coefficient) above the level of chronologic age. M. Jigau considers that the term of super endowment has to be reserved "for the exceptional intellectual capacities which make possible the high performance in any domain" [99]. In common language the notion of talent is often used as a synonym of super endowment. Regarding this aspect F. Gagné qualifies super endowment as a competence of personality, while talent is characterized as a performance both the first and the second being above the average. In the literature of speciality there is the position according to which talent is in the pipeline only for special domains: music, theatre, choreography, mathematics, chemistry etc. Without going into the comparative analysis of opinions, we will state only that we support the positions of recent studies advocates who use the term of **talent** not only for the special domains, previously designated, but also for other possible domains. At the same time we accept the point of view of F. Gagné referring to the characterization of talent as high performance in any domain which takes place (develops) due to super endowment -ability, exceptional competence manifested in the respective domain/ a complex of acquirements, abilities, exceptional capacities in the respective domain.

The process of identification of super endowment in the domain of real sciences and humanities doesn't present any difficulties because there are numerous special instruments, classified in function of the evaluation criteria with theoretical and experimental validated argumentation. Referring to the problems that are linked with the differentiated diagnostic of children and teenagers' musical endowment, there are certain deficiencies of individual, social, but also of conceptual character. According to the things said above, we state that both the acquirements/ the tested variables and the applied methods have to be improved depending on the ***levels of endowment*** (in the opinion of F.Gagné –subcategories of super endowment) and depending on the analyzed category –talent or super endowment.

The notions of talent, super endowment, indifferently of the context of use, imply by all means the necessity to be related to special capacities, being obligatory for the effective development of a concrete activity in which a person enrols. For example, the presence of the following capacities/aptitudes is obligatory in musical activities: *melodic hearing, rhythmic sense, modal sense,* capacity of *feeling the music*.

In general the speciality literature defines musical endowment in terms of

99 Jigău M. Copiii supradotați. București: S.A. Știință și Tehnică, 1994, p. 55

musical competence. Looking over the scientific investigations realized in this domain, two somehow contradictory tendencies are noticed: the studies are either too specialized or too general, with some exceptions. On the one hand, there is a series of isolated studies regarding the musical disciplines that are very specialized. (For example, the motor skills of the piano soloist), on the other hand, many researches treat musical endowment as a general feature, without trying to clearly differentiate between the forms of musical manifestation: composition, vocal interpretation, instrumental interpretation etc. The diversity of musical activities makes difficult the establishment of some definitive characteristics of the musical talent. It is difficult, but not impossible.

Despite the type of culture (Western versus Eastern), the musical perception or the influence of the musical stimuli starts to manifest itself before birth. The data presented by Blum in a recent study indicate positive effects that are obvious when listening to music before birth. It affects the ulterior perceptive and motor development. The musicality forms and manifests itself very early, even in very limited conditions, for example at the children whose parents are death. It is surprising that from early age the children's musical behaviour is very similar to that of adults, the development of aptitudes and musical skills is relatively rapid that is more than the simple functionality of auditory organs.

It is indisputable that the early auditory stimulation, the musical experience from childhood, is indispensable for the achievement of superior performances in the musical domain. If we take into account the fact that the number of connections is more important than the one of neurons in the development of the cortex and that these connections are formed as a result of sensory stimulation, it is easy to understand the mechanism behind this phenomenon. A rich auditory stimulation at early age can facilitate the formation of neuronal nets involved in the processing of musical information. The richer and more diverse are the formed connections, the more the arrangements can cover a larger gamut of information, respectively more complex forms of organization of this information which is essential for the music production.

In the conception of Sloboda the *superior musical performance* has two big components: a technical and an expressive one. *The technical component* refers to the mechanic aspects of musical production -the speed of execution, the control of sound duration and intensity, the synchronization of movements etc. *The expressive component* refers to variations introduced by the musician in the parameters of the performance (rhythm, timbre, intensity etc.) which are intended to influence the cognitive and aesthetic aspects of the musical production. The technical and expressive skills are relatively separable, in the sense that it is possible that a performer executes technically perfectly a piece of music, but without expressive force and vice-versa. The interaction between these two components, their reciprocal influence become obvious if we think,

for example, that the realization of some expressive parameters is not possible without mastering the instrument from a technical point of view.

It is known that the musically gifted children have certain individual characteristics which all the participants of the educational process have to know and especially the teacher of musical education. Among these ***characteristics*** we emphasize:

- As a rule, these pupils are very active and always preoccupied by the solution of some problems that are connected to this domain. They tend to work more than others, paying much attention to things and phenomena which don't always correlate directly with the object of study. At first sight it seems that these pupils don't pay pregnant attention to all the school subjects. They need special attention and support from the teacher for the continuous development of their aptitudes.
- They insistently realize their expected aims and through this of course bring "prejudices" to the teacher, because these pupils seek to get into the essence of things and remain completely satisfied by the undertaken actions.
- These pupils want to be appreciated and approved.
- Due to the aptitudes that they possess, they progress more than the others in the individual wok. These aspects are especially visible in the work with the additional literature, in the activities of artistic creation.
- The pupils from this category are apt to get into the essence of things, they are critical and self-critical.
- Every phenomenon causes a lot of questions to which they insist to get explicit and definitive answers.
- Those course hours which are modelled through the application of problematic methods present interest for them, while their classmates are satisfied with the learning of the communicated facts by the teacher.
- These pupils are ready to learn individually.
- Unlike their colleagues, the musically gifted pupils skilfully analyse, overlap, and discriminate the studied facts, especially those that belong to musical art.
- The majority of these pupils propose themselves major aims which are unrealisable for their peers.

Specific goals of the teacher's formation process of gifted pupils. Before exposing the specific goals of the teacher's formation process of gifted pupils, which can be also called acquirements/qualities and efficient competences in the training of endowed children, it is appropriate to point out a significant aspect. In this context often appears the question: what should be the degree of the teacher of music's endowment involved in the training/education of gifted pupils with high potential? In connection to this aspect we opt for the position according to which a good teacher mustn't necessarily have a high degree of musical endowment/ talent for music (this constitutes only a desirable acquirement), but he has to know to identify, to improve, to develop the ability

of his disciples, to have behavioural qualities which will facilitate the achievement of educational objectives. It is also necessary to point out that the specific goals which will follow are generic for all the disciplines/courses with the help of which the teacher of musically gifted pupils forms himself, being at the same time generic for diverse levels of education (primary, gymnasium, high school), environment (urban, rural), the specific of the group of pupils (homogenous, heterogeneous), the degree of professional formation (university, post-university).

The analysis of reference studies in the literature of speciality allowed us to formulate the ***teacher's efficient competences and acquirements*** for the musically gifted pupils, as follows:

Under the aspect of professional competences the teacher of gifted pupils has to:

- be competent in the domain of musical art;
- be a facilitator of the instructive/educational process; the following functions/competences assert themselves in this context: a) creation and maintenance of a positive communicative atmosphere in the group of children; b) the flexible use of time and educational curriculum both at the course hours and outside them, depending on pupils' needs, interests, special aptitudes and general psychological characteristics.);
- adequately identify pupils' aptitudes;
- know to collaborate effectively with the parents of gifted pupils;
- be capable of diagnosing and solving the difficulties of adaptation to the educational process of pupils with special musical needs;
- use creatively and individually the musical activities and educational technologies;
- have abilities of planning individual study programmes, centred on the personal needs of the musically endowed pupils;
- be aware of the special problems of musically gifted pupils/ talented in music;
- be capable of encouraging pupils in difficulty and giving adequate awards for success.

From the point of view of personal acquirements the teacher of gifted pupils has to:

- be different through independent thinking;
- be empathic (intuition and anticipation);
- have personal flexibility;
- be democratic, show respect towards the uniqueness of each pupil;
- be enthusiastic, creative, innovative;
- be punctual, responsible and perseverant towards his activity;
- show attentive, amiable, polite and sociable behaviour.

Dominant attitudes:

- diverse interests linked with different domains of art, culture, science;
- openness towards new tendencies and ideas;
- interested attitude towards the pupils' performance;

- option for the developing and formative education;
- option for differentiated instruction/education;
- internal need of continuous study and perfection.

The content of teachers' formation program for musically endowed pupils' instruction. The need for teachers' special preparation for the classes with musically gifted pupils can be explained from the point of view of more aspects. But we will mention one of them which is determinant for the whole system of instruction/ education of children with special musical needs. Thus, it was proved that the presence of a high degree of musical endowment, though adequately and early identified, doesn't necessarily determine achievement of high musical and artistic performance because often teachers, who don't have the respective level of preparation, can't ensure the adequate educational curriculum to this category of children.

The program of specialists' formation in the problem of instruction of musically endowed pupils at the university and post-university level at the Faculty of Music and Musical Pedagogy has the aim of achieving the previously established goals which being synthesized can be reduced to: the teacher should be aware of the structure, characteristics and levels of musical endowment / talent for music; use of techniques of tracking musical aptitudes; solution of psycho-social situations linked to the gifted/talented pupils' schooling; formation of competences through effective instruction of this category of pupils. The program assumes getting transferable credits in fundamental subjects, subjects of specialization, formation of generic abilities and courses of qualification/special formation in the discussed problem.

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4. EMPATHY FOR MUSIC AS THE ESSENCE OF MUSICAL EDUCATION

Marina Morari[100]

Abstract *: We can define two levels in musical education: theoretical- informative and applicative- formative. At the theoretical- informative level accumulation of knowledge and development of informative-reproductive abilities and skills take. At the applicative-formative level musical education is achieved by direct contact with works of art. The two levels of implementing artistic education – theoretical- informative and applicative-formative- are in a reciprocal relationship supplementing each other. This means that instruction cannot replace but can only ensure a better interception of music. Meanwhile proper contemplation valorizes the virtues of instruction and ensures the realization of the fundamental purpose of education. The communication between the student and musical art does not depend only on the aesthetic value of music but also on the subject's creative participation in this communication. A psychic communion between the receiver and the artwork, between the conscious and unconscious structures of the student's personality and the musical artistic message. The main aim of this dialogue is enriching the receiver's experience and his becoming more sensitive via emotion and empathy.*

The didactic way of learning music must bear the stamp of art music specificity. Affective empathy for music as an exigency of musical education creates the moment of founding music. An empathy that depends on the student's cognitive experience, on his psychic and psychophisiological state, on the environment in which it is produced appears in the musical act (of listening/interpretatio/creation). We define empathy for music as a flow of states that appear during the musical act (of listening/interpretation/creation). The products of empathy for music are: musical sensitivity, music perception, musical intelligence, motivation, attitudes. Certain changes depending on the student's psychic functions and forces are produced during the musical act.

Educational valencies of art may be intensified in artistic knowledge that values the empathy and thinking acts that copenetrate, cooperate and complete each other. It is very important to effectively valorize empathy for music during the educational process. Access to the essence of music is facilitated by the convergence of empathy and understanding, of sensitivity and mind, of relish and thinking. The act of musical education cannot be conceived without empathy.

Key words: *empathy for music, the act of empathy for music, musical knowledge, products of the act of empathy for music.*

Musical art has always and everywhere been regarded as an influential means of cultivating a human personality. The old witticism, according to which life more and more copies art (in contrast to the principle of mimesis), suggests functions of art in the existence of man: cognitive, expressive, communicative, aesthetic, educational, hedonistic, etc. Stimulating children's spirit through art is teachers' primary obligation. It is not only the left hemisphere that should be trained but also the right one that aims at affectivity and creative spontaneity. "If

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there is a crisis in art, it does not refer to artistic creation, but rather to our receptivity to this phenomenon. The claimed "crisis of art" is actually a crisis of communication, a crisis of sensibility" ... "[3, p.144]

Any work of art contains a message that is transmitted through its own language. V. Iastrebțev's remark is significant here: "... painting directly suggests the image and thought via which the feeling is to be created in imagination. The word of poetry evokes the thought via which the image and emotional feeling are created while music provokes emotional experience that generates the thought, imagination and, sometimes, the image "[33, p. 79]. In this way, I. Rîjkin considers emotivity the dominant phenomenon of artistic creation receptivity. It is typical of this message to have the process of its receptivity reflected in the various zones of human personality: intellectual, emotional, moral, etc. [29, p. 43].

The foundation of musical education lies just in the process of communication between the receiver and the musical work. According to T. Vianu, when facing art "we do not experience only the world as sensation but also the world revelation as sensation". Otherwise, we rediscover the world using art, we see it "for the first time" or we take notice of something "extra"[22, p.322].

R. Fivaz defines the action of art receptivity as "cognition in the meaning of cognition that tots a multitude of abilities of the mind to organize its own contents" [5,p. 151-153]

Thus, the pedagogical finality of artistic communication is due not only to the aesthetic value of music but also to the person's creative participation in this communication.

Specialized literature distinguishes between theoretical and practico-spiritual knowledge of reality, art belonging to the latter. While theoretical knowledge of reality means acquiring higher and higher generalizations formed as scientific concepts and laws, artistic knowledge means the realization of a synthesis of the individual and the general via the artistic image. In this context, musical art is a means of learning the reality surrounding via the *artistic way*. D. Salad says: "Art responds to real needs that any person feels are necessary to clarify some ideas, to motivate certain behaviors and ground some attitudes suggesting, explaining, and turning to good or problematizing. Due to its stimulating tonic, optimistic, etc. art urges us to love the truth, goodness, science and life "[17, p.17].

Musical knowledge means knowledge of music language, knowledge that would allow the receiver to decode the significance of artistic expression created by the author to communicate a certain message.

V. Ostromenski conventionally distinguishes several stages in the process of musical knowledge: 1. Orientative (primary) penetration in the structure of musical creation during the reception. 2. Interpretation of the musical image in the context of the listener's artistic experience and generalizations drawn from

the analysis of the musical creation structure. 3. Subjective re-creation of the artistic image as a result of knowing the structure of the musical creation [27, p.18].

The knowledge of music can undoubtedly be realized only during musical practices such as listening, interpretation and creation. The statement that you can understand music from books is an illusion: "Understanding music, writes L. Bârlogeanu, was always put under the sign of initiation idea; not being initiated, you can not understand the mystery and purifying influence of music» [1, p .104]. Proper contemplation of works of art cannot be substituted by other initiations and training but by the ones that are purely musical. There are two orientations in musical education depending on the purpose of relationship that is established between the listener (student) and the work of art (music):

- Education for art - aims at training the one who receives / interprets for a most appropriate and profound understanding and assimilation of the artistic message; contributes to the knowledge of music;
- Education via art aims at valorizing the educational potential of the artwork to generally develop the human personality.

The two directions interact and complement each other, because the listener training for creative understanding and assimilation of the artistic message is done primarily but not exclusively, via art. I. Gagim says: "Education is always done by something that should be based on material that influences the child. In our case, this material is the art of music. But it can influence the child only when he knows it, when it becomes closer and understood. This requires studying. This makes the circle full – education via music is not possible outside musical education proper, i.e. without training the musical ear, the entire spectrum of musical skills, without practical knowledge and skills, i.e. without musical culture in the specific meaning of the term ". [6, p. 40].

From the curriculum perspective, the purpose of musical education is the *musical culture* as part of spiritual culture [4, p.6]. From this point of view, culture must be conceived as a phenomenon and *spiritual possibility*. Only the spiritual path of knowledge and assimilation of music (the antipode of the intellectual path) can shape musical culture. Of all the arts, music is closest to the human soul (P. Bentoiu, G. Breazul, D. Kabalevski, E. Nazaikinski, Z. Kolály). Therefore the formation of students' musical culture will start with the knowledge of music as art towards the knowledge of music as a science. According to L. Vîgotski, the aim of music lies in the discovery of the human personality's spiritual essence. [25]. A student's musical culture can be assessed in different ways: by the way he interprets music, by the volume of accumulated knowledge, by the ability to distinguish music that is good from that which is not very good; by the way he speaks about it, etc.

The affective empathy for music is considered a requirement of musical education. It creates the moment when music starts existing. The act of music (of listening / interpretation / creation) gives birth to an experience of the subject

- object relation, which depends on the cognitive experience, on the psychological and psycho physiological state during the relationship, on the environment in which it occurs. [11]

We can define two levels in musical education: theoretical- informative and applicative- formative. At the theoretical- informative level accumulation of knowledge and development of informative-reproductive abilities and skills take place. The following can be mentioned about the entirety of necessary knowledge: knowledge of trends and styles, knowledge of art history, knowledge of great art creators' life and work, knowledge of the artistic language of music, etc. The main function of this knowledge is the explanatory one; it facilitates the contemplation and understanding of art values. Throughout the contact with the musical work and during exercises, representations, judgments, abilities for artistic interpretations are formed, criteria for assessing values are discerned, theoretical culture and the ability to use specific language and decode the artistic message are created.

No matter how well musical instruction and initiation in the mysteries of music are realized they cannot substitute the proper contemplation of musical creations. Therefore it is required that at this level the teacher and students should advance to the applicative-formative level, which is achieved by direct contact with works of art, thus ensuring the conditions necessary to receive the sonorous message. In this way a psychic communion between the receiver and the work of art, between the conscious and unconscious structures of the student's personality and the musical artistic message is established. The fundamental aim of this dialogue is enriching the receiver's experience and making him sensitive by triggering the emotion and empathy.

The emotion must become *spiritual awakening* – existence in "the horizon of mystery and revelation," as L. Blaga said, *a state-of-being-in-the -human world.* C. Cozma characterized music as having "the most nuanced language of the man with subtle emotions and his reactions from sensitive, deep lyrical - psychological states to violent outbursts, to the boldness of thought and action" [2 , p.11]. Thus, music expresses and simultaneously determines the widest range of human empathy. One cannot develop the ability to meditate on music without listening to it, no valuable appreciation of a creation can be issued without intercepting it; we cannot perceive the beauty in a work of art without grafting sensitivity, the ability to emotionally discern the sonorous message. The thesis is also confirmed by the concept of the school discipline Musical Education: "Both the specificity and its content and through its formative possibilities, Music alongside with other arts should require not only the student's intellectual background but the emotional one too through both its specific character and contents and its formative possibilities ... "[4, p.6]. I. Gagim states: "Music is an art and the way towards it must be "artistic too" [6, p.10].

The didactic way of learning music must bear the stamp of art music specificity. Experience in musical education proves that students may study music for years but remain insensitive to it [Ibid, p.10]. This phenomenon is caused by the fact that the teaching is done only at the theoretical-informative level, by lack of experience in intercepting the artistic creation, by lack of necessity to contact with music. What we learn from this didactic situation points to two aspects that are worth mentioning:

1. The two levels of implementing artistic education – theoretical-informative and applicative-formative- are in a reciprocal relationship supplementing each other. This means that instruction cannot replace but can only ensure a better interception of music. Meanwhile proper contemplation valorizes the virtues of instruction and ensures the realization of the fundamental purpose of education.

2. Experiencing emotion, the exigency of musical education, of an education in the interception / interpretation of music is present at all moments of the musical act: listening - interpretation - creation.

A. Serov says: “If all the facts that derive from the human soul could communicate through words there would be no music in the universe" [30]. When asked why he composed music L. Beethoven replied: "What is fretting in my heart must find a way out. Music must light the fire in people’s hearts. It is a revelation higher than wisdom and philosophy "[16, p.81]. Conductor E. Ansermet identifies music and emotion: it leaves the imprint of its movement on the melodic line, rhythm, harmony thus attributing significance to music [24, p.37]. The musical language, according to the above mentioned author, gets its right to existence through emotions during which thinking may be missing. This results in the appearance of disagreement between thinking that operates with theoretical models rationalized earlier and the emotional state that appeared during the act of music contemplation.

