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DEPARTMENT FOR TEACHERS EDUCATION
"GEORGE ENESCU" UNIVERSITY OF ARTS, IAȘI

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**Center of Intercultural Studies and Researches
Department for Teachers Education
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ARTES PUBLISHING HOUSE

IAȘI – 2016

ROMANIA

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REVIEW OF ARTISTIC EDUCATION

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ARGUMENT

The volume, which includes eleven and twelve numbers of the magazine, with the theme „**Traditional and contemporary issues in the Romanian and International artistic education**”, contains a part of the scientific works/studies presented at the international event that was initiated and organized by **Department for Teachers Education** within “George Enescu” University of Arts from Iași through the Center of Intercultural Studies and Researches in the 19th – 21th of November 2015 and other communications, on the occasion of 155 years since the foundation of artistic education in Romania. The organizing of the International Conference, aimed to be an opportunity for an interdisciplinary and intercultural approach open to the pedagogic, psychological, sociological and educational politics analysis within the domain of intercultural education through the same artistic-educational domains, taking into account: the Development of intercultural dimension within the culture and education domains: Education in the spirit of human rights, the reform of educational system, the protecting and enhance of the cultural patrimony/heritage, the intercultural education of youth, practical examples of applying the intercultural perspective within the aimed domains, as well as the cooperation between authorities and the civil society. The scientific presentations/lectures within the sections were in the following domains: Music, Drama, Choreography, Fine Arts, Education.

The declared goal was and it is to stimulate the production of scientific knowledge in the field of artistic education and to develop the community of educational practice and research in artistic domain, as in this domain, in Romania, does not exist these kind of publications. In this way, we consider to be important the opinion of a specialist in the cultural education domain, Laura Vasiliu, Professor PhD, “George Enescu” University of Arts from Iași, Romania, say: *„The study shows that music education in the old capital of Moldova reflects diverse spiritual and cultural interpenetrations – Russian, Polish, Austrian, German, Italian, Greek and from other provinces of Romania - features that stimulated local tradition and created a constructive emulation. We may state that in the seventh and eighth decades of the 20th century, the „George Enescu” Conservatory reached a standing and value of a higher education music education institution of Europe of that time, its success was achieved by a group of professors educated in România in Iași, Bucharest and Cluj-Napoca.”*

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

Editorial staff

PART I

MUSIC

1. SPIRITUALITY OF MUSIC AS A FACTOR OF (SELF) INSTRUCTION AND OF (SELF) EDUCATION OF PERSONALITY

Ion Gagim¹

Abstract: *The impetus for writing this article was the desire to “get to the bottom”, to “disentangle the essence” of what music education in terms of exploring the depth, the sacred sense of the relationship “man-music”, of the aspiration to examine this issue with the teacher’s eyes - for all questions and all answers received contribute to the improvement of so-called education through music. In this article, the author expresses his position that, music education, by its essence, is far from the design made before, but in fact - far from the goal officially proclaimed. The music itself, as one of the most mysterious phenomena of this world. Its knowledge, its understanding, the assimilation and absorption of the cosmic and divine substance at the level of personal experience - this is music education in its highest sense. We consider them universal by nature and extent of aspects and levels of the spiritual, existential life of man in its deep forms. The author examines the experience acquired as a self-instruction (professionally) and self-education (personally) practice throughout life, in one of the highest areas of the human mind - in music. He had the chance to work especially in the field of music. He had the chance to experience music especially and he was able to devote his “self” to it.*

Key words: *further education, music education / training, musical culture, spiritual culture, perception of music as music, internalisation of music, state of music, music as above all arts*

1. Introduction

I have always been haunted by the second side of the official formulation in the relevant documents of the ultimate goal of music education: *formation of musical culture as an integral part of the spiritual culture*. (Emphasis added - “integral part”!) Formerly, in “materialist” times, I paid little attention to the essence of this second side or I understood it abstractly, without great pretensions: the music is a spiritual phenomenon; it is the representative and the expression of the human spirit etc. In general terms, it is true, of course. Then I started to realise that this is the outside of what spirituality is in the true sense of the word. But spirituality still has an inner side, respectively - an inner experience. So music can appear before us as “spirituality” both in the first and in the second sense. This side of the question has aroused interest in the philosophy of music and of music education / training. After all, the “spirituality” is a philosophical, metaphysical concept. Therefore, besides the works on the philosophy of music [1] and music education, published by me (as a result of researches, reflection, study of the matter and on the basis of my own

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experience of music at this level), some books with musical and metaphysical contents are both emerged “spontaneously” [2; 3; 4]. The results received were reflected in the content of academic subjects at the Faculty of Music and in the course of teaching traineeships for students, but also in the curriculum of music education, updated, in music education textbooks, of which I am co-author and scientific coordinator.

2. Discussions

So the question is: In the process of music education, do we arrive to the second side of the stated objective - “*as an integral part of the spiritual culture*”? Do we correctly understand this situation in all its complexity? What is the unique specificity of music in that sense, what are the properties of its spiritual essence? There are many questions. Compared with the educational principles and methods of music education, D. Kabalevsky said they should be based on the nature of music, come from the essence of music itself etc. It is reasonable to assume that not only the educational principles and methods need to “represent” the music itself (therefore, not only the learning process itself), but also the solution of the final goal, that is the result (or in other words, what is left in the soul or consciousness of the child / adult) must bear the stamp of the immanent nature of music.

The first point (most importantly), when we talk about music in the context of spirituality (or its connection to spirituality), requires the separate existence of the two sides (or they may exist that way). This interpretation implies that when it will be a must, we can “bring them into line”, that is to say, “implant” spirituality in music or “teach” it the spirituality, for example, using the titles of works, programs or words (works on a religious text - *Requiem, Mass, Liturgy* etc.). But it's not like that. Spirituality is the objective quality of music, the same sound, the same sounds that compose it. But this “spirituality” is understood in its deep and true sense, that is to say, in the sense of “cosmic and universal”. Do we have the right to say that *Mass in B minor* of Bach is a spiritual work, but his *Brandenburg Concertos* or the famous *Scherzo from Suite no. 3* are not? The instrumental performance is no less spiritual than the vocal one of a “sacred” text. So the question: what is the spirituality of a purely instrumental work (e.g. the fugues). Because they do not have lyrics to express spirituality. But they express, contain, transmit spirituality etc.

Spirituality is not related only to the “religiosity” (in the ordinary sense of the word). There is also a kind of spirituality that is not related to religion. Spirituality contained within music is above the religious one (of course it includes it in known situations. [5] It is not by chance that all religions employ music as a “mediator” in the discovery of God. In a sense, spirituality and religiosity “coincide”, in the other, as we know - no, but that’s another issue). Only a single music sound is spiritual in its essence (as vibration, as representative of the vibration of the world - the sonority). One sound is a hologram of the world sonority, and it contains the essence of sonority of the world as harmony (cosmos), as the eternal order, such as rhythm, as the vibration of the Universe [6]. One single sound, as we know, is very

complicated in its internal structure - it is a world apart. ("God is hidden in one sound", mystics say. When we touch the sound (sing it - play it, listen to it - we perceive it, we shape it in the process of creation etc.), we touch the sound of the world, we enter this sonority, we resonate with it "in unison". After all, what it means to be a *spiritual being* (or acquire spirituality) in the broad (and deep) sense of this word? This means we feel-be aware of that each one is a "note" in the symphony of the world and the purpose (or the meaning of life in the most superior form) is to be compatible with world symphony [7].

One musical sound has a spiritual nature, as it is created by the mind of man himself - by his breath (the song is only the "sound-tracked breathing"; it is not by chance that "spirit" and "respiration" come from the same radix), through feelings that are invested in the sound at the time of interpretation (or rather - before) or perception. The musical *tone*, from the Greek - *tonus*, is energy, pressure, internal / spiritual vibration. The tone, created by man, is full of *human* qualities - spirituality. If a single tone contains these qualities, then all the music also contains them, but at a higher level: in the process of unification of tones in larger compositions (the pattern, intonation, melody, mode, chord-harmony etc.), these qualities increase and they acquire an immense spiritual and energy potential, that man receives in the communication process with the music. Therefore, infiltration in *music* (in its substance *that sounds*) is a determining factor in any form of communication with it.

Given these reasons, we have designed the course "Introduction to Dynamic Musicology", where music is especially considered in this plan, starting with its basic element - sound-tone and ending with big subjects like the "semantic dimension of music", the "architectural dimension" and others. When the music is interpreted in terms of musicology, we "hide" along its spiritual nature and essence, which are in its very matter. Each element of the music / musical language - "tone", "interval", "pattern", "intonation", "melody", "mode", "harmony", "dimension", "metre", "rhythm", "tempo", "agogic", "dynamics", "form" etc. is studied in terms of its relationship with other elements of its dynamic nature as a "living being" who communicates something to us, that is to say that addresses to us, to our ears, mind and spirit and not as an inert, formal, technical, theoretical, static and statistical "object". The elements of musical language are not "objects", but "subjects", "participants". Therefore, any musical work "breathes", "lives", "vibrates" and expects for us to open for "welcoming" it - expects the *perception* (the transfer of external, hearing/physical reality into interior, spiritual one, to become its integral part).

A series of epistemological principles which justify its content is the basis of the course "Introduction to Dynamic musicology". The first of them is of course *the principle of dynamics*, which involves the study of the phenomenon of dynamism in three meanings / plans: a) as *sound intensity*; b) in the *kinetic sense*, as *movement* (the shape as a process); c) *the internal dynamics* (the internal energetic potential of music that forms during many processes that take place following the various relationships between sounds: high, modal,

harmonic, rhythmic, tempo. This principle is complemented by others: *the principle of functionality* (each element of the musical work fulfils a function or a specific role); *organismic principle* (the musical work is not a mechanism, but a body); *the meta-musicological principle* (the exit in the presentation process of elements of musical language beyond their musical and theoretical sense thanks to their universality), *the phenomenological principle* (for example, musical semantics: the content of music and a purely musical content); *the principle of transdisciplinarity*; *the holistic principle* etc.

The dynamic musicology transposes (“raises”) the phenomena taking place in music to another level of conscience (and therefore their application in the process of knowledge of music) - from the level of “concept” to that of “category”, it gives them a different epistemological and content “status”. “The concept” bears a “static”, “formal” and “technical” character in the process of explanation / study and perception, but the “category” has a living “character”. The “concept” refers to “object”, “thing”, but the “category” refers to the phenomenon. The difference is great.

This musicological interpretation of elements of musical language inevitably leads to the need for the study of music in its psychological dimension, but the musical sound (and all that follows it in music), that we consider in an abstract, theoretically detached, objective and technical etc. way, cannot be studied only in the direction of music, without referring to its relationship with hearing (that is to say, with feeling, with consciousness, with perception, with the soul, the with spirit). The property of the sound is the pitch, duration, dynamics and timbre, which are not physical, but psycho-physiological concepts / phenomena; therefore, they have a direct connection to our sense of hearing. (In the physical plan, we remind that we express these properties of sound by notions such as *frequency*, *wave length* etc., not *height*, *length* etc.). Therefore, existing concepts carry a metaphorical character. For example, the concept of “pitch” of the sound. We say “high”, “low” sounds, because our sense (hearing) perceives them that way. The sound in itself, in fact, objectively, physically, has no pitch and falling, all sounds are equal in this regard, because they spread in space spherically, voluminously, not linearly. (Otherwise, we would have been in the situation where we sing, play or listen, to jump or climb the stairs to speak or hear them, and respectively lie on the ground to express-hear the “low”). Further, by analogy, “along the chain”, most of the terms-concepts in music theory carry a “poetic”, “human”, “spiritual” character, because they reflect the *attitude* of our conscience towards those processes that take place in music. It's not the sound that is the element of music, but our *response* to sound, our inner *attitude* towards it. The music consists of relationships, not of sounds: in principle, the relationship between sounds and our relationships with sounds. If there had not been a man, whose consciousness reacted to the sounds / the sonority and said accordingly “this is music”, there would not be the music (there would have been a certain amount of abstract sounds).

For these reasons, we manifested interest in the psychological properties of the same elements of musical language, beginning with a sound - a tone, continuing to concepts like “the music content” / “musical image”, the “musical drama” etc. (The results are presented in the monograph, a chapter of which is dedicated to the psychology of music elements [8]. Each component part of music: melody, rhythm, mode, dynamic nuances, timbre, register, facture, form etc. - contains some psychological potential (recall, for example, the assertion of F. Nietzsche on the impact of musical tone and rhythm: “using the music, one can seduce people in a wrong and true way, but who could have refused the tone?” [9]). We relate all this to the perception of music, to the formation of appropriate musical abilities, because generally, these two lines are parallel: the amount of musical language elements generally corresponds to the same amount of music listening forms (musical abilities): melody - melodic hearing, harmony - harmonic hearing, the chord - the chord hearing, rhythm - sense of rhythm etc. For, to perceive the appropriate element of music, we need an appropriate type of hearing. In this sense, our research is addressed to psychologists as well as teachers. The goal does not only consist in the knowledge of this information, but also in the application of it in the formation of musical culture of learners. From this conception, we formulated the concept, called by us “state of music”, defining it as “very high”, a harmonic, divine, spiritual state which animates man during the impregnating listening, the interpretation or the composition of music. It is important that this state does not appear for a moment, disappearing shortly after (usually it is like that). But it is important that the sonority-vibration of music *are kept* within us, in order for us to be in this state as long as possible, or even (in the most superior form) - for always. So for this state to become the “rule of life” of our soul. In particular this is the essential. (“I would like life to flow within a man as the music of Mozart” wrote the philosopher Emil Cioran [10]). It’s is only then that music can lift, spiritualise, deify ourselves. But for this it is necessary to communicate with musical works not only from the “outside” (singing, playing, listening), but also to internalise it. By the internalisation of music, we understand the transformation of the “outside” sound of music in its “internal” sonority - listening, transposing the external reality into a spiritual one. Accordingly, a merger happens with music, the complete dissolution in its sounds. Based on this problem, we argued (scientifically) worked (on the side of methods) and practiced the method of “internalisation of music”.

The said approaches (philosophical, musicological, psychological) in the understanding of music have been the basis of the manual on the theory and methodology of music teaching / music education, designed by us, but also in the structure of the research thesis, which deals with the interaction of the mentioned areas [12], without which it is impossible to create a proper sense in the implementation of this complex activity that is music education in the realisation of its fundamental objective. The author tries to lead the theme of research works of its doctoral students to the same epistemological way.

All this for the purpose of this second side of the aim of music education - musical culture as an integral part of the *spiritual* culture. Of course that only the realisation of the first part of the aim mentioned is an important and difficult activity. But that is not enough. Insisting only on the study and acquisition of music at art, aesthetics, artistic element level, it is impossible to achieve the ultimate goal. This is how can be explained our study of music not only as art, but also as “archi-art”, as “archi-aesthetic” and “archi-artistic” phenomenon, therefore, as a spiritual reality. Music as art (= artistic profession) is just a step towards something higher. [13] It can change us only if we perceive it, understand it and communicate with it at the level of “archi-art”. Otherwise, bringing us what it can offer as an artistic phenomenon (in this sense, we take a lot, but not everything), it leaves us as we are without having achieved the highest aim, that of the inner transformation of the “self”, the spiritual and not the psychological one.

In this sense, we do activities with different categories of participants (persons that relate to education and public persons), which focus on the development of spiritual communication skills with music, in general, through listening - that is to say, through what is best suited to each man. Development (training) of this skill is happening by infiltration in the sonority itself of music, in the parts of sounds that compose the musical discourse, not in an abstract thinking on music background. Because we repeat that spirituality is not something that is outside or “alongside” music, but the same material that contains it, as its sound substance. As a well known fact in music, sound and meaning are inseparable. This is not “the sound that carries the meaning” but “the sound is the meaning”. Adequate communication man-music is happening at the level of organic and indissoluble unity of sound-sense, sound-thinking, sound-“self”, of sound in its entirety.

In this context, we deal specifically with the aspect of the problem which concerns “*musical* perception of music”. There is no tautology. The fact is that the most common way of perception of music is the “psychological” one. That is to say, in the process of perception of the “self”, out consciousness (the psyche) would deviate from the sonority of music, and in the consciousness different associations, ideas, memories, emotions-feelings etc. appear, bearing a personal character. (In our practice, there was a case where one of the first class participants, listening to the first part of *A Little Night Music* by Mozart, responded that he imagined “a goat that goes into the street”). Music, in this sense, appears as the background for the performance of all possible psychic processes. But this “is not written” in the sounds! The auditor himself “attributed” to music the given content. This is quite natural, for our psyche is built associatively.

But one can perceive music as *itself* (the most complicated thing, but quite natural from the point of view of logic!) - That is to say, listening, hearing, understanding etc. how “sounds communicate with each other” according to their logic and sense. In music, various “events” (processes), that happen, have a purely musical character. In this way, music can be perceived as music, in the

spirit of the famous phrase “the music content is a purely musical content”. (The musical semantics, as we know, is one of the most difficult and contradictory areas of music sciences [cf: 14; 15; 16]. But, as it seems to us, the perception version of music as music is the most appropriate to the nature and spirit “of the art of pure sounds” that music is.)

In the light of the researches, this resulted into a series of concepts (categories) that we deal with. The process (the concept) of “listening” is approached by us in three aspects (and meanings): a) *physiological* (I just listen and observe what I hear), b) *psychological* (in the process of listening, some feelings, some emotions, some associations, etc. appear) and c) *spiritual* process (the deep experience of music, which leads to inner transformation). [cf: 17]. Hence the special “status” of the music listener. The concept of “music listener” is a particular one, which is not explored in all its fullness. Still, it is decisive in communication (in any form and at any level) of the man with the music [cf. 18]. The status of “music listener”, of his “rights” and “obligations”, the development of appropriate listening skills (beginning with the formation of an elementary “hearing discipline”, of “observing” (the term of Assafiev) skills, the movement-the development of music etc. are one of our research topics aside. (It is necessary to train it first, because it is quite “distracted” at the modern man. The total concentration, without interrupting the movement of the music and sound flow is a difficult task even for musicians! When listening, the music usually “slides” from the sound line, “evades”, including from “involuntary associations” losing during all this time a lot of what happens in the sounds. It’s like we would leaf through and not read the book.)

The true listening to music is “the quest”, “the search” leading to the “discovery”. We should not “listen” to music, but “discover”, “detect” it (Assafiev): in the theoretical study - in the notes, when listening or interpreting - in the sounds. (This means that listening is an art, like the composition and interpretation.) The listener creates an *image* in their *imagination*; the image can happen only there. It is not by chance that these two concepts have the same radix). Discover, “follow-observe”, perceive, interpret, understand, relive, assign, transfer into the inner world the music as music with its specific content, with his divine and cosmic nature and with its specific laws, transforming it into a good of our “self”, “inculcate” its energy-harmony based on our inner essence - that’s what it would mean probably perceive music as music. Without the proper transfer of the musical substance in an internal substance, it is apparently impossible to implement what is called musical culture as part of the spiritual culture.

The listening technique of the musical work, developed by us, consists of a few consecutive phases and the “reading” of the work by the listener, from his first view to its internalisation. (Its detailed discovery is a matter for another article.) The general methodology of the hearing acquisition of the work is identical in principle with the comprehensive review process of the work by the performer, but in this case, the “working instrument” is not represented by the hands, fingers, voice, but by the hearing - the main “musical instrument” of

man. In this sense, listening to music becomes a true musical activity, as its interpretation and composition.

We implement the assumptions outlined in the daily activity in various forms: the renewal of music education textbooks on a new basis; teaching students the appropriate subjects; further education courses for teachers; the organisation of lessons, seminars, workshops, master-classes, radio and television programs with a different audience; scientific researches and scientific conferences; collaboration and exchange of experiences with other educational and research institutions, both national and international etc.

3. Conclusions

Of this “confession”, we want to make an important observation, in our opinion. Moreover, it is a decisive factor in human aspiration (amateur or professional) to experience music in any form, as well as trying to have certain conclusions about it. In this regard, we recall the idea of our previous article published in “Вестник” (“Vestnik”), including: music is experience; out of the experience, there is no music. [cf. 17]. The quintessence of the musical experience, in our sense, is the experience of music. Therefore, any conclusions, statements, judgments, reasoning, whatever their nature, must be based on the keen and the strongest possible experience of the music studied. For us, this principle is “legislative”. If we do not constantly hear his voice within us, all thoughts mentioned about them will be, at best, half truths.

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2. SOME ASPECTS OF DEVELOPING MUSICAL THINKING IN THE TRAINING OF MUSICAL STUDENT

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Ana Glebov³

Abstract: *This article examines various approaches and methods used to develop musical thinking in students. It also reveals some of the principles, developed by a number of scientists to facilitate the process. One of the new principles of developing musical thinking is internalization of music, proposed by the Moldovan professor and musicologist Ion Gagim, who in his works justifies its use from the philosophical, musicological, psychological and pedagogical perspectives.*

Key words: *musical thinking, internalization of music, principles, methods, pedagogy of hearing*

1. Introduction

The main objective in training children at the music school is their preparation for creative activity. The existing training traditions greatly contribute to the development of a creative personality, but they have a number of negative aspects. One of them is the fact that students who graduate from music school should become lovers of music, even if they do not become professionals. This means that the school has to develop the students' need for music, and consequently the ability to understand the language of music, to think in musical images, develop emotional experience to perceive music.

The issue of musical thinking is actively investigated in music psychology and pedagogy. There are numerous monographs and articles, which tackle various aspects of this unique ability of the human being, in general, and of the musical student, in particular. Moreover, practically the entire theoretical musicology, from melody and rhythm to form and drama, concerns musical thinking, revealing its different aspects. Music theory sheds light on the content of musical thinking, or is somehow included in it. When speaking of musical thinking, most researchers mean, almost exclusively, the creative activity of the composer and pay less attention to the problems of musical thinking of the performer or listener, in our case, of the musical student.

2. Discussions

In musicological works, there are two major components of musical thinking: *reproduction*, associated with the perception and analysis of the existing piece of music, and *production*, underlying the process of creation of a new piece of music (M. Aranovskiy, N. Sochor, etc.). Perception and analysis of music is the most comprehensive musical activity. It is important both as an independent activity of listening and comprehension, as well as part of any kind of creation of music. Therefore, naturally, it has a leading role in musical

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education. Most of the research, carried out in line with the study of the formation of musical skills, as well as with cognitive and communicative function of music, is devoted to it.

Musical perception is a complex sensory, emotional and intellectual process of learning and assessing a piece of music. The complexity of musical perception is apparently the reason that, so far, neither musicology, nor psychology, or pedagogy offer a single universally accepted term for it. It is called “musical perception”, “listening to music”, “intellectual perception”, “reflection on the music by the human being”, “development of music”, etc. The most appropriate term for us is “musical perception and thinking” (V. Medushevskiy), as it accurately reflects the specifics of the process under study.

In the literature of the late 20-th century, the problem of musical perception and thinking has been studied mainly from the pedagogical perspective, which can be explained by the objectives of musical education in schools. Such scientists as B. Asafiev, V. Schatskaya, A. Castaliskiy, V. Karatygin, N. Grodzenskaya greatly contributed to its development. Their works identify the objectives and content of “listening to music” as a musical activity, and reveal some of the principles and methods of development of musical perception and artistic taste in schoolchildren. Later, this line was developed in the “Program of musical education for secondary schools” developed by D. Kabalevskiy, as well as in the works of O. Apraksina , E. Abdullina, V. Ostromenskiy, I. Gagim and a number of other authors.

Nazaikinskii E. believes that “musical perception is directed at comprehension and realization of those values that music as art, as a special form of reflection of reality, as an aesthetic artistic phenomenon has”⁴. It is determined by a system of determinants: the piece of music, the common historical, life, genre and communicative context, external and internal (personal) conditions. Musical perception, as ascertained by B. Asafiev, organizes the organized by (the composer) movement for the second time. This organization is associated with musical and life experiences of the individual.

V. Medushevskiy in his works analyzes the modern scientific context of musical perception and thinking; he defines the concept of an “adequate perception” of a piece of music; he also proposes the theory of duality of musical form. In the modern approach to the problem of musical perception, the idea of passivity of the process has been replaced by the thesis of its active nature. Revealing the personal sense of a musical work is regarded as a prerequisite for its full perception. The thesis of the ambiguity of the meaning of a piece of art, the multiplicity of its principal performing, musicological and auditive interpretations became widely accepted. Adequate perception means seeing in the text, not only the musical, language, genre, stylistic and spiritual principles of cultural values, but also a deeply personal meaning.

V. Medushevskiy speaks of two layers of the content in a piece of music: “the layer of the nearest” and “the layer of further” values. The “nearest” values

⁴ Nazaikinskii E. Musical Perception as a Problem of Musicology. The perception of music. Moscow, 1980

is a layer of explicit meaning that is fixed in the form of the musical intonation. The “nearest” content is heterogeneous: along with a unique “thematic” content, it also includes the generalized content of style and of genre. The “further” values is a layer of deep socio-cultural interpretations of a musical piece that arise in the interaction of the “nearest” music content with the cultural and historical context of the personal life of the listener. The dialectics of the “nearest” and the “further” contents hides the source of individual auditive creativity.

These studies allow us to state again that musical thinking lies at the basis of creativity development of the individual, which is the most important goal of music pedagogy. This direction gives rise to a certain methodology of musical thinking in a variety of teaching environments. M. Kushnir has developed a comprehensive methodology of musical thinking development, based on such principles as: “the principle of integrity, the principle of vigorous activity, the principle of creativity, the principle of mental hearing”⁵.

M. Mikhaylov in his methodology of musical thinking development reveals some of the mechanisms of its development, such as intonation bank, inner-auditory background, thus making them as an essential condition for “creative, performing and thinking audition”⁶. V. Bobrovskiy, identifying various principles of musical and thematic thinking, believes that all the participants of musical communication possess it, thus “not only the composer, but also the singer and the listener have this thinking”⁷.

All of the above-mentioned ideas are fundamental to the concept of contemporary music education in Moldova. I. Gagim is one of the authors of this concept, who considers music not only in terms of its aesthetic or artistic quality, but also as a way to penetrate deeper into music itself and deeper into the personality, to the level when it merges with the fundamentals of internal space”⁸. In this context, the scientist is developing a new and original concept: the development of student’s spirituality through the *internalization* of music.

While acknowledging the correctness of all the previous ideas, associated with the development of musical thinking, I. Gagim believes that certain postulates should be updated and developed, involving the latest achievements of various sciences, directly connected to music through such categories as *vibration, sound, movement, time, energy, i.e.,* basic constituents of the universe. The scientist proposes to implement them through a system of musical and pedagogical laws, methods, principles and methods.

In this context, it is first, necessary to correctly put the emphasis and clarify the “object” of research, which should not be “Music”, as it has

⁵ Kushnir M. (1986), Complex Methodology of Musical Thinking Development. Problems of development of music education: St. tr. 87 / GMPI Gnesin. Moscow

⁶ Mikhaylov M. (2002), Methodological Culture of the Teacher and Musician. On some psychological mechanisms of musical thinking. Ed. E. Abdullina. Publishing Center „Academy”, Moscow

⁷ Bobrovskiy V. (1989), Thematism as a Factor in the Musical Thinking: Essays: In 2 vol. Vol. 1. Moscow Ed. „Muzyka”

⁸ Gagim I. (2004), Music as a Great Pedagogy. Musical and pedagogical education at the turn of the century. Proceedings of the VIII International Conference. Moscow

traditionally been, but “Music and I”, which is the ratio between the person and “this great phenomenon of the world and of the human spirit”⁹. According to the scientist, this fundamentally changes the state of affairs, as in the process of studying of the music, no matter how good and deeply it is done, the music still remains outside man. The development of musical thinking through the direction of musical and educational activities only towards “Music”, limits the process only to acquiring knowledge about music (it becomes informative, extroverted, the work is “superficial”). However, in the implementation of the relationship “Music and I”, according to the scientist, the activity becomes introvert, it must be realized “inside of the music” and „I” finally merges , or is identified with the music”¹⁰

The above concept, developed by I. Gagim, allowed him to review the methodology of musical thinking, and to formulate *the principle of internalization of music*, which means “transfer of music from the outer to the inner world, transforming it from a sound and physical substance (energy) into a psycho-spiritual one. In the internalization of music (one’s identification with music) all of our inner consciousness comes into *the state of music*, which is not an ordinary, but *a transformed state* (with a plus sign in the case of real music and with a minus sign in the case of anti-destructive music”¹¹. The psychological concept of the *state of music*, formulated by I. Gagim, resonates with the psycho-musicological concept *modus state*, formulated by E. Nazaikinskiy¹².

The scholar proposes to implement the principle of *internalization of music* by means of such methods as: *thoughtful singing; plastic intoning with simultaneous mental tracking of sonic line (vox mentis - mental voice), “meditative” listening; humming the melody in a low voice, with a gradual transition to a “silent” singing*. Thus, “music lies at the bottom, or is the basis of the “I”, becoming the inner living energy, which sounds as a multitude of tunes, lying in the depths of consciousness, filled with feelings, directing the thoughts, actions and deeds”¹³. These findings allowed the scientist to state that musical education is the cradle of pedagogical science, as well as to put forward the following postulate “Music is Great Pedagogy”¹⁴.

However, according to the author, music is not a usual Pedagogy: *It is the Pedagogy of Hearing*. Other genres of pedagogy involve the pedagogy of vision; they are based on the vision and acquisition of the visible world. While the hearing is the representative of a hidden, but deeper world. In comparison with the vision, it requires more engrossment, concentration of the internal forces, and greater activity of imagination to detect the invisible sense. (Holy Scripture: when Light appeared at the command of God, there was already a “rumble, sound” over the abyss. Additionally, God sent His messages to Moses, David, Jesus, and others in audible/audio forms. The Scripture mentions the need for

⁹ Gagim I. op. cit.

¹⁰ Ibidem

¹¹ Ibidem

¹² Nazaikinskiy E. (1982), Logics of Musical Composition, Moscow

¹³ Gagim I. op. cit.

¹⁴ Ibidem

listening and obedience; to be obedient means to listen/acquire wise rules of life. In the pre-Socrates philosophy, the ideas were perceived by hearing: to contemplate ideas meant to hear them. Additionally, a pre-born child first hears in the womb, and only after the birth he can see. Psychologists say that the lack of hearing has a greater negative impact on the formation of the psyche/consciousness of the child than the absence of vision; creating the sound image is one of the highest levels of activity of the human consciousness.

3. Conclusions

These judgments allow us to state that musical education is part of Pedagogy of Hearing. As I. Gagim states, “it (education) leads to a particular type of knowledge of the world and of the human being - *musical knowledge*: cognition through the prism of laws of music, its perfect categories; vision of the world through the eyes of the music”¹⁵ Based on the statements of the scientist, we can say that an original thinking/ consciousness is developed in the process of *internalization of music*, it is associated with a particular philosophy – *the philosophy of sound*, as one of the highest form of wisdom. The establishment of the Pedagogy of Hearing with its essential opportunities to educate the “inner part” of the human being, is an urgent need in the present time of spiritual wandering.

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¹⁵ Gagim I. (2004) op. cit.

3. THE FIELDS OF ARTS THE GENERAL EDUCATION SYSTEM THE REPUBLIC OF MOLDOVA

Marina Morari¹⁶

Abstract: *The general education system identifies two approaches for encompassing arts: through the curricular field and through the extracurricular and extra-scholastic aesthetic education. The fields of arts are assigning a sector, an area of activity, a branch or a compartment. In the general education system, the fields of art have been differently formed. As a school subject, art is being studied through literature, music and fine arts. Some of them are not included in the educational plan (theatre, choreography). The statute of arts (literature, music, fine arts) in the educational system is outlined from two perspectives: art as a school subject and art as an artistic activity. The area of art shall not be reduced to a school subject or a type of arts. The artistic education in the educational system corresponds to the aesthetic education compartment and it happens in the extracurricular and extra-scholastic educational framework. According to the classic, traditional theory, the aesthetic education often is reduced to the level of artistic education. An efficient perspective in capitalizing the fields of art through education may be the extension of the artistic education borders outside the aesthetic values, by extra-aesthetic values – behavioral, moral, spiritual, social etc.*

Key words: *the general education system, the fields of art, artistic education, aesthetic education, the curricular field Arts*

1. Introduction

From ancient times till present, arts are included in education. The antic phrase „man developed armonis” is still not losing its topicality. „Art is the essence of the being”, according to the French philosopher of Bessarabian origin, Ștefan Lupașcu [Apud: 15, p.18]. The modern reality confirms that by excluding art from a child’s life, is like excluding education from his life. Educating the person is the common purpose of pedagogics and arts. In the human society, art operates under different aspects: (a) **practical-utilitarian** (accompanying different daily activities related to labour, holidays, cult, ritual); (b) **general-aesthetic** (embellishing life); (c) **artistic** (artistic creations and artistic performances as concerts, festivals, vernisages, plays, exhibitions, etc.) [6, p. 37].

In C. Cucos’s opinion [4, p.22], the new performances of the social, cultural and technological praxis activate new arguments for grounding the educational efforts through arts, on the following grounds: 1. Axiological, 2. Cultural, 3. Related to self-realization and self-affirmation of the person, 4. Sympathetic, sharing the experiences and mutual acceptance, 5. The grounds of the identity structure and formation, 6. The grounds of the positive use of the time, 7. The grounds of the projection and transparency of the individual and humanity, 8. The grounds of the creativity potential, 9. The grounds of modelling the existence according to the artistic exemplarity. These grounds represent arguments for the support of the need of a coherent and responsible effort,

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inspired by pedagogical foundation of the artistic education realized within the school.

In I.Gagim's opinion, understanding the relationship „man – art” in the educational act depends on its functions [6, p.22-23]: gnoseological, axiological, hedonistic, suggestive, illuminist, communicative, heuristic, catharsis, esthetical, educative. All these functions could be summed up to four **forms of attraction for art** [10, p.6]: 1. In its largest meaning, art may be entertaining; 2. Art can attract by its power of reflect reality, natural world or that of the thoughts and actions of the humans; 3. Art provokes aesthetic attraction, through which the beauty is perceived from art and life; 4. Art offers a hierarchy of the psychological, moral and spiritual values.

As N. Hartmann states [8], the world created through the work of art is a world existing through its value, but it exists for a *living spirit*, interfering twice: (1) in the modelling of the artistic matter and its impregnation with the spiritual content, (2) in the receipt and recognition of what the creating spirit incorporated in the work of art. From this perspective, the values of education through the intermediary of all fields of art, if selected carefully, can become future life values of student's personality. Artistic cognition, specific to all types of art, are realized by means of *emotional sufferings-imagination-thinking-artistic creation*, being oriented towards self-knowledge and towards the creation of the inner human universe [13, p. 10].

How do arts configure in the general education system and which are the perspectives of their practical use in education? We will answer to these questions on the basis of the general education system from the Republic of Moldova. The word “field” comes from the French word *domaine*, the latin *dominum*. As regards arts, this term means a sector, a sphere of activity, area, unit, sphere. Therefore, the field of an art is not limited to a school subject or a certain type of art.

2. The status of arts in the education system

According to the classic, traditional concept, the aesthetic education is often limited to the level of artistic education or the perception of artistic education supposes only one “pattern of aesthetic education, exemplary through its capacities of modelling sensitivity, rationality and human creativity” [13, p. 110]. „**Aesthetic education** represents the activity of formation-development of human personality, designed and realized by means of reception, assessment and creation of values of the existent beautiful in nature, society and art” [3, p.109]. For transforming art in an “ideal of all human activities”, as emphasizes T. Vianu [17, p.100], can be extended the limits of the range of artistic education beyond the aesthetic values, towards extra-aesthetic-behavioural, moral, spiritual, social values, etc. Thus, art can become a method of educating general human values, national values, family values, etc.

The notion of artistic education is interpreted as a continuous individual process of spiritual self-improvement of personality by means of multiple forms of contact with art [5, p.5]. „Artistic education can awaken hidden possibilities and skills in children. It is a way of discovering personal secrecies of the human

being. Through art must be cultivated the joy of creation and of artistic experience” [4, p.21]. Artistic education, as an essential factor of aesthetic education, is realized by perceiving the beautiful, by means of different arts: literature, music, drawing, theatre, choreography, etc.

The status of arts in the education system is configured from two perspectives: 1. Art as a school subject; 2. Art as an artistic activity. As result, art as a school subject is studied through the intermediary of literature, music and fine arts (according to the Curriculum approved by the Ministry of Education No.312 as of May 14, 2015). The artistic activity in the education system corresponds to the unit of aesthetic education and is conducted in the extracurricular and extra-scholastic educational framework.

The artistic-aesthetic education in general education institutions from the Republic of Moldova is promoted by the curricula of such subjects as *Romanian Language and Literature*, *Music Education*, *Artistic-Visual Education* and extracurricular cultural-artistic activities from each educational institution. According to the above stated findings, it results that **the fields of arts are configured differently in the general education system**. This fact is confirmed in the *Curriculum for primary, junior high-school and lyceum education*. We outline that the Curriculum is an essential regulatory component of the National Curriculum, ensures the necessary educational framework for the formation of personality with a spirit of initiative, able to self-develop, showing independence in opinions and actions, is responsible, open for intercultural dialogue in the context of national and international values [16, p.5]. The Curriculum provides to each student opportunities for the formation and development of a system of sufficient skills for acceding to the following education levels. The Curriculum is approved by the order of the minister and is mandatory for all primary, junior high-school and lyceum educational institutions. Based on the analysis of *Curriculum for the primary, junior high-school and lyceum education* (for the academic year 2015-2016), it had been found that:

- **The field of Literature** is represented through the school subject *Romanian Language and Literature* in the 1st – 12th forms, *World Literature* – in the 10th – 12th forms, only for the students from the humanities major and the activity of extra-scholastic educational-artistic clubs;
- **The Field of Music** is studied through the subject *Music Education* in the 1st - 8th forms, the activity of glee clubs, chorus etc.;
- **The Field of Fine Arts** is studied through the subject *Fine Arts* in the 1st – 7th forms and indirectly through the subject *Technological Education*.

Thus, we found that the other arts: theatre, choreography, etc. are exploited in the educational system only within extracurricular activities and their weight in education differs a lot from one educational institution to another.

Item 1.4. *Organisation of extra-scholastic activities* from the *Curriculum*, recommends to the Boards of Directors of educational institutions to approve the distribution of lessons for this component [16, p.8]. In item 1.5. *Optional subjects* from the *Curriculum*, provide to each student the possibility of choosing various optional subjects. Optional subjects represent the flexible component of

the Curriculum, intended to contribute first of all to the development of certain transversal skills [idem, p.9].

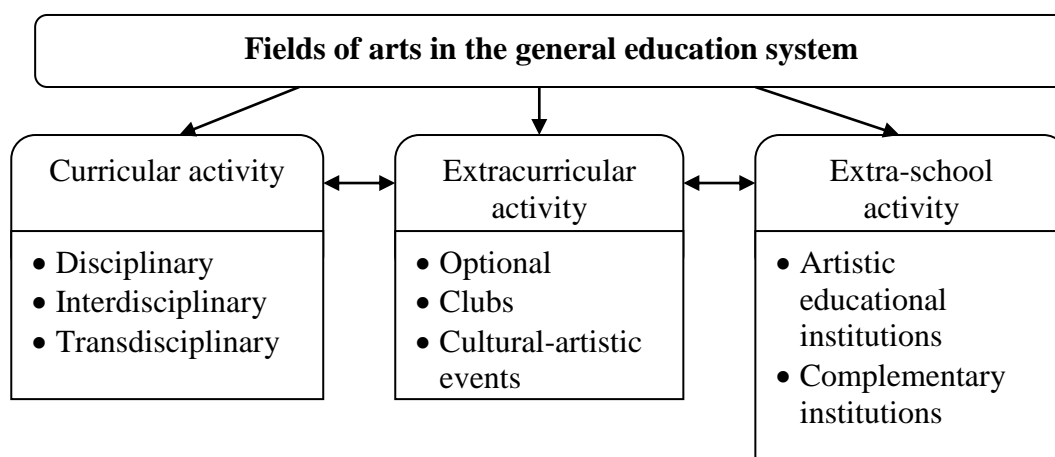


Figure 1. How the fields of arts articulate in the general education system.

In practice, the status and delivery of art in education are less obvious. We identify two **approaches for encompassing arts** in the general education system, according to the national regulatory document: (1) **through the curricular field** (the curricular field of Arts with two separate subjects – music education, fine arts and the curricular field of Language and Communication with the subjects Romanian Language and Literature, World Literature); (2) **through extracurricular and extra-scholastic aesthetic education** – through the intermediary of optional classes and extra-scholastic clubs. We emphasize the fact that the *Romanian Literature* is a part of the study of the “native” language and, even if it is not included in the curricular field of Arts, it forms literary-artistic competencies.

Among the didactic staff, arts have a lower status than the other school subjects. This is due to the relative lack of attention paid to the assessment and monitoring of standards in teaching arts. **Students’ progress in artistic education in primary classes** is inhibited for a series of reasons: Music Education and Fine Arts are taught predominantly by teachers of primary classes (non-specialists in the field); the lack of a specialist in an educational institution with a small number of classes or an incomplete didactic load (less than 9 hours per week); the lack of specialized classrooms (fitted with music instruments, music centre, digital equipment, etc.); the lack of competent methodical assistance from the part of district education divisions; delegation of responsibility for the subjects of the curricular field of Arts at district education divisions to non-specialists, etc.

After the discussions with the didactic staff teaching subjects from the curricular field of Arts in junior high-school classes, had been identified the following **problems in the organization of the educational-artistic process**: the low level of the degree of initiation of students of primary classes in curricular contents, the lack of a communication culture and of an elementary artistic expression of students at the end of the 4th form, difficulties in the

realization of curriculum at subjects from the curricular field of Arts in the 5th form, poor attention from the part of the administrations of educational institutions for the monitoring of the quality of teaching subjects from the curricular field of Arts, etc.

3. The concept of school subjects in the field of arts: historical evolution

The real education reform from the Republic of Moldova anticipated the declaration of independence and provided the necessary conceptual framework for complex changes in the field. In 1989 had been published the *Concept of secondary education of general culture in the Moldovan SSR* and only in 1994 it had been approved as an official state document, with the name: *Concept of education development in the Republic of Moldova*, after the revision within the Commission for culture, science, education and mass-media of the parliament. As V. Pâslaru states, “education reconceptualised, providing not only a vision of its own field, but also a new perception of the method in which is possible and necessary the cultural-spiritual and social-political life of people from the territory which later became the Republic of Moldova” [12, p.11].

In 1995-2005, the Institute of Education Sciences (IES) drafted the *National Education Program of the Republic of Moldova*, representing the most important strategies and objectives of all the fields participating in the training and education process. The Institute had to draft also the conceptions of all school subjects stipulated in the curriculum, fact which had been accomplished only partially.

3.1. Literary-artistic education

In the 80s (20th century) had been developed and founded the theory of literary-artistic education by Vl. Pâslaru [15], based on the concept of the literature teaching method of C.Parfene and the reading theory of P.Cornea, the philosophy of Im. Kant, G.F.Hegel, W. Von Humboldt, Șt. Lupașcu, L. Blaga and C. Noica. **The main goal of literary-artistic education** defined itself by the formation of the educated reader of literature in accordance with the general educational ideal/goal, the principles of literature and art, the principles of literary and artistic education [idem, p.20]. The point of view of professor Vl. Pâslaru is relevant, which particularizes the definition of this goal: „The literature reader is subject-object in permanent changing and is aspiring towards the value of self-fullness, the image of an axiology designed as possible by the tendency of a close reproduction of the sources of artistic cognition; the second subject creator of the literary work”. [ibidem, p.21]

The conception of school subject *Romanian Language and Literature* had been drafted on the basis of the theory of literary-artistic education and, as result, there had been conceived the first theoretical curriculum pattern for *Romanian Language and Literature*. Indeed, the theoretical basis of literary-artistic education represents “doors” for all the field of artistic education: musical, choreographic, theatrical, artistic-visual, etc. The system of artistic-visual principles, drafted by the scholar Vl.Pâslaru, discloses the origin and essence of literature and art for education sciences. For artistic education, the following two **principles** are constituent [15, p.106]: „1. Literature and art are

marked by the overall spirit of humanitas, the human being is attitudinally reported to the field of hypersensitivity, he creates it and knows it better, thus, increasing his own value: the human being creates/exploits the essence in the artistic creation (production-reception of the work of art), there being defined such an objective as the unique subjective being. 2. To consider literature and art fields of the hypersensitivity, in complex relation with the sensitively-perceived world: the reality of the work of art is defined under the sign of creation; art produces its own reality in the necessary manner and with an end point determined by the human being”.

3.2. Music education

Along with the foundation of the literary-artistic education, there had been also drafted the *Conception of music education in pre-university education*, the unique conception of artistic education based on a field (examined and approved at the meeting of the College of the Ministry of Education as of April 20, 1995). This document had been drafted under the aegis of the laboratory of artistic education of the Institute of pedagogical and psychological sciences (currently: the Institute of Education Sciences from Chisinau). For defining more precisely and more exactly the aim of education through “the art of sound”, it was necessary to specify the name of the school subject which oscillated along the time: “Singing”, “Singing and Music”, “Music”. The name of the subject determines the dominant activity of the lesson. The name “Music Education” is more complex and is guided by a dominant orientation – “Educating the human being and not the musician” [2, p.6]. The failure to understand the meaning of dominant orientation is caused by the confusion of the two **types of music education**: 1. Special music education, music major, professional, aiming at cultivating singers, composers, musicologists; 2. General music education, of masses, the mission of which is “to initiate simple people in the art of music, to awaken their interest in music, to make them understand it, to acquire it as an element of general culture” [6, p.38]. The common element of both forms of education is music, but each of them is realised in its own way, depending on the expected outcome.

In the *Conception of music education* (1995), the notion „music education” is interpreted as a continuous individual process of spiritual self-improvement of personality by means of multiple forms of contact with art [2, p.6]. Thus, teaching-learning Music Education must be performed by means of several forms of musical initiation: audition, interpretation, musical pieces, analysis-characterization and appreciation of music. We found that primary one is the spiritual formation of student’s personality through the exploitation of his musical potential and edification of his own virtues.

The contents of this conception became a foundation for the development of a new content of music education, which had been developed in the experimental programs edited in 1990, 1992, in phono-chrestomathies, in the Curriculum of Music Education (2000 edition), in the modernized Curriculum of Music Education (2010), in school books and professors’ guidebooks, the efficiency standards of learning musical art, the assessment reference of

competencies specific to music education, etc. Music education claims the status of school subject in the researches of the academician Dm. Kabalevski (the 80s of the 20th century) and had been psychopedagogically and musicologically founded by professor Ion Gagim [7].