Among the definitions of music there is one that, with slight variations, recurs in an ascertained way: "Music is the art of expressing feelings and passions with the help of sounds." The above mentioned formula is present in three quarters of the thirty formulas collected by muzicographer T. Ribot. And it is here that we find what we are discussing: the presence of empathy during the musical act. Regarding this we have two absolutely contrary opinions: one denies the presence of in the musical act, the other asserts this [13, p.132].

The first thesis was supported by scientists, philosophers, aestheticians (H. Helmholtz, I. Kant, J. Herbert, H. Lotzer, F. Vische etc.) and even by some musicians (J.-J. Rousseau).

Very skillfully and in the most remarkable way this thesis was developed by E. Hanslick [32]. The essential part of the thesis reduces itself to the fact that the content of music is only the sound; it lacks subject matter in the meaning the topic is treated. “Only sounds speak in music”; it contains nothing but sonorous forms in motion, it is an arabesque that gets animated by a continuous welding.

The spiritual meaning of composition lies in the precise sonorous forms and not in the vague expression of an abstract feeling. "The pure form, opposed to feeling, is the real subject, the real content of music; it is music itself." According to E. Hanslick, music is nothing but architecture of sounds, sonorous combinations, original rhythms, scientific modulations, ability in progress. The only concession that E. Hanslick agrees to is that "music cannot express the contents of feelings, but only their dynamic side» [Ibid].

A contrary thesis was supported by several authors: F. Schelling, G. Hegel, Schopenhauer A., L. Vîgotsky, S. Rubinstein, B. Asafiev etc. and most musicians. In their opinion, music stirs an inner restlessness; it stirs in the listener various emotional states, sometimes very intense. H. Berlioz excluded from among musicians "those who don't feel, those who keeping theory under control compose a resemblance to music". R. Wagner compared the empire of sounds to an immense ocean that stretches to infinity, without exact limits, without net contours and whose law is harmony, that is, the abstract science of combining sounds together. The sonorous message with its countless shades of height, timbre or intensity is the adequate and natural expression of countless shades that pure emotion, the feeling itself can put on, irrespective of the causes that explain it, of the particular circumstances that characterize it [26]. F. Chopin said: "I know nothing more detestable in this world than the music that lacks the idea subtext» [Apud: 23, p133], and Ch. Gounod declared that he had "an implacable aversion to the formula, to the empty shell and consideration for the form that comes directly from emotion, that is its substance and reason "[Ibid].

These composers' testimonies don't treat "the interior states, under their intellectual aspect, as ideas or images, but as living in the sphere of feeling and clothed in their form" [23, p.134]. Sharing the assumptions in the second thesis we make them the basis of the study that follows.

Although many papers have been written on this subject, the nature, the way of action and the function of emotion remain undiscovered to the end. The emotion, according to Larouse dictionary, does not depend only on the nature of the *emotional agent* (in our case - the musical art) but particularly on the individual, on his previous experiences [10, p. 113].

L. Gavriliu states that the emotion itself cannot be learned but some situations may constitute signals to trigger the emotion as an unconditioned reaction (instinctual) that becomes in this way conditioned [7, p.9].

J.-P. Sartre [18] tries to demonstrate that the emotion is not an accident but a "mode of consciousness existence" one of the ways it exists. Man either lives emotionally, or is a walking skeleton. Man is liable to emotion and therefore the emotion is an organized form of human existence, the primordial condition of life.

D. Scurtulescu appreciates music as "an impulse, an impetus, a sign of awakening" through which we become aware of the Self existence. At the beginning of this awareness during the act of emotional empathy the moment of

music existence is created. [20, p.106]. The performance of our understanding increases when we catch a glimpse of three successive steps in the influence of music on consciousness offered by Dan and Felicia Scurtulescu – the dialectics of the act of musical empathy: I. Call to feelings; II. Intentional act of consciousness; III. Revealing the state of Self consciousness [Ibid, p.109]. See also Figure 1.

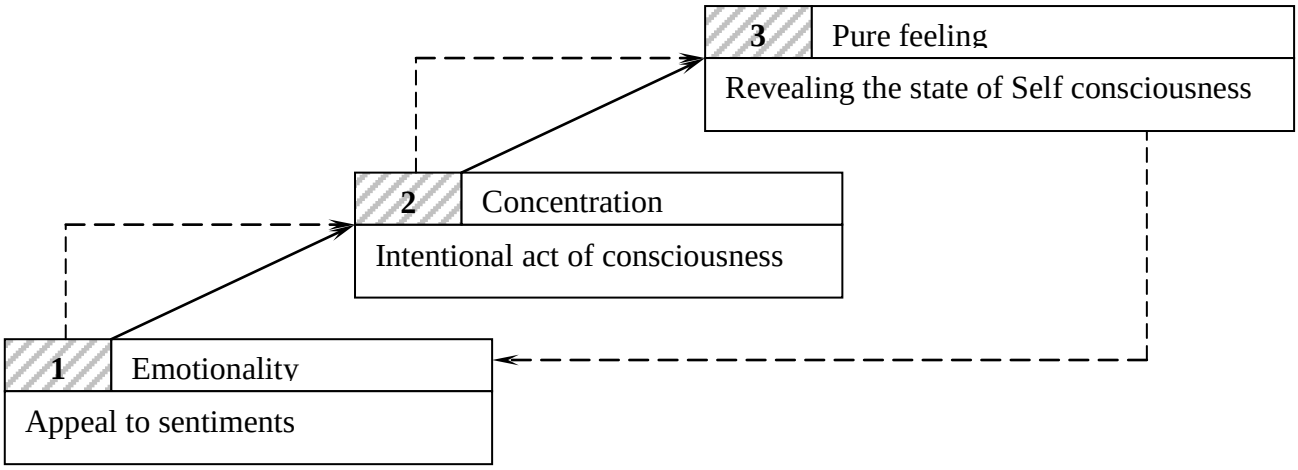

Figure 1. Dialectics of the act of musical empathy
(according to Dan and Felicia Scurtulescu)

"Music first of all addresses feelings which mean that we first get aware of their reaction, using the intellect that makes the intentionality of consciousness precise and, finally, allowing us to get a glimpse of the Self even if not exactly." "Flashingforth a path and a beatific state is what gives music in act" [Ibid].

From the listener's point of view, the dialectics of the act of musical empathy will be caught relatively exactly in the following succession: emotionality - psycho mental concentration - pure feeling, however not as separate moments but in a mutual conditioning that corresponds to the circular structure of the act. Thus the meaning of the musical act deduced by D. Scurtulescu represents the expression of a global state of musical consciousness. Based on a similar perspective we define empathy for music as a flow of states that appear during the musical act (of listening, interpreting, elementary musical creation). According to the "dialectics of the act of musical empathy" [20], rational knowledge is put in action when the emotions have been stated. Empathy for music varies from one individual to another and this produces pluralism in interpretation.

The emotion may have a dual aspect: good and bad. Humanity has always known that except for having strong beneficial effects music can play an evil role. Music can lead to happiness, but also to misfortune. It is well known that Nazis had a special passion for classical music. The empathy for music to them was very energizing and it stimulated them in their desire to commit crimes in concentration camps.

Music as such does not educate, it triggers a flood of strong emotions, inner feelings which in their turn simultaneously constitute an impulse, a "stimulus to activity", S. Rubinstein states [28, p.142]. School practice knows about exteriorization of empathy with musical artistic image via plastic means: line, color, form [9, 78]. The emotional expression of music changes the rhythm of breathing (makes it faster or slower), accelerates the heartbeat (can cause vasodilatation or vasoconstriction), changes the chemical composition of blood or hormones.

Influencing different organs music awakens associations with various sensations. S. Tarasov [31, p. 103] speaks about the form of the musical message full of content rebuilt by the variety of senses and sensations initiated in the musical act. Empathy for music is an emotional dynamic state, according to the value -emotionally scale of the receiving subject. The common point of view that is understood from the above mentioned approaches confirms the occurrence of certain changes in the subject's mental functions and forces during the act of empathy for music. In the context of our research the classification of mental processes into: a) cognitive phenomena b) affective processes, c) motor reactions is of particular interest. According to H. Rohracher [15] the psyche is divided into: psychic forces that activates and directs the behavior and psychic functions, those which describe the structure and mode of action. A structuring of the human psyche phenomena suggests an important landmark for understanding and didactic structuring of musical activity forms:

- Psychic functions (cognitive phenomena): sensations, perception, representations, memory (emotional), imagination, language and thinking;
- Psychic forces (affective processes): needs, motivation, emotions, and feelings.

From this perspective, we can determine the implications of emotional empathy for music in the psyche of the receiving subject to highlight the results of this affective state of the musical act: musical sensitivity, perception of music, musical sense, musical intelligence, motivation, attitudes. One may get more efficiently aware of these products of empathy for music by referring them to the dialectics model of the empathy act (see Figure 2). The respective psychic functions and forces correspond to the act circular structure:

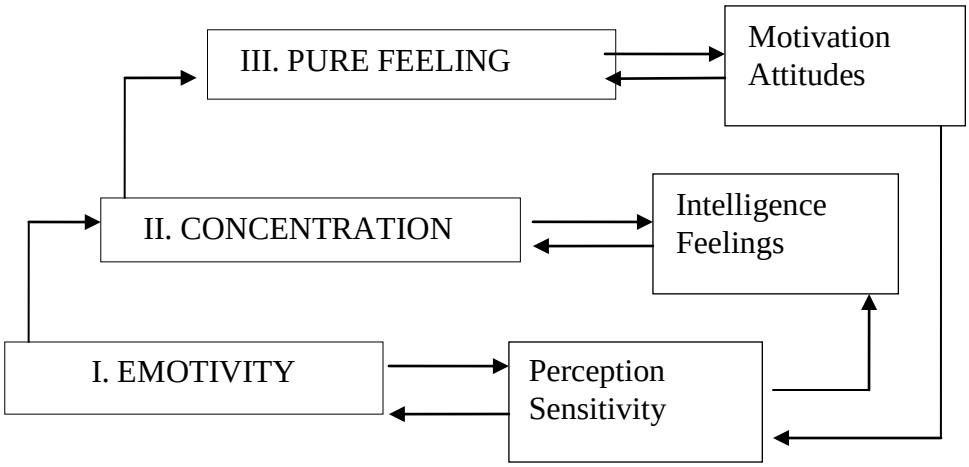

Figure 2. The products of the empathy for music act

- at the first level - emotivity, sensitivity is cultivated and the skill of perception is developed by appealing to feelings;
- at the second level - psychomental concentration; feelings are crystallized and musical intelligence is formed via the intentional act of consciousness;
- at the third level - "*pure*" feeling; motivation and the subject's attitudes are contoured by revealing the state of the Self consciousness.

In conclusion: Educational valencies of art may be intensified in artistic knowledge that values the empathy and thinking act**s** that copenetrate, cooperate and complete each other. It is very important to effectively valorize empathy for music during the educational process.

Access to the essence of music is facilitated by the convergence of empathy and understanding, of sensitivity and mind, of relish and thinking. The act of musical education cannot be conceived without empathy. The crystallization of feeling challenges the receiver to document himself multilaterally starting with means of musical expression and finishing with the history of the appearance of musical creation and the composer's biography. Also, musical education should be centered on student experiences in empathy for folk, religious, academic and entertaining music. Experiencing the emotion, the exigency of musical education, an education in the reception / interpretation of music, in the way this art requires to realize them in its proper meaning is present at all moments of the music act: listening - interpretation - creation.

Making the student sensitive by triggering emotion, by empathy for the sonorous message may contribute under special didactic-educational conditions to the efficient realization of the didactic-formative approach at the lesson of musical education. That is, the experience of empathy for music is the *motive* and *cause* for the formation and development of students' musical competences.

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5. INITIAL TRAINING ASPECTS OF TEACHER MUSIC EDUCATION

Marina Caliga[101]

Abstract: *The article explores the question about Music Education work by a high-skill school/university teacher at the prezent stage of higher education development. In the context of systemic modernization of higher education, increasing qulitz demands, complexitz of personal and professional development tasks of students the demands on the level of pedagogical culture in the high high-skill school is rising, there is a need for teacher continuous education on a fundamentalyy new basis. The present state of transformation of higher education undertakes a new concept of training teaching staff, with the view to form a high-skill teaching professionals. Experimental observations determined us to analyze technologies and specific contents of this process. The article points out the notion of initial training of the teacher of music which foreseen the wholly approach of teaching activities. It does references to following activities: interpretation (tool,directed,vocal music); listener-communicative (characterization/analyzing of the music, music knowledge and about music).*

Key words: *Music education, initial training of teacher, process, professional, muzical-teaching activities.*

Today, when we witness a real explosion of knowledge and discovery in the art of music, and generally, in all areas of activity, the attempts to systematize these developments that we witness or take part in are indeed extremely difficult. Paradigm modifications which occur in the education system require a rethinking of the contents, forms, technologies, and methods used during music education classes, from which the problem of initial training of teaching stuff arises.

The various aspects of educational and artistic activities teachers are facing in university education, require a resizing of their initial and permanent training.

Currently, M. Calin states that a new type of education and human learning comes into prominence. The term „education" comes from the Latin „educatio" and means either a process of „feeding" with ideas in order to remove someone from a lower state into a superior one – that is cultural, or a growth, that is a development of intelligence, affection, and will [1]. If the traditional school was preparing the pupils for the future making use of past information and knowledge, today it is necessary to prospect the future in order to train the students for the future.

The modification of classical education into a continuous one, and the professional training of teachers over the years was an objective in initial training of music education teachers in Faculties. The teacher - a factor of change and progress - redefines its professional status today . A special attention is given to the implementation of the training / development process through an innovative activity. On the strength of this discussion, the past student becomes

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an active factor in the process of education – he learns, he teaches the learners, in a word, he forms himself as a professional.

In terms of curriculum, the purpose of music education is the formation of musical culture, as part of spiritual culture. Therefore the formation of students musical culture will begin from uderstanding the music as art to knowing the music as a science (*Curriculum*).

The idea of Music Education as a school discipline was set off by the academician Dm. Kabalevski, which claims: *„the music education class must always preserve its integrity, bringing together all the components into a single concept - music, art of music"*, opening with this view new possibilities for creative teaching activities for teachers[2,p.16],.

B. Reardon says: „we need to change on purpose the student's behavior in order to achieve the state of being in terms of his formation" [3, p. 67]. Joe Moran reports on a permanent self-development of students [4, p. 5].

A modern society needs responsible, dignified and right personalities, with initiatives open to change. It is the **Teacher's** duty to achieve this goal, being a professional himself, performing the educational process not only through direct communication, but also indirectly; that is through language, gestures, attitudes, behaviors, personality (moral behaviour, intellectual strength, level of culture), open to the changes proposed by the society to make the world better and more tolerant.

The student personality must be in the forefront of the premises of permanent training, because the training is the potential indicator, the decisive factor responsible for the very quality of habit-forming attributes. Both the process and the training as a product have a fundamental educational significance because they do not have to belong to an elite, but to take place daily and in most varied circumstances, each individual having the right to affirm the strengths of his training, just as he has the right to education. This situation includes the right to aspire to self-expression through personal training. Pedagogy must focus on the keen need of training, leading to its transformation into a true spirit of the time. Practical conversion of the ideals connected with initial training assumes the involvement in its activity of the educational institutions and of the entire educational environment.

Taking into consideration the school practice in the Republic of Moldova, the music education classis manifested in two aspects: pedagogical aspect (school class) artistic aspect (classes focused on the musical-training activities). Of all the arts music is closer to the human soul. (G. Balan, P. Bentoiu, G. Breazul, Z. Kodaly, D. Kabalevski, E. Nazaikinski etc.).

Currently, the academician I. Gagim, summarizing the achievements in the field research, substantiates the scientific innovation as a theoretical value in psycho-pedagogical and musical training of the concept of Music Education in our country as a distinct and autonomous educational field of educational practice and science education.

The substantiation / development of specific methodologies of Music Education: stimulating imagination, artistic reinterpretation of music, poetic characterization of music, music education lesson planning, conceived on the strength of artistic drama principles, the foundation of a musical teaching activities system of students (MLA) - is a theoretical model of music education [5, p. 9].

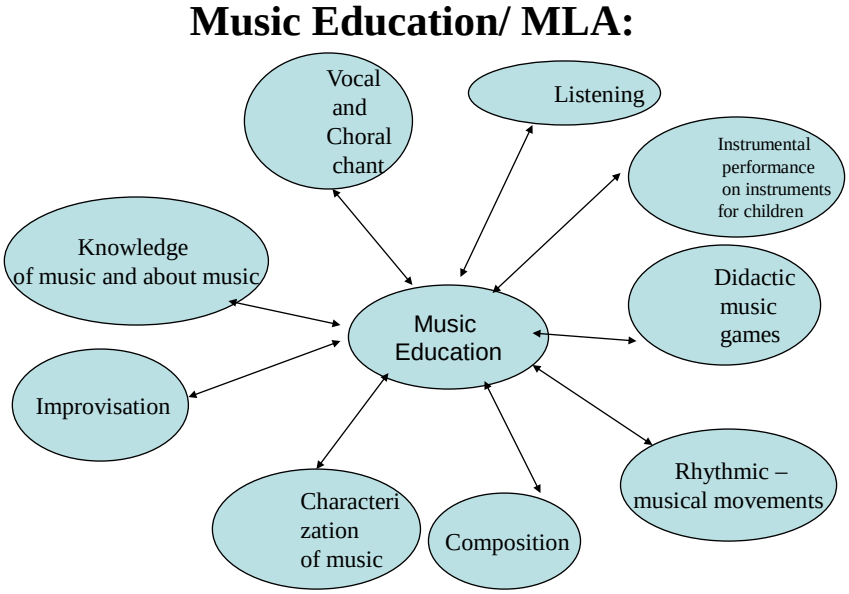

Figure Nr. 1.
The structure of musical teaching activities - the purpose of Music Education.

„The muzical-interpretativ training (instrumental, vocal, conducing) as well as the general and special pshycopedagogic training, the teacher of musical education is contronted to the necessity of a good theoretico-musical formation – the basis of professional training of esch musician" [6, p.112].

Music education discipline plays an important role in every human life. To develop the musical culture it is necessary to accumulate experience of music perception and reception. The art of music cannot exist outside of perception. Any form of musical-teaching activity through we communicate with the art of music teaches us to reflect on it.

L. Vogotski discovers through the art of music the spiritual essence of human personality [7]. To develop the musical culture it is necessary to accumulate experience of perceiving the sound message. Any form or activity through which we communicate with the music makes us hear, feel and live it.

The key to succes consists in research and hard search. A special importance has the activity of teacher training [8]. Pedagogical practice aims at building students capacity to operate with information from specialized disciplines and education sciences. Pedagogical practice experience confirms that the purpose of Music Education depends on initial training of the teacher.

The level of professional training can be assessed by the degree of assimilation of the musical art expressed by the need for music, and the inner desire to contact with it.

Initial training of teachers of Music Education is based on scientific research in the field and, in particular, on the theoretical-practical model of MLA. A professional teacher, graduating the University, must integrate himself into the following activities: performances at musical instruments, vocal and choral chant, directed, to have an elevated level in the fields of musicology, psychology, pedagogy, methodology; orientation in analytical programs and school textbooks; coordination with the curriculum and the discipline long-term planing; initiation in various musical teaching activities; the acquisition of some skills characteristic of the teacher personality [9, p113].

In the context of our research, a great interest is shown by the initial training of music education teacher through the theoretical and practical model MLA, integrating in music-teaching activities, that is the subjects studied at university. Thus, another pedagogical competences is developed, and namely the integration of music-teaching activities IMTA.