The fundamental contradictions of modern music education, through which I.Gagim is marking three problems in the praxiology of the field of music education, these are relevant in the educational-artistic practice for all the fields of artistic education [idem]:

- Between the principles of general didactics, determined by the objective-subjective nature of the object of scientific cognition (physical existence), and subjective-objective nature (essence) of music (metaphysical existence);
- Between the dichotomy of the aim of music education (its double-unitary character) and the unilateral methodological instrumentation of the process of its realisation;
- Between the advanced modern level of sciences about music and the obsolete level of the theoretical framework of teaching-learning music in contemporary schools.

The values of music education in pre-university education, from the modernized curricula perspective, integrate [11, p.9-10]: the musical experience as a quintessence of the musical act; musical culture as an outcome of music education; the principle of thematism on the path of curricular realisation; the lesson of music education as a form of musical-pedagogical activity (creation), conceived on the basis of the principles of artistic dramaturgy; the system of musical-didactic activities of students as a product derived from the four forms of music activity: creation-interpretation-audition-analysis; musical culture encompassing the role, functions and outcomes of culture in general, during which the student, getting to know/exploiting the world, is getting to know/exploiting himself as a spiritual being.

3.3. Artistic-visual education

A distinctive feature of the curriculum of artistic-visual education, as noted in the *Methodological Guide of Artistic Education* [5, p.28], „consists in teaching visual arts as an aesthetic-educational process and connecting the pedagogical conditions to the principles of art, observing the peculiarities of the infantile visual creation”. In the curriculum for 2000, it is opted for „overcoming the reproductive aspect of the artistic-visual act and the formation of a creative personality with production/reception skills of visual values, able to appreciate the values of national and world visual culture and to detect the kitsch” [5]. One of the special features of the curriculum of artistic-visual education (2000 edition) is the study of elements of visual language, of principles of organization of visual compositions in a scientific system, which were directly conditional on the method of expressing the curricula contents. Even if the problem of compelling the student to accomplish difficult tasks for representing the visual image in accordance with the requirements of the academic training, had been solved, the experience of artistic reception, creation and communication in the

field of visual arts had been dominated by the technological part of visual education (visual training).

Integration of the act of creation in the educational process by acquiring the principles of representation of visual images had been the main idea of the curriculum. The didactic staff had been instructed to follow the main idea in the organization and performance of artistic-visual education, which consists in the fact that “the artistic-visual image is the result of students’ act of creation and also a working method” [5, p.28]. Therefore, the informative part dominated the formative part of the process of artistic-visual education. The creation and understanding of the artistic-visual image, created by the cognition of: 1. visual language, 2. principles of organization of composition and techniques from the perspective of the history of visual arts. We notice a decrease of the importance of the impact of the works of art on student’s personality, on the vision, values and attitudes of students, not only for art, but for the life itself. The study of visual arts in general education institutions had been more of a purpose than a means of education. Indeed, the formative aspect of the artistic-visual education is limited to the formation of certain technological capacities and skills in the field of creation/reception of a piece of art and less, or not at all, to the formation of the artistic-visual culture as a component part of the entire spiritual culture of students. The subject of *Artistic-visual education* reformulated into *Visual education*. The abundant use of the term “training” in the explanation of the conception of modernized curriculum denotes authors’ increased concern for the study of visual arts at technological level.

Human personality, nature, science, art – are the factors which contribute to the edification of student’s values and confers integrity to the process and outcomes of the educational-artistic process. We support the idea of L.Bârlogeanu, according to which the work of art from any field institutes a “pattern-world”, institutes a value and thus, is influencing the common method of reporting to the world, by reporting to the value [1, p.74].

4. Conclusions

The theory of artistic-aesthetic education [13, p.9-15] in the Republic of Moldova had been materialized and developed in the researches of certain followers of the Moscow school, who, at their turn, instituted schools of artistic-aesthetic education in particular fields, such as:

- **The field of literary-artistic education** with the followers: L.Botezatu, V.Pâslaru, M.Hadîrcă, A.Fekete, S.Posternac, M.Marin, C.Taiss, R.Burdujan, L.Martîniuc, L.Frunză, S.Golubiţchi, N.Baraliuc, A.Şchiopu;
- **The field of music education** with the followers: S.Croitoru, A.Popov, E.Coroi, I.Gagim, A.Borş, A.Stîngă, M.Tetelea, V.Babii, M.Vacarciuc, M.Morari, T.Bularga, L.Granetkaia, M.Cosumov, V.Crişciuc and others;
- **The field of artistic-visual education** with the followers: O.Arbez-Spatari, C.Gheorghişă, L.Vozian, A. Blaja-Vitkovski, Gh. Popa, etc.

In the opinion of professor Vlad Pâslaru, „the artistic-aesthetic education is congenital and distinguishing for the human being, it is identified with the artistic-aesthetic cognition, which was stably built in a field/type of education as

a branch of education sciences, following specific goals and objectives, through the exploitation of certain special educational contents, executed by means of efferent methodologies based on its own system of principles. Ignoring the artistic-aesthetic education will lead to the degradation of the human being” [13, p. 14].

In conclusion, we should note that **the fields of arts in the general education system** had been subjected during the last three decades to certain essential changes, comprising the teleological, contentwise and technological components. The modern artistic education is nothing but the education integrating the being of the educated person, an education which is exploiting/cultivating the aggregate of the human being through the intermediary of all the fields of art. To educate through the fields of arts in the general education system means to facilitate an experience of values, which should be progressively integrated in students’ personality. From such a perspective, we can outline the following perspectives:

- What we do in education through arts must follow the goal of updating the potentials of the being (arts open the doors to what is happening in our inner world and in the around us).
- The reorganisation of the curricular contents and technologies at the subjects of the curricular field of Arts must be reported to a common end point - the artistic culture of students as a component part of the entire spiritual culture.
- The relation between arts and life must be conditional on all the components of the curriculum: principles of organization of the artistic education, artistic competencies, contents and technologies of the educational process;
- The names of school subjects from the field of arts must correspond to the conception of artistic-aesthetic education of students from the general educational institutions (must not be contradictory);
- The interdisciplinary integration of artistic fields must be explored in the education of students from the 9th-12th forms, by virtue of the exclusion from the curriculum of the subjects from the curricular field of arts.
- The extension of the boundaries of the artistic education beyond the aesthetic values, towards extra-aesthetic – behavioural, moral, spiritual, social values, etc.

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4. PASSION IN THE WORK OF JOHANN SEBASTIAN BACH

Karol Medňanský¹⁷

Abstract: *Passions are exceptionally important in the works of Johann Sebastian Bach. His passion compositions are based particularly on Luther's reformation, chiefly on developmental tendency which is based on the works of Johann Walter, Hans Leo Hassler and Michael Praetorius. The most significant forerunner of J. S. Bach was Heinrich Schütz. J. S. Bach's textual aspect is aimed at the model of passion oratorio the main representative of which was a librettist Heinrich Brockes who worked in Hamburg. The interesting fact is that before the arrival of J. S. Bach, in 1723, there was no long tradition of passions in Leipzig. They were performed there in 1721 for the first time. J. S. Bach is demonstrably the author of the two passions: St Matthew Passion BWV 244 and St John Passion BWV 245. The authorship of Johann Sebastian Bach in St. Lukas Passion BWV 246 is strongly called into question and from St Mark Passion BWV 24 only the text was preserved.*

Key words: *passion, reformation, passion oratorio, heritage, tradition*

1. Introduction

Passions are of an extremely important significance in composer's heritage by Johann Sebastian Bach (1685 – 1750). Their importance lies not only in the number of songs, but in their exceptional artistic quality which appeals to the contemporary audience. Their importance lies in the deep philosophical message that the author passes to his audience by means of his music and that is perceived by a wide audience, from the religious and secular minded people. The deep Christian faith of the author is reflected in all the attributes of Bach's composer's poetics which is based on the principles of the period in which he lived, the principles that he remained faithful throughout his active composer's work. His passion represent the synthesis of the development of this music genre and Bach reached in it his peak, which has not been beaten by any of his contemporaries nor followers. His passion work is the culmination not only of the music development of passion, but it is also the culmination of the spiritual world that was shaped from the era of Luther reformation in the protestant world culture. He closed the line of ideas and thoughts declared by the great German reformer who in a significant way influenced the development of the European socio-cultural history and of European music.

2. The Development of Passion

At the era of Johann Sebastian Bach the passions experienced their peak period in the formation of Protestant church music. In Western European music culture is the history of passion connected with the history of sacred music. Their developmental line can be followed since the story of Jesus Christ, from his passion and death, his story was set to music, to Gregorian one voice chant, and then to more voice motet style, or to the combination of both styles – responsorial passion. After the division of West European Church to two confessions – Roman Catholic and Protestant – the development of passion has

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also been oriented in two directions¹⁸. The development of Protestant passion¹⁹ was in the beginning closely tied to the liturgy (Braun, 1997, p. 1469). In 1526 essential for the development of passion was the release of the principle of *German Mass* by Martin Luther (1483 – 1546)²⁰ with the help of his advisor Johann Walter (1496 – 1570) in the field of music. Johann Walter with his two passions, *St. Matthew Passion* and *St. John Passion* from 1545, based on the principle of four-voice choral singing of the Protestant text so called – *turbae* – laid the foundation for further development of Protestant Passion. Two other composers contributed in a significant way to the development of German passion music, Joachim a' Burck (1546 – 1610) and Leonard Lechner (approx. 1553 – 1606)²¹. Burck's *Deutsche Passion (German passion)* was the first passion published in 1568 before Walter, in the press (Abraham, 2003, p. 228). The other significant inter-stage in the development of Protestant passion is the work of Hans Leo Hassler (1564 – 1612) and Michael Praetorius (1571 – 1621), a significant music theoretician of the first third of 17th century.

Later the development of passion was most markedly influenced by Heinrich Schütz (1585 – 1672), the composer in who thanks to his Venetian school came to the crossing of Lutheran hymnody and Venetian structural elements. In addition he is an excellent author of spiritual concerts, such as *Geistliche Konzerte*²², and *St. Luke Passion* (1653), *St. John Passion* (1665) and *St. Matthew Passion* (1666) and he significantly contributed to the development of passion. He followed the principle of both West European confessions that in church there were not allowed musical instruments at the Holy Week. Heinrich Schütz added texts in his passions that were not from Holy Bible: *Exordium* – in the introduction “*Listen about the Pain*” – *Höret das Leiden* – and in the Conclusion – *Conclusio* – thanksgiving – *Gratiarum actio*.

There was another personality who together with H. Schütz, a Hamburg schoolmaster – cantor, Thomas Selle (1599 – 1663), who played an important role in the development of passion. His principle of using intermedium in the text of *St. John Passion* (1643), is one of the last steps towards the combination of using prosaic text of the evangel, secular songs and modern ecclesiastical poems. This work is significant because Thomas Selle uses musical instruments in it, and some of them characterise particular characters of the play (Abraham, 2003, p. 317): Pilate is accompanied by cornets and trombones, Jesus (bass) and two violins, and evangelist (tenor), by two bassoons²³. In regard to the fact that

¹⁸ In our survey we focus on Protestant confession, mainly on the developmental tendencies of Protestant passion, in respect of the J. S. Bach's adherence to Protestant confession.

¹⁹ Geographically they can be situated in the territory of Middle or Northern Germany.

²⁰ With the initiation of M. Luther's German Mass closely corresponds the information according to which passions were sung in German language Strasbourg in 1531 in German (Braun, 1997, p. 1469).

²¹ Leonard Lechner (approx. 1553 – 1606) is Lasso's student from Munich who converted to Protestant religion.

²² Their outstanding pioneer was chiefly Johann Hermann Schein (1586 – 1630) – Leipzig Thomaskantor, mainly by his ecclesiastical work *Opella nova* (1618 and 1626), in which he used as one of the first German composers, basso continuo, and Samuel Scheidt (1587 – 1654), who in his ecclesiastical concerts approached to the principle of variation cantatas, and thus he in a significant way contributed to the development of this kind.

²³ Braun casts in his *St. John Passion* for 6 voices and 6 instruments: bassoons, recorders, two cornets and one trombone (Braun, 1997, p. 1477).

during the Holy Week in the churches musical instruments and any instrumental music were not allowed, it is assumed (Abraham, 2003, p. 317), “(...) *that Passion was performed in secular buildings or in Hamburg and they had their own law, similarly as in Venice*”²⁴. In the development of Protestant passion there was achieved, in the middle of 17th century, the significant turning point. Passions were based on the text from Gospel – that was set to music in its original prose, and ecclesiastical songs (hymns, anthems) were added and performed by choirs or solo singers. To this textural basis recitatives and arias were set to music for solo and choir. In the oratorio, there is an important role of narrator, sang by the gopeller²⁵. Due to the common qualities with oratorio – the narrator, gopeller, the basis of the text of *Gospel* and passion are known as *oratorio passion* by J. S. Bach. The other significant developmental feature of *oratorio passions* is that they are accompanied by musical instruments. Due to the fact that passions in Catholic confession were not allowed to be accompanied with musical instruments, their development was in this part of Europe reduced and slowed down. Catholic passions continued in their development inspired by Protestant passions in the beginning of 18th century.

The last developmental stage is *passion oratorio* that started to be performed in Hamburg in the beginning of 18th century, out of sacral buildings. Their main feature was, that the text was not directly cited from the Bible, and the story of Christ’s passion, suffering and death comes has its roots in poetry. It is the beginning of Biblical Libretto that used its inner arrangement common with Neapolitan opera. The first libretto of passion oratorio²⁶ entitled *Der blutige und sterbende Jesus (Bleeding and Dying Jesus)* was created by Christian Friedrich Hunold (1681 – 1721) and music was composed by Reinhard Keiser (1674 – 1739). It was performed in public in Hamburg in 1704²⁷. The most significant passion librettist from Hamburg is Heinrich Brockes (1680 – 1747). Libretto of his passion oratorio *Der für die Sünden der Welt ermarterte und sterbende Jesus (For the Sing of the World Jesus was Suffering and Died)*,

²⁴ We suppose that there in Hamburg ruled their own liberal law that did not allow musicians to perform passions by the accompaniment of musical instruments in churches. The use of musical instruments in passions (in Hamburg) had impact on the practice of Northern Germany. Subsequently, after *St. John Passion* by Th. Selle was performed in Hamburg, there start to be performed orchestrated passions in the church of St. Michael in the Hanseatic Town of *Lüneburg*. Its cantor M. Jacobi performed passions in 1652 accompanied by cornet. The archival sources from the church of St. Michael (there in this church J. S. Bach was one of the singers in the years 1700 – 1702) indicate that were performed orchestrated passions: by D. Becker – *St. John Passion* (1678), J. Gestenbüttel – *St. Matthew passion* (Braun, 1997, p. 1477).

²⁵ The character of narrator starts to be excluded in oratorios from that period, and that is quite interesting fact.

²⁶ It is probable that this kind of passions was created under the influence of the Enlightenment that spreads from France to Germany. Librettos of passions are not influenced by the ideas of the Enlightenment, in Germany of 18th century, we do not know, with the exception of the text to oratorio *Jesus on the Mount of Olives (1803)* by Ludwig van Beethoven, any oratorio or passion influenced by Enlightenment. However, its impact can be seen in the librettist exempt from quoting biblical texts and the individualisation of librettist as an independent creator and free creator.

²⁷ In the beginning of 18th century Christian Heinrich Postel (1704) writes the text *St. John Passion* and in the same year (1704) the text was set to music by young Georg Fr. Händel. However, in the contemporary era the authorship is disputed. It is based partly on the text of the *Gospel of St. John* and partially constitutes its own libretto. It contains extremely dramatic bass part, once it includes the evangelist, and once Jesus, who is reflected in the aria *Es ist Vollbracht!* → and arioso *O grosses Werk*. These two musical units also influenced the music of Bach when composing aria *Es ist Vollbracht!* → from textual and musical aspect (Abraham, 2003, p. 361).

was set to music in 1712 by R. Keiser, and further in 1716 by Georg Fridrich Händel (1685 – 1759) and Georg Philipp Telemann (1681 – 1767), in the year 1718 also Johann Mattheson (1681 – 1764). This significant text was interesting also for J. S. Bach and he adopted eight texts for arias into his *St. John Passion BWV 245*.

Progressive trends that can be seen in the introduction of passion in Hamburg at the turn of the 17th and 18th centuries, attributed to this city an important position in the development of passion. Oratorios started to be composed also by the Roman Catholic composers and they entered that way an interrupted thread in the development of Catholic Passion.

3. Passions and their Creation in Leipzig before Johann Sebastian Bach

The history of introducing passions in Leipzig is relatively short before the arrival of Johann Sebastian Bach to be appointed Thomaskantor (cantor at St. Thomas) and music director in 1723²⁸. In Leipzig there were passions performed for the first time only a year before the death of Bach's predecessor Johann Kuhnau (1660 – 1722). In 1721 his *St. Mark Passion* were performed for the first time in the basilica of St. Thomas, while it is assumed that passions were performed subsequently, in 1722 in the same cathedral²⁹. Based on a new order that was accepted during Good Friday, after the initial bells, there was performed the song *Da Jesus an dem Kreuz stand*, which followed by the first part of chorale *O Lamm Gottes unschuldig*. Before the preaching the worshipers sang *Herr Jesu Christ, dich zu uns wend*. After the preaching there followed the 2nd part of passion, concluding prayer and final canto. This order of worship was respected during Good Friday in the period of Bach (Küster, 1999, p. 433). Based on aforementioned facts, the performance of Bach's *St. John Passion BWV 245* on Holy Friday, April 7th, 1724 in the temple of St. Nicolas, the passion entered the history of passion in Leipzig.

4. Passion in the Work by Johann Sebastian Bach

Johann Sebastian Bach with his passions followed the historical development of this musical kind³⁰. In his composer's and personal attitude, there happened one interesting event. Despite the fact that in the beginning of 18th century there was slowly developing the new kind of passion oratorio in Hamburg (this oratorio is of poetic character without the direct use of a text from Gospel), Johann Sebastian Bach follows the older type oratorio passion in his

²⁸ To the city of Hamburg belonged significant position in performing passions. This was not only because they were progressive in performing new kinds of passion oratorios in the beginning of 18th century, but also because of the arrival of G. Ph. Telemann and his position of church music director in 1721. Since 1722, a year after he was in the role of music director, until his death in 1767, he established regular performance of repeating cycles and alternating texts of the four evangelists: St. Matthew, Mark, Lucas and John Passion. This regularity stimulated and encouraged G. Ph. Telemann to fertility in composing passions and he reached the number of 46.

²⁹ Alfred Dürr believes that regarding the illness and death of J. Kuhnau in this year, they were not performed (Dürr, 1999, p. 143).

³⁰ It is probable that J. S. Bach knew, at least marginally, the work of Luther's colleague Johann Walter (1496 to 1570) and his the most important Early Lutheran Collection for 4-voices *Geystliche gesangk Buchlayn* (*The book of Spiritual Chants*), Wittenberg 1524 and *Geystliche Lieder* for one voice (*Spiritual songs*) by Valentin Babst, Lipsko 1545 (Abraham. 2003, p. 194). We assume that based on the fact that Bach's library contained complete work of M. Luther and documents that deal about him.

compositions³¹. This kind of passion is based on the text from Gospel and cites it directly. J. S. Bach, however, goes further in his own treatment of passion, and following the text he gains in the work inner integrity and continuity. The text of Gospel is unifying element of the whole work. From musical aspect the work keeps to its sacral cantatas that contain choruses, recitatives, arias, and chorales. Within the frame of this music organising of material, the text chosen acquired a particularly unifying feature. J. S. Bach knew and used also newer trends of the development of passion, passion oratorio³², and despite the fact he continues in composing their older textural form³³. It is obvious that he believes that only the text of Gospel is respectable enough to express the biblical story about the suffering, death and resurrection of Jesus Christ. Passions by Johann Sebastian Bach represent the masterpiece in the field of oratorio passions.

The number of passions composed by this great cantor at St Thomas Cathedral, is even today being investigated by music historians. According to an obituary from 1754 (Schulze, 1972, p. 86), which co-authored the son of J. S. Bach, Carl Philipp Emanuel, his father was the author of five passion compositions³⁴. Until now, however, there have been retained only two passion compositions in which we are irrefutably convinced of Bach's authorship: *St. Matthew Passion BWV 244* and *St. John Passion BWV 245*. The authorship of Johann Sebastian Bach is in *St. Luke Passion BWV 246* strongly questioned³⁵. *St. Luke Passion*³⁶ were made presumably in Weimar³⁷ in 1712 and they are strongly influenced, in their composer's concept, by motet. However, from the "piece" *St. Mark Passion BWV 247*, that was performed in the church of St. Thomas in Leipzig, in 1731, there was preserved only text of this passion³⁸, written by the main librettist of Johann Sebastian Bach, Christian Friedrich Henrici (1700 – 1764), called Picander.

5. St. Matthew passion BWV 244

The first performance of St. Matthew Passion kept to the tradition according to which they their opening was on Holy Friday, April 15th, 1979 in the church

³¹ There is not known the case about the performance of passion oratorio in Leipzig, while Bach worked here (Dürr, 1999, p. 46).

³² From Brockesa, the composer of passion oratorio, were made probably the following texts of arias: numbers 19, 31, 32, 58, and 60 (Schmieder, 1976, p. 345).

³³ The two kinds of passions – oratory passion and passion oratorio – they differ from each other essentially only the text that they use.

³⁴ K. Küster quite disputes this number when he says that the authors of obituary could be wrong and they could rank between J. S. Bach's passions also the works of other composers that he only "introduced", or they sometimes considered the other version of the same work to be a new work (Küster, 1999, p. 432).

³⁵ Konrad Küster stated that "(...) the attribution of authorship in *St. Luke Passion* by Johann Sebastian Bach is a mistake" (Küster, 1999, p. 434). Wolfgang Schmieder in his *Thematic-Systematic Catalogue of Works by Johann Sebastian Bach* writes that "(...) the authenticity of the work is strongly challenged" (Schmieder, 1976, p. 355).

³⁶ It very interesting that this work of Bach inspired Polish composer Krzysztof Penderecki (*1933) in the years 1963 – 1966 to write a similar work.

³⁷ It is evidenced that they were performed for the first time in 1730 in the church of St. Nicholas in Leipzig. There were used the scores by Johann Sebastian Bach and Carl Philipp Emanuel Bach. Their further performance followed in the middle of 40th years of 18th century when "(...) Johann Sebastian Bach rewrote the final chorale of the first part" (Küster, 1999, p. 434).

³⁸ We suppose that some parts of funeral ode *Laß, Fürstin, laß noch einen Strahl BWV 198* are connected to *St. Mark Passion* and that they were used in this work.

of St. Thomas in Leipzig³⁹. Despite the uncertainty of some musicologists about this date as the date of their opening,⁴⁰ this term was set as the term of their premiere. In connection with the formation of *St. Matthew Passion* it is worth noting the hypothesis of kinship or even sameness stated by Emil Platen about music of the work *Funeral music for the prince Leopold of Anhalt-Köthen* BWV 244a – *Die Trauermusik für Fürst Leopold von Anhalt-Köthen* (Platen, 1999, p. 27). This composition that was premiered on March 24th, 1729, three weeks before Holy Friday that was the day of performance of *St. Matthew Passion*, and was preserved in the text form⁴¹. The author of the text is, similarly as in the case of *St. Matthew Passion*, Christian Friedrich Henrici-Picander. Emil Platen based on the comparing the number of verses, syllables and schemes of rhyme in 10 from 12 arias of *Mourning Music* with passion comes to the conclusion that they are “two works closely interrelated by textual structure” – “Hier sind offensichtlich zwei Werke durch ihre Textstruktur eng aufeinander bezogen” (Platen, 1999, p. 29). In other words they are interrelated as parody. We meet with this hypothesis also in both versions According to BA and NBA – in Systematic-Thematic Catalogue of works by Johann Sebastian Bach and Wolfgang Schmieder (Schmieder, 1976, p. 345 and 1990, p. 424).

During the life of Johann Sebastian Bach were his *St. Matthew Passion* performed several times, with author’s musical arrangements while the performance was accommodated to the changes. It is worth noting the performance on Good Friday in 1736 which brought arrangements that concerned:

a) Orchestral changes (arrangements):

- In the number 19, there were transverse flutes replaced by recorders,
- In the number 30, there was bass solo part replaced by alto part,
- In the numbers 56 and 57 there was a lute replaced by viola da gamba.

b) Changes in the details of the structure, which can be seen as major arrangements compared to the older version.

Scientists as well as practising musicians agree that the new adaptation of this work from the year 1736, can be considered an original version of *St. Matthew Passion*, thanks to its preserved reliable copy of the score (Platen, 1999, p. 33). One of very important decisions that Johann Sebastian Bach made, was to replace the lute in the numbers 56 and 57 (numbers given according to NBA) by viola da gamba. Both musical instruments bear similar symbols that are not joined with music – mainly grandeur and dignity, but also sadness. Viola da gamba was selected by Johann Sebastian probably from two reasons:

1. **Acoustic:** because viola da gamba as a string musical instrument, is able to sound emotively in a way similar to that of human voice. And that was her main function during all her musical practice.

³⁹ Playing passions during Holy Friday was to Johann Sebastian Bach the musical peak of the year (Steiger, 2002, p. 129).

⁴⁰ According to American musicologist and an outstanding performer of old music, Johsua Rifkin, they were originated in earlier period (Platen, 1999, p. 24).

⁴¹ The last owner of autograph was since 1818, Johanna Nikolaus Forkel (Schmieder, 1976, p. 345).

2. **Performance:** Laurence Dreyfus⁴² believes that Johann Sebastian Bach took into consideration the musical talent of young Karl Friedrich Abel (1723 to 1787), who after the death of his father in 1737 came to Leipzig as a student of Thomasschule, and at the same time he was the member of Leipzig *Collegium musicum*, which was conducted by famous Leipzig Thomaskantor.

There is another interesting fact, Johann Sebastian Bach knew the father of Carl Friedrich Abel, Christian Ferdinand (1682 to 1737), who was an excellent performer of viola da gamba and cello, from the time of his Köthen years, and their families had a very good relationships. This is evidenced by the fact that Johann Sebastian Bach was the godfather of two children of Christian Ferdinand Abel. Thus we can assume that he was informed of talented son of his friend, and he prepared the part of viola da gamba, based on this knowledge. It is not probable, though, it could happen, that Karl Friedrich Abel was playing the part of viola da gamba in the year 1736, when *St. Matthew passion* were performed for the second time – and he was only 13 year old. However, Johann Sebastian Bach prepared him with the perspective, that he could be a good musician in the future. The question is, who was playing the part of viola da gamba during the second performance, even if young Karl Friedrich Abel cannot be excluded. It might have roots in our distrust in the ability of talented children in the past.

The next performance of *St. Matthew Passion* was in the beginning of 40th years of 18th century, where Karl Friedrich Abel was probably playing the viola da gamba. *The Matthew Passion* are composed on biblical text according to the *Gospel of Matthew* and they consist of free verses and spiritual song cycles⁴³. Free verse to the chorales, recitatives and arias was written by Christian Friedrich Henrici, well known under the artistic nickname Picander. Passions are arranged in the two parts⁴⁴, the first part – musical numbers 1 to 29, according to Bach's new edition, NBA – was performed before the sermon and the second part – 30 to 68 – after the sermon⁴⁵.

From typological aspect *St. Matthew Passion* is oratorio passion, they follow the text of the *Gospel of Matthew*. Their structure is related to ecclesiastical cantata⁴⁶, which was at that time influenced by Neapolitan opera, recitatives, arias, duets, choirs or choruses. Johann Sebastian Bach codes his musical testimony into many symbols. According to Ivan Valenta (1995, p. 15) the symbol of the cross that creates overall organisation of individual musical parts in their mutual relationships is the most significant of them (figure 1).

Based on the voices/parts from its premiere in 1736, Johann Sebastian Bach He divided all the apparatus of reproduction into two groups labelled as

⁴² Dreyfus, Laurence: Nachwort, Johann Sebastian Bach: *Drei Sonaten für viola da gamba und cembalo*, Edition Peters, Leipzig, p. 56.

⁴³ Bach's passion texts closely follow the tradition of sermons from 17th century (Axmacher, 2005, p. 9).

⁴⁴ These are several music numbers meaningfully arranged in a row.

⁴⁵ Internally, the *St. Matthew Passion*, is divided according to plot and semantic scenes:

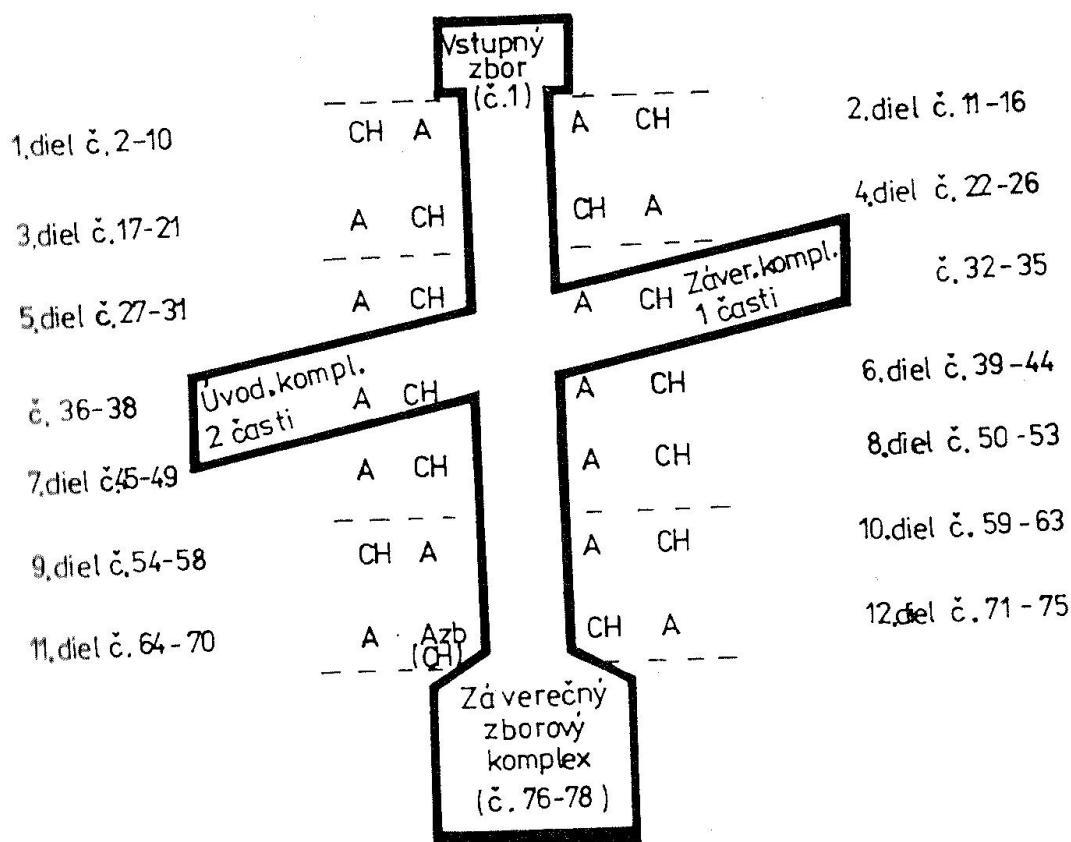
1st part - Introduction (No. 1), Preparation to suffering (No 2 – 17), Actus Hortus (No. 18 – 29).

2nd part - Introduction (No. 30), Actus Pontifices (No. 31 – 40), Actus Pilatus (No. 41 – 54), Actus Crux (No. 55 – 62), Actus Sepulchrum (No. 65 – 68) (Steiger, 2002, p. 134).

⁴⁶ In the beginning of 18th century Neapolitan opera had impact on oratorio. In Bach's case, Neapolitan opera influenced his cantatas and by means of it, also passions and all his vocal and orchestral works.

„*Chorus primus*” and „*Chorus secundus*” (Platen, 1999, p.119), while during the cast of each musical number, there is exactly marked which *chorus* is involved in the performance. The overall orchestration for both "*choruses*" is as follows: transverse flutes I, II, recorders I, II, oboe I, II, oboe d'amore (oboe of love) I, II, hunting oboe – oboe da caccia I, II, violin I, II, viola, viola da gamba, cello, organ and basso continuo (harpsichord, cello, double bass, and bassoon). Viola da gamba was not the part of the overall orchestral cast, which is based on the position of the viola da gamba and contemporary practice in the orchestration of Baroque Orchestra⁴⁷.

Figure 1. Inner arrangement of musical numbers of *St. Matthew Passion BWV 244* by Johann Sebastian Bach forms a cross



Source: Valenta, I., 1995, p. 15

6. St. John Passion BWV 245

Musicians devote a lot of attention to the genesis of *St. John Passion BWV 245*. There exist several hypotheses that deal with the place and period of their origin⁴⁸. Philipp Spitta's presumption that Johann Sebastian Bach composed *St. John Passion* while he lived in Köthen and premiered it a bit later, in 1723 in St. Thomas Church, is refuted by Alfred Dürr (Dürr, 1999, p. 14) who considers it

⁴⁷ There does not exist a reference in historic documents of viola da gamba as the part of Baroque orchestra.

⁴⁸ It is conditioned by the fact that there is a lack of exact data and chronology, as well as of the place of origin of majority Bach's compositions.

improbable⁴⁹. The most probable year of completion of *St. John Passion* it is considered the year 1724, the same year the passion was premiered in Leipzig⁵⁰. By the performance of *St. John Passion* on Holy Friday, April 7th, 1724, Johann Sebastian Bach followed the relatively short tradition of performing passions in Leipzig, which started by the performance of *St. Mark Passion* by Johann Kuhnau, the predecessor of Johann Sebastian Bach, in the position of Thomaskantor on Holy Friday in 1721. The new Thomaskantor initially wanted to premiere *St. John Passion* in St. Thomas church, which was his main place of work. At the request of the city council he had to premiere *St. John Passion* at the St. Nicholas Temple. His responsibilities included also the care of the music production in this temple. That was probably the reason why Johann Sebastian Bach premiered *St. John Passion* in Leipzig, on the next year March 29th, 1725, however, in St. Thomas Temple. This event laid foundations of alternating performances of passions in the two temples, St. Thomas and Nicholas (Küster, 1999, p. 433). *St. John Passion* were performed in Leipzig twice, in 1732 and in 1749. There are different opinions on the date of its third performance. The year 1732 – is presented by Konrad Küster (Küster, 1999, p. 440), while Alfred Dürr presented the third performance of the passion “in 1730” (Dürr, 1999, p. 20). Every performance differed from the previous one in several details, for example in orchestration and in some more fundamental aspects such as in the sequence of musical numbers. If we know about these facts, we have to admit the existence of four versions of *St. John Passion*. As the basis of contemporary performance of *St. John Passions* serves the score, which was described by Johann Sebastian Bach approximately in the years 1739 to 1749.

Through the heritage of Carl Philipp Emanuel Bach and the collector George Poelchau (1773 – 1838), the score was since 1841 the property of the Royal Library in Berlin. It is now under the signature Mus. ms. Bach P 28 at the State Library of the Prussian Cultural Property in Berlin – the former West Berlin (Dürr, 1999, pp. 28-30). The libretto of *St. John Passion* adheres to the central idea of Biblical text of *The Gospel of John* according to which Jesus Christ is brought off to the Earth by his Heavenly Father⁵¹. All the miracles and healings that Jesus Christ did in *St. John Passion*, are not conditioned by suffering and compassion of people, but they serve to the greater glory of God

⁴⁹ However, on the other side A. Dürr admits that J. S. Bach could write during his Weimar years his own passions. It is based on the fact that Bach wrote “vocals” of *St. Mark Passion* (Reinhard Keiser) and he further states that, if he could write “vocals” then he could be motivated to write his own passions (Dürr, 1999, p. 15).

⁵⁰ It is certainly interesting that Schmieder in his 1st edition of his *Thematic and Systematic Catalogue of works by J. S. Bach*” (*Tematicko-systematického katalógu diel J. S. Bacha*) writes that *St. John Passion* were written in 1722/1723 in Köthen and were premiered in Leipzig on Holy Friday, in 1723 and their further performance was in Leipzig in 1727 (Schmieder, 1776, p. 345). In the second edition of the same catalogue the author adheres to the latest research results and states that they were premiered on Holy Friday in 1724, and the other time they were performed a year later, in 1725 (Schmieder, 1990, p. 427).

⁵¹ Given that each of the four evangelists brings a message of the suffering, passion and death of Jesus Christ from different perspective, the tradition about the performance of passions during Holy Week, looks very interesting: Palmarum - St. Matthew Passion, Tuesday – St. Mark Passion, Good Friday – St. John Passion. M. Luther’s suggestion was to perform the passions on Sunday.

and His Son⁵². According to the key idea of *The Gospel of John*, the crucifixion is a necessary intermediate halfway house for the return of Jesus Christ to His Holy Father. Libretto of *St. John Passion* that was set to music, can be classified into three groups:

- a) Biblical libretto, was set to music chiefly in recitatives and choruses.
- b) Choral libretto.
- c) Free verse, poetry sang in arias.

The last group of librettos is very interesting. It carries features of madrigal librettos which were written by Berthold Heinrich Brockes⁵³, copied or arranged by the composer. It can be proven that Bach used in his *St. John Passion* in six numbers the text from Brokes' s librettos: 7, 19, 20, 24, 32, and 34. In the other two numbers, 35 and 39, Bach again adhered to Brokes' text. This time Bach used the material (text) from the other passion. This is true about, for example, aria *Es ist vollbracht* – opus 30, where Christian Heinrich Postel (1658 – 1705) is the author of the text (Schmieder, 1990, p. 427), and not only author, but also the representative of the transition of a new type of the passion oratorio. It is a very interesting fact that despite the fact that J. S. Bach remained in the typology of older passion oratorio, he used in his passions also the texts of the librettists of the next type of passion oratorio.

From the music aspect, *St. John Passion* includes 40 musical numbers according to NBA, and according to the older numbering BGA, there is found 68 musical numbers. Music events in passions were divided by the composer into two asymmetric units: the numbers 1 – 14 that were performed before sermons and 15-40 performed after sermons. There are 8 arias, two for a solo: soprano, alt, tenor and basso. The other musical numbers are recitatives, chorales and choruses. The orchestration of Baroque orchestra in *St. John Passion* constitutes basso continuo: organ, harpsichord, lute, violin, cello, bassoon, and stringed instruments: 1st and 2nd violin, viola d' amore, viola da gamba, 1st and 2nd transverse flute, 1st and 2nd oboe, 1st and 2nd oboe d' amore and oboe d' caccia. This orchestration, however, underwent very interesting evolution, and was changed in each version of passions. We do not know what the versions of the other orchestration (casts) were, because there were not retained the front pages – (*Umschlag*), where they used to write the orchestration. This is the case, for example, of the 1st version, in which musicologists differ when they talk about the transverse flute. J. S. Bach in majority of his works did not highlight the solo instrument, neither in particular orchestration. Thus the solo instruments have to be deduced from tonality, register and so on⁵⁴.

⁵² Semantically the best illustration is in 11th chapter, 4th verse: "This sickness is not unto death, but for the glory of God, for the glory of Son of God, who should be glorified by that". (John: 11th chapter, 4th verse).

⁵³ We would like to remind that Berthold Heinrich Brockes is the main representative of the new kind of passion oratorio. Bach used the texts from Brokes' libretto of passion oratorio *Der für die Sünde der Welt gemartete und sterbende Jesus* from the year 1712.

⁵⁴ This way is disputable the number 9 – *Ich folge dir gleichfalls* for soprano, obligatory musical instrument and basso continuo. If we suppose that it was designated for solo flute, there is contradiction with Baroque, its unusual tonality B major, and low pitch to d¹. A. Dürr assumes that it was designated for solo violin, but the

7. Conclusions

Both works of passions whose author is demonstrably Johann Sebastian Bach – *St. Matthew Passion BWV 244* and *St. John Passion BWV 245*, played an important role not only in the work of a great Thomaskantor, but also in the development of Baroque music, while they in a significant way affected the further development of music and musical thinking. Music historians and theoreticians agree that in these works, there culminates the overall tendency of the Protestant ecclesiastical church music which is directed to the unity of theology and music. On the other side, commemorative opening of *St. Matthew Passion BWV 244* by 20-year-old Felix Mendelssohn-Bartholdy, on Good Friday, March 11, 1829 in Berlin,⁵⁵ marked the beginning of a significant renaissance of Bach's work, who was a well-known composer among musicians of that period. Their reintroduction caught the attention of music loving public to the music of previous eras in the wider European geographical area. That music is nowadays known as “old music”. Bach's passion compositions, however, affected and still have an impact on the formation of new generations of composers. For example, on one of the world's most significant composers of the second half of the 20th century, Krzysztof Penderecki (*1933), who in the years 1963 – 1966 composed his *St. Lucas Passion* influenced by Bach's *St. Lucas Passion*. At that time he could not know that J. S. Bach was not their author, and that he had just copied them.

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paradox is, that in *St. John Passion* there was not the included violin, and if it was, J. S. Bach would use lower pitch. We think that A. Dürr would prefer lower pitch of a recorder (Dürr, 1999, p. 135). Schmieder in this aria (according to older denomination, No. 13) uses a flute (Schmieder, 1976, p. 347).

⁵⁵ Before it was performed, there was a large advertising campaign in the Berlin press where we read „ *The largest and most sacred work of the greatest poet of tones*” – *Das grösste und heiligste Werk des grössten Tondichters* (Platen, 1999, p. 216).

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5. DIDACTIC STRATEGIES FOR THE DEVELOPMENT OF PROFESSIONAL MUSICAL HEARING

Luminița Duțică⁵⁶

Abstract: *This study suggests an incursion into the issue of the development of professional musical hearing, which is divided into three major sections. Starting from the general to the particular, this approach starts with defining the field of reference - musical hearing, seen as a prerequisite in the training of future artists. Closely related to the curricula and textbooks from the pre-university vocational education, the subject Music Theory - Solfeggio - Dictation holds the conceptual and pragmatic frame on the basis of which we offered different solutions for the development of musical hearing. In this respect, I focused my research on the following typologies: melodic, polyphonic, harmonic, dynamic, timbral, with particular reference to the formation of internal hearing and sense of rhythm.*

Key words: *musical hearing, native predispositions, syllabus, Music Theory, didactic strategies*

1. MUSICAL HEARING – ESSENTIAL CONDITION FOR THE TRAINING OF FUTURE ARTISTS

Musical hearing is a set of skills or native predispositions necessary for the training of future musicians, traits that should be identified and developed since the first years of the pre-school period (3 years old). If we talk about specialized types of education, these skills, native qualities, are tested through a detailed examination, organized before the first year of primary school. The oral tests which condition the success of a child at the admission exam in the first class at a musical high school include: detection of the melodic musical hearing or, respectively, harmonic, of the sense of rhythm and musical memory. Without these early native data that will develop over the years, children will not be able to study and especially to perform in the musical field.

As Ion Gagim states, this area was always fascinating. Thus, "research on the issue of musical skills has started even since the nineteenth century through the works of C. Stumpf (1883, 1890), T. Billroth (1895), A. Faist (1897), M. Meyer (1898) etc. /.../. According to Revesz, musicality itself includes, among other qualities, the faculty of aesthetic enjoyment through music, the ability to get into its disposition, to capture the form and construction of the phrase, the subtle sense of style. K. Seashore, on the contrary, interpreted musicality as a sum of separate talents, unconnected, classifying them into five major groups: auditory sensation and perception, musical action (the musical act itself), musical memory and musical imagination, musical intellect, musical sensitivity. (...)"⁵⁷.

In the stages of school learning, the mental development of the child is the main reference in the process of acquiring knowledge, of skills and abilities

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⁵⁷Ion Gagim –*Dimensiunea psihologică a muzicii/ Psychological Dimension of Music*, Iași, Ed. Timpul, 2003, p.141

formation, „the continuous restructuring and training process of certain characteristics, processes, functions and psycho-behavioural structures through the subjective capitalization of the socio - historical experience, in order to amplify the body's adaptive possibilities"⁵⁸. If we take into account the main stages of mental development of the child, as they are broadly discussed in the volumes concerning age-related psychology by Jean Piaget, Ursula Schiopu etc., we can follow and establish a number of ways of training and development of musical skills and abilities for each age.

Although the contact of the child with music occurs even since the first year of life, we can really talk about a first stage of development in the artistic direction beginning with preschool (3 years old), known under the name of **preoperative intelligence stage**, when the child develops from a mental point of view, acting particularly with objects. During this period, the affective-emotional side is predominant, having an unquestionable value for the child, music being regarded as a particularly relevant field. In this sense, we can organize various activities for learning music through age-appropriate songs, accompanied by movement, through actual games, through exercises for developing musical memory, hearing, etc.

2.MUSIC THEORY-CONCEPTUAL AND PRAGMATIC. FRAMEWORK IN THE DEVELOPMENT OF MUSICAL HEARING

Music Theory - Solfeggio - Dictation is the basic subject in the development of musical reading and writing skills, in the development of hearing, memory and thinking. „ In this context, the issue of the development of skills, abilities, capabilities for receiving and decoding the musical text must not be limited to revealing a primary linear order (...), but it must be oriented, as much as possible, towards a tree development, simultaneous, that would include advanced aspects of musical thinking (dynamics of tonal organization, morphological and syntactic articulations, basic transformational processes etc.)"⁵⁹. Referring to children following the intensive study of music in specialized high schools, we can say that around the age of 6, the learning and understanding ability of the child increases, compared to the pre-school period, being doubled by the desire to know better the surrounding reality. The playing and singing activities are continued, adding to them the study of musical notation by means of solfeggio and dictation.

This new stage is more complex due to the substantial effort made by children to appropriate musical notation elements and to use them in solfeggio and dictation. School textbooks do not always provide the necessary support for the thorough assimilation of musical knowledge, this being one of the reasons why the professor should intervene with other auxiliary sources, more efficient from a didactic and artistic point of view. From my own teaching experience with the students from music classes I - XII from the „Octav Bancila " National

⁵⁸Pantelimon Golu, Emil Verza, Mielu Zlate – *Psihologia copilului/Child Psychology*, București, Editura Didactică și Pedagogică, 1995, p.27

⁵⁹ Gheorghe Duțică – *Solfegiu. Dicteu. Analiză muzicală/Solfeggio.Dictation. Musical Analysis* , Iași, Editura Artes, 2004, Argument

High School of Art of Iasi, who performed at numerous national competitions and Olympiads, I can state that it is highly necessary to implement within the learning activities dynamic and effective exercises for each of the chapters concerning intervals, tonality, rhythm and meter.

Looking progressively at the objectives of this subject, in accordance with the requirements of society, there must be a greater concern for the knowledge and development of the skills of a future music performer. His/her success will depend among other things on how he/she has developed musical hearing during school years. Next, we will present all the types of **musical hearing**, and then we will provide further details for their development in the different stages of the pre-university education.