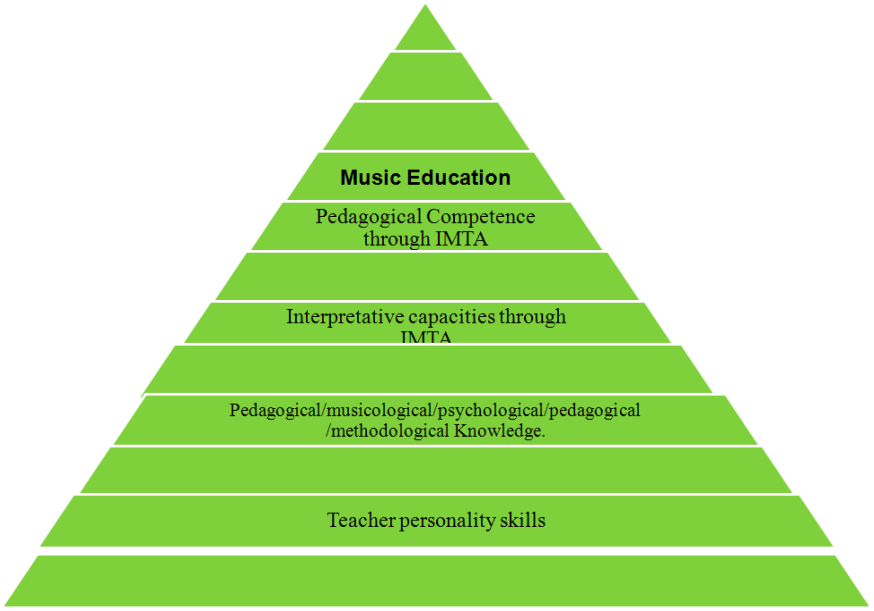

Figure Nr. 2: Qualities of Music Education teacher through IMTA

„The more deeply the thesaurus of musical teaching training and musical performing of the teacher is, the more elevated the feedback to the feelings and aesthetic attitudes of the students [10, p.107]".

The thesaurus - a process of thinking gained through experience. [11, p.386]. Initial training is an integrative process, in which the gained musical experience is systemic corelated. M. Morari, [12, p.12], claims that musical experience consists of feeling the music, receptor's attitudes and can be acquired in the variety of the musical act: listening, interpretation, creation – which are regarded as music practices. Thus initial training of Music Education teacher is

seen by the varieties of directions for the integrative training of the teacher through the IMTA model.

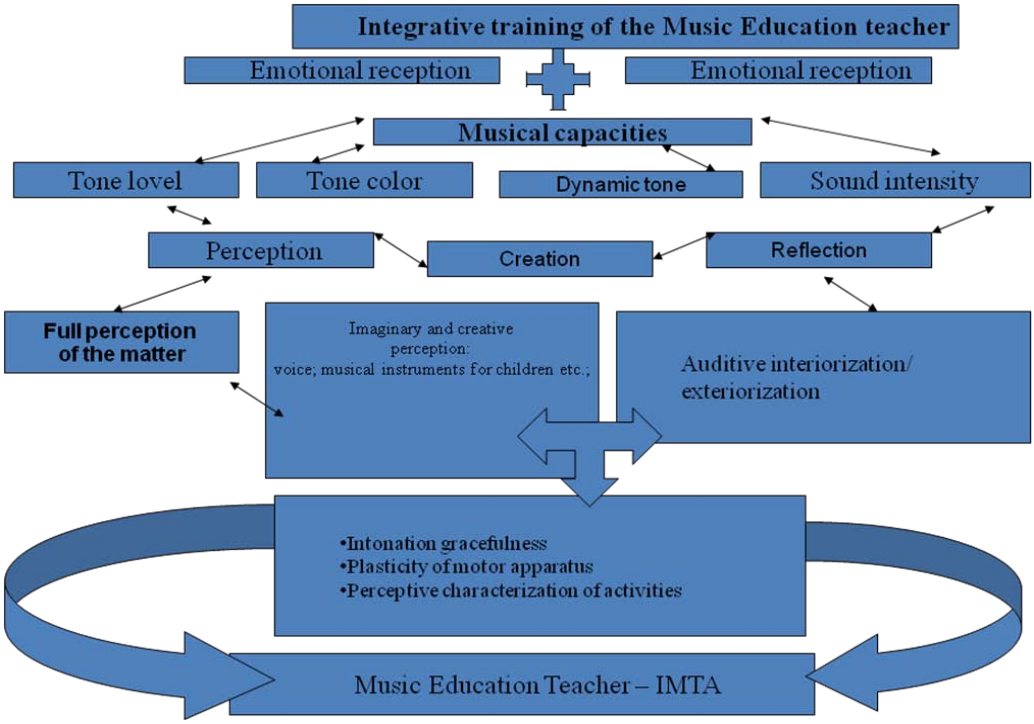

Figure Nr. 3: Integrative training of the Music Education teacher

At the end we conclude that initial trainig of Music Education teacher will train specialists/ professionals in the field if the integrity of scientific and profile disciplines through IMTA is respected:

- Teacher - performer (instrument, singing, directed, rhythmic musical movements)
- Teacher - theorist (solfeggio, theoretical knowledge, improvisation)
- Teacher - educator (pedagogy, psychology, philosophy, aesthetics, methods)
- Teacher - actor - producer (class planning, extracurricular activities)
- Teacher of Music Education – a Man of Art, because the future of the society will depend, to a great extend, on the attitude towards everything that is beautiful and good.

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6. HOW CAN TEACHER EDUCATION BRING TO LIFE VYGOTSKY'S IDEAS ON ART AND PSYCHOLOGY

Mihaela Mitescu Lupu[102]

Abstract : *An analysis employing Vygostky's ideas on art and psychology is presented in this paper. By focusing on the constraints and affordances that teacher education programs present to their participants willing to become art-teachers, possible implications for re-framing teacher education are discussed.*
Key words: teachers education, art and psychology.

Vygotsky on Art and Psychology – a conceptual framework for understanding teacher education

In his 1925 work entitled "Art and Psychology", Vygotsky (1925) launched into exploring what art is and what is its relationship to psychology and managed to phrase syllogisms that are proposed here as a fresh starting point to understanding the activity of teaching in programs of teacher education. As the pedagogical epistemic stance materialized in the policies, practices and ethos of a program of study, such as the national program for pre-service teacher education in Romania is, has been shown to be influential to the learning that takes place in the program, working on deepening the understanding of what teacher education is seems one valid and possibly resourceful endeavor for any attempt in (re)configuring the system of activity that takes teacher education as its object.

In his exploration of the possible meanings of art and its relation to psychology, Vygotsky starts off at inquiring views proposing an understanding of art as something that 'infects us with emotions and is therefore based upon contamination' (Vygotsky, 1925), a view widely embraced by theorists such as Tolstoy. By maintaining that art is but common emotion this theory fails to explain the many differences between ordinary feeling and feeling stirred by art and its conducive of understandings of art as nothing more than a mere amplifier or a transmitter for the infection of feeling. In such light art is reduced to its capacity to infect people with emotions. In a similar manner a system of activity such as teaching could be viewed as no more than in its capacity to depict knowledge previously unknown to the learners in such a fashion that the latter are enabled to retain the knowledge they're presented with. In many systems where the teacher education activity is being put in place such an understanding can be found. That is especially the case in places where this particular activity

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meets the larger cultural roots of Western and Eastern transcendentalist approaches to knowledge and development.

This being said, one must notice that Vygotsky sheds light on the many respects in which a perspective on art that is limited to a theory of contamination is faulted. This invites to caution and reflection in conceptualizing teaching and exploring the activity of teacher education whilst paralleling it to Vygotsky's ideas on art and psychology, noting that in reducing teaching to an activity of contents delivery one might commit the same error as in understanding art as contamination. As Vygotsky points out, should the purpose of art be to simply infect people with feelings, its significance would be very small, because there would be only a quantitative expansion and no qualitative expansion beyond an individual's feelings. 'The miracle of art would then be like the bleak miracle of the Gospel, when five barley loaves and two small fish fed thousands of people, all of whom ate and were satisfied, and a dozen baskets were filled with the remaining food. This miracle is only quantitative: thousands were fed and were satisfied' but wasn't fish and bread their daily diet at home without any miracles (Vygotsky, 1925). Instead, Vygostsy sees art as reminding of a different kind of miracle in the Gospel – the transformation of water into wine: "Indeed, art's true nature is that of transubstantiation, something that transcends the ordinary feelings; for the fear, pain, or excitement caused by art includes something above and beyond its normal, conventional content. This 'something' overcomes feelings of fear and pain, changes water into wine and thus fulfills the most important purpose of art […] it relates to life as wine relates to the grape" – meaning that "art takes from life its material, but gives in return something which its material did not contain" (idem). Art proves to be in a far more complex relation to the human psyche as it is capable of cathartic actions - sometimes not reflecting a direct expression of life, but an expression of its antithesis – working on the grounds of subtle and complex interactions between the organism and the environment resulting in a devious and intricate way towards an ever desirable, nonetheless unattainable state of equilibrium between the two.

Much like art in this respect, teaching could be mistaken for an activity relying on a pedagogical fix that could be multiplied and enhanced in a quantitative fashion by merely transmitting one preferred manner of acting to as many actors as possible who are thereafter expected to take upon the role of content deliverers. Most behaviorist approaches to teaching, learning and teacher education assume such a perspective on what teaching is and, much as in Vygotsky's argument could only hope to make a quantitative miracle – that of perpetuating the presumed pedagogical fix by means of imitation and inculcation. However visible the faults in this understanding of teaching, many programs of teacher education still heavily rely on it.

Heavily relying on similar transcendentalist views of knowledge and learning, understandings of linear qualitative transformative routes are being advocated in European reforms for teacher education promoting reformist views on what the 'new and improved' manner of teaching ought to be. Yet, along the lines of the analytical exercise proposed here, paralleling understandings of teaching and teacher education to Vygotsky's exploration of the relations between art and psychology, one must notice that in the Russian psychologist's view art is to be understood in a complex interplay between the personal and the social, as art is 'the social within us […] also exists where there is only one person with his individual experiences and tribulations' (Vygotsky, 1925). This is the result of a fundamental characteristic of man, one that distinguishes him from animals - that of his endurance and capacity to "separate from his body both the apparatus of technology and that of scientific knowledge, which then becomes personal without ceasing to be social"(Vygotsky, 1925). Attempting to understand in a similar fashion the interplay of teaching and learning actions, it could be assumed that in teacher education the subject in the activity system as well as the tools employed in actions within the system are collective in nature and cannot be reduced to the action of one (mainly the teacher) performing uni-directional actions upon another (usually the student-teacher) in an attempt to transmit/ inculcate in the later desirable knowledge – feelings, will, thoughts, behaviors, etc. Reduced to this teaching would not be more than art reduced to its function to intoxicate or increase in an quantitative fashion what it is presumed to already exist in the receptor of art. A more complex interplay of actions employing available conceptual and material tools that objectify the many meanings and uses developed throughout history in the social arena becomes visible as both teacher and learner are envisioned as powerful agents in the system of activity.

Introducing specific traits of the Romanian teacher education program

In structure the Romanian initiatives for teacher education took over the past 20 years of post-communism, the shape of a national curriculum aiming at developing student-teachers' cognitive abilities and teaching skills in a delivery & role play type of approach to learning. Historically familiar with tendencies to ultra-centralization of educational policies and programs, Romania aims - somewhat confused when it comes to the professional standards aimed at – at full European integration whilst maintaining under strict ministerial control the actions of all educational agents and actors – within the spaces of the universities or the schools. Pedagogical innovations and questioning are, within this context, insular attempts with little or no effects outside the space of the disciplinary syllabuses and time-units.

The role play is for the most part of the program located in a context outside the classroom practice. The classroom based learning experience takes the shape of

an insular attempt to provide student-teachers with a fragment of 'model' teaching. It can thus be stated that the proposed approaches to teacher education generally took the shape of apprenticeship experiences where the students were introduced to a minimum of the current systemic practices. Ties with the community of practice have been maintained in a reduced to a minimum form of practice. Initiatives in moving forward in the direction of increasing the strength and diversifying these ties have been proposed, usually in the shape of granting students the possibility to observe more than one style of teaching in a school, and by sharing with the students the responsibility in choosing the teacher-mentors for the later part of the pedagogical practice, when student-teachers were expected to independently teach a minimum of four classes.

The object of activity in the Romanian system of pre-service teacher education is structured in the shape of a national curriculum for which Ministry of Education holds full decision-making responsibility in curricular aspects – i.e. selecting and organizing disciplinary learning contents, time-framing the teaching, learning and assessing processes and establishing summative assessment procedures - leaving universities and schools a mere delivery role of a *pedagogical fix* (Edwards, 2002) heavily building on a behaviorist epistemology of teaching and learning. The generative and transformative resources entailed in the encounter of distinct systems of activity that school and universities as institutions entail, are reduced to a minimum.

Romanian authorities are promoting new waves of reformist approaches to teacher education by new legislative measures (Law of National Education 1/2011), imposing the more recent European fashion on upgrading formal, university-based routes for pre-service teacher education into the level of master studies and continuing it into the first two years of professional practice up to the status of 'definitive teacher'. In the context of the educational reform proposed over the past two years, it seems at least reasonable to question the relation between educationalists' (practitioners') understandings of teaching and learning and the requirements of the educational reform promoting visions of teaching that place the learner at the core of the classroom activities and require integration of new communication and information technologies in classroom teaching and learning.

One hundred and fifty beginning and experienced teachers in the Romanian secondary education were asked to complete a questionnaire regarding their beliefs about teaching and learning. Data was analyzed in relation to aspects of the policies and practices in initial teacher education relevant to the current reform in the Romanian system of education.

The instrument used to measure teachers' beliefs about teaching and learning was a questionnaire that followed closely the factorial structure of an homonym questionnaire presented by Meirink et al (2009) in English and elaborated on the basis of a previous study in Dutch secondary education (Boluis &Voeten, 2004).

That is to say, in this study the concept of 'teachers' beliefs' entails the meaning of 'suppositions or commitments, based on evaluation and judgment' (Meirink et al, 2009), as opposed to the notions of 'teachers' conceptions and perspectives' ordinarily described as 'an interrelated set of intentions, beliefs and actions' (Pratt, 2002). Its employment as a conceptual research tool in the analysis presented here accounts for the results and findings of previous studies (Boulton-Lewis, 2001; Patrick & Pintrich, 2001) pertaining that motivational constructs such as goal orientation, values, beliefs and control beliefs are mediators in the process of conceptual change and for the commonly used distinction in the study of teacher's beliefs about teaching and learning concerning the divide between the teacher/ subject-matter – oriented beliefs and the learner-oriented beliefs.

The questionnaire proposed for this study took after that of Meirink et al (2009) and operated on the divide between subject/matter and learner-oriented beliefs, whilst confining to each of the two the issues pertaining to the concept of 'teacher learning' usually construed in terms acquisition, construction or participation in the pedagogical literature (Meirink et al, 2009). A detailed description of the questionnaire's structure and of the reliability scores computed for each of the eight scales in the structure of the proposed questionnaire are presented and discussed elsewhere (see Mitescu Lupu, 2011).

Findings

The group of respondents to the proposed questionnaire was formed of one hundred and fifty beginning and experienced teachers, 66% of whom were female participants. The distribution of male and female participants in the two groups – beginning and experienced teachers – was rather even, as 60% of the first and 62% of the former subgroup were female participants. The mean age in the beginning teachers group was 24, whereas in the experienced teachers group was 46.

For each group of respondents (on both the dimension of beginning – experienced teachers and that of the sex variable) descriptive statistics were considered prior to any comparative analysis. Comparisons between groups were possible with an Independent T-test analysis. Pearson correlations where computed to establish the relationships between dependent variables such as conceptions of teaching and learning and approaches to study whilst participating in a teacher education program. A detailed presentation and discussion of a comparison between beginning and experienced teachers in this lot of participants' responses in relation to their teaching and learning beliefs has been presented in more detail in Mitescu Lupu (2011).

Pearson Correlations between the dependent variables present us with a detailed picture of the manner in which the various dimensions of respondent's beliefs of

teaching and learning and conceptions of study relate to one another. When looking at the factors defining respondents beliefs about teaching and learning noticeable is a significant, negative correlation between teachers' regard for pedagogical tools promoting learning that is relying on reproduction of knowledge and their appreciations for superficial learning approaches ($r = .226$, Pearson correlation significant at .05 level (two-tailed)).

Independent T-test analysis of the responses that participants to the study in the beginning and experienced teachers groups show that when considering issues related to external affective regulation and external cognitive regulation of learning, as well as collaborative learning, significant differences between groups of participants are recorded. As such, in terms of the subject-matter centered beliefs, the group of beginning teachers appear to validate to a greater extent the role played by external affective regulation and external cognitive regulation in learning contexts than would have their more experienced colleagues in profession. The values of the t test $t(147) = 3.478$ for the external affective regulation factor and that of the t test $t(147) = 4.393$ for the external cognitive regulation factor are indicative of medium correlations significant at the level of $p < .01$. This comes to show that in terms of teachers valuing external regulation of cognitive and affective aspects of learning and teacher–centered forms of validation and motivation for learning, beginning teachers hold greater expectations than do more experienced teachers in the Romanian system of education.

When looking at collaborative learning, data in this study are indicative of significant differences between groups of participants placing with beginning teachers more positive beliefs in the role of collaboration in the context of school based learning, than with experienced teachers. The value of the t test $t(148) = 3.164$ is indicative of a medium correlation significant at the level of $p < .05$. This shows that when thinking of the educational value of collaboration in the space of the classroom, beginners place greater confidence and invest higher formative expectations than do their experienced peers.

The analysis proposed in this paper parallels a study pursued by Meirink et al (2009) in the space of the educational reform that takes place in Netherlands. The similarities between the two studies go as far as defining the object of analysis in the space of exploring the relations between teachers' beliefs of learning and teaching and the current political discourses on reforming education taking place in the relevant national system of education where research was located. The findings in the Dutch study, examining the relation between learning activities of teachers and changes in their beliefs, indicate that changes in teachers' beliefs in a direction congruent with the aims of recent educational reforms are associated to teachers' reports on experimentation with colleagues' teaching methods, whereas changes in teachers' beliefs in a direction not congruent with the reform are associated to teachers'

experimentation with alternative methods due to discontent with the effectiveness of current methods.

Discussion of findings and conclusion

Vygotsky's arguments on exploring what art is and how could its relationship to psychology be understood are proposed here as one term of a parallel analysis of how programs for teacher education are configured and teaching and learning are conceptualized by some of the most important actors in the programs for teacher education – the teachers-in-training. This paper presents an opportunity to relate these apparently separate areas of interest and structure an argument promoting the need for an expanded epistemology of the pedagogy enacted in teacher education.

In setting up the line of argument presented in this study, Vygotsky's idea that art is more than mere perception or enhancer of existent emotions was considered inspirational to proposing an exploration of understanding the teacher education activity and the manner in which participants to it position learning and teaching in the conceptual frame of teacher education enacted in the program or setting of professional practice they are participants to. For Vygotsky art is just as much an enterprise of the fantasy and imagination situated in a far more complex relation with the other two components, with the work of art and with the human psyche. In the study proposed here, the idea of teacher education as something other than mere delivery of contents – in the shape of desirable competences, traits, behaviors and knowledge configuring a presumably transmissible pedagogical fix to new generations of teachers - is being subjected to exploration against the findings of a survey study conducted with Romanian participants in 2011, teachers registered in either the training stages of pre-service teacher education or early stages (of the first two years of professional practice) and experienced teachers (with more than five years of professional experience in teaching). Data produced in similar studies in other educational systems in Europe (i.e Netherlands, UK) have also been subjected to analysis and discussion in this study.