3.TYOLOGIES AND METHODS FOR THE DEVELOPMENT OF MUSICAL HEARING IN THE PRE-UNIVERSITY VOCATIONAL EDUCATION

3.1. TYPES OF HEARING

Musical hearing knows different stages of appropriation, from the intuitive period to the logical thinking one. For the complete development of future musicians, musical hearing needs to be improved so that students would acquire all its typology, together with the elements of style and language of different eras. Also, many well known musical works from the specialized literature will be made familiar. The types of musical hearing that will be presented in the following are: **melodic**, **polyphonic**, **harmonic** (static and processual), **dynamic**, **timbral**, **internal hearing** and **sense of rhythm**. For the development of each category, the most efficient didactic methods and ways must be found.

3.2. DEVELOPMENT OF THE MELODIC HEARING

What does the idiom „melodic hearing” mean?

Melodic hearing represents the totality of the mental capacities of perceiving sound in subsequent sonorous relationships. The primary entity from which we start is the musical interval. If in the pre- university education the study of intervals is achieved only through the **major-minor functional tonal system**, rarely reaching the issue of modes of Romanian popular type, in the academic environment students must appropriate the melody in a close relation to each stylistic periods: Middle Ages - Renaissance; Baroque; Classicism; Romanticism; Folklore; Atonalism; Neo-folklore etc. In the education from Western Europe the material basis consists of the well-known musical literature, focusing on the close connection between Music Theory and other related subjects: Harmony, Counterpoint, Musical Forms. We would add here the need to develop personal musical examples, of a didactic nature, which can consolidate certain problems related to relevant chapters of the subject in question. Since the didactic content and methods vary from one stage to another of student learning, we will continue to offer solutions for the improvement of the melodic hearing for each stage of the vocational education.

3.2.1.IMPROVEMENT OF THE MELODIC HEARING IN PRIMARY VOCATIONAL EDUCATION

For the development of melodic hearing at a young school age, in the vocational education, a series of evolutionary steps must be followed, using exercises with a growing complexity, in accordance with the curriculum requirements.

I. **Construction and vocal practice of the intervals** in major scales, with their minor relatives (all variations), in both directions, on each scale, in order to develop the sense of tonality; intonation of chains of intervals, different quantitatively or qualitatively, by creating short tonal melodic lines; intonation of the characteristic intervals and of their solution (classes III-IV);

II. **Intonation** of intervals of thirds, fourths, fifths, octaves by continuous or broken arpeggio figures, ascendant and descendant, which will constitute the preparatory phase of thinking the main and secondary harmonic functions;

III. **Recognition of the intervals** in the melodic arrangement, after the quantitative and qualitative criteria; the exercises will take into consideration the use of the **comparative method**, through transformations of an interval-mesh;

IV. **Learning by ear** (class I) **songs with text**, specific to young school age, with their melodic analysis. The repertoire will be chosen with great care so as to attract, to contain texts related to childhood, dynamic, possibly transformed in a **game**;

V. **Musical audition** of fragments from the universal literature and their analysis in terms of intonation;

VI. **Memorizing** certain didactic themes or themes from the universal literature;

VII. **Melodic solmization** of certain examples from classic literature or personal and their analysis;

VIII. **Intonational dictation**:

- the usage of **oral melodic dictation** exercises, with didactic character, where the new elements are brought in gradually and are inserted through those previously consolidated;

- **melodic dictation or written rhythmic-melodic dictation**;

IX. **Auto-dictation** – writing from memory, on notes, of the melodic lines from songs, studied solfeggios or of certain melodies remembered from musical auditions. The number of measures will increase gradually, from four to eight or even 12 (Class IV). This process develops very efficiently the musical memory and internal hearing.

The deeper the awareness of the perceptions will be, the more voluntary, logical and lasting the musical memory of a child will be.

3.2.2.IMPROVEMENT OF THE MELODIC HEARING IN SECONDARY VOCATIONAL EDUCATION

The syllabus for classes V-VIII provides intensive study of all 30 tonalities, to which, in class VII, the diatonic heptachordic Romanian popular modes are added. Often though, the issues related to the modal system are treated superficially, professors focusing exclusively on the thorough study of the functional major - minor tonal one. Within tonality, great emphasis is placed on the study of intervals, of the arrangements of three sounds, reaching fugitively the problem of the chromaticization of the major and minor scales, of the modulation (treated only through the horizontality of the melodic line). The study of rhythm, of the exceptional divisions, of the heterogeneous, alternative measures acquire a greater consistency, these requiring many specific exercises.

Returning to the issue of the development of the melodic hearing, along with what I previously presented related to primary education, one can resort to

musical literature of the musical Baroque or Classicism. Thus, we may select themes or other fragments for solmization, analysis and dictation:

- passacaglia or preclassical Ciaccona : Corelli, Bach, Handel, Vivaldi;
- Concerto grosso: Vivaldi or Corelli;
- oratorios: G. Fr. Handel and J. S. Bach;
- Brahms and sonatas for solo violin and solo cello
- J. S. Bach; focus on the rhythms from the preclassical dances found in suites;
- preclassical concerts;
- arias from preclassical operas;
- arias from the works of W. A. Mozart;
- sonatas, concerts, quartets, symphonies, vocal-symphonic works of Viennese classics: Haydn, Mozart, Beethoven.

These musical materials can be used in all types of activities that target the development of musical hearing:

- practicing the melodic line, without rhythm (intonational solmization);
- analysis of the interval content from a given text;
- omission of a sentence from the content of the fragment, students must build it, respecting the original musical material, based on the binomial antecedent - consistent;
- writing after dictation of themes heard on piano;
- memorizing of famous themes from musical works belonging to Baroque and Classicism;
- auto-dictation of musical fragments from memory;
- deletion, additions, corrections, encirclement, completions, withdrawals of certain phrases or musical periods.

3.2.3.IMPROVEMENT OF THE MELODIC HEARING IN UPPER SECONDARY VOCATIONAL EDUCATION

During preadolescence (14 -16 years), mental development knows new and complex dimensions. As stated by an important Romanian psychologist, „individualization intensifies on the intellectual and relational plans /.../ The interest for abstract and synthesis issues starts to grow, but also for the participation in special roles /.../ affective experience shades and is impregnated with values ”⁶⁰. Adolescence itself (16 -20 years old) has a special feature, the abstract thinking, so necessary to the field that we deal with. „Personal taste has greater poignancy and can be argued and demonstrated. The socialization of aspirations, the vocational aspects, the professionalization, which is gradually framed, are also intense.”⁶¹

Considering all the mental accomplishments of the adolescent, as well as the general objectives of the subject Music Theory for this age, we see as necessary a brief presentation of the syllabus, reflecting more on the forms, means and methods by which melodic hearing fully develops. Along with the understanding of the laws that govern the major minor functional tonal system, during high school more and more knowledge linking the discipline concerned with Harmony are targeted. What was studied so far more practically through solfeggio and dictation, gets now a more scientific consistency, by adding chapters as *Natural Resonance of the Sounds* (fundamental rules in the Tonal Harmony), *Theory of Intervals* – solving of dissonances and voice movement,

⁶⁰Ursula Șchiopu, Emil Verza – *Psihologia vârstelor/Age Psychology*, București, Editura Didactică și Pedagogică, 1981, pp.177-178

⁶¹ *Idem*, p. 178

Functional Chromatization of the Tonality, Tonality – Chords of seventh and fifth; Modulation in close and far tonalities; Musical rhythm - Processes for the classical development of rhythm; Musical keys; Modal System (oligochordic, pentatonic, hexa- and heptachordic); Rhythms of popular origin; Polyrhythmia and polymetria etc.

In order to develop melodic hearing, the study of melodic intervals is intensified, using the *Autodidactic Study Method (Intervals, chords, rhythm)* of Professor Iulia Bucescu, in which the exercises of intervallic construction cover **efficiently** and in a **relatively short** period of time the entire framework of tonalities. In this way, students will no longer be inhibited by the presence of double and single musical alterations or by solfeggios with a more consistent armor (five to seven alterations). We recommend using examples from the well known musical literature, many of them being selected and organized on different issues in different typologies of exercises and questionnaires with auditions, appeared in volumes of dynamic learning of the subject of Music Theory.

3.3. DEVELOPMENT OF THE POLYPHONIC HEARING

Polyphonic hearing is the superior quality to distinguish each voice from a polyvocal texture having distinct rhythmic-melodic personality. The need to develop this type of hearing is reinforced by the multitude of aspects that children should appropriate: synchronization, distributive attention to other voices, compliance with the dynamic plans and vocal and instrumental outlining of the counterpoint writing. Let us not forget that students study from a young age an instrument, especially piano, often finding polyphonic writing in musical scores. In the same direction, the polyphonic quality of the hearing can be developed through:

- I. **Audition** of polyphonic works from the Renaissance and Baroque musical period, as well as the modal music of the twentieth century
- II. **Recognition and analysis** of certain melodic lines from the polyphonic texture;
- III. **Solmization** of several musical examples, collectively, having an increasingly higher degree of complexity;
- IV. **Polyphonic dictation** for two, three or four voices, with the analysis of the non-imitative or imitative writing;
- V. Interpretation of certain polyphonic examples, **simultaneously**, by the same child, at the piano and with the voice; I observed this method when it was applied to young classes at the "Ciprian Porumbescu" Musical High School in Chisinau, with very good results in the development of polyphonic and harmonic hearing.

3.3.1. DEVELOPMENT OF THE POLYPHONIC HEARING IN PRIMARY EDUCATION

In vocational pre-university education, unfortunately, the development of polyphonic hearing is not among the main objectives of the subject *Music Theory*. Only in class V, within the subject Choir, students come into contact with the true polyphonic art. Nonspecialist people ignore this subject, trying to relieve many instrumentalists of the "chore" of the Choir, not wanting to understand the huge importance of this discipline. Within the subject of *Music Theory*, polyphonic singing is rarely practiced, under the form of strict canon in the few existing solfeggios from the textbooks, examples that are often lacking

musicality or themes that are not suitable for writing in canon at the desired interval. The preference of professors only for the study of monody is not justified, our explanation being related to the convenience in the selection of attractive excerpts from the choir literature for children, represented in the works of composers such as: Max Eisikovici, Dan Buciu, Gheorghe Dutica, Sabin Pautza, Felicia Donceanu or Dan Voiculescu. Personally, I was concerned with the introduction of primary elements of heterogeneous or imitative polyphony even since class I, developing a **manual** that contains a special chapter on polyphony: singing with accompaniment, alternative and in canon singing, filled throughout with other adjacent examples from choirs, as accessible as possible.

Observing the attraction of the children towards pluri-vocal singing, I have formed a choir of primary school pupils, *Alpha Lirae*, and I taught them, among other things, to use during vocal singing the percussion instruments from the diverse range of the German composer Carl Orff. Over the years, I have watched their musical progress, the children developing many skills such as: vocal technique of chant, hearing, memory, sense of rhythm, attention, homogenisation within the group, reading at first sight of a text, the assimilation of a vast luggage of Romanian and universal repertoire etc.

3.3.2.DEVELOPMENT OF THE POLYPHONIC HEARING IN SECONDARY EDUCATION

During secondary school the effort for the development of polyphonic hearing through the study of polyphonic vocal works from Renaissance, composed for choirs of equal voices (two, three and four voices) is continued. A multitude of examples of Baroque vocal and instrumental literature, culminating in the works of the composers G. Fr. Haendel and J. S. Bach are also included. To these, the particularly inspired modern arrangements may be added, being based on themes belonging to Bach or Mozart, and that emerged on the western musical market, written especially for choirs of equal voices, very attractive for students. This period is beneficial also because students from classes V-VIII study the subject *Choir*.

3.2.3.DEVELOPMENT OF THE POLYPHONIC HEARING IN UPPER SECONDARY EDUCATION

Given that polyphonic hearing would already be improved after eight years of study of vocal and instrumental polyphony, during high school years the repertoire remains to be expanded by introducing in solmization of more complex fragments from the Romanian and universal literature, analyzed and interpreted, to the extent of their full understanding. It is recommended that two to three examples of its kind to exist every week in the *Music Theory* classes, creating a special delight to young performers, making the discipline more attractive, dynamic and practical.

3.4. DEVELOPMENT OF THE HARMONIC HEARING

Based on the concept that any tonal melody is based on a predetermined harmonic support, it should be emphasized that harmonic hearing development is a particularly important objective in understanding and interpreting tonal and modal scores. If performers of keyboard instruments have a greater chance in

developing harmonic hearing since early stages, we may not state the same about those who study monodic instruments (stringed or wind). For these a few quick and successful solutions must be considered

I. Individual **vocal practice** of certain melodic intervals or of short arpeggios at high speed, up to the sensation of simultaneity of sounds; vocal intonation on two or more voices of intervals and chords;

III. **Musical audition** of works based on homophony, following the musical text from the musical score - manner of developing internal harmonic hearing;

IV. **Group solmization** of homophone texts and their analysis from an harmonic point of view;

V. **Practicing on the piano** of musical works performed homophonously.

3.4.1. DEVELOPMENT OF THE HARMONIC HEARING IN PRIMARY EDUCATION

Most often the development of harmonic hearing is neglected, students and their teachers putting a greater emphasis on its melodic quality. Although it is known that tonality can only be understood in terms of harmonic thinking, of attractiveness relations attractive towards a base centre called tonic, the study of thirds starts in class IV, insisting only on the main scales. This stage needs a prior period, when one must insist on the harmonic solfeggio on two voices and three voices, without entering into detailed explanations on the structure and tonal relationships. Ion Gagim captures very well the moments of harmony perception in children, a) noticing the modal functions of chords, b) noticing the character of the musical chord verticality in its performance, that is of the artistic expression /.../ we differentiate two types of harmonic hearing : 1) vertical harmonic hearing (static); 2) horizontal harmonic hearing (procedural): movement on the line of chords and harmonic successions in their semantic, theatrical dynamics. "⁶². We conclude by saying that it is not enough to practice each chord type separately, if they are not then studied **chained** in time. Only in this way they can be compared in terms of importance, expression, as tension and solution.

3.4.2. DEVELOPMENT OF HARMONIC HEARING IN SECONDARY EDUCATION

However, once the small school age has passed, when all students begin studying the piano and some of them attend classes of Choir, the development of the harmonic hearing intensifies. Within the classes of Music Theory it is necessary to priorly prepare a homophon solfegistic repertoire and simplified harmonic dictation, as much as possible, in terms of rhythm.

3.4.3. DEVELOPMENT OF HARMONIC HEARING IN UPPER SECONDARY EDUCATION

In high school, students begin to study the subject *Harmony*, and within *Music Theory* the professor insists increasingly on the development of an harmonic thinking through the frequent analysis of the texts from the universal musical literature. Thus, the seventh and fifth chords of dominant are studied, these being represented in various harmonic contexts. Since ninth grade certain issues concerning tonal cadences will be clarified, insisting more on the during university years. Solving dissonances, voices movement, authentic relationships

⁶² Ion Gagim – *op.cit.*, p.150

between scales, all this knowledge should not be absent from the learning process during high school. Harmonic solfeggios with didactic role or from the known classical repertoire are recommended (Constantin Ripa – *Solfegii la două voci/Solfeggio on two voices*), fragments from choirs, vocal-symphonic repertoire, that would contain problems related to the solving of dissonances, diatonic, chromatic and enharmonic modulations.⁶³

Modern technology should not be missing from the classes of Music Theory. In the French didactic literature there are whole cycles of volumes with attached CDs, containing excerpts from classical music literature or modern one, where there are requirements for those who listen to the texts. For instance:

- Fill in the cadences that you see in the musical score
- Find five mistakes intentionally added in the following harmonic structures;
- Fill in the fourth voice from the fragment excerpted from the Ninth Symphony of Ludwig van Beethoven , Part III, etc.

We will also encounter exercises covering almost all chapters from the Music Theory, except the modal system. It seems that it is the duty of the Eastern schools to follow the example of the German, French or English schools of theory and to give a valuable reply through the elaborated didactic work on issues concerning traditional modalism and specific rhythms of musical cultures of oral tradition.

3.5. DEVELOPMENT OF SENSE OF RHYTHM

Rhythm directs everything alive, moving, governing the principle of evolution and development, ordering the sound events. As stated by Victor Giuleanu, „ rhythm is the phenomenon of the evolution in time and organized paging of all acts, processes and events from nature, society, physical and mental human life ”⁶⁴. Even since Ancient Greece, philosophers as Aristotle or Heraclitus believed that rhythm is synonymous to the phenomenon of **movement**. Rhythm is configured based on the relationship of the elements of the triad duration - rhythmic accent - formula, knowing variations both at microtemporal level, as well as in the stage of macroform.⁶⁵ Furthermore, the rhythm interferes with the tempo and musical metric, between these three phenomena existing a permanent interdependence.

3.5.1. DEVELOPING THE SENSE OF RHYTHM IN PRIMARY EDUCATION

The study of musical rhythm itself must represent a permanent concern, closely related to other parameters, the examples from the universal literature being the main resources that lead to making the teaching approach more effective in vocational high schools. For young school children, the elementary notions about rhythm are studied according to their ability of understanding, in

⁶³ Also, a significant source of learning materials is provided by the Internet where you can find both musical scores as well as famous recordings and sometimes, on YouTube, audio moments with the presentation of the musical score may be found, which can be stopped at any time etc.

⁶⁴ Victor Giuleanu – *Tratat de Teoria muzicii/Music Theory Treaties*, București, Editura Muzicală, 1986, p.563.

⁶⁵ See: Gheorghe Duțică, Luminița Duțică – *Conceptul ritmic și tehnica variațională. O viziune asupra Barocului și Clasicismului muzical/The Rhythmic Concept and Variational Technique. A Vision of the Musical Baroque and Classicism*, Iași, Editura Artes, 2004. This Treaty of Music Theoretical Rhythm brings to attention an original systematization of the variation based on the analysis and typologisation of the rhythmic phenomenon from the two mentioned stylistic periods, both at morphological, as well as syntactic level.

such a way that the basic times remain the quarter note and the eighth note, as they are found in all songs specific to childhood. The call for creation for children and study of music through rhythmic or rhythmical and melodic games must represent the main directions of orientation towards acquiring the habits and skills of the children. The University Professor Iulia Bucescu offers solutions for a greater efficiency, safety and speed in the study of rhythmic parameter, which they deserve to be assimilated by us and to apply them in the musical practice⁶⁶.

3.5.2. DEVELOPING THE SENSE OF RHYTHM IN SECONDARY EDUCATION

The exercises for developing the rhythmic skills continue in the secondary school by bringing gradually the complexity of the exceptional rhythmic formulas, of those asymmetrical metro-rhythmic, in an intense relationship with the binary, ternary and heterogeneous metrics. It is recommended the intensive study of each type of rhythm and its exceptional formulas by rhythmic, polyrhythmic exercises, in groups and individually, of solmisation with rhythmical accompaniment, of rhythmic dictation, etc. The routine stops the spirit and, therefore, solutions which are as attractive and as dynamic as possible must be sought for developing the sense of rhythm.

3.5.3. DEVELOPING THE SENSE OF RHYTHM IN THE UPPER SECONDARY SCHOOL

In high school books, the rhythm encounters a more significant share, through the various exercises to acquire the three types of rhythm, of solfeggio with rhythm accompaniment, as well as through study of polyrhythm or of polymetrics. The main classic processes for rhythm development are briefly presented (10 grade), with only a few examples of the universal musical creation. We recommend them numerous other illustrative example, as well as systematisation of all configurative rhythmic, melodic- and rhythmic or rhythmic and polyphonic operations, viewed both horizontally and in the vertical syntaxes⁶⁷.

3.6. DEVELOPING THE DYNAMIC AND TIMBRAL HEARING

The areas insufficiently explored and exploited within the subject *Music Theory* remain those of the nuances and timbrality (instrumental or vocal). The knowledge of the modalities of emission, articulation, phrasing and orchestration are not concerns of didactics in the vocational high schools in Romania. But, in the Western education, the concerns are numerous: French teaching literature abounds of testing cycles based on musical auditions and learning some features related to dynamics and timbres. We recommend the musical audition and also analysing these parameters, the exercises for recognising some instruments by their separation from different polyphonic or harmonic chords, found in chamber or symphonic genres of the most varied stylistic periods.

⁶⁶ See: Iulia Bucescu – Music Theory: Autodidactic study methods: intervals, chords, rhythm, Ploiești, Editura LiberArt, 1994

⁶⁷ See: Gheorghe Duțică, Luminița Duțică, *op. cit.*

3.7. DEVELOPING THE INTERNAL HEARING

The internal hearing represent the superior quality, by which the music can be heard and reproduced inside the human body, without using an external audio source. Its aspects can be melodic, harmonic, polyphonic etc. The internal hearing is formed by numerous auditions, having the score in front, accompanied by thorough and varied analyses of content, by solmisation, dictation and **autodictation** of some musical fragments from memory. In this regard, we should remember the great composer L. van Beethoven who, even if he became deaf after a certain age, he continued to compose musical works with an astonishing complexity. The explanation is that he had a highly developed internal hearing, and the memory stored an important base of information, which helped him in the composition. The exercises for developing the internal hearing start in the small grades by studying several musical works for children, memorising them, alternative chanting in the form of game – loud and in mind of some fragments in songs and teaching solfeggios, by musical dictation and autodictation, **auditions** (with the score in front) and analysis of language elements to logically memorise a work. The internal hearing acquired relevance along with the increase of knowledge in the musical field.

4. Conclusions

The auditory musical system is one of the foundations of the development of a future artist. The study of music is performed by involving all mental processes: perception, representation, attention, affection, memory, language, thinking, motivation, creativity, etc. One of the key elements that ensure success in this field is the **hearing**, quality through which the musical sonorous world is perceived and analyzed. Through the forms of musical hearing, opuses are heard, recognized, reproduced, experienced and analyzed. As we demonstrated during our study it is necessary to know and gradually apply different didactic strategies in the development of musical hearing (melodic, polyphonic, harmonic, timbral or internal), that would ensure a complete success in shaping the future musician: singer, songwriter, conductor and pedagogue.

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6. BRIEF HISTORY OF FIXED DO SOLMIZATION IN JAPAN

Tomoko Siromoto⁶⁸

Abstract: *The Fixed DO solmization system which is used mainly in Latin language countries and the former USSR, was introduced to Japan by pianist Kiyohide Sonoda in the 1930s. The effectiveness was soon recognised in the out-school music education setting but the school music curriculum continued to use the Movable DO as the compulsory solmization system. Within a half century, however, Fixed DO naturally developed and not only pupils but teachers who had been taught in Fixed DO in their childhood became comfortable teaching and learning in Fixed DO. Subsequently, Movable DO in school textbooks has become very limited.*

Key words: *fixed DO solmization, music education in Japan, solfege, Kiyohide Sonoda*

1. Introduction

The Fixed DO Solmization is used mostly in non Anglo-Saxon areas. The definitions of Fixed and Movable DO systems and Solmization vary, depending on the topics, contexts and background of the authors. In this paper, the terms are generally used as follows:

- Fixed DO – is note names, and also solmization syllables. The dual nature normally combines the symbols in the staff notation, note names and their actual pitches;
- Movable DO – is solmization syllables normally used in conjunction with letter note names, whilst not exclusive. It represents the relative intervals from the key notes of each piece or section of music;
- Solmization – is part of musicianship training of music reading, normally using *DoReMi* syllables and a pupil's own voice.