The findings in the Romanian survey indicate that beginning teachers place greater emphasis on issues of learning regarding external affective and cognitive regulation of learning as well as on collaborative learning, than do their more experienced peers. The data presented in this study introduce a contradiction valid for discussion, as t-tests are indicative of beginning teachers holding stronger beliefs on the efficiency of somewhat opposite learning tools. Two of these tools – external affective regulation and external cognitive regulation – belong to the more teacher-centered subject focused dimension of learning. The third – collaborative learning – is located in the student-centered dimension. So, how could it be explained that all three are valued more positively by the

newcomers to the teaching profession than they are by the more experienced members of this particular community of professional practice?

In a Vygotskian sense of the concept, learning appears as more than a question of the affordances and constraints that the context presents learners with as it is a matter for self-positioning and authoring one owns responses and initiatives in the making of the learning experience. This very much raises the question of the kind of 'learning' that the programs of teacher education project for them and forces reflection on what could be done to step aside from the quantitative approach to teaching and learning. Confining the meaning making to (all) the learners in the system of activity and not restricting it to ready-made behavioral answers to what could be considered 'typical' situation in the context of practice may place the system in the position of promoting learning that is expansive, as much as allowing for explorations of the imagination and fantasy that puts into motion the work of art and allows its meaning to arise gives art its true purpose. Data analyzed in the same study impinges the need for allowing work on different epistemologies for learning and teaching in the teacher education programs so that the scope of the choices learners may expand. The European transcendentalist tradition of conceptualizing knowledge and knowing may make room, as Vygotsky's analysis might suggest to a more hermeneutical approach to conceptualizing and enacting learning in professional and educational settings, such as those located in teacher education programs.

As it is the case for art which in Vygotsky's understanding is the organization of our future behavior by means of 'revealing itself much more subtly, by means of hidden shocks, stresses and deformations of our constitution […] it reveals itself unexpectedly and in an extraordinary way […] incites, excites and irritates in an indeterminate fashion not connected with any concrete reaction, motion or action." (Vygotsky, 1925), teacher education awaits regarding it as projected into the future rather than throwing its participants and stakeholders back to atavism. Understanding the learning of student teachers as an activity system where they are expected to take charge increasingly more informed in configuring the learning space for themselves as for their own students recommends replacing any objectivist (Edwards et al, 2002) approach to teacher education relying on make-believe quantitative hopefulness for miracles like 'feeding them all with just bread and fish'. No happiness can arise from this. The miracle as Vygotsky has shown in the case of art is in transubstantiation. It requires a vision of teaching and learning that allows teachers and learners to explore horizons of action – albeit mental or otherwise – outside the scope of existent patterns. It assumes the future in its unpredictability to that extent that makes expansion possible. Incumbent of the future, this vision on teacher education assumes that although changes should not be expected to appear in immediate action they impinge a sort of presence in current initiatives that force

subjects to strive beyond the confines of present and determinations of past into what lies beyond.

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PART IV
INTERCULTURAL DIMENSIONS OF ARTISTIC EDUCATION

1.CHORAL SINGING – A MEANS OF INTERCULTURAL COMMUNICATION

Svetlana Postolachi[103]

Abstract: *Music is communication through art, representing a means of rendering experiences and feelings, of sewerage of ideas to the others. The desire to communicate, to exchange views and opinions motivates students to work in a choral group. Intercultural communication involves intercultural exchanges focused on the contact with personalities from the sphere of arts: conductors, composers, musical performing . These contacts are able to enrich the repertoire of choral groups, which are designed to enhance the artistic factor. Choral singing is the connection between the art and social life and takes a shape in relation with social and emotional dimensions.*
Key words: *communication, choral singing, education.*

Music is communication through art and is effectively represented as a means of channeling ideas to one another. History of music is reflected in the western . The Greeks were the first theorists in the area of Art. In the context of a musical culture the philosophers Plato and Aristotle have displayed a real professionalism. They were those for whom music meant the most complete form of philosophical expression. The Greek music was transmitted to medieval times, nowadays it is known the following statement: "rhythm and harmony have the power to penetrate into the soul, making it subject to know beauty and its spell"[104] . Platon places education on the top of music arts education system. By art education the man increases his knowledge, acquires the meanings and grows his soul. Being close to general history of music, choral music, this art form is allowed to access a critical role in education. Vaporization of human potential can be achieved by working in activities such as singing soul vocal and choral music coral. Talking with great taste of a large number of young-coming musicians and teachers of art education, we believe that interest in choral music is great. Liking and practicing of singing choral strengthens vocal-harmony soul. "To sing is to love," says George Enescu[105].

"Art appeals to what is the deepest, most secret and most sacred in human being. It gives us the perception of insensitivity. The Art reception of art in itself leads to deeper, to finding yourself, what is called self-knowledge and self-understanding, the latter being the supreme knowledge (aspiration of all thoughts of all time). Ultimately, the supreme goal of art is the sublimation of

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[104] Platon, 1987, La republique, Ed.Flammarion, Paris.
[105] Enescu G, 1995, Tratat de logică, Bucureşti

human beings[106]." Music is the ultimate meeting of all types of art. This fact it described in Giorgio Graziozi's book "*L'interpretazione musical*" the part is "an abstract entity and potential, notes, words, signs that should be reduced and interpreted in song, in music. The art in painting is a picture, music art is not the page, but what is in the page[107] ". The laws of receiving unit of artistic images in various fields of art can be demonstrated by an example: Basil Kandinski, a painter, an illustrator, a representative of value of the fine arts of the twentieth century, he studied music and drawing, playing the piano and violoncello in his childhood. The great role in his life was watching *Loăngrin* the work by R. Wagner, by hearing music in the artist's consciousness the musical arrangements turned into the colours. This milestone changed his life and artistic activity into the painting. We should note that "music could attract attention since ancient times on its main role as a factor of affective and significant communication[108]." By the notion of musical communication we understand the fact that music is a way of communication between people of different nations, interests, who share different values, different ages, even different eras, or people of one epoch that communicate by music messages with people of the other epoch. For example, nowadays we can communicate with Bach, Mozart, Beethoven by their music, specifically through the content inside that they have included in their music".[109]

Different means of communication sciences differs from verbal and nonverbal communication. Music is a unique form of non-verbal communication. Communication through coral singing is an ongoing process of issuing, receiving and decoding the message includes transmitting musical emotion from the author to the listener. In the process of communication is highlighted and the author's personality as well as the listener's. Coral creation is a part of the process of communication. The most important thing in the choral singing is that this process the interpreters-singers is guided by the kapellmeister, which plays an intermediate link in the chain of communication between creator and interpreter of the artistic values of the art pieces. The role of those two (the composer- the singer) will be used by the listener's appreciation.

Choral music with its emotional valence is a factor of culture and socialization and helps the youth. The wish to communicate, to exchange the views motivates students to work in a choral group. "One of the great things that happen in choir groups is that people of all kinds and different backgrounds and skills can reach a real sense of being together, sharing the same things, doing something together. In coral context, this work can make to realize the things

[106] Gagim.I,2005,Educaţia şi arta în era subiectivismului, Materialele Conferinței internaționale" Educația artistic-spirituală în contextul învățământului contemporan"p.27,Bălți,Moldova
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that wouldn't be done[110] ". Analyzing personal experience in choral singing I can say that the emotional part of communication situations reflects the collective relations between participants in the process of this communication. Showing these coral emotions may influence not only on social communication but also on other adaptation functions: such as individual and social development as well as formation of interpersonal and intercultural attitudes.

Intercultural communication involves the exchange of experience focused on the contact with personalities from the sphere of arts: the conductors, the composers, etc. These contacts enrich the repertoire of choral groups that are designed to enhance the artistic potential factor. The importance of the artistic potential can be achieved by participation in various activities such as choral competitions, national and international competitions. Competitions participations stimulate the interest in choral music that is so rich and original in terms of the stylistic point of view. The programmes during the competitions bring a range of styles and approaches, conveying the composer's intention and at the same time emotional flow that animates the art creation. Coral singing represents the means of intercultural communication through choral works performed by the communicator (chorus) forward with specific artistic means. Coral singing is the connection between art and social life and links to relationship with social and emotional dimensions.

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2. ARTISTIC AND CULTURAL SENSITIZATION IN ADULT EDUCATION

Vangelis Karafillidis [111]

Abstract.: *Adult Education has become one of the most prominent fields of the educational programs all over the world. Second Chance Schools constitute the predominant applied effort of many governments for supporting Lifelong Learning. Adults tend to have different necessities and heterogeneous capabilities in learning. Modern societies require continuously enriched and adaptive training, as well as multidimensional and broadly-based knowledge. Lifelong Learning enhances adults' personal development, social inclusion and employability. Artistic and Cultural Sensitization plays an important role in Adult Education. This article tries to demonstrate the applied approaches in adult education on artistic and cultural sensitization as well as present the qualitative results and enhancements on adults' personalities.*

Key words: *Lifelong Learning; Adult Education; Second Chance School; Culture; Art; Aesthetics; Aesthetics Education; Artistic Sensitization; Cultural Sensitization.*

Introduction

Modern societies do not remain constant. They evolve rapidly and change drastically. Actually, a period of just a couple of years is long enough for these changes to become observable. Society is a very important part of our environment. Since, a) this environment changes and b) we interact continuously with it, we should always adapt to it in order to attain social inclusion, professional development and personal integration.

During the last decades, the conventional norm of our lives has changed. In contradiction to the past, nowadays the model of studying until 22-25 years and then working (without renewing and improving our knowledge) has been proved to be inappropriate for and incompatible with modern society needs.

This context has generated the necessity of Lifelong Learning and thereby the need of Adult Educational Programs. Second Chance Schools constitute a representative and effective materialization of Adult Educational Programs in many countries.

Many adults attend lessons in this program, since it is really attractive for them. The basic reasons are:

1) Adults have virtually no free time. Therefore, conventional education programs cannot be effective on them. Education at Second Chance Schools is based on "learning in the class", facilitating in this way their studies.

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2) Adults have individual needs that premise a flexible educational approach. Second Chance Schools offer this flexibility, increasing in this way adults' interest and enhancing their efficiency on learning.
3) Second Chance Schools encourage adults to improve themselves. For this program it's not only their objective performance that matters, but additionally and equally their progress and development. In this way, adults improve themselves far more than attending conventional education programs.

Second Chance Schools' curriculum includes the necessary lessons for adult development. Courses typically include the following subjects: a) native language training, b) English language training, c) mathematics, d) science and technology, e) sociology, f) environmental awareness, g) Information and Communication Technologies (computers), h) aesthetics education and i) job orientation.

Triggering Adult interest in Art and Culture

Aesthetics education plays an important role at Second Chance Schools. Many adults who enter this program tend to ignore the importance of art and culture in our lives. This is, most of the time, a side effect of the Elementary School approach, which might have given them the wrong impression that culture and art are some kind of second class entities of our societies. Additionally, sometimes their individual environmental norms might have underestimated and undervalued both culture and art.

The educator can trigger adult interest in art and culture discussing with them about: a) Non-linguistic types of expression as a form of communication. For example, body language, facial expression and voice color carry information that cannot be replaced with words. Thus, non-linguistic communication is very important. b) Culture and art as a form of expression. Even people who are not skilled artists many times make more or less complex drawings on a piece of paper; they dance, sing, etc. This means that the need for artistic-like expression is carried in our nature and cannot be negated or replaced with words. c) Culture and society. All societies (even the primitive ones) require a minimal level of cultural adaptation of their members in order to become acceptable. Our choices of dress, hairdressing style, appearance, music taste, etc. play an important role for our social inclusion. A person with extreme choices might not be accepted by other people. d) Culture, art and personal development. In addition to social inclusion, cultural and artistic sensitization supports understanding our social environment. Actually, this is the first step for our personal development. e) Social environment individualities and personality formation. Different people coming from different societies (from the historical, geographical or cultural perspective) have different personalities and tend to express themselves in different ways. f) Professional artistic creation. The artist is actually a person who, in addition to his/her inherent need for expression, has some more characteristics: i) he/she grew up in the appropriate environment for developing

his/her artistic skills; ii) he/she is educated and most likely he/she has attended organized courses on his/her specialization; iii) his/her life experiences supplemented his/her studies and therefore integrated his/her knowledge and skills; iv) his/her potential of expressing himself/herself artistically is mainly guided by his/her talent. Because of all the above reasons, the artist can achieve a high level of (artistic) expression and creation. g) Fundamental level approach on culture and art. Traditional music and dances, popular songs, home decoration, etc. constitute some of the elementary artistic approaches for all people. Moreover, virtually all people, after having attended the appropriate courses, are capable of developing their artistic and cultural sensitivity, approaching in this way more complex forms of artistic expression. h) Culture and art evolution. Culture and art do not remain static; they always evolve. For example, a few years ago we used to have different house decoration style, listen to different types of songs, etc.

Applied lessons on aesthetics education

After triggering adult interest in culture and art, the educator can discuss with his/her group of pupils and decide in common which subjects are going to be presented and analyzed in the class. Here two applied series of lessons are going to be presented: a) classical music and b) painting and painters.

Classical music

Most people tend to have the impression that classical music is “old-fashioned”, “boring” or “strange”. Most likely they have formed this opinion because they can’t express themselves through this music genre. This is mostly a side effect of wrong approaching which can be analyzed into the following factors: a) Wrong way of listening to classical music. This music genre requires concentration on and dedication to it. It’s almost impossible to enjoy classical music and at the same time speak with our friends. b) Wrong expectations from listening to classical music. Most people tend to listen to music in order to have fun, dance, sing, etc. This means that what they expect from music is an accompaniment or supplement to some other activity. Listening to classical music is a completely different experience. It’s mainly a voyage of our imagination and emotions. c) Lack of specialized and technical knowledge on classical music. This negatively affects our preference on classical music, but it’s impossible to obtain this knowledge in the context of aesthetics education course at a Second Chance School.

After explaining these factors to the group, the educator should use the appropriate tools for supporting the group to “feel” and “imagine” while listening to classical music. He/she should always have in mind that insisting on many technical details is dangerous; the less he/she uses technical details, the more immediate his/her approach becomes.

Nowadays optical stimuli have been proved to be the best approach for many kinds of information. Under this perspective, Disney's *Fantasia* is an excellent tool; it includes some of the most popular classical music pieces, the music performances are of great quality and the stories that are unfolding in this production are really attractive. So, the group can watch the movie and at the same time listen to music. The "story" that they watch carries all the information needed for triggering their imagination and emotions. The educator should explain that the stories were inspired from the music and actually each one of them is what the Disney artists imagined when they listened to it. Moreover, each one of us might imagine a different story while listening to the same music. After watching some individual stories of this movie, the educator can ask the adults to express the feelings that the story triggered to them. The adults have reported a variety of emotions. They found highly impressive the emotional alterations that made them travel inside a different and unprecedented "cosmos". At the end of this series of lessons, the adults listened to a classical music piece without an optical stimulus. In our example, the motet *"Super Flumina Babylonis"* by Palestrina was selected. The educator switched off the lights in the classroom in order to make the adults concentrate on the music and use their imagination. It's highly remarkable that most of them, although having virtually no previous experiences of listening to classical music, imagined that they were attending mass at church.

Painting and painters

Painting in adult education can be approached in two ways. If the educator is a trained painter himself/herself, he/she can teach the basic techniques to his/her pupils and ask them to make their own paintings or drawings under his/her guiding and supervision. If the educator is not a painter, he/she can approach painting as a form of artistic expression. In our example, the adult group has watched a documentary about Vincent van Gogh and discussed it with the educator. Vincent van Gogh was selected because his paintings have realistic as well as both impressionistic and expressionistic elements.

The educator, having as a motive this documentary, can discuss with the group the following topics: a) Painting as an art is no more an effort for representing faithfully the reality. Photography has surpassed the accuracy even of the best painter. b) Painters are inspired sometimes by reality, but what they paint is their personal perspective on the selected subject. Their perspective carries and includes their emotions, feelings, symbolisms and generally personal intentions and style of expression. c) The painter's way of expression (style, theme selection, etc) has much to do with his/her environment, i.e. personal experiences, studies, professional correlations, character, etc. d) Painting at the end is a combination of lines, shapes and colors.

After this series of lessons the group visited a painting exhibition. The adults found very interesting watching the paintings, “inventing” their own stories about each one of the them, expressing their feelings and asking the painter about the factors that made him choose the specific subjects or even about generating his own style of expression.

The adult group reported that, before attending this course, a painting exhibition was unfamiliar to them, but now not only did it become familiar, but, even more importantly, they found it interesting if not exciting.

Conclusion

Artistic and cultural sensitization played an important role in adult development. It made the adult students interact with new knowledge and experiences and it resulted in their mental widening. Without actually using technical details, this simplified approach had remarkable results in adults’ progress on aesthetics comprehension.

3. ATTRIBUTIONAL STYLE OF STUDENTS FROM ROMANIAN MIGRANT FAMILIES

Nicoleta Laura Popa[112]

Abstract: *The present study focuses on explanatory style among students affected by parental or family migration. The sample includes ninety-two Romanian high-school students left behind by migrant parents, seventy-six migrant students schooled abroad and eighty-two from families with no migration history. The central variable of our study was investigated with an adapted version of Attributional Style Questionnaire (ASQ), and findings indicate some significant effects of parental or family migration on students' attributions about school success and failure. Results and their implications are discussed against the available literature.*
Key words: *attributional style, migration, students left behind, migrant students.*

1. Introduction

Explanatory or attributional style is a concept covering causal attributions made by individuals for positive and negative events, and is considered part of the metacognitive knowledge children have about themselves as problem-solvers (Normandeau and Gobeil, 1998). It is generally agreed among researchers that children's causal attributions exert some influence on their academic performances, although subject-specific effects are still to be uncovered (Boekaerts et al., 2003).

Students' beliefs about their competence in school-related situations are influenced by both age and gender (Batool, 2010). Aging and advancements in schooling determines a shift in explaining academic success and failure: early research on the issue suggested that younger students tend to make external and uncontrollable attributions for their failures, while older students internalize both failure and success (Knopp, 1982). Moreover, evidence from cognitive research shows that children tend to be less fatalistic in explaining school-related events along with their psychological and social development (Green and Bird, 1986). Girls tend to emphasize effort in explaining their performance, whereas boys orient their attribution towards ability or luck (Lightbody et al., 1996). According to other research-based conclusions when referring to internal causes, girls often mention own ability (Rosenbaum et al., 1999). Boys usually explain failure by unstable external causes, enabling them to develop more adaptive behaviors and to enhance their self-image (Smith et al., 2002).

Cole et al. (2007) reported in their literature review several studies indicating that individuals who attribute the negative events to internal, stable, and global causes become helpless and depressed, an persons who attribute such events to external, unstable, or specific causes are likely to maintain effort, engage in problem and resist negative affect. They conclude that longitudinal support for

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this diathesis–stress model in childhood and adolescence is highly available, although other studies suggest that diathesis by stress interaction emerges only in middle childhood. The research outcomes reported by Cole et al. (2007) based on their own approaches supports the developmental origins of depressive explanatory style in children.

Explanatory style in academic situations is also an important variable in explaining depressive symptoms in school-age children and adolescents. Thus, a study conducted by Bell et al. (2004) concluded that school-related attributions in students is more closely related to depression than general attributions, expressed for non-academic life events.

The data reported in *the present study* are parts of a larger research project and focuses on one of the variables investigated within the larger framework of effects of parental or family migration on students' academic achievement and school-related constructs. The study deals with dimensions of explanatory style among Romanian adolescents from migrant families, attempting to uncover potential effects of parental or family migration on high-school students' causal attributions for success and failure in educational situations/events. Several research-based conclusions indicate mixed educational and social profiles of Romanian children affected by parental migration: overall, life conditions of children left behind by their migrant parents are improved if compared with those of non-migrant families (Toth et al., 2007), but are these students experience psychological and educational hardships, such as increased incidence of depressive symptoms (Robila, 2011), lower self-esteem (Ghergut, 2007), the tendency to internalize their psychological problems, increasing potential risks (*e.g.*, anxiety, depression and a lower level of self-esteem) for their psychological health (Sava, 2010), and – eventually – a higher risk to experience academic failures and/or school dropout.