2. Discussions

The two systems, Fixed and Movable DO, have long been in constant debate and comparison, whilst the two systems are very different and cannot be subject to direct comparison. In Movable DO, for example, the entire process is based on the theory of key and Tonic, while Fixed DO is merely reading or singing note names with their actual pitch. What is meant by the word `sense of key` is also different. Movable DO educators mean relative sense of intervals and their positions within the scale, while Fixed DO educators mean simply different colours of different tonalities. Moreover, it is often criticised as if Fixed DO confuses #, *b* and natural in one syllable (1:4, 2:366), possibly because Movable DO needs different names for different pitch intervals. In the Fixed DO practice, distinction of chromatic names is less important. Fa# is often called Fa if there is not enough time to sing, omitting the word but keep thinking Fa# in mind. For example, *MiReMiReMiSiReDoLa-* is easily understood as `For Elise` without using the two Re#s. The two systems, therefore, simply have very

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different characteristics and process of sight-singing, that is, theoretical versus intuitional. The Fixed/Movable DO debate tends to polarise in specialist and generalist views, or professional sector and non-professionals (3), despite that Fixed DO is not the Absolute Pitch or talent-based skill of minority elite. In the areas where Fixed DO is used, *Solfège/ Solfeggio/ Formation Musicale* is the most essential subject in musicianship training (4:48, 5, 6: 81, 7:71). Positive examples of Fixed DO can be seen not only in Latin language and former USSR countries but also in Japan where Fixed DO was introduced long after Movable DO.

In the former USSR, for example, Fixed DO *solfeggio* is used as essential musicianship training. As Brainin notes, the `Russian *solfeggio*` is a comprehensive musicianship training which develops `predicting ear` of music (8:2-3). It involves both fixed and relative pitch senses. The entire content of music education and consistency from infant to higher education has long been under strict quality control by professionals of music and music education (9:120), which enabled pupils transferring between specialist- and non specialist- sectors smoothly. It is worth mentioning that school pianos in some Eastern European countries are rarely in tune, and can be as flat as half or more tone. The very out of tune piano that Western researchers sometimes created for Absolute Pitch research purposes is merely a conventional school instrument in this area. Teachers and pupils therefore have to allow some flexibility in `fixed` and `absolute` pitch sense, in another word, flexibility and relative pitch sense within their Fixed DO system.

Japan probably is a unique example in the Fixed/Movable DO comparison. The national music school (Tokyo Music School, est. 1879) initially used English and Japanese note names with Cipher system, since the first official foreign music teacher was from the USA. By the 20th century, German teachers became the major influence, and this was eventually replaced by German and Japanese note names with Movable DO (10). In the general schools, music has been taught by Japanese note names and Japanese style cipher system, the latter of which was to be replaced by the Tonic-Solfa of Protestant Missionary influence (10, 11:94), and this became the Japanese Movable DO with staff notation in the very early 20th century (12:149-150). In theory, Japanese National Curriculum never left the set of Japanese note names and Movable DO since then, apart from the short period of World War II when foreign terms were forbidden.

In the 1930s, however, pianist Kiyohide Sonoda (1903-1935) introduced French Fixed DO *Solfège* and Absolute Pitch training for children. His son, Takahiro Sonoda (1928-2004) became the first Japanese child to be trained for Absolute Pitch in Fixed DO system. Before his studies in Paris (1931-32), he had taught the piano in so-called `traditional` style, using German note names, and matched the symbols in staff notation and keys on the instrument (13:51). In Paris, Sonoda saw Fixed DO *solfège* and its effectiveness. In France, the *Galin-Paris-Cheve* cipher notation was once employed in schools by the Paris Society for Elementary Instruction in 1905, but it was later abandoned and officially

returned to the traditional *solfege* in 1923 (14:52, 15:113). Galin initially used `Movable` DO, while his idea of training children to memorize seven notes with sol-fa names suggests his `Movable` DO system a `modified Fixed DO`, not the Movable DO of the theoretical sense (16:57-67). At that time, again, the Japanese mainstream was Movable DO, and Japanese musicians did not possess Absolute Pitch themselves. Sonoda`s method was to become the base of modern Japanese music education for children in both specialist and general educations.

Since then the Fixed DO has been used in out-school music education, while the Movable DO has been taught in schools with government sanction. The two systems were therefore to co-exist for a long time. K Sonoda taught children himself together with his colleagues from Tokyo Music School, holding private infant music classes in Tokyo, and the success was obvious. He predicted that the Japanese children with *solfege* training `would soon become able to play the piano as fluent as the adult specialist music students (of his time) within a year or so of learning` (17:63). Vocalist Kita who studied in Italy, a colleague of Sonoda, continued Sonoda`s work with children in Tokyo (12:150) and he published the Japanese edition of Danhauser & Lemoine *Solfege* excerpts in 1950 (18). After the World War II, the founders of “Toho Music School for Children”, cellist Hideo Saito and critique Hidekazu Yoshida, launched Fixed DO *solfege*-based music lessons in their specialist training course for children (19:2), where Seiji Ozawa and Mitsuko Uchida learned amongst others. Yamaha and Kawai opened non-specialist music schools of *solfege* for infants in 1954 and 1956 respectively. Sumiko Tanaka, the piano teacher known for her compilation of the long-seller piano tutor book `Iro Onpu` (Coloured Notes) in 1955, concluded pupils `who first showed good use of Fixed DO also learns Movable DO easily⁶⁹` (20:29).

Fixed DO began to influence even in general schools in the 1960s (3:214) where the solmization system was supposed to be Movable DO. In the 1970-1980s when the Fixed/Movable DO debate became fierce between specialist musicians and the Movable DO educators, composer Akira Miyoshi predicted Fixed DO`s dominance in near future `just the matter of time⁷⁰` (12:156). The effectiveness of Japanese in-school music education became noted (21:77-78) and Japanese pupils` pitch and harmonic memories became very strong (22). Children typically learned *DoReMi* by the Fixed DO system or just as the note names at the pre-school age, either at Yamaha/Kawai -type music schools, private piano lessons, or from friends and families, followed by the Movable DO and Japanese note names at schools, and either German note names if willing to study classical music further, or English one when involving pop music making with friends. Up to the 1980s, primary school music lessons of a song in F major typically began with solmization in Movable DO (F as DO), followed by learning its tune by recorder in *DoReMi* note names (F as FA). Needless to say, the confusion of pupils in the school music lessons became a notable problem

⁶⁹ Tanaka, S. (1978), *Iro Onpu Ho*, Shinkyo Gakufu Suppansha, p.29

⁷⁰ Miyoshi, A. (1979) cited in Saisho, H. (1998), *Zettai Onkan*, p.156

(23:37, 12:153). The National curriculum has inevitably become less imposing of Movable DO. It was not only confusing for pupils but also became unpopular among music teachers who themselves are already of Fixed DO generation (24, 23: 38). The compulsory Movable DO has eventually become limited in C major and A minor, and *Do Re Mi* fully became the note names, without losing traditional Japanese names in teaching. In the 1990s, school music textbooks already taught Fixed DO as note names, using a keyboard⁷¹, despite the National Curriculum did not instruct so. Fixed DO's dual nature, singable note names and solmization syllables, was perhaps an advantage over Movable DO which needed a separate set of note names and theoretical understanding. Japanese musicians and music lovers typically manage different systems together, and the most common set in classical music specialist education has long been the set of `German key names, German and Fixed DO note names, and Fixed DO solmization` of which Hosono (25:26) describes `the perfect fusion of Germanic and Latin systems⁷²`.

Japan introduced Fixed DO as it was, by professional musicians who studied in France, Italy and so forth. The musicians involved were aware of the need and the age group which should be targeted. In short, professional musicians who encountered the Fixed DO system and their strong wish to improve Japanese standard of musicianship by faithful learning from Europe eventually swayed Movable DO of government sanction, without losing German/English note names. The nationwide and natural development of Fixed DO in Japan evidenced that Fixed DO is not a system just for Absolute Pitch possessors or specialist training for talented, but a very possible system for everyone, as long as the time and method are appropriate. Sonoda's method was to become the foundation of modern Japanese music education for children in both specialist and general educations.

3. Conclusions

For Fixed DO, the three points: 1. teaching young children, 2. teaching by professional musicians and 3. constant use of the piano or keyboard instrument, seem particularly contributing. It was a great fortune that Sonoda, knowingly or not, fulfilled such requirements. Japan now has rich experience in developing musical ear by Fixed DO. It is worth mentioning that the early-year and primary teacher training of the country traditionally cover some singing and keyboard skills as the compulsory elements since its 19th century inception. Its singing in kindergarten and schools has long been accompanied by the piano by class teachers themselves.

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⁷¹ Ichikawa, T. and Hatanaka, R. et.al. (ed. 1993), *Ongaku 3*, Kyouiku Geijyutsu Sha

⁷² Hosono, T. (2002), *Solfege towa Nanika* : 25-36

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7. A MODEL OF INTEGRALITY OF MUSICAL AND TEACHING ACTIVITIES AT THE LESSON OF MUSICAL EDUCATION

Marina Caliga⁷³

Abstract: *In this article the author investigates and applies accumulated experience in music education through the methodological integrality of musical didactic activities at musical education lesson. In this regard, musical didactic activities are not only pedagogical acts of transmission of musical knowledge, but their mission is the living of sound messages, the discovery of self through art and student integration through musical didactic activities. Integrating through musical didactic activities, students discover, create, analyze, summarize, compare, apply, reflect, operating various mechanisms of musical didactic activities, becoming not only the receiver, but also the subject of musical works.*

Key words: *musical education lesson, musical didactic activities, integrality, methodological example*

Abbreviations: IMMTA – integrality model of musical and teaching activities; MTA – musical and teaching activities.

1. Introduction

Over several millennia, man creates his own history, his own culture - a ‚second nature‘, is the creator of a new space by knowing and changing the world. „Human knowledge has presently become a very tempting research question and at the same time it is up-to-date because one will be able to improve and enhance virtues only through a better knowledge," says I.Negură ([5, Apud: p. 9]). Following these claims, Professor I.Gagim maintains, "Man, as being integral and inclusive, the inner man (man's intimate universe) as the essence of the human being, becomes the main object of research of all areas of knowledge" [6, p. 3]. Likewise, man knows himself in the process of world cognition and change, over the millennia. This activity is based simultaneously on emotional perception and rationality: a tendency towards rationalism, awareness of emotional experience.

Being one of the forms of emotional consciousness integration, art plays an important role in spiritual activity. Man wishes to unlock the mystery of *homo sapiens*, hence, the human thirst for knowledge and self-knowledge, the willingness to find out the novelties as well as the secrets of the past. This enormous thirst for knowledge is the source of all human achievements that distinguishes man from other creatures existing on earth. Reflections on man and on his need for knowledge, embodied in artistic creation, are an indispensable part of philosophical and didactic analysis.

Approaching personality development education and training systemically calls for a holistic view, an integration of the education system and process, i.e. an understanding of education as a whole. To get an understanding of the totality and complexity of the educational phenomenon, this vision requires a

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transdisciplinary approach to the content of education and its development based on the pedagogical completeness of the educational process, through all forms of education (formal, non-formal, informal) and scopes of education (intellectual, moral, aesthetic, etc.) engaged in pursuing the same education ideal, with the involvement in this education process of all stakeholders (family, school, society, church).

2. Research Problem

As result of curricular reforms in Moldova (from 1997 to 2003, 2004, 2010), the musical education discipline was framed as a distinct and autonomous educational field in educational practice. The systematized teaching approach of musical activities at the musical education lesson has been implemented in practice for more than two decades, however, there hasn't been carried an insightful and conceptualized research on the concept of integrality of musical teaching activities at the lesson of music. From the perspective of integrality, musical teaching activities triggered a long process of reconceptualization of discipline, reconstruction and development of curriculum, reassessment and restructuring of its content, reconsideration and adaptation of methodology entirety of musical didactic activities to the principles of art.

Curriculum reform involved a substantial change in the educational process, a new model of teaching, and namely integrated teaching of this discipline, has been proposed allowing the students to form a unified concept about music. With this idea in mind, it was necessary to carry research and implement the concept of integrated musical activities, in which the students are directed to achieve, to integrate their ideas with those of their colleagues, to evaluate their work and issue assumptions and conclusions that support their arguments and to find application etc. As it has been stated, we know about the musical education conceptual framework, the Curriculum, guides, manuals, content, technologies and methodologies etc., creates the vision that it is sufficient for musical education inegrality by means of musical and teaching activities. From the perspective of modern principles, this does not exclude the need of reconceptualizing the music lesson approach to achieve integrality by means of musical and teaching activities.

Reconceptualization provides applying modern methodology as well as benefiting from students' interests and learning motivations by various musical and didactic activities at the lesson. In this respect, the lesson integrality by musical and didactic activities becomes a cognitive and emotional constituent of musical proficiency at the dynamic and integral process level. Thus, knowledge and students' skills and attitudes integrate, sistematising them via musical and didactic activities and dynamic processes through areas: cognitive, psychomotor and attitude skills and turned into music - the main outcome of music education.

A real change in the didactics of musical education has been produced and developed by experienced researchers and professors in the Republic of Moldova, to name but a few: A. Popov [11], T. Bularga [2], M. Vacarciuc [13], I. Gagim [6], M. Morari [8], Vl. Babii [1], L. Granețkaia [7], M. Cosumov [3], V. Crisciuc [4], the research problem being investigated using methods and

procedures, techniques and principles of integrating knowledge, skills and attitudes by means of musical and didactic activities, thus consolidating various aspects of the specifics of musical art. While mentioned above researchers' efforts are valuable, as they set the fundamentals in many directions in the field, the issue of specific methodology for musical and didactic activities integration has not been solved. This is because it has been approached as a didactic issue, and not as a defining action of integration of the individual in society. In this respect, AMD integrality is interpreted differently either because of the association with some instructional methods and principles already promoted, or correlation to different theories, systems, experiences etc.

A wide opening to practical solutions in the methodology approach to musical education lesson and content integrated by musical and didactic activities has been offered by one of the founders of curricular reform for the discipline "music education in the contemporary school is built on a system of regularities and principles that assigns value to educational and scientific entities" [6, p. 10]. Analyzing world training / development systems of music lessons from the evaluative perspective I. Gagim concludes "Musicology represents music epistemology; it leverages modern definitions of the main categories of music in each of the four main forms of musical activity: creation, interpretation, hearing and analysis - which become forms of musical experience, different in content, yet integrated via the act of communicating with music "[6, p. 3].

Developing the same idea, M. Morari affirms: "By means of initiation forms of music one achieves going deep into the world music; concepts, categories, theoretical definitions being learned as a result of musical act [8, p.20]. According to researcher I. Gagim, " the system of students' musical-didactic activities is produced by derivation of the four forms of musical activity - creation-interpretation-listening-analysis. Each of these forms of musical and didactic activity has an integrating and multifunctional character of learning activities, educational technology, initiation into the mysteries of music, of musical-artistic and musical-pedagogical experiences; musical, artistic and pedagogical experiences have double function: sub-system of a music lesson system and autonomous system of operating / assimilating the value of music " [8, p.11].

From a practical standpoint, I. Gagim investigates musical didactic activities attributing value to each of the musical teaching activities, motivating their status as "*learning activities*" [6, p.43]. "Thus, in musical general education the model of integrated teaching is an update of studying music under the creative principles, which corresponds to formative education, designating both a coherent assembly of content, teaching/learning and assessment methods, as well as a system of decision making processes, of monitoring the entire educational process " [12, p. 61]. In the course of this research we advocate a theoretical and practical model of integrating musical and didactic activities as a systemic approach to musical educational process at the music lesson.

Research of practice under this approach demonstrates, however, that this guidance is not sufficient to achieve the aims of the music education in school. Having mentioned paper, Professor I. Gagim concludes by "re" - defining music education: "the concept of musical education must employ scientific instrumentation advancement of the educational process: from formation of musical culture to defining musical culture within the context of students' spiritual culture" [6, p. 18]. Analyzing M.Morari's statements, we may emphasize: "Conceptualization and realization of the Curriculum in music education is based on the specific nature of musical art and music reception by students. Review of Moldovan music education content in school first, and then development of music education Concept and music education Curriculum constituted the new orientation of the school discipline - music education" [8].

Thus, the modern curriculum stipulates training students' musical skills, requesting teachers to use a varied theoretical praxiological approach, systematized and integrated through updated educational processes. Music education has gone through a profound process of reconceptualization, adapted to methodological principles of musical and teaching activities at the lesson. In addition, we emphasise the need for a qualitative correlation of theory and practice in order to obtain performance at the music education lesson.

3. A model of integrality of music-teaching activities at the lesson of musical education

Integrality of of music-teaching activities in music education class is not just a teaching act of transmitting music knowledge or knowledge about music but also a profound music experience, detection of the sound message, discovery and investigation of the truth. In this lively and dynamic process during the lesson the student is not only the receiver but also the *authenticated* subject of the the musical work. The main character, the student is the one who discovers, creates truths, shows attitude, operating the mechanism of musical knowledge through musical and teaching activities. In this regard, *the integrality model of music-teaching activities* at the lesson will contribute to: student's comprehension, analysis, synthesis, comparison, characterization, generalization and application of this dynamic and integral process.

The theoretical foundation of **Integrality Model of Music-Teaching Activities** (IMMTA) was focused on:

- The integration of theoretical and practical operational IMMTA to form students' attitude to the lesson of music;
- Architectural construction of the lesson of music after MTA concept [6, p.45];
- IMMTA from the music subject to the vivid perception of the lesson message;
- IMMTA after the principle of internalizing the music as the basic integrating principle in music education [6, p. 9; p. 11]; [5, p. 59];
- Process and dynamic systematising MTA from primary perception to inner experience;
- Students' integration through the systemic integrallist mechanism of MTA;

- IMMTA through cognitive-affective technology;
- IMMTA after the four directions of one and the same arch - of knowledge: learning to know, learning to do, learning to live together, learning to exist [9];
- Training students' attitude at the music lesson in relation to IMMTA [10, p. 30-31].

The model consists of parts, identifiable with school curriculum components in Moldova - MTA epistemology, content, methodology. Epistemically motivated by a conceptual basis, MTA epistemology integrates topics with systematized procedural dynamic actions at the music lesson. IMMTA components are integrated and systematised by sentence in relation to *music education curriculum structure in Moldova*.

MTA epistemology is the ideas, concepts, principles, theories on music-existing educational systems and their integration into the music lesson. Detailed description of the systemic integrality concepts and their application in educational processes (philosophy, pedagogy, psychology, musicology); research of the concept of transdisciplinary - *as an integrating factor*: the four directions of one and the same arch - of knowledge: *learning to know, learning to do, learning to live together, learning to exist*, aiming at: learning to change yourself and transform society.

A systemic approach to music education process: retrospective and insight analysis of MTA in different schools and periods; concept of *music-teaching activity*; music lesson concept - micro structural components and their integration via MTA, architectural construction of the music lesson; attitude concept towards MTA; MTA methodological principles of integration: IMMTA from theory to practice and vice versa, from practice to music education theory, internalization and externalization through IMMTA, procedural-dynamic systematisation of MTA, continuity and gradualness of MTA complexity; classification and structuring IMMTA principles, methods, techniques and forms at the music lesson.

MTA contents apply via the musical teaching material (pieces of music, different teaching materials based on pupils' MTA). The contents are the main source of the MTA, their approach / integration into the music lesson is represented by:

- Principles (concepts, ideas) established via MTA and focused on taching and training activitaty;
- Operational objectives, IMMTA teaching tasks;
- Music and music-didactic theory through which MTA will be integrated;
- Methods, processes, techniques, forms and means for MTA.

IMMTA methodology is built on several criteria:

- Triadic construction of the concept of internalization / externalization of music [I.Gagim];
- Integrality of content teaching through cognitive and affective aspects;
- Putting into use the route of perception process of IMMTA systematization by: primary perception and inner experience;

- Integrality of musical education lesson in relation to *operational objectives taxonomy*;
- Students' attitude toward IMMTA at the lesson of music education.

The proposed methodology addresses the instructive, educational and training issues of the students' attitude towards IMMTA at the lesson of musical education and integrated testing at the level of knowledge, skills, attitudes. In the theoretical part of our research it has been proven that all musical activities within a lesson, united under one goal, intertwining and completing each other, follow one direction - learning the theme of the lesson, approaching it differently (audit, interpretative, theoretical and analytical, creative, etc.), different aspects of understanding the musical phenomenon called into question (otherwise, any topic is nothing but a musical phenomenon, a fundamental aspect, a law of musical art). Besides the mentioned aspects, my intention was to analyze the presence (or absence) of the *experience of communicating with the musical art* and students' awareness of *the need to communicate* with music via IMMTA at the lesson of musical education. The **Figure Nr. 1** describes the theoretical and practical experiment to achieve the scope of the problem under study regarding integrality of the music education lesson via music-teaching activities.

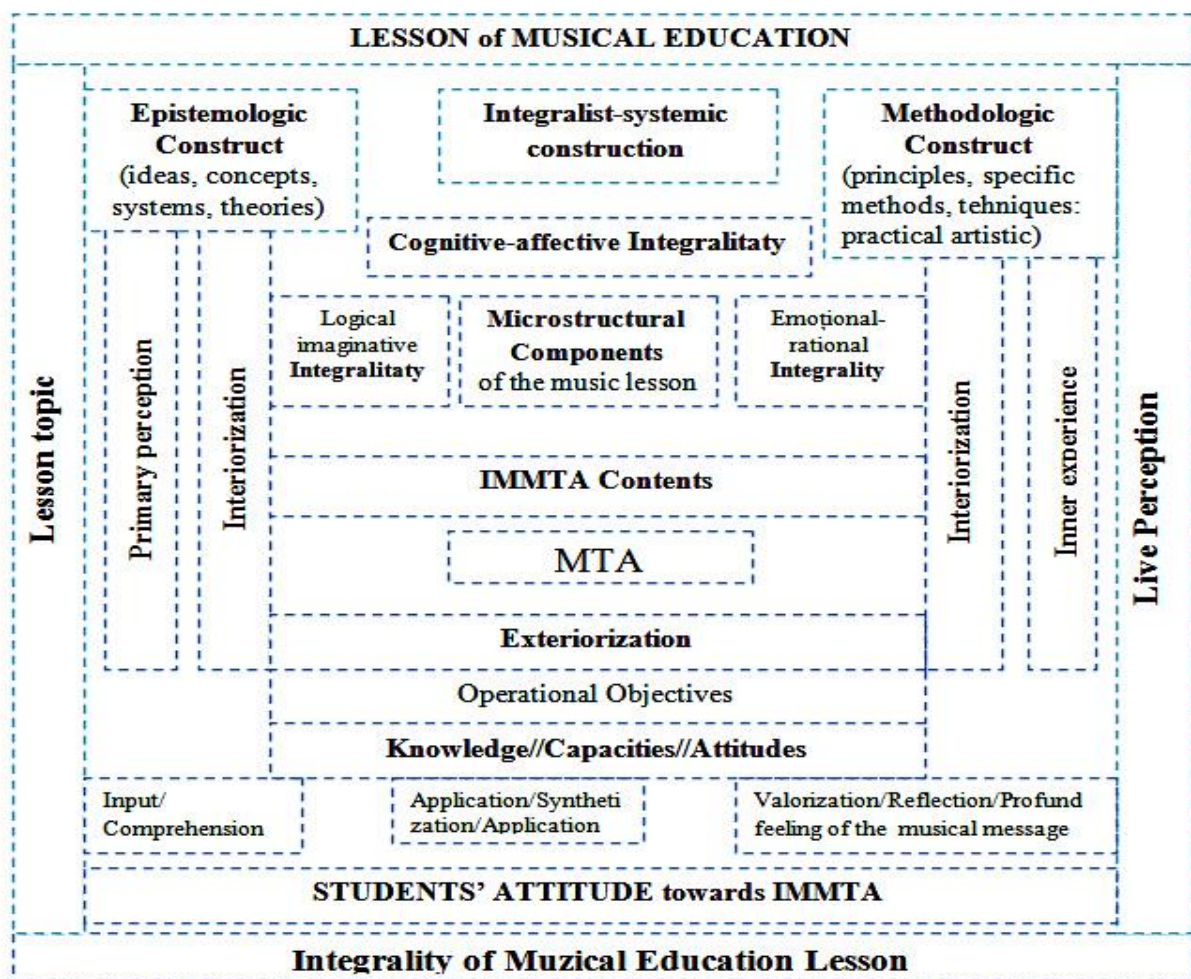


Figure Nr. 1 The model of integrality of musical and teaching activities at the lesson of musical education

4. Conclusions

The evolution of the recent decades allows to identify patterns that contributed to the development of music education didactics. Thus, *Music Education* is a pedagogical discipline at the crossroads between art and music, pedagogy and psychology, philosophy and musicology etc. Reference elements for the development and expansion of the educational process of ME have emerged, over time, with more directions, focusing on concepts, specific methods, different by their complexity, viewed differently from one educational system to another. Researchers from various scientific fields (pedagogy, musicology, sociology, economics, philosophy, psychology, etc.) carry an inventory of pedagogical ideas and values of the phenomenon under study. Conditioned by educational interests of society, the idea of educational integrality is put forward and requires theoretical and practical foundation.

The integrality issue concerns many reference areas, arising from current guidelines of education by developing new approaches to integration. These guidelines, interests and developing visions, from a postmodern perspective, require research of integrality in music education as a general term, as well as in the narrow sense, specific to this field. Accepting the integrality character, the complexity and the progressive changes of training / education actions both by **the student** and by **the teacher**, will consciously lead to setting a new quality of building the paradigm of long-term correlation pedagogical phenomena, forming a realistic vision of the dynamics of the overall educational integrality development: teacher - student; student - teacher. The current understanding of education is generated by concepts, principles and areas clearly delineated and prioritized, set in motion by properly formulated rationality.

Analytical treatment of the concept evolved in the context of actions that produce numerous strategic behavior, puts the basis for a whole system of re / conceptualizations of musical education. Within the context of our research, training student's personality by *cognitive-affective integrality* at the lesson of musical education is classified by mental processes: cognitive-affective and psychomotor (mentioned in the previous subchapter). According to the mentioned above researcher s, who have investigated the personality formation via cognitive and affective aspect, both aspects are equally important in logical-artistic integrality. Following this finding, we observe phases-stages of communication in music education lesson integratng perceptive processes: primary perception - a permanent dialogue with / through musical and teaching activities from teacher to pupils and vice versa; the transition from inside to outside in the perception of music-teaching activities; integration / transformation of physical matter into spiritual matter; interiorization of musical message as an integral process.

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8. FROM THALES TO BERIO: WATER AS A COMMON THEME OF PHILOSOPHY, PHYSICS, AND MUSIC

Rossella Marisi⁷⁴

Abstract: *Listening to a music piece may trigger memories, give origin to reflections about the physical state of matter, and retrace the development of ancient philosophical thought. This article proposes an interdisciplinary path of active learning - encompassing music education, philosophy, biology, physics, and psychology - which can be realized, choosing an appropriate approach, in both primary and secondary schools.*

Key words: *Berio, Debussy, interdisciplinary project, Liszt, Ravel, water*

1. Introduction

Teachers can stress the unity of knowledge proposing interdisciplinary projects centered on a common theme, and guiding their pupils at focusing on the links among different points of view. Water may be an interesting theme to reflect on. For many centuries natural philosophers focused on the problem of the nature of matter and its transformations. The Greek philosopher Thales (c. 624-548 B.C.), centered his research on water, positing that it could be the basic element which gave rise to everything in the world⁷⁵. The first observation might have been that water can readily be observed in the three physical states of liquid water, ice, and steam. Moreover, it is quite usual that coasts and river banks show a constant increase in size, and this may have suggested the belief that water had the capacity to thicken into earth. This theory has been proven wrong only in the eighteenth century, following experiments of Antoine Lavoiser (1743-1794).

Furthermore, the high concentration of nutrients in wetland water, which feeds different species of plants and animals, gave rise to the theory of spontaneous generation. This misconception was disproved only in the nineteenth century, as a result of the work of Louis Pasteur (1822-1895). Indeed, it is quite unsurprising that water has been considered of major importance to all living things; we know now that in some organisms, up to 90% of their body weight comes from water, and in the human adult body up to 60% is water. After Thales, also the Sicilian poet and philosopher Empedocles (495-430 B.C.) centered his research on the basic elements (water, earth, air, and fire), which he called roots, defining them as both, material substances and spiritual essences⁷⁶.

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⁷⁵ Marvin Perry, Myrna Chase, James R. Jacob, Margaret C. Jacob, Jonathan W. Daly, Theodore H. Von Laue (2013), *Western Civilization: Ideas, Politics, and Society*, Cengage Learning, Boston, 73

⁷⁶ John E. Sisko (2014), *Anaxagoras and Empedocles in the Shadow of Elea*. In: James Warren and Frisbee Sheffield (eds.) (2014), *The Routledge Companion to Ancient Philosophy*, Routledge, New York, 49-63

2. Discussions

Also modern psychology focuses on these elements, considering them as archetypes, that is universal structures in the collective unconscious⁷⁷. Besides scientists and natural philosophers, also many musicians pointed their attention on waterbodies, such as seas, lakes, sources, and on precipitations as snow and rain. Among these composers are Antonio Vivaldi (1678-1741), whose *Concerto* in E flat major RV 253 for violin, string and basso continuo, is called “The sea storm”, Ernest Bloch (1880-1959), who wrote *Poems of the Sea*, Franz Liszt (1811-1886) who composed *Au lac de Wallenstadt* and *Au bord d'une source*, and Claude Debussy (1862-1918) who wrote *Jardins sous la pluie* and *Des pas sur la neige*. However, in this article I limit the scope of my research to the examination of some pieces whose titles refer exactly to the general term “water”: *Les jeux d'eau à la villa d'Este*, by Liszt, *Reflets dans l'eau*, by Debussy, *Jeux d'eau* by Maurice Ravel (1875-1937), and *Wasserklavier* by Luciano Berio (1925-2003).

In these pieces the composers hinted to specific characteristics of water - fluidity, undulation, wetness, and reflectivity - and depicted them using musical means. Fluidity may be defined as the state of a substance whose molecules move freely past one another. This characteristic can be depicted by means of ceaseless motion: such an effect can be obtained using specific intervals, rhythmic figurations, and meter changes. In the selected pieces there is a frequent use of particular intervals, such as seconds and fourths, which are quite unstable tone combinations. The tension deriving from this instability demands an onward motion to more stable combinations such as thirds and fifths⁷⁸.



Ex. 1, Liszt, *Les jeux d'eau à la Villa d'Este*, measures 27-29

Musical score for Debussy's *Reflets dans l'eau*, measures 1- (the first measure shown). The score is in D minor (two flats) and 4/4 time. It features a piano (pp) dynamic and a tempo marking of *Andantino molto (Tempo rubato)*. The right hand plays a series of chords and moving lines, while the left hand plays a rhythmic pattern of eighth notes. The notes in the right hand are marked with numbers 1-5, and the notes in the left hand are marked with numbers 1-5. The score is dated (1862-1918).

Ex. 2, Debussy, *Reflets dans l'eau*, measures 1-

⁷⁷ Carl Gustav Jung (1954). *Archetypes of the Collective Unconscious*. In Herbert Read, Michael Fordham & Gerhard Adler (eds.) (1959), *The Archetypes and the Collective Unconscious*, 2nd ed., Vol. 9(I), Princeton University Press, Princeton, 3-41

⁷⁸ Roger Kamien (2008), *Music: An Appreciation*, sixth brief edition, Boston: McGraw-Hill Higher Education, Boston, 41



Ex. 3, Ravel, Jeux d'eau, measure 78

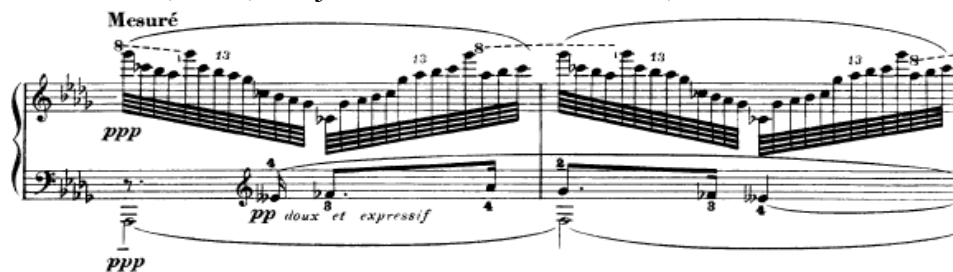


Ex. 4, Berio, Wasserklavier, measures 6-8

Fluidity is enhanced also by fast figurations, which may be written out in short value notes, such as sixteenth-note, thirty-second-note, or sixty-fourth-note values, as in the following examples,



Ex. 5, Liszt, Les jeux d'eau à la Villa d'Este, measures 1-2

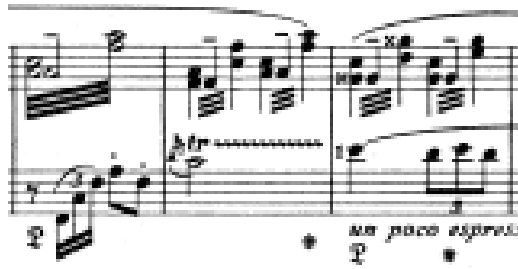


Ex. 6, Debussy, Reflets dans l'eau, measures 24-25



Ex. 7, Ravel, Jeux d'eau, measure 78

or prescribed by specific directions included in the score: in *Wasserklavier* a footnote recommends to perform grace notes and arpeggios very fast. A third way in which fluidity can be alluded to is by means of irregular groups and meter changes, as we can see in the following examples



Ex. 8, Liszt, Jeux d'eau à la Villa d'Este, measures 47-49



Ex. 9, Debussy, Reflets dans l'eau, measures 10-11



Ex. 10, Ravel, Jeux d'eau, measures 1-2

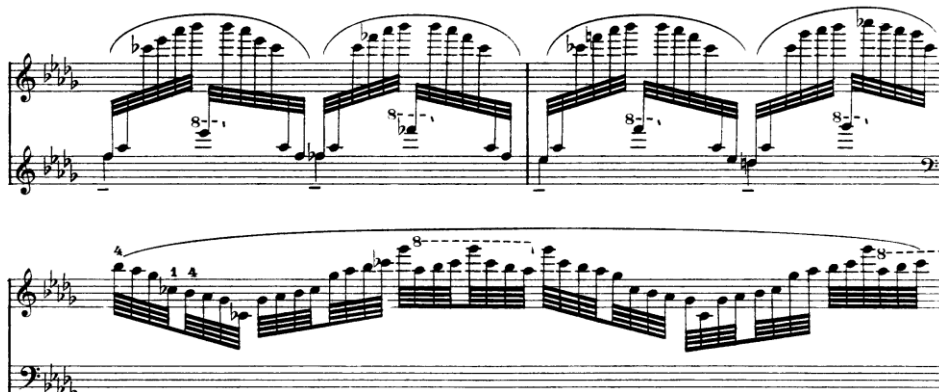


Ex. 11, Berio, Wasserklavier, measures 14-17

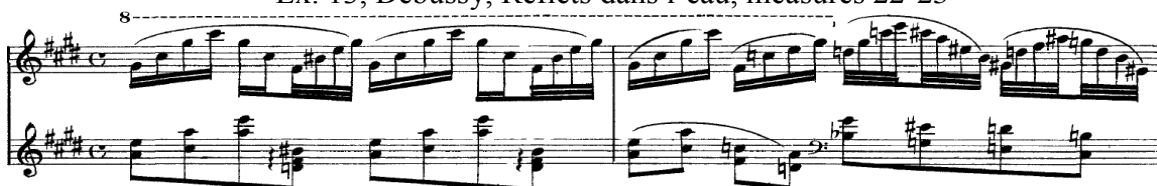
Undulation is depicted by means of melodies based on ascending and descending scales and arpeggios, which are frequently repeated with some minor changes, conferring to the passage a substantial staticity.



Ex. 12, Liszt, Les jeux d'eau à la Villa d'Este, measures 58-62



Ex. 13, Debussy, Reflets dans l'eau, measures 22-23



Ex. 14, Ravel, Jeux d'eau, measures 3-4

Ex. 15, Berio, Wasserklavier, measures 1-5

Undulation is also depicted by means of tremolos, as shown in the following examples

Ex. 16, Liszt, Les jeux d'eau à la Villa d'Este, measures 24-26

Ex. 17, Ravel, Jeux d'eau, measure 26

Ex. 18, Liszt, Les jeux d'eau à la Villa d'Este, measures 41-44

Wetness is alluded to by prescribing the contemporary use of both, the sustaining and the damping pedal, as shown in the following examples

Ex. 19, Debussy, Reflets dans l'eau, measures 80-82

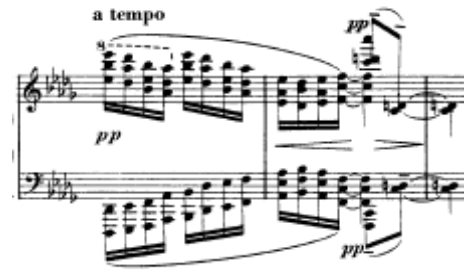
Ex. 21, Berio, Wasserklavier, measures 1-2

Ex. 20, Ravel, Jeux d'eau, measures 1-2

Reflectivity is depicted by means of both, horizontal and vertical symmetry, such as in the following examples



Ex. 22, Liszt, *Les jeux d'eau à la Villa d'Este*, mesures 10-11



Ex. 23, Debussy, *Reflets dans l'eau*, mesures 16-18



Ex. 24, Ravel, *Jeux d'eau*, measure 16



Ex. 25, Berio, *Wasserklavier*, measure 13

Furthermore, some peculiarities of Ravel's and Berio's pieces may call to mind the theory proposed by the French researcher Jacques Benveniste (1935-2004), according to whom water molecules can communicate with each other, exchanging information even without being in physical contact⁷⁹. In effect Ravel's *Jeux d'eau* show already in its title that it was inspired by Liszt's piece *Les jeux d'eau à la Villa d'Este*⁸⁰, and some peculiarities of Berio's piece seem to hint at well-known works by other composers⁸¹. As we can see in the following examples, *Wasserklavier* shares the F minor key, as well as the first and last chord performed by the left hand with the *Impromptu* op. 142 n 1 by Franz Schubert (1797-1828). Moreover, the right hand motive which appears in the first measures of *Wasserklavier* recalls the one at the beginning of an *Intermezzo* by Johannes Brahms (1833-1897).



Ex. 26, Schubert, *Impromptu* op. 142 n 1, first and last measure



Ex. 27, Berio, *Wasserklavier*, first and last measure

⁷⁹ Yolène Thomas (2007), The history of the Memory of Water, in "Homeopathy", 96(3), July 2007, 151-157.

⁸⁰ Arbie Orenstein (1991), Ravel: man and musician, Courier Dover Publications, New York, 154

⁸¹ Jinyoung Kim (2014), A study and performance guide to Luciano Berio's Encores pour piano, dissertation, Ohio State University, 14



Ex. 28, Brahms, Intermezzo op. 117 n 2, measures 1-4



Ex. 29, Berio, Wasserklavier, measures 1-2

3. Conclusions

According to a different view, the connections between these pieces may have been triggered by the composer's memory, and thus be related to psychological, rather than physical processes. Concluding, guiding pupils in listening to selected music pieces and analyzing the latter at different levels can be a very interesting activity to be included in interdisciplinary projects encompassing philosophy, biology, physics, and psychology. In turn, highlighting the connections between different disciplines can offer to children, adolescents, and adults, a compelling way of understanding the unity of knowledge.

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9. THE CONCEPT OF NATURE AND ITS APPLICATIONS IN THE LEGAL, MUSICAL AND EDUCATIONAL FIELDS

Flavia Marisi⁸²

Abstract: *The concept of nature changed over time, modifying the relationship between nature and man: in some cultures man and nature are considered as deeply connected, in others definitely separated. The leading ideas about nature are reflected in work pertaining to the legal, musical and educational fields. This study provides insights into these issues, trying to highlight specific analogies which connect the concept of nature and its application in the cited fields.*

Key words: *aesthetic experience, anthropocentrism, consonant musical intervals, natural law, Notre Dame Law School, play*

1. The changing relationship between nature and man

Nature is the whole of the physical world; it is also what exists outside of any human action. Man is in nature but he acts upon it, thereby emancipating himself of it: in some way, it can be said that he is part and apart of nature.

Let us briefly focus on this point. Humans live in the realm of nature, and are constantly surrounded by it. This means that they are part of nature and interact with it. In effect, some oriental religions, such as Hinduism and Buddhism, consider mankind and nature as so deeply connected that it is impossible to make clear distinctions. The air man breathes, the water he drinks, the food he eats, have a strong influence not only on his physical and psychic health, but also on his whole way of living and working. Living organisms are influenced by the peaks of solar activity, and the energy of distant cosmic bodies: although each organism has its own rhythmic beat, it also responds to the vibrations of the elemental forces of outer space, bringing itself into unity with their oscillations⁸³. Thus, nature shall be carefully observed and respectfully studied, in order to unveil its secret rules.

In contrast, Western culture usually emphasized the separation of man and nature, dividing the cosmos into two distinct parts. Man, characterized by subjectivity, feeling, logic reason and free will, is conceived as actively exploring nature in order to conquer it, whereas the latter may be conceived as menacing or at least passive⁸⁴. Maybe remembering that the distant ancestors lived in fear of nature's destructive forces, and were often unable to obtain the merest necessities of subsistence, Western culture assumed a strong anthropocentric standpoint. Anthropocentrism is characterized by the following elements: i) man is the central or most significant fact of the universe; ii) he is

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⁸³ Pablo Martinez de Anguita (2012), *Environmental Solidarity. How Religions can Sustain Sustainability*, Routledge, New York, 92

⁸⁴ Chen Kuide, *Man vs. Nature and Natural Man: One Aspect of the Concept of Nature in China and the West*, in Tang Yi-Jie, Li Zhen, George F. McLean (eds.) (1989), *Man and Nature: The Chinese Tradition and the Future*, University Press of America, Lanham – New York – London, 131-141, 136

the measure of all things; iii) the world is to be interpreted in terms of human values and experiences⁸⁵. As a consequence, the direct and indirect interests of mankind are put at first, and nature is considered as something to be subjugated, dominated and exploited. According to this view, it was thought that the wilderness was to be tamed: forests were considered wild and hostile to civilization, and people tried to force them to retreat, increasing the area of arable land⁸⁶.

This trend, already present in the ancient Judeo-Christian cultural system, was enhanced by the Renaissance humanism, which glorified man's ability to give a rational order to the natural realm, making use of logic precision. For instance, during the Renaissance, Italian gardens were conceived as the concrete realization of the classical ideals of order and beauty, aimed at man's pleasure⁸⁷. Italian gardens were considered as an expression of the visible dominion of man's intelligence and spirit over the confusion of nature. In the early 18th century English landscape gardens emerged, presented as places in which nature predominated. They were characterized by sweeps of gently rolling ground and water, against a woodland background with clumps of trees and outlier groves⁸⁸. Although adhering to quite different viewpoints, both these conceptions envisaged nature as something in which architects and garden designers had to bring their own harmony, since the wild nature had to be organized and improved. Concluding this part, it can be affirmed that the relationship between man and nature was focused on by different thinkers, in diverse ages, showing divergent perspectives.

2. Nature and natural in the early legal thinking

In the course of time, the legal thinking reflected the leading ideas about nature, focusing on natural rights and natural law. Already in ancient Greece some thinkers posited the existence of natural law and thought about its implications⁸⁹. The great classical dramatists wrote plays in which a distinction and consequently a conflict was shown between positive, man-made laws (*ta dikaia*), which vary in different states and at different times, and natural law (*to dikaion*). Both Aeschylus (525-458 B.C.), in his play *Seven against Thebes*, and Sophocles (490-405 B.C), in his play *Antigone*, focused on conflicts between brothers, each of whom thought that the other was acting unjustly: the one required allegiance to positive laws, and the other on the contrary invoked allegiance to the unfailing statutes of natural law, written in men's hearts⁹⁰. Later, also the Stoics centered their reflection on nature, claiming that virtue is

⁸⁵ Jim Willis (2004), *The Religion Book: Places, Prophets, Saints, and Seers*, Visible Ink, Canton, 31

⁸⁶ Michael Williams (2006), *Deforesting the Earth: From Prehistory to Global Crisis. An Abridgment*, The University of Chicago Press, London, 145

⁸⁷ Yves-Marie Allain, Janine Christiany (2006), *L'art des jardins en Europe*, Citadelles and Mazenod, Paris, 132

⁸⁸ Tim Richardson (2007), *The Arcadian Friends: Inventing the English Landscape Garden*, Bantam Press, London – Toronto – Sydney – Auckland – Johannesburg, 26

⁸⁹ Michael Bertram Crowe (1977), *The Changing profile of the Natural Law*, Springer, New York, 4

⁹⁰ *Ibidem*, 6

to live "in accordance with nature": with this term they meant the whole of nature, the cosmos⁹¹.

During the Roman Empire, Isidore, a sixth century ecclesiastical writer, affirmed that, whereas human "civil" laws consist in customs or human enactments, and may greatly differ from one another, natural law is common to all peoples in that it is possessed by an instinct of nature⁹². Also in the Middle Ages the term *ius naturale* meant the universal and immutable law taught by some capacity innate in human beings, and accessible to personal reflection. To this natural law the laws of human legislators, the customs of particular communities, and the actions of individuals ought to conform. Also Thomas Aquinas affirmed that natural law cannot be blotted out, and that human law is legitimate only if it is in line with natural law⁹³. In the opinion of these scholars, the universal nature of man gives origin to the principle that there must be laws universally applicable. Conversely, the laws governing human affairs must derive from some objective and external reality, and not be subject to the arbitrary will of the ruler⁹⁴. Concluding this part, it can be highlighted that, as some legal thinkers stressed in their works, due to the universal nature of man, there must be universally applicable laws.

3. Nature and natural in the early music theory field

Also some scholars in the musical field focused on the concepts of nature and natural, showing an interesting analogy to the views expressed by legal thinkers. Pythagoras is credited to have formulated the theory of consonance, discovering that consonant musical intervals correspond to simple numerical proportions: dividing the monochord according to the ratio 2:1 he obtained the octave, dividing it according to the ratio 3:2 he obtained the fifth, and dividing it according to the ratio 4:3 he obtained the fourth⁹⁵. The same mathematical proportions governed, in the Pythagoreans' view, the whole universe: the planets moving through the heavens give off sounds, called the music of the spheres, which exemplify the perfect organization of nature on the largest scale⁹⁶

In the 16th century, Gioseffo Zarlino continued Pythagoras's reflection, dividing the monochord according to the following relations: 5:4, which obtained the major third, 6:5, which obtained the minor third, and 5:3, which obtained the major sixth⁹⁷. Johannes von Kepler (1571-1630), in his *Harmonice Mundi* built forth on Zarlino's definition of consonance, proposing that consonances would only be obtained for numbers that can divide the circle

⁹¹ Julia Annas (1993), *The Morality of Happiness*, Oxford University Press, New York, 159

⁹² Peter Curzon (1993), *Jurisprudence Lecture Notes*, Cavendish Publishing Limited, London, 39

⁹³ Thomas Aquinas (1988), *Summa Theologica*, trans. Fathers of the English Dominican Province, Hackett Publishing Co., Indianapolis, I-II, Q. 77, A. 2

⁹⁴ James A. Donald, *Natural Law and Natural Rights*, <http://jim.com/rights.html> (accessed on 19 October 2015).