Emerging concerns about Romanian students schooled in different European educational systems are still to be explained through systematic approaches, as limited information about their current educational and social difficulties is available. Therefore, our research efforts were oriented towards studying effects of parental or family migration on students' causal attributions for school-related events among Romanian children left behind by migrant parents and migrant children schooled abroad, by comparison with students from non-migrant families.

2. Methods

2.1. Participants

The sample included 250 Romanian high-school students: 82 from families with no migration history, 92 left behind by migrant parents, and 76 schooled abroad (in Italy and Spain). Participants' age ranges between 15 and 18 years, 197 are girls and 53 boys. Students enrolled in Romanian schools included in the sample attend regular programs in educational institutions from two North-

Eastern counties, and those enrolled in Italian and Spanish schools attend an elective course in Romanian language, culture and civilization coordinated by the Institute for Romanian Language, and supported by the Romanian Ministry of Education, Research, Youth and Sports in several countries with large communities of Romanian migrants. All students schooled abroad attended Romanian schools before families' migration.

2.2. Instrument

Attributional Style Questionnaire (*ASQ*, Peterson et al., 1982) with positive and negative events was applied for investigating explanatory patterns among participants. The questionnaire asks respondents to make causal interpretations for twelve hypothetical situations that might happen to a student. There are six affiliation events involving relationships with other people (example: "I had an argument with my best friend in the class") and six achievement events (example: "I got a bad grade in one subject"). Half of each subset is positive in outcome and half is negative. Individual respondents are asked to imagine the outcome if it were to happen to them. They indicate their perception of the major cause for the event on 7-point scales representing *locus* (from 1=totally due to other people or circumstances to 7=totally due to me), *stability* (from 1=will never again be present to 7=will always be present), and perceived *globality* of the cause (1= influences only this area of my life to 7= influences also other areas of my life). Overall reliability (Cronbach's Alpha) of the version applied within this study is satisfactory (α= .77).

Attributional style involves two aspects of an event: the valence (the outcome of a life situation is experienced as positive or negative) and the relationship to other circumstances (the event involves individual achievement or affiliation). The perceived cause of the event is a function of the extent to which the individual believes that the causes of the event are internal or external, respectively stable or variable. Four attributional patterns can be distinguished: *self-effacing* (external attributions for good events and internal attributions for negative events); *external* (external attributions for good events and bad events); *self-enhancing* (external attributions for negative events and internal attributions for positive events); *internal* (internal attributions for good and bad events).

Based on participants' answers several scores can be computed, corresponding to features of attributional style: *locus* for events (average of internality ratings for all events); *differential locus*, the tendency to perceive the causes of positive events as more internal than the causes of negative events (difference of mean locus ratings for positive and negative events); *stability of causes* (average of stability ratings for all events); *differential stability* (difference of mean stability ratings for positive and negative events); and *perceived globality* (average of globality ratings for all events). Positive differential locus scores indicate a self-enhancing pattern, whereas a negative score indicates a self-effacing pattern. A positive score on differential stability

indicates that good events are attributed to more stable causes than bad events (optimism), whereas a negative score suggests that good events are attributed to more variable causes than bad events (pessimism).

2.3. Procedure

Questionnaires were self-administered in collective sessions in a larger package of research measures, and similar data collection procedures were applied for Romanian students schooled in Italy or Spain. The contact with Romanian migrant students has been facilitated by the Institute for Romanian Language and teachers involved in the previously mentioned program.

2.4. Data analysis

Considering previous evidences about gender effects on children's attributional style, univariate analyses of variance considering gender and family migration history has been conducted for all explanatory dimensions. Main effects of family migration history and gender have been further explored through one-way analysis of variance (*ANOVA*) and *t* tests.

3. Results

Results indicate significant interaction effects of family migration history and gender on overall locus of control [$F(5, 244)= 5.11$; $p= .00$], [$F(5, 244)= 5.11$; $p= .00$], locus of control for positive school events [$F(5, 244)= 13.84$; $p= .00$], differential locus of control [$F(5, 244)= 15.45$; $p= .00$], and globality of attributions [$F(5, 244)= 5.98$; $p= .00$]. However, parental or family migration wields a significant main effect on the stability of causal attributions reported by students for positive school events [$F(2, 247)= 9.90$; $p= .00$], and differential stability [$F(2, 247)= 10.18$; $p= .00$] – see also Table 1 for means (*M*) and standard deviations (*SD*). The main effect of parental or family migration is explained by significant differences between migrant children and children left behind by migrant parents, in terms of both stability for positive school events [$t(166)= 3.03$; $p= .00$] and differential stability [$t(166)= 3.53$; $p= .00$], as well as between students from non-migrant families and students left behind, $t(172)= 4.11$; $p= .00$ for stability of attributions in positive school events, and $t(172)= 4.18$; $p= .00$ for differential stability.

Table 1. Mean (*M*) and standard deviations (*SD*) for stability and differential stability by *family migration history*

Family migration history		*N*	*M*	*SD*
Stability of attributions for positive events	Children from non-migrant families	82	5.51	.86
	Children left behind	92	4.93	.97
	Migrant students	76	5.36	.81
Differential stability	Children from non-migrant families	82	1.35	1.39
	Children left behind	92	.55	1.11
	Migrant students	76	1.18	1.17

A main effect of gender was depicted for students' overall locus of causal attributions, $t(248)= 2.34$; $p= .02$; locus of control for positive events (girls explain successes based on internal reasons, while boys are rather externalists), $t(248)= 3.90$; $p= .00$; differential locus of control (boys externalize more the causes of negative school events), $t(248)= 4.26$; $p= .00$; overall stability, $t(248)= 3.23$; $p= .001$; stability in explaining positive events (girls produce more stable causal explanations for school successes than boys), $t(248)= 6.12$ $p= .00$; differential stability (boys perceive causes of failures almost as stable as for successes, and display pessimistic attributions), $t(248)= 5.51$; $p= .00$; and globality (girls mention more global causal attributions for both successes and failures in educational settings), $t(248)= 2.72$; $p= .007$ – see also Table 2 for means (*M*) and standard deviations (*SD*).

Table 1. Mean (*M*) and standard deviation (*SD*) for explanatory dimensions significantly different by *gender*

Explanatory dimensions / Gender		***N***	***M***	***SD***
Overall Locus of control	Girls	197	4.81	.75
	Boys	53	4.53	.73
Locus of control in positive school events	Girls	197	5.03	1.09
	Boys	53	4.34	1.33
Differential locus of control	Girls	197	.45	1.18
	Boys	53	-.39	1.59
Overall Stability	Girls	197	4.81	.59
	Boys	53	4.51	.66
Stability in positive school events	Girls	197	5.42	.82
	Boys	53	4.61	.99
Explanatory dimensions / Gender		***N***	***M***	***SD***
Differential stability	Girls	197	1.22	1.09
	Boys	53	.19	1.56
Overall Globality	Girls	197	4.16	.80
	Boys	53	3.81	.91

4. Discussion and conclusions

Interaction effects of family migration history and gender reveals the fact that girls left behind are generally more exposed to less adaptive explanatory style of success and failures in educational settings; they report more internal, stable and global causal attributions. However, boys left behind manifest a self-effacing explanatory pattern whereas girls experiencing parents' absence obtained scores corresponding to self-enhancing attributional pattern. Overall, boys tend to externalize and to assume instability for causes of negative school events; these research outcomes are in line with previous findings, suggesting similar explanatory patterns (Lightbody et al., 1996; Rosenbaum et al., 1999).

Although none of the groups determined by parental or family migration reported pessimistic explanatory patterns (revealed by a negative score for differential stability), students left behind by their migrant parents reported less

optimism, and indicated more stable causal attributions for negative school-related situations, and less stable explanations for positive events. In other words, girls left behind would expect negative circumstances to be repetitive, while positive events to occur less often. Overall, results indicate more internal responsibility beliefs among children with migrant parents left in the home-country, especially in the case of positive events, although scores for negative situations are also lower and indicate more internal orientations in explaining failure.

Romanian migrant children and children from non-migrant families do not differ significantly in their explanations for successes and failures, which may lead to a speculative explanation to be further verified by subsequent approaches: migration itself did not determine serious effects at individual student level in terms of explaining school-related events, especially because migrant students included in the sample are schooled in European school systems, and cultural differences may have been overcame easily and rapidly, regardless researchers' potential biases. Moreover, parents' absence seems to have more serious effects than family migration, in terms of crystallizing an adaptive explanatory style (characterized by self-enhancement and optimism), which may support better overall social adjustment. This conclusion is supported by causal attributions reported by children left behind included in our sample.

Explanatory style of participants affected by parental migration can be described as rather depressive and pessimistic, as children internalize causes of academic success and failure. These results are consistent with studies reporting depressive thoughts among this group of children (Sava, 2010; Robila, 2011). Future studies should also consider measuring depressive tendencies in students affected by parental or family migration, in order to uncover potential connections between pessimistic attributional styles, depressive symptoms and educational or social difficulties, experienced especially by children left behind. In addition, cross-regional or even national studies would be a real asset in providing a more realistic picture of issues associated in Romanian students with parental or family migration.

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PART V
ART AS A MEANS FOR MEDIATION AND COMMUNITY ACTIONS

1. PREMISES OF DEVELOPING PUPILS MUSIC CULTURE IN THE CONDITIONS OF IMPROVING EXTRACURRICULAR MUSIC ENVIRONMENT

Marina Cosumov[113]

Abstract: *The content of education in postmodernist society is a strategic resource of the human continuous development, in a space and time determined from the historical, cultural, social and economic points of view. The educational reform, based on curricular approach, involves radical reforms inclusively in the field of art education, being "an indispensable premise of forming an educated personality, with high moral and spiritual aspirations" [The Concept of Music Education]. The conceptual improvement of music extracurricular environment will promote the concern for the field of music education in order to assure an efficient continuity by pursuing an evolution and succession of the independent affirmation process from teleological perspective in self-correlation with the music environment existing everywhere.*

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

The current reforms concerning educational systems from all the countries denote an adjustment of different levels and types of education as well as a continuous accomplishment in time and space trying to transform the terminal points of education in openings to lifelong learning and to self-education. The Romanian psychologist M. Ştefan asserts: ,,All education derives from the experience of child social situation" [6, p. 63][114], educational environment representing all the conditions under which the educational action develops. In the theory of psychological functions development, the great Russian teacher L. Vîgotskii notices: ,,… any function in the child's culture development manifests its double appearance, initially – in the social sphere, then in the psychological one; first – in the society as an interpsychological factor, later – inside the child as an intrapsychological category" . In the field of pedagogy, this configuration of the factors existing in the development of an educational act is educational (educative, pedagogical) environment. The concept was defined by the Romanian researcher D. Todoran as ,,a structural and functional complex of forces (,,subjective" and ,,objective") which determines the human spiritual growth and development" [8, p. 112][115]. Since the society is in a permanent change, generating new requirements towards the education, it means that the

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man at his turn must be continuously as a receptor of the educational action, especially in relation to musical phenomenon which is educational by itself, but its sphere of coverage extends to the entire life. The content of education has a larger sphere than the contents of the educational process, the last one being represented only by the suggested and organized by school values. The education includes values which pupils assimilate by methods and means less systemized than the educational ones, outside the school.

The up-to-date vision on European education treats the notion of artistic (musical) education as an individual continuous process of personality spiritual self-realization by multiple forms of contact with the fine arts these being ways of reflecting the universe in which the person is retrieved as a component, musical culture representing the core of personality culture in general. School curriculum in music education is an adjusting document, with a purpose to circumscribe the sequence of musical-educational standards, musical competencies as well as other ways of their integration in everyday situations to which structure the school aspires by all its educational-musical steps.Thus, *music education/by music*, as a supremely form of moral, aesthetic, spiritual etc. education extends expressly over school areas creating the context of a *continuous music education.* In the classification made by UNESCO, the education appears in three fundamental aspects: formal music education, non-formal music education and informal music education.

Formal music education is a period of intensive musical activity pursuing preponderantly the development of pupils' musical culture. This type of music education includes the totality of musical-educational actions performed consciously and organized in schools of an organized educational system. The objectives and the content of *formal music education* are stipulated in school documents scheduled on general-semestral topics, levels and years of study, fact that facilitates the conscious guiding of a vast musical culture development in a methodical organized context (curriculum, guidebooks, textbooks, technical aids, specific music education strategies etc.), according to the requirements of the ideal music education in school. *Formal music education* is a process which limits exclusively to school years and which is more than an introduction to musical culture field and an initial training for a music education that will extend over the entire life.

Non-formal music education designates a reality less formalized, but which also has forming effects. As it results from the content analysis, ways and forms of organization (*active forms* – general school choir, orchestra of musical instruments for children etc.; *passive forms* – musical meetings with interpreters and composers, musical excursions etc.), the relation between non-formal music education and formal music education is defined as a complementary one. *Non-formal music education* supposes the totality of extracurricular musical-educational actions which develops under organized special conditions. Their mission is to complete and fill formal music education by forms special

established in order to enrich the musical culture level, to practice and to improve different availabilities and individual musical competencies. The main institutions where is achieved this type of music education, are the houses of culture, theatres, clubs, community centres, public libraries etc. By its nature and specific, non-formal music education certifies its properties among which are the great variety of musical forms and contents, differentiation of music activities, forms of organization etc. It is about doing music education under better and more varying conditions, through the same formative influences, but from the perspective of pluri- and interdisciplinarity taking into account the disciplines' interference of the artistic field. We want to mention that both formal music education as well as the non-formal one are forms of systematic school activities that develop in a planned and organized way being guided by a professional staff in this field.

Besides these two forms of school music education, it is required the third one – ***informal music education.*** This form, compared with the first two – formal and non-formal – is less advantageous. It occurs because of its quality difference. Between music in the classroom and music outside it, between musical environment developed in the context of music education lesson and the extracurricular one, there are almost contradictory. These factors are a reason for which informal music education can not be the substance and the fundamental basis of music education, but without ignoring the value of its content as well as the extension over the limits of formal education, certified by its existence all lifelong. Thus, informal music education expresses the spontaneous and continuous character of education, which means completely free of any formalization. It represents individual independent musical experiences, experiences acquired in a casual way. Informal education signifies the vital environment and the social ambience in which the individual is. In this hypostasis he acquires information, internalizes models of moral behaviour, adopts attitudes, responds to different requests and enriches his spiritual horizon.Pupil's music culture will be defined only by a close correlation of school music environment and the extracurricular one, its level being directly proportional to the quality of integrity and achievement in a continuous spirit of these two parts (*Figure 1*):

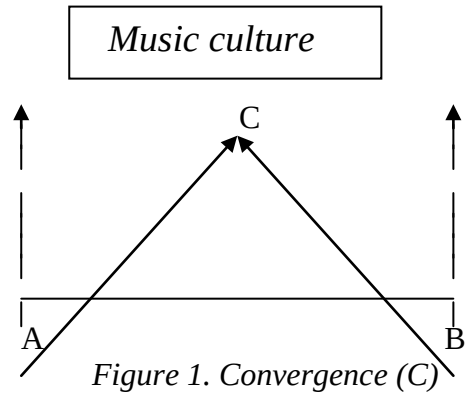

Figure 1. Convergence (C)
School music activities (A) – extracurricular music activities (B)

Pursuing the specific of these two types of activities, we conclude:

- both school and extracurricular activities are aimed at the harmonious development of the personality;
- school activities give priority to those extracurricular because the personality initiation in social environment is voluntary and its tendency to self-realization is expressed more efficiently.

Thus, the aim of music education requires *moment* and *perspective* musical training of subjects, report of music education to the context in which they develop, being its basic condition. Musical activity and musical environment are two inseparable parts. Musical environment/context facilitates the development of music culture and vice versa, music culture as a component part of spiritual culture will exceed school limits and will confirm the necessity of foundation of musical-cultural context. Extracurricular music context highlights the existence of three dimensions of pupils' independent music activities:

- decontextualization and adjustment of music experience to extracurricular conditions;
- augmentation of the independent musical activities complexity in order to implement diverse music competencies;
- estimation of their own performances and/or difficulties in independent music cognition.

The basic form of school instructive-educative work is *music education lesson*. But time for this activity is limited representing a ratio of 1 to 23 of the 24 hours of the day. Besides it, the interval that separates music education lessons does not always allow to maintain the continuity between them. If we make a comparative analysis, the extension of music studied during music education lesson and music coexisting outside it, we will notice that the second one is wider and more diverse, both being in agreement, in disagreement and even sometimes in contradiction.

In the field of music education the main problem is - the effects and the consequences of musical environment where pupils live in, problem that can be solved only if the lesson left in child's soul unforgettable impressions, traces that can not be easily erased. *Music education lesson* is central focus of creating those stimulants. However, outside the school walls, pupils plunge into a controversial music dimension which they are obliged to know independently, without adviser consuming mostly low quality music, a music that influence in an inadequate way the consciousness and the musical liking.

Music education is focused on developing creative personality of pupils. From the pedagogical point of view, it does not mean to force the child to be a „little genius", but to develop his creative personality in the context of his integration in social life. Pupil's initiation in the meanings of universal music requires effort. Being directed from educational aspect, the effort is transfigured into enjoyment, pleasure, positive experience which argues for a way of pupils' self-education in terms of his lively, active and original participation to his own

development/training. Unlike the lesson, where the connection with music is ,,guided", aesthetic education situations by the independent, individual action (individual study, doing homework etc.) penetrates deeply each pupil's interior not only at *an accompanying life level*, but also as *an indispensable component of life*.

Listening to the music that surrounds him daily, the child will ,,search" to discover , individually, those things that were discussed during the lesson. Therefore, during the lesson, children will distinguish the close organic correlation of studied music with life. It implies work, daily exercise, an evolution equivalent to that which forms musicians. By music existing outside the music education lesson, at any age, in any circumstances pupils will feel emotions, many new meanings of life values as well as the values of their own.

Music education lesson must open to susceptible musical contents in order to be assimilated by pupils, inclusively outside it, forming competencies at pupils and establishing clear criteria of pursuance, selection and experience of extracurricular music values (*Figure 2*):

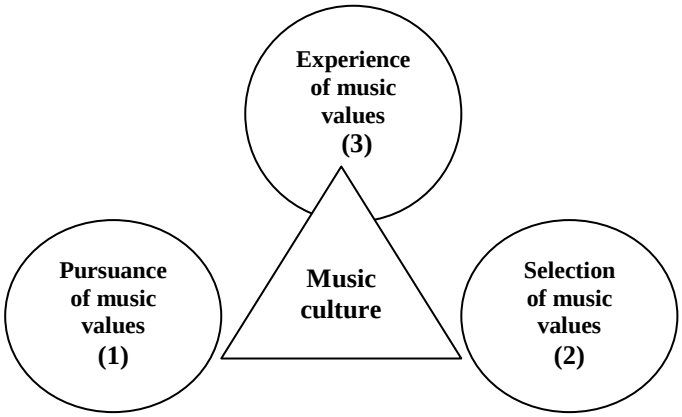

Figure 2. Stages of music culture manifestation

Independent and individual feeling of music outside music education lesson that completes, fills and develops general music culture, is designed to build up a new pupil's attitude for which the relation with music will not be an occasional one, but will achieve the statute of indispensable pupil's spiritual culture practices.

The extension of student's autonomy in the acoustic environment outside the lesson is expressed by the growth of its independence to perceive the music. Teaching students to decode the acoustic message of the universe means to build-up knowledge, competences, acquirements and techniques skills and musical creativity (abilities), associated with *inherent reasons – of necessity and existence by music*. For that purpose, Filimon Turcu mentions that "the necessities cause different human emotional states, and only due to these activities they can be perceived as a necessity" [2, p. 126]. V. S. Merlin points out that "the necessity – gets the motivator nature unless it induces to *action*".

We get a list of well-known names from specialty sources, which defines the orientation, the initiation and the adjustment of *the musical activities* as a system of reasons that interacts and cooperates, further it is manifested in tendencies, interests, aims etc. (I. Gagim, G. Bălan, A. Motora-Ionescu, V. Vasile etc).

Thus, Emil Stan reflects in his works, the subjective and personal perception of the objective surrounding reality, generating a certain meaning to the personal image. It results that: "The meaning, the attitude, the position come to light not directly from the content/appearance, but from the relation between the action motivation and its direct result….The motivations, the necessities, the awareness purpose, ….the humanity specific qualities are formed during the entire life"

The motivation problem in the pedagogical musical sphere was treated for the first time by the educationalist D. B. Peric, by the end of '60 [5, p. 128]. He valorizes the indispensability of psychological necessities in order to accomplish different musical activities, as well as the importance of the musical phenomenon as a first-line factor in creation / development of an upward spiritual culture. At its turn – *the necessity* which appears as a reason of a standing contact with the music requires different forms and means of psychological satisfaction through music. It can be musical listening, concerts, meetings with favorite singers, participation in organization of different musical events etc.

Pupil's extracurricular music activity is the assimilating activity of the musical cultural values, which are considered by the school the efficient ones in human high esthetic culture forming. The purpose of these efforts focuses on the insurance of the functional stability of these two periods. Pupil's musical experience, regarding motivation structures as personality units, subordinates the selection and integration process of the existing musical values. The equilibration and adaptation process of pupil to the musical and cultural external influences will gradually become a function/necessity of these motivation states.

The principles that substantiate the process of educational leading through the perspective of musical-artistically reasons to pupils are the following:

a. the awareness of the musical environment , where the pupil lives/will live;
b. the development of the basic musical activities in school;
c. the achievement of the musical culture values and standards in the school period.

The consequences of applying these principles (in analyzing the student perception of the musical environment) are decisive as methodological value.

The extracurricular music motivation activity turns the pupil from a simple receiver/customer of external music influences into an active and selected subject, with an own interior determinism in choosing and releasing adequate music attitudes.

Having an own motivation structure, the pupil will establish a *double relation* towards the musical environment: one of *independence*, which consists of his capacity of react/perceive only the high quality music, the educative one and the other, of *dependence*, which consists in satisfying psycho-spiritual state of necessity for musical phenomenon. In this context, the teacher of music Education is the main factor who will pursue the progressive dynamics in forming/ developing pupil's music culture and will guide in this direction, the music education development in extracurricular conditions as well as pupil's training for a continuous music education.

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2. TEACHERS WITH ARTISTIC SPECIALIZATIONS BETWEEN CULTURAL MEDIATION AND INTERCULTURAL EDUCATION

Eugenia Maria Paşca[116]

Abstract: *Cultural mediation is a process that aims to restore the links between society and culture, between art and the public, between culture and populations. The role for cultural mediation is to create the conditions of a meeting, of an open dialogue. Cultural mediation represents the staging of the triad made of the public, the work and the mediator. The objectives of cultural mediation, the principles of cultural mediation, the profession of cultural mediator, are just a few of the, until now, undefined aspects by public policy, both educational and cultural, in Romania. What the teacher with artistic specializations needs to know and to accomplish in school, and from what perspective he can have a favourable and efficient intervention in the educational and communal space, these are some issues that we intend to analyze. In this sense it is necessary to adapt the content of the artistic university curriculum, because the educational and cultural policies of the nation must find ways to remain open to change of values in the context of a European integrated market and, at the same time, to sustain the wealth, the vitality and the diversity of one's own culture. The crisis of the Romanian educational system is obvious and, although it proposes a real intercultural education in an intercultural school by initiatives and programs, it fails to be effective.*
Key words: *cultural mediation, public policy, intercultural school.*

Introduction

The mission of art universities in Romania is to shape and cultivate talents, characters and developing personalities, to form well-trained specialists, able to provide the general public a qualitative cultural act, together with a sustained creative artistic activity and pedagogical training required of those wishing for a teaching career in the aesthetic-artistic education (music, theatre, visual arts, choreography). In this respect, there should be an djustment of the artistic university curriculum, because national educational and cultural policies must find the right means to remain open to the exchange of values in the context of the integrated European market and at the same time, to support the wealth, vitality and diversity of one's own cultures.

The crisis of the educational system in Romania is obvious and although it proposes a real intercultural education in an intercultural school through initiatives and programs, it fails to be effective.According to the new occupational standards, revised thanks to the POSDRU-DOCIS project, there were not included cultural and intercultural mediation skills, although in the contemporary context, the educational system is facing multiple challenges.

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But for a correct reasoning there must be understood the hidden aspects of cultural and intercultural mediation in the process of artistic education.

Argument

The cultural mediation is a process aimed at restoring ties between society and culture, between art and the public, between culture and populations. The role of the cultural mediation is to create conditions for a meeting, of an open dialogue. Cultural mediation means staging the triad made of the public, the works and the mediator. The objectives of cultural mediation, the principles of cultural mediation, the profession of cultural mediator, are just a few of the, until now, undefined aspects by public policy, both educational and cultural, in Romania. What the teacher with artistic specializations needs to know and to accomplish in school, and from what perspective he can have a favourable and efficient intervention in the educational and communal space, these are some issues that we intend to analyze.

The objectives of cultural mediation consist in: the democratization of culture so that art should become accessible to pupils, the downward direction, (from professionals who serve in the field, to school), the introduction of art and culture in the contemporary reality by finding new ways for the students to meet art and promoting links between the various means of artistic expression, placing the teacher and the students in the centre of the cultural artistic action.

The principles of cultural mediation are: an equal dialogue between cultural and public mediator and the cultural mediation which stimulates the imagination by offering new ideas for interpretation, is addressed to all categories of public and allows the expression of one's own culture. It should be stated that in the public system, in many European and extra European countries, there is also the profession of cultural mediator. These are specialized in communicating and establishing relations between all forms of art, culture, heritage and population and include many other skills specific to other professions such as: organizer of performances (agent), promoter of books and events for the municipality, cultural adviser, curator.

What all these different jobs have in common is facilitating the meeting between the cultural event and its audience. This work will consist of: organizing exhibitions, promoting performances, creating cultural events, collecting funds, elaborating financing files, organizing tours, meeting with artists at various festivals and cultural events, coordinating cultural projects. The Romanian educational system is not organized enough or effectively to meet the specific training needs of children, young people and adults according to their interests, cognitive capabilities and their natural abilities.The differentiation of the educational offer needs to be elaborated depending on their specific skills and the special needs, especially those of adapting to another culture or another set of cultural values.

Findings

In a unanimous sense, culture is *"…the entire complex of distinctive spiritual, material, intellectual and emotional elements that characterizes a society or a social group.Culture includes not only arts and literature, but also ways of life, fundamental human rights, systems of values, traditions and beliefs."* [117] "Culture is a factor for social and community development in the context of sustainable development and has multiple functions and implications.

Culture is a factor of the quality of life; any assessment of the standards of quality of one's life , of the community and of society must take into account this indicator. Culture should be regarded as a way of life of individuals and communities- an element that differentiate them. It is the expression of the identity (individual, group, regional, national) and the stake of diversity and difference, essential values to be undertaken and supported by pro-active approaches and programs. Culture contributes to shaping society and human personality. It also has an important role in achieving social integration and in rejecting any form of exclusion and discrimination. Culture is a force of social cohesion, it is a component of the social system which determines all the other components (economic, demographic, political, psychosocial) and is determined in its turn by them. As a system, it facilitates the assessment of cultural facts and actions in terms of input, output and feedback and implicitly determines the efficacy of cultural action. It has become the most dynamic component of our civilization. This dynamism, this search for new forms and ways of expression, is at the same time the result and engine of the "informational society", of the "society based on knowledge". Any analytical approach of the cultural policies and cultural educational strategies of a European country must start from the acknowledgement and evaluation of all the political, social and economic changes brought by the end of the second millennium : globalization and European integration.

Globalization, this complex system and in rapid development of integrated markets, international trade, international investment, large multinational corporations, convergence of technologies offer unsuspected opportunities for culture. But there are numerous points of view according to which it represents a risk factor for national cultures and national, local and communal identities The impact globalization has on culture can be analyzed from the viewpoint of contemporary theories promoted in various scientific fields and debated by the intergovernmental organizations:

-globalization as *cultural heterogeneousness* (that rise in variety and diversity of cultural products);

-globalization as *cultural homogenization* mixing cultural (threat of local cultures by Western /American models –the phenomenon of McDonald-ization);

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117 The World Conference Report Regarding the Cultural Politics, organized in 1982 by UNESCO in Mexico City

-globalization as *cultural hybridization* (the mixture of cultures has as result a global "mélange").

The **European integration process** raised, in turn, a series of problems. Membership in the European cultural space and the construction of what we call European cultural identity requires an inter-sectorial approach to harmonize economic, commercial, social goals with the cultural ones. The pan-European space, thus shaped, the diversity of cultural practices and traditions of European countries must be perceived as wealth and not as a source of division and conflicts"[118] The process of European integration requires a balance between values and principles unanimously accepted, on the one hand, and national and local specificity, on the other hand. [119] In this respect, national cultural policies must find the means to remain open to the exchange of values in the context of the European integrated market and, at the same time, to support the wealth, vitality and diversity of one's own cultures.

In the new context, Romania should define its own answers to all these problems and to express its own choices and, consequently, its own cultural and educational policies. Just the same way culture in its broad sense influences all aspects of social life, cultural rights illustrate indivisibility, interdependence and inter-connection of fundamental rights. A consensus on a universally accepted definition of cultural rights has proved impossible on the one hand, because of the various perceptions and definitions of "culture" and, on the other hand, because of the complexity of the inter-relationships between the cultural rights and other fundamental rights.This is the reason why the World Commission for Culture and Development proposed in its international agenda, making an inventory of cultural rights which have not been recognized yet. The comparison of all the stipulations contained in legal international documents[120]shows that any analysis of cultural rights must start from the basic rights, which are the same time individual rights and collective rights: the right of access and the right to participate in the cultural life.

Solutions

It is clear that the cultural rights acknowledge and protect not only the cultural identity, but also the cultural diversity and, at the same time, they confirm their solid connection with the economic and social development.

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118 „*The World Conference Report Regarding the Cultural Politics*, organized in 1982 by UNESCO in Mexico City

119" The Resolution Regarding the Culture's Role in the European Union, the 26th of November 2001 session (the European Council has adopted this resolution, which takes many from the „Ruffolo Report"'s points and invites the member states „to consider the culture as an essential element of the European integration, especially in the context of the Union extension")

120 The Universal Declaration of Human Rights, the International Pact on Economic Social and Cultural Rights, the European Convention on Protection of Human Rights and Fundamental Freedoms, Charter of Fundamental Rights of the European Union

Cultural rights are not only independent fundamental rights, but also an indivisible part of civil, political, social and economic rights. From this perspective, at an international level have been formulated a series of principles, which must be reflected in the cultural and educational policies of each country and which must find answers to essential questions: *What is the place of the pro-active measures in protecting and promoting cultural diversity and pluralism? How can one achieve balance between the trends resulting from changes occurring worldwide and at European level? How can one achieve the unprecedented opening to the centre of new information, ideas, ideals, forms of expression ensuring, at the same time a favourable climate to maintaining, developing and supporting its own specificity, traditions and cultural, moral and social values? How can culture become an essential factor for social cohesion, contributing to solving social conflicts and social inclusion? How can be a cultural climate materialized so as to promote communication between communities, acceptance and support of the differences and diversity of cultural expressions and practices? Which are the strategies that resituate culture, placing it from the outskirts at the centre of public policies, the essential element of sustainable development?*

As public policy, cultural policy should focus on creating conditions for free exercise for the two basic cultural rights: the right of access to culture and right to participate in cultural life. Access to cultural practices and experiences for all citizens, regardless of nationality, race, sex, age, enriches cultural identity and offers the feeling of belonging to a group, to a Community, of each individual or community, thus supporting social integration and inclusion. Participation to culture means guaranteeing concrete conditions for free expression, unfolding creative activities in a multitude of forms and ways, both individually and in the community. The right of participation must be understood as the right to participate in the planning and implementing cultural policies. The size of the cultural rights' participation is an essential part of the exercise of fundamental rights as a whole. Cultural diversity is a central element of politics and cultural strategies.

The concept of cultural diversity has several meanings, which must be taken into account:

-the racial diversity (the diversity of communities and minorities), the linguistic diversity, the generational variety, the diversity of some "communities of interests". In addition to common elements, each of these groups and communities has its own cultural identity. Those two concepts of **identity** and **cultural diversity,** can be identifies both nationally (interculturality multiculturality) and internationally. Respect and guarantee of these are essential not only from the perspective of social cohesion, but also as a means to fight exclusion and, therefore, represents an important element of the entire process of democratization of society. The social dimension of cultural products is independent of their public or private nature and culture, on the whole is an

essential component of social services that every democratic state has the duty to provide its citizens. The state's involvement in providing this social service has multiple forms, and is shaped by unavoidable factors, such as: political guidelines and programmes, economic level, the institutional system, the socio-cultural traditions and mentalities.

The complexity of the factors which compete in the configuration of the favourable climate to the cultural development requires a new outlook on the way in which the cultural-educational policies are formulated and a new approach to the process of elaborating policies, strategies and programmes. Therefore, the viability of cultural policies is determined essentially by a holistic approach, inter-sectorial, in which specific policies weave with economic, financial fiscal, social and educational policies, achieving thus integrated and coherent development policies. That's why it requires that in developing its cultural-educational policy, Romania must harmonize its principles and objectives as those undertaken at international level. [121]

The main objectives of cultural educational policies in Romania are setting the strategic guidelines, creating the structures and providing the resources necessary for achieving the conditions that will enable and facilitate human development and cultural requirements of the individual and the communities. At the same time, they must take into account all the elements that shape the cultural life cultural life –contemporary creation, cultural patrimony and dissemination of culture and balance and make them compatible with the principles and the objectives identified internationally, but also with the requirements and national traditions. The socio-historical conditions, the demographic mobility, the emigration, the exchange of experience, the mutual support, the membership to the European Union, the Euro-Atlantic community requires necessarily an acceptance of multicultural and intercultural reality.

Studying and comprehending the ethnic-cultural diversity must be a priority in education because we live in a world which becomes more and more interdependent and in good mutual understanding at global level which must represent a compulsory demeanour of education. For an appropriate comprehension of the term **interculturality** we propose, first of all, to comprehend the concept of **culture** in the paradigm of cultural anthropology cultural as a defined by Ralph Linton and Chambart of Lauwe. In Ralph Linton's view, culture is a configuration of learned behaviours and their outcomes , shared and sent by the members of a certain society. [122] Henry Chombart of Lauwe classifies the cultural approaches such as: culture as the development of the person in society, the societies' own cultures and the issue of

5These 5 objectives have been identified in the Operative Plan adopted at the Intergovernamental Conference on the Cultural Policies for Development, Stockholm, 1998

6Linton, Ralph " The Cultural Fundament of Personality", Bucharest, The Scientific Publishing House, 1968

7Chombart de Lauwe, "The Image of Culture", Paris, Payot, 1970

a universal culture. [7] It is clear that from the three approaches, the second is relevant to our targets.

School has a major responsibility for cultural, intercultural and multicultural education of youth

The openings towards fostering cultural dialogue are partially offered by the curriculum. essential objective of education is adapting and integrating the young people in the pluralist, multicultural society. The educational process involves the dissemination of knowledge and these information must help the man live and interact with others. In the view of Constantin Cucoş, intercultural communication is the valuable transaction accompanied by the understanding of the adjacent significations among individuals or groups that are part of different cultures. The overall aim of education and cultural mediation consists of favouring and developing the skills of fostering mutual relations between different sociocultural categories, in minority or majority, with a distinct ethnic, national structure. The development of the culture of communication is one of the possible ways of improving interethnic relations.

Addressing interculturality in education starts from the idea that a better understanding among people is possible. Intercultural education is outlined in all school subjects, promoting tolerance, respect for human rights and urging to meditate upon the contemporary issues related to daily events. Intercultural education assumes a new approach of the horizon of values, opens new ways of manifesting the diversity and differences and grows attitudes of respect and openness to diversity. It is also a specific, pedagogic response at the attempt to deal with the socio-cultural consequences imposed by the proportion of migratory consequences, it is a way to prevent and mitigate the conflicts, it involves social civic education and learning of human rights, preparation and participation in social life, training of trainers from the perspective of cultural interaction, cultural education and development of immigrants in a multicultural society.

Conclusions

The intercultural school has the objective of preserving and safeguarding cultural diversity of people and preserve unity in the school, it carries out a process of integration by taking over prior cultural acquisitions students possess, invites the teachers to understand and use the cultural potential of students, it assumes a new way of design and implementation of school curricula and a new relational attitude among teachers, students, parents.

Integration lies in assimilating a student in mass education, where he adapts (or not) to policies, practices and the curriculum existing in school. Inclusion means the adaptation of school to offer special educational services, to meet the learning and participation of all students in all activities. Inclusion is measured by increasing the degree of participation and reducing the exclusion in whatever form it might occur. Teachers with artistic specializations, have to

offer students the opportunity to get familiarized to the artistic phenomenon and creation, to involve them in artistic events, with a new conception and non discriminatory attitude towards the cultural productions of minorities.

We must be aware of all the opportunities awaiting to be used in the educational and out-of-school activities, even if in the occupational standards, the tasks of cultural and intercultural mediation are not included yet. In a subliminal form, a real cultural and intercultural policy is that carried out at the musical education, plastic education classes, in the artistic extracurricular activities and in the social space, by watching performances, in the museums, thematic trips.

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3. ANCIENT GREEK TRAGEDY AND MULTIDIMENSIONAL SOCIETY – FRAGMENTS OF THE LAST FIVE DECADES

Ioana Petcu[123]

Abstract: *How much influence, what poignancy and who much visibility is ancient Greek tragedy has in an era of advanced technologies, globalization and various forms of crisis? To what extent can be justifiable received in the confusing XX and XXI centuries the first playwrights whose name sounds like so far? And finally, if it exists, what is the place of an Aeschylus, Sophocles or Euripides in the mental performance of the multicultural society in which find ourselves? The many different approaches to ancient texts, traditional and experimental alike, from 60s until now, have shown that the worlds that seems to be at a great distance are close and vary alive still. Important names of Romanian or international directors brought in public attention, either probing the social area of making use of identity conflicts, texts from fifth and fourth century BC more or less complete, adding a personal feeling on these interpretations.*
Key words: *interference, interculturality, education, utilitarianism, tragedy, antiquity.*

When George Steiner asserted in 1961 that the spirit of tragedy had died, he was definitely talking from the writer's perspective, and especially from the theologian's perspective, but watching the stage of the world, we have reasons to contradict the French-Angle-American author's pessimism. The fate of the Greek tragedy has been unequal along the centuries. Its success from the 5th and 4th centuries B.C. was partly blurred especially by Seneca's Latin rephrases from the 1st century A.D. Being a remote source of inspiration for the medieval and Renaissance drama, the Greek tragedy and the ancient fervor find themselves renewed in a new living light in the French Classicism, in whose eye – nonetheless – a few changes must be made as regards the verisimilitude and the natural flow of events. The faces of the ancient heroes glow or become clouded in a completely different way under Corneille or Racine's pen and new perspectives replenish the moral and the topic of Aeschylus, Sophocles or Euripides in the times of absolute monarchies. Taking another step in time, we can see that the Romantics did not hesitate for a moment either to mirror their wishes, beliefs, indignation or meditations in the topics offered to them by their ancestors from the amphitheatres. We have testimonies in Percy Bysshe Shelley's *Prometheus Unbound* (1820) or *Oedipus the King* (1820), or *Iphigenia in Taurida* (the first version was performed in 1779) by Johann Wolfgang von Goethe. Then from the symbolist-vanguardist Hugo von Hofmannsthal, who composed the libretto *Electra* in 1909, to the revisions from the modern drama of the 20th century – Bertolt Brecht (Sophocles' *Antigone*), André Gide (*Oedipus*), Jean-Paul Sartre (*The Flies*), Gerhart Hauptmann (*The Trilogy of the Atreids*), Jean Giraudoux (*Amphitryon 38*, *The Trojan War Will Not Take Place*, *Electra*), Jean Cocteau (*Antigone*, *Orpheus*, *Oedipus the King*, *Infernal*

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Machine, *Bacchus*), Jean Anouilh (*Antigone*, *Oedipus*), Eugene O'Neill (*Mourning Becomes Electra*) or, closer to the present, Margueritte Yourcenar (*Electra or The Dropping of the Masks*) – we can clearly see how the archetypes and myths of the ancient times recover different shapes in the imagination of the pre- and post-war society.

Going from literature to directing, from text to performance, ancient tragedy is present quantitatively as well as qualitatively in the repertoires of the current institutions and artists, and as Edith Hall mentioned in the preface to *Dionysus since 69*[124] it is a communication bridge between art and history, a cupel in which the pluri-identity society can invert its image, conception, dogmas, traditions, knowing that it will find a correspondent in the end product that comes out of the cupel like vapour. The agitated world in which many times the gods turn their backs to the mortals, in which war devastates cities and people, in which the individuals seem often damned to unhappiness, in which solitary characters abound, in which two brothers fight each other for illusory power, or in which a sister alienates herself and repudiates the other sister, is our world, where we are living in the 20th and 21st centuries, but whose echo reflects itself back in time, reaching the ancient patterns. The two world wars, the Vietnam conflicts, the separation of Europe by means of the Iron Curtain are replicas from a familiar reality of the "fabulous" happenings from the ancient myths. The research carried out in the 20th century in the area of ethnology, ritualism, and mythology produced innovative ideas for and prepared the new exploitations of staging. An example is the well-known staging by Klaus Michael Grüber and Peter Stein of the *Antiquity Project* (1973), which had started from the observations related to the sacrifices made by Walter Burkert in the book *Homo Necans* a year earlier, in 1972. Equally, a thesis such as the one stated by René Girard in *La violence et le sacré / Violence and the Sacred*, along with Grotowski's tendencies in vogue in the '70s represented for a long time the golden formula for some stage creators. A genuine directorial phenomenon took place starting the '60s, when tragedy – either by reproducing the ancient interpretation as faithfully as possible, or by transforming it and even mutilating it – could serve as an educational project through the reconstitution of the scenic modalities from the times before Christ, or could convey the message of a modern age haunted by political demons, by the psycho-analysis whims, or by the nations' crisis. From Richard Schechner's staging after Euripides' *Bacchae*, titled *Dionysus in 69* in his bold variant, carried out with Performance Group Theatre, which – though it remained in the experimental area – still wrote a page in the modern direction history, to Peter Sellars' militant transpositions with *The*

[124] More Greek tragedy has been performed in the last thirty years than at any point of history since Greco-Roman antiquity. Translated, adapted, staged, sung, danced, parodied, filmed, *enacted*, Greek tragedy has proved magnetic to writers and directors searching for new ways in whSich to pose questions to contemporary society and to push back the boundaries of theatre. Edith Hall, *Preface* to *Dionysus since 69*, Edith Hall, Fiona Macintosh, Amanda Wrigley (coord.), 2nd edition, Oxford University Press, 2007, p. 2

Heraclids, the dust-covered body of the stories between the gods and people has always remained opened on the surgery table, so that the indecent or scrupulous eye of artists should look forever deeper.

Dionysus in 69 reflected the mentality and the tendencies of an American society in which politics and sexual revolution governed the individual's expression. Young Schechner built a quite strange performance, definitely a performance for an exclusive audience, using Euripides' tragedy as a basis, but including moments in which the characters move aside, allowing the actors manifest themselves. Actually, the characters are merely a very slim surface that can break or can be recomposed, up to the end, when the exit from Thebes means at the same time the exit from the character and the exit from the drama. Schechner accomplishes a performance in the middle of the audience, involving the audience even in the most intimate actions. This way, the orgy takes place on the stage and both actors and participants from the audience are merged in the indefinite body of caresses, in which we cannot tell if something is simulated or the Dionysiac confusion is actually felt. Surely these barriers that the director and his team intend to remove do nothing else but deform the ancient spirit of the text and, if we were to add the comic supplements interposed here and there, we would easily realize that in fact the performance stake, the guiding idea that the director intended is completely different from the idea of the tragic fate of Pentheus and his entire family. The general framework reminded to a certain extent of the concert of *The Doors* band, whose vocalist Jim Morrison claimed to be the variant of the vine divinity of the '70s. The scene of the Theban king's sacrifice is impressive, but why must everything become derisory, and Dionysus turn into an American into a suit, who speaks on the microphone, is carried on arms, seems to be brought down from a TV show set where he ran for president. The final image of a William Finley who shouts on the street, in a noisy group of people, that he is the only one who promises absolute freedom to humankind is Schechner's way of demonstrating that drama is only one step away from real life… at least in 1986, when the premiere took place. What does this: "I give you complete freedom" keep from the original words of the god that sound like this: "If only you had followed wisdom instead of failing it, then by the grace of Kroni's son you would have rejoiced."[125] And is a writing such as *Bacchae* appropriate for such a striking message? Obviously, with its qualities and flaws, the staging from New York opened a rather clear line regarding adaptations or translations of the ancient texts in modern formulas.

We should not omit that even African or Asian peoples found common elements in these texts. In this regard, Wole Soyinka or Ole Rotimi's work as a translator and director is well known, and Tadachi Suzuki's approaches of the ancient drama are as famous. Wearing long white clothes contrasting with their black faces or wearing make-up and performing moves such as the nō theatre

[125] Euripides, *Bacchae*, in *Complete Drama Works*, translation, preface and comments by Alexandru Miran, Chisinau, Gunivas-Arc Publishing House, 2005, p. 189

moves, the characters of the Greek myths seem remote answers that can be given in the fight for human rights or echoes of the Nippon incantations. By staging *Electra* in 1966 on African ground, in Algeria, Antoine Vitez obtained the success of the theatre that is an instrument for the recognition of reality, of the individual as a mere spectator in scenic fiction. By means of the system of codes accomplished by Vitez, the two universes – the referential one and the fictional one – managed to meet and connect. After his debut with his new vision on Sophocles' text, Vitez would exclaim: "The miracle of Babel was accomplished. The whole audience has recognized in the Electra their nation humiliated for 25 years, subjected to colonial rule, restored to life when hope seemed lost".[126]

Acting regarding the code from the text, transforming it and reaching a new code that maintains only remains more or less visible from the writing, Peter Sellars has been showing at least from the '90s that ancient tragedy can be an instrument of dialogue between the stage and the people outside it. Being a tireless searcher of a path that make possible knowledge, communication and involvement of the Other – namely both the acting partner and the watcher from the performance hall – the American stops half way between experiment and metaphor, trying to support his activist ideas on the patterns of Antiquity. In consonance with the older opinion according to which "the theatre is a social product"[127], the Professor from the University of California sees theatre as a means of identifying and helping the Other: "So the question in the arts is how you break through this wall that we all have, this mediatised wall that prevents most of us from engaging in our real environment and changing it, entering it directly, experiencing it totally, not through a membrane but actually touching". In 1986, Sellars stopped at Sophocles' text *Ajax* and staged it in American National Theatre. Benefiting from scanty setting with military objects, from suites specific to the American Army, referring directly to the political disputes between the United States of America and Southern America, Peter Sellars' accomplishment was controversial at that time. It is remarkable that, despite the fact that he drew away from the text as a shape, the message and ancient laws had been kept rather faithfully. Honour, the power of sacrifice, and the awareness of one's limits are states of mind, sensations and messages conveyed by the acting process. The gods have the entire authority, Athens charms the hero and makes him sin. The butchered cattle do not appear on the stage; but the impression of an extremely serious fact is now rendered through a symbolic scene: on the stage, a large hole caves in, where the dirt is mixed with blood and where Ajax is swamped in and his eyes are terrified before the bane. The protagonist is interpreted by a deaf actor (Howie Seago), whose lines, which are

[126] Antoine Vitez, refer to Edith Hall, Fiona Macintosh, Amanda Wrigley (coord.), *Dionysus since '69*, quoted publishing house, p. 233
[127] Anne Ubersfeld, *Key Terms of Theatre*, translation by Georgeta Loghin, Iaşi, Institutul European Publishing House, 1999, p. 18

not very many, are uttered by a coryphaeus. For this reason, the actor concentrates his entire attention his face expression and body. Divested of the mystery that dominates Sophocles' play, the performance is the result of a detached thinking that turns the justice act into the pillar of the entire conception. With *The Persians*, Sellar goes towards Aeschylus, which is improperly said, as he actually draws away from "the father of tragedy". In 1993, militating against the Golf War, he proposed a modern version of Aeschylus' text, by overlapping the image of the American troupes on the Greeks' and the Iraqi troupes' image on the Persians'. Nevertheless the analogy is forced and it only leads to confusion. Sellars' interesting theory according to which this staging should represent an inverted perspective, through which the winners are seen through the eyes of the defeated – extrapolating, as Americans are seen from the Iraqis' perspective – does not match the practical result. The performance combines several styles that fail to find a common point, which is why the general impression is that of a performance with no binder. The only remarkable interpretation is Howie Seago's, playing the part of Darius' shadow, which is now lacking in words, but all the more tragic so as he uses only ample and well-prepared moves. Nonetheless, this presence does not save an entire performance that, though it follows the line of transposing the old codes into new codes adapted to the modern society, fails half way. Sellar does not give up the idea of social involvement, and with *The Heraclids* he manages to achieve in 2002 a vast project in which theatre becomes only a part of a bigger discussion on the status of refugees. The barrier between the audience and the stage is again removed, people being invited to talk at a round table both about the performance and about the major topic of the attitude that we have or that we have created regarding the Other, the stranger. Consequently, the theatre becomes an instrument in a rather complicated mechanism, by means of which the artist intends – among other things – to give an answer to the causes that provoked the events from September 11th from New York, precisely through the perspective of the confrontation with the strangers. If we are to add the current desiderates from the American Repertory Theatre, according to which art must also play an educational or integrating role, we will see that, beyond the benefic proposals of the artists and managers of cultural institutions, the outcomes will look like a mix of tendencies possibly lacking in the essential. In Sellars, for instance, the great risk is that Euripides was forgotten among the common objects of the 21st century. Using the Brechtian theories, his staging from the American Repertory Theatre brings twenty-seven children and teenagers, unprofessional actors, African refugees – the suppliants – in a hyper-modern setting, as the hall is filled with projection screens, microphones, and the altar turns into a frame illuminated from underneath, seeming a miraculous place. Even if Euripides disappears in a box of the curtainless stage in which the actors' entrances from and exits to the backstage can be seen, Sellars knew how to keep the accents of the tragedy, managing to impress the audience with highly

sensitive moments. The death of Macaria, whose white shirt is red-stained, thus showing the theatrical mechanisms undisguised, has the power, despite any detachment effects, of moving the spectator. Attractive at first sight, the American director's conception falls into the trap of forced updates. Even if it is not his first staging in Brachtian style with certain messages of political drama, he justifies the guiding idea of the staging: "The questions associated to refugees are eternal. The Greeks used drama to raise them, because drama takes you much deeper than politics. I'm trying to do the same thing".[128]

Greek tragedy did not die in our century, either in literature or on the stage, we can assert this confidently. In the Romanian theatre, looking only into the past two decades, we have no less than twenty performances after Aeschylus, Sophocles and Euripides' texts. The traveling Danaides of Silviu Purcărete from 1995 at the National Theatre of Craiova, the unbound Bacchae and the manipulated Bacchae – the two variants of Mihai Măniuțiu – at the National Theatre from Bucharest and at "Radu Stanca" Theatre from Sibiu, or the moving shadow of Prometheus from the choreographic performance of Katona Gabor at the Hungarian Theatre from Timişoara are only a few Romanian staging examples from the past two decades. It is true that the experimental area approaches types of texts other than ancient tragedy, but even so the attempts of bringing old forms closer to the perception of the current audience are various and propagated in different ways. On this line, we find remarkable, courageous and at the same time shattering Cristian Nedea's vision on *Hecuba* by Euripides, a performance hosted by the National Theatre from Cluj in 2009. Due to the unconventional settlement, the relation between production and spectator changes under many aspects. The chosen space is outside the theatre, the story of the unhappy Trojan queen whose life is falling apart under the sieged city takes place within the unfinished construction of the Greek-Catholic Cathedral from Cipariu Square. Nedea pictures a universe of alienation. It is a continuous search of the self between the unfinished walls carried out by the characters and induced to the audience as well, beyond the cladding heaving absurdly to the sky – a human shape crushed by the misty height. Imagined as an ancient amphitheatre, the austere premises of the cathedral delineate the outline of a circle representing both the impossibility to escape and the infinity of the world beyond. Outside the walls, there are crowded avenues, illuminated buildings, small and noisy streets; outside the walls solitary trees grow. Euripides' settings changed into the semi-urban grey, in the round space at the conjunction between sacred and profane. The spectators can feel the distance between here and there as an enormous distance created between sacred and profane, they can feel the solitude and greatness of the tragic and they experiment, maybe unconsciously, varied states of mind, as the ancient spectator sitting on the stone stairs of the amphitheatre felt compassion, anxiety, looked at the gloomy faces of the actors

[128] Refer to James T. Svendsen, *Euripides' The Children of Herakles* in „Didaskalia Review", volume VI, no. 1, 2004

in the torchlight. Detached from the daily life, privileged in a special location of the performance, the viewers of *Hecuba* in 2009 are given the illusion of a meeting with antiquity right in the middle of an advanced century and in the middle of an agitated city.

Mihai Măniuțiu, the director forever in love with the ancient texts, also establishes a dialogue between the stage and the audience. Somewhat inspired by Peter Brook's model of separating the spectator from the stage by means of a wall of bars, which was used by the British creator in *Marat/Sade* in 1969, Măniuțiu put on stage *Bacchae* in the Theatre from Târgoviște, using a net fence between the limelight and the hall. Looking strictly from the perspective of the scenographic device, we can say that the director conceived the performance like an enclave in reality, the reality being represented by the spectators perceived in their physical aspect. Actually, the "barrier" plays two roles: on the one side, makes the spectator understand the effect of the theatrical illusion that alienates very clearly *here* from *there*; on the other side, it determines the extension of the performance to the audience hall, as the audience is given the role of privileged viewer into the "cage full of characters", of witness, and – why not – judge of the action going on beyond the net fence. By trying to maintain balance between Euripides and his receivers from the 20th century, the director resorts to transcribing the text to a modern code easy to recognize by an audience that once more had to notice how close the essence of the current society – of manipulators and manipulated – is to the society of orators from the agora. A continuous surprising game is achieved between the word and the world in which the words are uttered, considered in its outer appearance. The word represents at least two faces: one face in its neutral hypostasis – of speaking in prose, of narrating, and the other in the hypostasis of the word full of poetry, of powerful expressiveness, of the lines of sacrificial incantations. The characters are characterized by what they say and by the way in which they speak. Dionysus is no longer an effeminate young man, as Euripides imagined him. Now, he is a versatile old man (interpreted by actor Corneliu Jipa), a quite strange presence, hidden and yet full of life, but who gives the impression of having a malefic character. He brings everyone to perdition, he speaks on the microphone in order to organize the celebrating cortege; eventually, he is the manipulator. He is the voice that, even if it is heard very low, is felt somewhere above everyone, infiltrated in the heart of each character. Besides him there is a mediator – Tiresias, a hardly secondary character on the stage, even if originally he seemed so in ancient tragedy. The scenic device of the net fence, of the enclave-stage, came to characterize Mihai Măniuțiu, since not only in *The Bacchae* did he use it. The staging of the same text from 2010, at the Municipal Theatre from Istanbul, unfortunately brought a decrease in the dramatic value. Using the same wire net, Maniuțiu gambles this time on the impact factor (even with commercial accents). Dionysus is now young, with an athletic body that he

exposes excessively. He sings and dictates to the maenads what they should do on the microphone again, but his voice has so little credibility now …

If ancient tragedy still exists today, if the memory of the theatre has not forgotten it, on the contrary, it has rather emphasized it in a new manner, then this would be the result of the favourable meeting of the centuries on the land of the general notions of the human thinking. The connections that can be found between times and geographies are manners in which creators come to fulfill their purpose: communicating to the community and involving the community in the eternal relation established between the reality of the spectator and the reality of the stage, which eventually leads to the well known expression according to which drama is the mirror of society. Like an immeasurably-sized brain, current humankind receives and gives information, selects, stops in itself or passes stages, events, and faces into oblivion; the fact that the stage goes back to its beginnings more or less faithfully represents precisely a manner of not ignoring, and represents an attempt of making understood meanings that the centuries have rephrased.

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4. HOW TO READ THE LOUISE BOURGEOIS' WORK FROM THE PERFORMATIVITY?

Eva Santos Sánchez-Guzmán[129]

Abstract: *Performances by Louise Bourgeois are scarce yet, the story of her life related through her works and the relationship of the two, as described in the texts, will allow us an overview of her career as a highly subjective performing action. Through her work she gives names to her fears and traumas so to describe her work as autobiographical is to fall short of the meaning her creation. This approach would suppose a reflection through the example of Louise Bourgeois on the question: Is it the subjectivity of the artist which comes out or is represented in the performance or does the performance contribute to shape the artist's subjectivity?. This I will do through commentary of four works-actions. Les Personages, which followed her from one place to another until finally going on show in the New York Peridot Gallery in 1949 and 50, are a reflection of her abandoning the family home and creating thereby what the psychoanalyst Donald Winnicott called, "transitional objects" pain order to develop her migratory grief.*

The Destruction of the Father, may be seen as a cathartic installation in which the self debates in a search for the psychic spaces in which to place her father (she would do the same with her mother in later works), a search for the structures which can house him, and entering "transitional spaces" where new objects are recreated and symbolic killings are played out, with the recognition of her self in her work: "I have no ego, I am my work". It is a symbolic killing of the enemy, for which she will later have to perform a ceremony of expiation and purification in the style of the rites laid out by Freud in Totem and taboo. We are talking here of the performance Banquet/A fashion show of Body Parts, in 1978, where faced with a similar scenario to that of The Destruction of the Father she invites a series of art critics to try on a latex suit of many bosems, thus mocking the patriarchal society.

There are two possible readings of the great phallic work Fillette (1968-99): a criticism of phallocentrism or a representation of the failure of a mother's power in the relationship with her father. A failure which she does not wish to repeat and so she dominates it by staging it. When the photographer Mapplethorpe proposes taking her portrait she takes her penis with her , so converting herself into a phallic mother. Bourgeois's work consciously poses the relationship of the self with the world, a world which goes beyond the world, a world which extends to the reflection of complex human relationships which finally structure our subjectivity.

Key words: *performance, subjectivity, transitional objects, fetishist*

We are subjects the moment we cease to be omnipotent, the moment we conceive that the world is not just us. But before this we have a name which identifies us, and a sex and some features which distinguish us from the rest – our psyche – and with it our subjectivity. This we will form bit by bit if we have a "good enough" atmosphere to welcome us. The different ways we choose will become the journey that marks our life, the warp that sustains it, and so is our subjectivity defined. It is a subjectivity that in the end is he whole of our perceptions and feelings, our memories and wishes, the knowledge which helps

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us to achieve a position in the world and to gain a view of the world. We can allow ourselves to be made by others or wee can make ourselves in collaboration with the other. Hence, the need to create is a need to build ourselves, to make each moment different, thus contributing to the formation of our identity as much or more than the outside world. Psyche and society are inseparable. The psyche is socialized by the incorporation of imaginary social meanings, as society itself survives. For the philosopher and psychoanalyst, Cornelius Castoriadis, there exists a reflexive subject and an autonomous one, which although consciously alienated questions such social imaginary meanings and incorporates new meanings.

In such a way can we understand the scope of the work of Louise Bourgeois. Her work goes further than and nearer to the autobiographical. Further, insofar as it illustrates the slogan "what is personal is political" collaborating in creating new meanings of what is feminine. This was seen by the feminist movements of the sixties into which she was received and invited to various exhibitions and round tables with other artists who were revindicating new interpretations of gender. The work of Louise Bourgeois relates her condition of woman. For María Milagros Rivera Garretas there are two great ways for women to make theory and politics, "in the struggle to free themselves from an experience understood as a historical and contemporary condition of social and symbolic subordination passed on to the daughter by her very mother,"[130] (2002; 21) which is where we place her works. Indeed, Bourgeois affirms that "it is in the bosom of the family where the drama of sexual oppression is most crudely played out" (Mayayo, 2002). Hers is but one more example.

And nearer because it also illustrates her own words: "I have no life, I am my work". Thus, she has not hesitated to approach art as an active way of combating depression and emotional dependence (Bourgeois, 2002; 96) as a way of accessing the unconscious. "It is a fantastic privilege to have access to the unconscious. I had to be worthy of this privilege, and to exercise it. It was also to be able to sublimate. A lot of people cannot sublimate. They have no access to their unconscious. There is something very special in being able to sublimate your unconscious, and something very painful in the access to it" (Bourgeois, 2002; 123) Like the child psychologist Winnicott, she understands that creation is perhaps more important than what is created. It is a creation that is indispensable for the healthy development of the mind and thanks to which life becomes worth living, a creation that charges our existence with meanings.

The first need to be combated arose the moment she was born. She was born on December 25th 1911, so spoiling a doctor's Christmas Day, and during a period in which her parents were fighting like cats and dogs, and in a year in

[130] The other "lays emphasis on the sayability of the experience and the feminine experience and wish in society, understanding these as places in which freedom is possible". (Rivera, 2002; 21)

which her country was preparing for war and her sister had just died. She was the third of four children and for her father, who wished for another son, another girl was a disappointment. Her sex, therefore, was a cause for her to be rejected by her father. As she recounts, she fortunately looked like her father and Madame Bourgeois chose to call her Louise the feminine form of her father's name, in an attempt to soften the blow and so be forgiven. But it was not to be. Neither sex, nor physical appearance, nor name helped in building her identity, which she began to weave from her very first tasks in her parents' carpet restoration workshop to which she would go in an attempt to gain her father's affection.

Her father signed up in the army in the First World War and her mother, in an attempt to keep close to him, would change house to wherever he was posted. She spent her first years without her father. After his return her mother fell ill and she took on the task of looking after her until her death in 1932, a year she would never forget. During that period she sketched all of her houses, she continued her journey and she continued her sketches. Six years later she would marry the American art historian Robert Goldwater, and she moved to New York. There she had to overcome the pain of migration and that of being left alone each morning.

The development of the human being is filled with a series of migrations and progressive loss of objects, and the move from one country to another supposes in itself overcoming a type of suffering. Varying abilities to adapt, to generate introjections and projections in the formation of one's identity or in the resolution of such sufferings mean that each individual will experience migration in a different way. It is a process which will serve to acquire a normal internal balance, in a new environment, and for which it is indispensable to control and vanquish homesickness.

This analogy forms the base on which to understand the work she carried out between 1946 and 1951, Personages. I will examine it by introducing Donald Winnicott's concept of transitional object. He points out that in each individual there exists an intermediate area of experience which separates his internal reality and the outside world and to which both contribute. It is the intermediate area between what is subjective and what is perceived objectively. It is the area in which the so called transitional phenomena of the development of the baby's mind occur. In this area, the baby links its primary creativity to the objective perception which arises out of reality. It is here that the baby can overcome the experience of being separated from its mother's breast or thumb and can turn to its first creation of a subjective object, i.e. its teddy bear or any external object, and so overcome the pain of the loss. The transitional object is, therefore, a symbolic object created between creation and finding. The baby creates and destroys transitional objects in the first games, games that bestow on it the ability to symbolize, to come into contact with the world, to create needs, to be aware of them and to seek solutions (Winnicot, 1972)

Winnicott points out that the capacity to be alone is one of the most important features of growing up. It implies the fusion of aggressive and erotic impulses, the toleration of the ambivalence of feelings and identification with each parent. Finally, for the process to continue through to adulthood, it will be necessary to implant good objects in the psychic reality of the individual. This capacity is also fundamental in adapting the migratory process since the confidence that these objects produces and their integration is the basis for supporting separations and the absence of well known external objects.

Louise Bourgeois builds her transitional objects, which help her to develop her migratory suffering and overcome the solitude of each day. When Matisse and Duchamp, visit the exhibition she explains to them that they are "simply a manifestation of homesickness", (Colomina, 2000; 39) and repeats to the critics that they are figures that come out of the roof (the space used as the studio) like the plants or like skyscrapers, and that they reconstruct the family she left behind in France. She recognises feeling very alone in New York and is surprised at this need that invades her to reconstruct all those people around her, those people from whom she had fled and whom she now misses.

Her creation becomes an action that is retransmitted in her work. The characters speak to us of human relationships and their complexity, and this is the main theme in all her work. "The problems which interest me are directed more towards other people who make ideas or objects. In fact, the final achievement lies in establishing communication with a person" (Bourgeois, 2002; 73) It is an action which is mainly seen in her need to take them with her from one place to another so that they can accompany her in her solitude. Similarly, she has her portrait done with them. Even in the *Retrato de C.Y.* she portrays an abandonment (a female guest who was not much appreciated by her) and then she drove nails into the place where the mouth would be.

These figures are more than 30 long, thin batons made from used, recycled wood, created therefore from a discovery and transformed into objects that arise between creativity and finding. Yet these first constructions of wood were painted so has to hide the poor quality of the materials used in a period in which she believed that a woman should not spend the money her husband earned but save it. The figures needed a space in which the relationships would be possible, and they were a space: F*igure Gazing at a House*, *Figures leaning Against a Door*, *Figure Who Enters a House*…They took the space of the New York Peridot Gallery, where they finally went on show in 1949 and 1950, as part of the room, as the place where the members of a family and friends relate to each other. There is a space among the figures that explores their relationships, they help each other, they support themselves, they distance themselves and they isolate themselves.

"The figures are presences which needed the room, the six sides of the cube. The privileged space has certain characteristics. It is closed and exactly defined and belongs to the performer for a certain number of minutes. The spectator is

no longer merely a viewer if he is able to move from the stage of viewing to the stage of collaborating"[131]. It was a period in which it was still not frequent to find exhibitions within the concept of the installation, so the spectator becomes part of the performance, is included in the relationships of the characters in a different experience, in which he may go from perception to the relational action Bourgeois proposes. For it is certain that notwithstanding their abstraction, some of the figures will throw us back to our own losses. The demand of the gallery to add feet to protect the floor would annoy Bourgeois because she was going through a phase in which she felt herself to be without feet, when things seemed to be unsustainable and her pieces had to express that uncertainty and fragility so that the slightest push would have sent them falling, as would have occurred to her own personality (Colomina, 2000; 41) Thus they strike me as objects of a frustrated action.

Her characters are not the first transitional objects she uses in her stagings. Her first object was modelled on the dinner table, from a chunk of white bread mixed with saliva. It was the figure of her father who in the same scene repeated over and over again how wonderful he was. Once the figure had been modelled, she took a knife and amputated the members of the figure. This cathartic action was an important experience for her and helped her at the time (Colomina, 2000; 31) "It is basically a table, the awful, terrifying family dinner table headed by the father who sis and gloats. And the others, the wife, the children, what can they do? They sit there, in silence. The mother of course tries to satisfy the tyrant, her husband. The children full of exasperation, we were three children: my brother, my sister, and my-self… My father would get nervous looking at us, and he would explain to all of us what a great man he was. So, in exasperation, we grabbed the man, threw him on the table, dismembered him, and proceeded to devour him."[132]

She recalls the anguish her father's presence produced in her, his shows of strength, his anger. Her mother would put the plates near him so that he could break them in his anger, and not hit the children. She highlights the importance for her at that time of the creative process. In the 1993 documentary made by Nigel Finch for Arena Films in London, she breaks a china vase on the floor and then stamps on the broken pieces, so recalling some of the moments of anguish in her childhood relationship with her father and pointing out to us the resentment which has been with her ever since. Yet it may be that by dramatizing it she gains consolation. The dinner table is staged in 1974, and here she situates those experiences in *The Destruction of the Father*. This was after the death of her husband, and she puts what were words into images. The scene

[131] In Bourgeois Writings pp 183-129. Cited by Alex Potes in his article Louise Bourgeois: Sculptural Confrontations. Louise Bourgeois. Oxford Art Journal. Volumen 22. Nº 2. Published by Oxford University. 1999. p. 44

[132] Bourgeois quoted in Jean Fremon, preface, Louise Bourgeois. "The Tiger´s Eye". Vol. 1. nº 7. March 15. 1949. p 89. Cited by Eating Words in Mignon Nixon. Oxford Art Journal. Volumen 22. Nº 2. Publisher by Oxford University. 1999. p. 55

is prepared to bear the ambivalence of the feelings, it is prepared for the exorcism of fear through purification. While she does not wish to hear the word therapeutic, she does recognize that after the exhibition of this work she felt a different person (Bourgeois, 2002; 84)

It is a visceral setting in which the presence of the body appears as loaded with ambiguity. The table is placed in a type of primitive cave. It is all covered by bulbous stalactite or stalagmite forms that suggest an atemporal space. The table is laid for the father to be devoured, for the sacrifice to be consummated. It is a manifestation of destructiveness with which the child, boy or girl, faces up to the lack of a "sufficiently good" atmosphere that Winnicott defends. In other words, this lack of atmosphere may lead to various orientations in the subject, among them a destructive one. Through the destructive trend is the surrounding stability sought that can bear the tension provoked by impulsive behaviour. The limit itself is sought, but it is the limit which allows the object created with illusion to be refound and to be given a use.

If her transitional *Personages* takes us back to the legends described by Freud in Totem and Taboo, not only on account of the totemic form but also her interest to clarify the feelings of social relationships or relationships between members of the family or the same tribe, *The Destruction of the Father* is presented as the annihilation of the totem. The father is an untouchable figure, like a totem, a figure to be accompanied, venerated, whose whims must be satisfied and whose superiority must be recognized. And it is forbidden to kill him or to eat him. The tribe expects protection from and respect for its totem. But "on those occasions on which they are forced to kill the totem animal, they do so observing a ritual of excuse and ceremonies of expiation" (Freud, 1970; 138).

Yet, do these breast forms not seem to have been reproduced obsessively? How can they be related to the father? Beyond the despotic attitude that the father exercises over his family, Bourgeois knows of his promiscuity, and she discovers that the reason the English governess lives with them is not for her classes but because she, Sadie, is her father's mistress. The anger into which this scene of betrayal is channelled is the driving force behind her creation. Sadie is taken as a part of the house, as just another piece of furniture, like one of those old chairs hanging from the ceiling in her father's collection. The emotional aggression thus produced is the theme of *The Destruction of the father*, a murder or a blood-stained explosion as a symbol of the intensity of the feelings at stake. In any case, let us stick to the track that gives the work its title and let us continue the account by asking ourselves what happens after the destruction of the father. So it is that in *A Banquet/A Fashion Show of Body Parts* she prepares us for the ceremony of purification of the evil produced.

When the author of the massacre is conscious of the act committed, he will enter the love-hate ambiguity, a feeling which may perhaps have its outcome in a feeling of guilt. We could read this action, this banquet/parade as a shifting of

this guilt. In any case for a feeling of guilt to exist, the law has to be interiorized and there has to be an awareness of social norms, which are, on the other hand, so cruel for the woman and the artist. In families of patriarchal structure, as hers is, the father is the authority in the discourse. Bourgeois challenges this norm, sublimating it in the murder of the sovereign. This obsessive act is, in the conscience, an act of defence against this ill exercised power, but in the unconscious it is an act of punishment and revenge for his being granted and recognized this power[133]. In other words, she projects her most traumatic destinies onto him and kills the producer of her evils, yet she punishes herself for having placed him in such a position of superiority, for having allowed him to become the cause of it all.

Through this action she takes up the scene of the crime in the New York Hamilton Gallery of Contemporary Art in 1978. The table is laid, with her soft breasts, and the guests are present. The scenery is not now the backdrop for a destruction but for a fashion show to which the dead are invited and are accommodated vertically in white, rigid, coffin-like boxes. Totems present at the ceremony of expiring. It is not in vain that this installation is called *Confrontation*. The show begins, the spectators are invited to occupy the boxes, and some of them – art critics and historians will wear latex suits covered with breasts. This action, sometimes interpreted as a feminist criticism of fashion shows, cannot be analysed without the photograph in which Bourgeois poses outside her New York house in one of these suits.

In *Totem and Taboo* Freud illustrates that: In many important circumstances the clan member seeks to emphasize his relationship to the totem by making himself physically similar, i.e. by covering himself with the skins of animals or by tattooing his body with images of the totem, etc. For certain magical and religious aims there are dances in which all the members of the tribe cover themselves in the skin of their totem and they imitate its characteristic ademanes. And there are ceremonies in which the animal is solemnly sacrificed. (Freud, 1970; 139)

If Louise Bourgeois was born as the image of her father, here she clearly presents herself as a mother, shifting the totemic character that may have been attributed to her father towards herself. I remarked above that in *The Destruction of the father* there may have been some unconscious punishment for having granted him the totemic position. Here the suffering is cured by shifting the totem onto her mother, so that she becomes the totem figure. Later, all the members of the tribe, i.e. of society, and in particular those on whom the tribe has bestowed certain power, cover themselves in the skin of this fecund totem. Hence, the ceremony of expiation of guilt for having killed the totem is not only the readjustment of the assignation of power but also the invitation for this repair to reach the social structures. And this is how the meaning of the

[133] Freud states that this is what happens in obsessive neurosis and he explains it through the assimilation of the totemic creation.

performance, the meaning of the presence of the members of that structure is the meaning of the ritual ceremony of Louise Bourgeois's subjectivity.

This symbolic ambiguity between the sexes to which the author accustoms us when we enter her work is presented in *Fillette (Sweeter version)* (1968-99). It is a huge latex penis, 60 centimetres long, and very lifelike. At times we see it hanging, like a torn off member, like a "nasty object" of Giacometti, Hall Foster would say, like "an object of hate; a chunk of castrated flesh" (2006; 501) But this view is inverted when the photographer Mapplethorp wishes to take her portrait. Of all her creations she chooses her daughter to accompany her, because, she says, photographers need to be given ideas for their portraits. So this photograph is finally an action, another ritual act.

Is her daughter a fetish? According to the Diccionario de la Real Academia, fetish comes from the French fetiche and is an "Idol or cult object to which supernatural powers are attributed, especially amongst primitive peoples". According to the Manual de Diagnóstico de los Trastornos Mentales (DSM-IV), fetishism is a paraphilia, a sexual disorder. It is defined as "highly exciting, recurring sexual fantasies, sexual impulses or behaviours related to the use of objects or animals over a period of not less than six months. These sexual fantasies and impulses cause significant clinical bad health and provoke a deterioration in the social, professional or other areas of the individual's activity".

Donald Kuspit in his article *The Modern Fetish* (2003) cites the house-women of Bourgeois among these fetishes but what fetishist power is there in having her photograph taken with *Fillette*? Perhaps this work of long creation is a cult object in which the supernatural powers are really psychological powers through which a solution is sought to the sexual conflict: the ambiguity of discovering the lack of a maternal phallus and the desire to have it. As Foster reminds us, for Freud women can make an association between penis and baby in order to compensate the lack of the former and Bourgeois not only calls it daughter, but she also strokes it gently and cradles it. Because she recognizes that it is onto the phallus that she projects her tenderness, since it is a vulnerable part of the body and one which has to be protected, as she has confirmed by living with her husband and children, her new family in which she plays the protecting role. But she is also afraid of the phallus (Bourgeois, 2002; 123)

We might think though that Bourgeois illustrates Freudian theories literally, as he himself proposes. In these the fetishist man returns to the fantasy that the mother has a phallus, and builds it and shows it to us. The fetish acts as a substitute phallus which elaborates the conflict which arises from the discovery of the lack of a phallus in the woman and the desire to have one. Yet we must remember that for Freud fetishism is only possible for men, and so if it were merely a simple illustration it would become a feminist critic, going back along the journey from the personal to the political. Thus she relates to us her way of understanding the social structure, her criticism of it, her subjectivity.

The fetishist action is confirmed in the woman also when Chasseguet-Smirgel argues that both the daughter and the son experience anxieties about the discovery of the lack of the mother's penis. The penis is a symbolic emblem of safety and power in both men and women. On the other hand, fetishism implies not only the possession of the object but also a ritual in which is developed is the act of identification or the symbolizing of the inanimate object in a sexual object and this act is perhaps performed to a large extent in the game the artist plays in front of Mapplethorpe's camera. The anxiety that this fetish satisfies is that of the separation from the mother, which is more potent than the sexual one. (In this sense, her Spiders also serve as fetishes).

It is thus that we find ourselves before a symbol – the power that Louise Bourgeois wishes to grant to the mother. It is the representation of the power failure of her mother in the relationship with her father. It is a failure that she does not wish to repeat and so she escenifica it, and dominates it. And although her mother had understood what her role in the family was, and had assumed it, she was afraid of the demands, and it was a fear that Louise Bourgeois shared. "And, what does one do when one is so afraid?" (Bourgeois, 2002; 123) She takes this penis as the symbol of the phallus or perhaps of the vagina as power, and has her photograph taken with it as if it were a part of her body. For Chasseguet-Smirgel, the modern artist creates fetishes and so experiences the power of creation, but the artist also experiences a search for immortality, since the fetish works as a bodily dismembering which is at the same time introjected. It is thus indestructible and always a supplement that completes the bodily image, changing it from caduceus to evergreen, making it immortal.

In Fillette the artist sheds light on a new object, the power of woman. The fetishist creation is not envy of the penis but identification with the light shedding. For Chasseguet-Smirgel, the fetish represents the fantasy of "an anal phallus which seeks to exclude the genital penis from the sexual encounter" (Kuspit, 2003; 193). Here Louise Bourgeois mocks the potency of the masculine genital phallus. The very title accentuates the fragility of that organ and presents the "effeminate character of the virile boast, as well as the phallic character of the feminine being (Terrisse, 2000; 53)". Thus, the fetish possesses a dual nature - idealizing and destructive. Of its duality Greenacre comments "The fetish is clearly a bisexual symbol and it also serves as a bridge which would deny and affirm the sexual differences" (Kuspit, 2003; 201) By taking the penis Bourgeois becomes a phallic mother. She offers, as she did by dressing herself in breasts, the power to the mother or she invests herself with the power assigned to the man in the patriarchal society, so bestowing new readings to the symbols of femininity and fecundity.

Conclusion

It is thus that the work of Louise Bourgeois reflects the earlier idea of subjectivity, a game between memory and wishes, between perceptions and feelings. It is a non autonomous subjectivity which is built between the psyche

and society. Plastic works together with her action and her word not only underline the position she has taken in the world and the vision that she has formed of it, but also her intention to denounce and to change the complex social relationships in which we find ourselves.

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