⁹⁵ David Creese (2010), *The Monochord in Ancient Greek Harmonic Science*, Cambridge University Press, Cambridge, 91

⁹⁶ Thomas Levenson (1994), *Measure for measure: A musical history of science*, Touchstone, New York, 24

⁹⁷ David Damschroder, David Russell Williams (1990), *Music theory from Zarlino to Schenker. A Bibliography and Guide*, Pendragon Press, Stuyvesant, 391

following a procedure achievable with ruler and compass⁹⁸. The French music theorist Marin Mersenne (1588-1648), who formulated rules governing vibrating strings, was the first to discern the nature of partials related to a fundamental note⁹⁹.

In 1701 Joseph Sauveur expounded in print the hugely important principle of the overtone series. Although he was not the first to observe that tones of the harmonic series are emitted when a string vibrates in aliquot parts, he gave a table expressing all the values of the harmonics within the compass of five octaves and thus brought order to earlier scattered observations¹⁰⁰. Building on the previous discoveries, Jean-Philippe Rameau (1683-1764) affirmed that a physical object, such as the string of an instrument or a column of air, vibrates in several ways simultaneously, producing sounds corresponding to those parts of various lengths. As a result, the hearing of a sound always involves these other components, called harmonics, the first of which generate the eighth, the double fifth, the double octave and the third¹⁰¹.

According to him, it is the natural rules governing the resonant body that give an answer to the question of why certain combinations of sounds sound consonant. Therefore, the task of musicians is to combine musical sounds according to the universal principles determined by nature, replicating in their artworks the relationships between sounds established in nature. In fact, according to Rameau, it is only reproducing the rules that nature itself has established for the resonance of physical bodies, that a composer can develop a pleasant harmony, and a coherent melody¹⁰². Concluding this part, it can be pointed out that, according to early research, in order to develop enjoyable melodies and harmonies, musicians have to identify the natural rules of consonance and dissonance, and comply with them.

4. Nature and culture in play and aesthetic experience

A combination between natural law theory, music theory and music education was conceived in 1987 by some thinkers belonging to the Notre Dame Law School. In designing their “new natural law theory”, Germain Grisez, Joseph Boyle, and John Finnis claimed that there are seven basic goods which are, at the same time, received as gifts of nature and parts of a cultural heritage, that is objects of human striving¹⁰³. It is very likely that, in establishing these premises, these researchers implicitly alluded to a specific concept, according to which man is at the same time part of nature and playing a particular, distinct role, which distinguishes him from all other livings.

⁹⁸ H.F. Cohen (1984), *Quantifying Music. The Science of Music at the First Stage of the Scientific Revolution, 1580-1650*, Springer-Science + Business Media, Dordrecht, 33-34

⁹⁹ Ruth Katz (2009), *A Language of its Own: Sense and Meaning in the Making of Western Art Music*, University of Chicago Press, Chicago, 95, note 51

¹⁰⁰ Robert E. Maxham (1976), *The contributions of Joseph Sauveur (1653-1716) to acoustics*, Dissertation, University of Rochester, v. II, 1

¹⁰¹ Jeremy Begbie (2013), *Music, Modernity, and God. Essays in Listening*, Oxford University Press, Oxford, 2013, 77

¹⁰² *Idem*, 77-78

¹⁰³ Germain Grisez, Joseph Boyle, John Finnis (1987), *Practical Principles, Moral Truth, and Ultimate Ends*, “The American Journal of Jurisprudence”, 32, 99-151, 107

The seven basic goods are: life, knowledge, play, aesthetic experience, sociability or friendship, practical reasonableness, and religion. They are sought by humans for their own sake¹⁰⁴, and are considered incommensurable, because none of them “can be analytically reduced to being merely an aspect of any of the others, or to being merely instrumental in the pursuit of any of the others”¹⁰⁵. Therefore, there is no objective hierarchy amongst them, because “each one, when we focus on it, can reasonably be regarded as the most important”¹⁰⁶. Two of these basic goods in particular may be linked to music: play (meaning specifically playing with sounds by performing musical pieces) and aesthetic experience (meaning both, making music and listening to it).

Play is a “large and irreducible element in human culture” involving “engaging in performances which have no point beyond the performance itself, enjoyed for its own sake”¹⁰⁷. Play and aesthetic experience show some similarities, however they are distinguishable from one another, because play may be the occasion for aesthetic experience, whereas the latter does not necessarily need an action of one’s own; it may be the inner experience of an appreciation of beauty¹⁰⁸. It is interesting to note that Grisez, Boyle and Finnis stress the educational importance of these goods: in fact, in these researchers’ opinion, play and aesthetic experience are, together with the other basic goods, aspects of the fulfillment of persons. Therefore, these scholars claimed, it is important that “children quickly come to see these goods as fields in which they can care for, expand and improve upon what they have received”¹⁰⁹.

5. Concluding, it is noteworthy that, in the opinion of the Notre Dame Law School thinkers, play and aesthetic experience are both, gifts of nature, and therefore innate talents, and parts of a cultural heritage, and thus objects of human striving. The role of music teachers is therefore of an utmost importance: they can guide their pupils to understand and cherish listening to music and music playing, in such manner enjoying an aesthetic experience. By acting in this way, teachers will lead their pupils to develop an accomplished humanity, bridging the perceived gap between nature and culture.

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¹⁰⁴ Russell Hittinger (1987), *A Critique of the New Natural Law Theory*, University of Notre Dame Press, Notre Dame, 40

¹⁰⁵ John Finnis (1980), *Natural Law and Natural Rights*, Clarendon Press, Oxford, 92

¹⁰⁶ Ibidem

¹⁰⁷ Curzon, *Jurisprudence ...*, 51

¹⁰⁸ Ibidem

¹⁰⁹ Grisez, Boyle, Finnis, *Practical Principles...*, 107

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10. STRATEGIC DIMENSIONS OF PERMANENT MUSICAL EDUCATION AS A PART OF THE DEVELOPMENT OF PERSONALITY'S MUSICAL CULTURE

Marina Cosumov¹¹⁰

Abstract: *Education is a sustainable human development strategic resource in postmodern society, being historically, culturally, socially, economically placed in time and space. The educational reform, based on curricular approach, involves radical changes in musical and artistic education, and this is "a precondition for the formation of an intelligent personality, with high moral and spiritual aspirations" [3]. The valuation of the arts products will foster musical artistic scope concern and it will ensure continuity in connection with art of music.*

Key words: *permanent musical and artistic education, musical values, independent musical and artistic knowledge*

1. Introduction

The issue of education in contemporary society acquires new connotations, determined especially by the unprecedented changes in all areas of social life. The education goes beyond national standards and values and aspires to universality, to the common values of humanity's heritage. Thus lifelong learning occupies an important role in the formation of the personality. Contemporary educational ideal aims at developing the human potential to create a harmonious and creative personality, able to practise the competency with optimal yield. It aims at developing the most important human qualities: attitudes, skills, motivations, ideals etc. As the society is changing, generating new demands in education, it means that man, at his turn, must be a good receptor of the educational action, particularly referring to the artistic phenomenon that is "educational it self" [4], and has a continuous impact on the whole life. Art, that gives the possibility to the subject to live differently and, at the same time, creates the subject's inner world, participates actively at the creation of the individuality, ensuring his "full life" [10]. In general, the art education is efficient when, the taught personality is regarded as an agent, but not an object.

2. Discussions

Subject-centered approach in the educational process means that the student is the subject of this process. Consequently, the educational process is to ensure conditions for the student's active participation in it. I. S. Bruner says that to train somebody does not mean storing of information, but it means student's active participation in gathering knowledge [4]. Art, from this point of view, has a well known educational force. According to the European education current perspective, art education is a *continuous individual spiritual self-realization process* of the personality. This process is realized through many forms of contact with the fine arts, these being ways of reflecting the universe.

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The Romanian psychologist M. Ștefan asserts: „All education derives from the experience of child social situation” [4], 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” [5]. 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]. 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. Art education comprises values that students assimilate permanently through methods and means less systematic than those didactic. The family, the religious, cultural and art institutions, media etc. are considered educational resources and they have a great influence on the personality. Spiritual development by / for art is done under the influence of a group of internal and external factors. *Internal factors* are:

- self-knowledge, that makes the student become aware of his own artistic knowledge / skills / attitudes;
- student's ability to criticize himself, observing spiritual failures;
- aspiration towards a lofty artistic culture;
- responsibility towards becoming a personality with a developed spiritual culture;
- proper appreciation of cultural and artistic, moral, religious, etc. values;
- desire for a permanent artistic self-improvement.

External factors that determine the spiritual self-education:

- diversification of spiritual and artistic contexts;
- permanent spiritual contact with artistic values.

These conditions, extending the horizon of educational and artistic achievement, focuses more on the extracurricular musical education than on the obligatory musical education in school. This fact leads to a permanent artistic

artistic musical self-education (*Figure 1*):

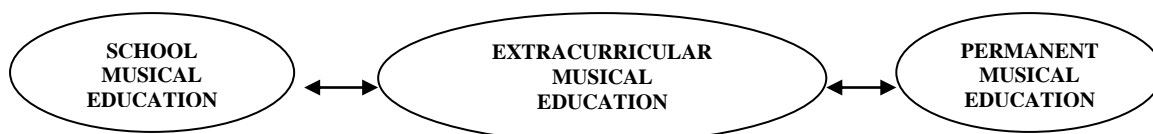


Figure 1. Dimensions musical and artistic education

The idea of lifelong learning is not new. This concept has existed since ancient times, the Greeks and Romans, and later the Arabs mentioned it in the Quran as a religious obligation. "The whole life is a school," says J. A. Comenius (9). N. Iorga states: "That person is intelligent who continually learns himself and teaches the others" [9]. Today, lifelong learning has become a fundamental requirement of the society, determined by: 1. the exponential growth of information and its accelerated outdatedness; 2. the extraordinary progress of science and technology; 3. dynamism of social life; 4. the democratization of learning by increasing the aspiration to culture and education, using the leisure time enjoyably.

Learning to learn and developing to develop continually are the requirements of lifelong learning. One learns to be oneself, to be responsive to changes, to be able to anticipate and adapt to them and to become a participant in the social evolution through intellectual and moral autonomy. Lifelong learning is characterized by continuity and universality, integrating all levels and types of education. Thus this type of learning develops a balanced personality with a high degree of autonomy of learning, being able to identify and to use sources of information, to participate in the development of society, to educate other members of the community.

There can be observed the orientation towards lifelong learning, self-education in the current reforms on the educational systems of all countries. Curricular and extra-curricular components of lifelong learning are closely connected, aiming at student's development and adaptation to new conditions for the effective use of free time. These two may surely participate at the formation of a creative personality. Schooling, in this context, is an initial stage of lifelong learning and its primary purpose is to teach students how to learn and integrate socio-culturally. The teachers at schools, in this respect, will focus on the widespread use of active-participatory methods, techniques of effective learning, didactic integrated approach. These techniques develop student's capacity for self-assessment and integration in a changing world.

Spirituality means creation, and it involves the communication with an invisible, untouchable universe. This type of communication requires special skills that have to be generated. Inner world - "reconciles, unites, harmonizes, tolerates, cultivates love ..." [6]. Spiritual education is the action and the result of acquiring an elevated level of existence. It is the process of transmission and assimilation of life experience, spiritual / cultural / religious communication with God. It is spiritualization of somatic and psychiatric human beings, spiritualization of body, work, feelings, attitudes and moral faculties. When the

human being is open for spiritual knowledge, conquest and exploitation of spiritual forces, divine realization, he becomes the essence of the future education. Spiritual development is the perfection of mind, knowledge generation, aesthetic sense education, morality improvement. School, as one of the foundations of human society, has a decisive impact on the formation of personality in all its dimensions.

The artistic education requires a methodological complex approach. It implies formal and extracurricular influences. The formal influences include the impact of certain art disciplines (musical, art, literary education and choreography). The artistic education, as a concept, is developed in the school that has a decisive impact. The extracurricular influences imply all the artistic feelings experienced in informal situations that shape, ultimately, spiritual intelligence pillars of a personality. The formation of the personality's spiritual intelligence goes beyond school, the student in the post-school stage assumes the effort of spiritual self-education carried out in time and space. The means of the personality's reception are much broader and much varied.

Based on the idea of extending education in the context of the self-educational dimensions development through various means of art initiation of students, the teacher will seek to generate at his pupils an integrated / unified perception of the artistic values. Still, the priority will constitute the formation of intrinsic motivation in the development of the spiritual intelligence, the one's/world's self-awareness through art. Thus, a certain spiritual dependence of art will be developed.

Self-discipline is possible based on education. When the student studies, he thinks about the received information, he has his proper appreciation of the artistic values, thus self-developing and training. At the same time, self-education promotes the assimilation of the artistic and educational influences, becoming, consequently, a part of the art education. As a result, the school will have to transmit to the pupils the permanent art self-education, thus leading to an efficient spiritual self-training. 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 [6], 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-semesteral 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. 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*):

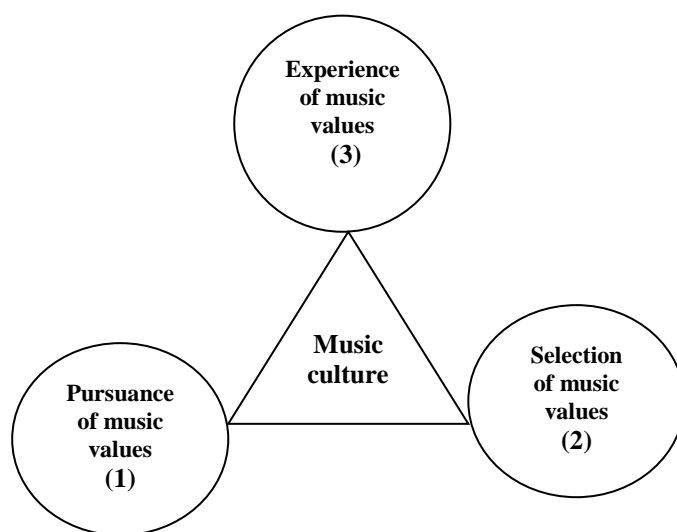


Figure 2. Stages of music culture manifestation

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” [10]. V. S. Merlin points out that “the necessity – gets the motivator nature unless it induces to *action*” [10]. 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” [11].

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 [2]. 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.

3. Conclusions

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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11. TRADITIONAL AND INNOVATIVE METHODS IN APPROACHING MUSIC STYLES. PEDAGOGICAL IMPLICATIONS

Loredana Viorica Iașeșen¹¹¹

Abstract: *The approach to music styles entails an in-depth musicological analysis aimed at synthesizing numerous bibliographical sources belonging to different fields and directions of research. A chronological overview of studies (Jean Molino, *Fait musical et sémiologie de la musique*, 1975; Jean Jaques Nattiez, *Quelques réflexions du style*, 1993; R. J. Pascall, *Style*, in *The New Grove Dictionary of Music and Musicians*, 1994; Jean Jaques Nattiez, *La musique de l'avenir*, in *Musique. Une Encyclopédie pour le XXI siècle*, 2003; Mario Baroni, *Stil și mutații stilistice în tradiția muzicală europeană*, in *Musique Une encyclopédie pour le XXI siècle*, 2006) and of universal (Leonard Meyer, *Explaining Music*, 1973; Charles Rosen, *Le style classique: Haydn, Mozart, Beethoven*, 1978; Leonard B. Meyer, *Style and Music. Theory, History and Ideology*, 1989; and Romanian specialised literature (Cornel Țăranu, *Elemente de stilistică muzicală (sec. XX)*, 1981; Edgar Papu, *Despre stiluri*, 1986; Valentina Sandu-Dediu, *Alegeri Atitudini Afecte*, 2010; Vasile Iliuț, *O carte a stilurilor muzicale*, 2011; Valentin Timaru, *Stilistică muzicală*, 2014) from the late 20th century and the beginning of the 21st century, reveal the different and, more often than not, contrasting views of historians, analysts, aestheticians, philosophers, scholars and educators, starting from the meaning of the very idea of style, to the reception of this phenomenon in contemporaneity. On these grounds, this study proposes a systematization of the most relevant landmarks in documentation to date, for the purpose of applying them from a didactic perspective.*

Key words: *history, style, genre, language, message*

1. General considerations on style

The reflection on musical styles from a pedagogical perspective clearly involves the confrontation between various sources on the conceptualization of this phenomenon, as regards the manner in which the latter was delineated in articles easily accessible to young researchers. For example, on the page dedicated to the general presentation of the discipline in question, Wikipedia provides the following definition: "Stylistics is the discipline that studies style and is applied in art in general, or in one of its branches in particular".¹¹² In turn, in his article published in *Dicționarul de termeni muzicali* (Dictionary of Musical Terms), the musicologist Alexandru Leahu views style as an "aesthetic category defined by the creations of a culture, an era, a group of creators or an artist, representative by adopting structural solutions or configurations"¹¹³.

By comparing these two possible definitions or conceptualizations of the phenomenon, the complexity of the discipline, the features of which derive not only from an artistic perspective, but also from its relation to the other fields of knowledge, becomes indisputable. To return to the article mentioned in the *Dictionary of Musical Terms*, the researcher draws attention to Lucian Blaga's

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¹¹² https://ro.wikipedia.org/wiki/Stilistică_muzicală

¹¹³ Alexandru Leahu, *art. Stil*, in: *Dicționar de termeni muzicali*, Editura Enciclopedică, București, 2008, p. 524

opinion, brought forth in the study *Orizont și stil în Trilogia culturii* (Horizon and Style in the Trilogy of Culture), on the relation between this concept and contradictions of a philosophical, psychological and general-cultural nature in the development of historical stages: "in their temporal sequence, styles also have a historical dialectic, just like the cultural periods the expressions of which they are, thereby betraying their anaesthetic origin"¹¹⁴.

2. Approaching the discipline *Musical Stylistics* from the perspective of research

Based on the general considerations of the term, this study proposes a didactic approach to style from the perspective of the most relevant theories and publications that have appeared throughout the ages. In this regard, the relation between style and rhetoric is important in understanding the discipline, starting from the conceptions of some of the ancient philosophers. In Aristotle's vision, the eloquence of discourse depends on the manner in which it is exposed. This is one of the defining characteristics of rhetoric as regards the art of oral persuasion, or the purpose of the message, establishing three phases of style (plain, *humilis*; medium, *mediocrus*; grand, *grans*). This particularization was also applied in the classification of literary genres until the Middle Ages (according to the tragic or comic styles)¹¹⁵.

As regards sound, the reflection on the international models produced by the various cultures - oriental maqamat, ancient Greek hymns and other monodies (*Delphic Hymn, Seikilos Skolion Epitaph*), Byzantine modes, Gregorian sequences, medieval secular songs – entails not only the analysis of linguistic parameters (i.e. the belonging to various modal structures, the establishment of rhythm categories), but also the knowledge and understanding of the ethos, religious and historic conceptions of various civilizations, attempting all the while to establish the importance of music within other disciplines and fields of activity.

In the evolution of the ancient musical eras, more precisely in *Ars Antiqua*, through the two creators, Leonin and Perotin (promoters of incipient polyphonic genre and works), one of the representatives of medieval secular music, Adam de la Halle and, most importantly, Guillaume de Machaut (*La Messe de Notre Dame*) in the 14th century, the increasing importance given to compositional techniques, language processes and, especially, to the role of the creator in the artistic and intellectual society of the era, as author of full works, belonging to secular or religious genres, is emphasized. Only a few aspects have determined Alexandru Leahu to comment on the fact that style could derive from that "maniera di comporre"¹¹⁶, an idea taken over from *Le Institutione harmoniche*, Gioseffo Zarlino's Treaty which appeared in 1558. In the 17th century, the transposition of the *theory of emotions* in musical practice, an issue debated by

¹¹⁴ Alexandru Leahu, *op. cit.* p. 525

¹¹⁵ Mario Baroni, *Style et mutations stylistiques dans la tradition musicale européenne (Style and stylistical mutations in European music tradition)*, in: *Histoires des musiques européennes* sous la direction de Jean-Jacques Nattiez, vol IV, Actes Sud, 2006, pour la traduction française, p. 53

¹¹⁶ Alexandru Leahu, *art. Stil...op. cit.*, p. 525

researchers H. Unger¹¹⁷, Valentina Sandu-Dediu¹¹⁸ or Mario Baroni, refers to the relevance of styles based on Atanasius Kircher's vision in the *Musurgia Universalis* treaty (1650), with the following cataloguing: "*ecclesiasticus, canonicus, moteticus, madrigalescus, phantasticus, melismaticus, choraicus, symphonicus*"¹¹⁹, of which the relation between genre and the modality of rendering it in the writings of the time are of particular importance.

With regard to the art of sound, the beginning of the 18th century stands out through the creators' attitude, through their critical position to meditate or to combat the relation between old and new, between tradition and modernity. The polemic reassessing the notion of "modernity" surfaces once with the incisive text of the composer Giovanni Artusi on Claudio Monteverdi's creation¹²⁰. Giulio Cesare Monteverdi's (Claudio Monteverdi's brother) answer focused on explaining the famous binomial *musica vecchia – musica moderna* that crossed eras under different meanings.

In the 17th and 18th centuries, once with the new theories according to which art is related to the writings on literature and philosophy of the time, the concept of style acquires more and more particular nuances, depending on the views of the authors. It is the moment when rhetoric is gradually replaced by a new aesthetic direction, based on which the meaning of a work of art, in general, or of a musical composition, in particular, is increasingly directed towards emphasizing subjectivity.

Mario Baroni, in the study *Styles et mutations stylistiques*, draws attention to some significant published works (1788, Karl Philipp Moritz's treaty *Über die bildende Nachahmung des Schönen - On the Formative Imitation of Beauty*, followed in 1789 by another significant work for the theory of plastic arts, Goethe's treaty, *Einfache der Nachahmung Natur, Manier, Stil - Simple Imitation of Nature, Manner, Style*) in the research of the time, stressing the idea of revealing a work of art as an imitation of nature or as a manifestation of the author's individuality, concentrating on completing his/her artistic product right down to the smallest detail. Furthermore, the individual dimension of style is captured by the French writer Georges Louis Buffon in the traditional formulation of "*Le style c'est l'homme*" - Style is the man.

The correspondence of these ideas in the stylistic approach of the creators from the Viennese musical Classicism is thus understood. Their works, though characterized by common expression and language, sounds recognizable in the sphere of aesthetics and within the general style of the era, the particular treatment of the opuses of Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig

¹¹⁷ H. H. Unger, *Die Beziehungen zwischen Musik und Retorik im 16-18. Jahrhundert*, Würzburg, Triltsch, 1941, apud. Mario Baroni, *Style et mutations stylistiques dans la tradition musicale européenne (Style and stylistical mutations in European music tradition)*, in: *Histoires des musiques européennes* sous la direction de Jean-Jacques Nattiez, vol IV, Actes Sud, 2006, pour la traduction française, p. 54

¹¹⁸ Valentina Sandu-Dediu, *Alegeri, Atitudini, Afecte, Despre stil și retorică în muzică*, Editura Didactică și Pedagogică, București, 2010

¹¹⁹ Alexandru Leahu, *op. cit.* p. 525

¹²⁰ "L'Artusi overo della imperfezione della moderna musica", in Claude V. Palisca. "Prima pratica", *Grove Music Online*, ed. L. Macy

van Beethoven, imply a distinct perception on each and every creative universe. Moreover, according to the innovative conceptions revealed by linguistic research conducted through the appearance of Charles Bally's treaty¹²¹, according to which "styles generate choices operated by speakers or deviations which the speakers introduce in relation to the dominant stylistic norm"¹²², following Jean Molino¹²³, Charles Rosen¹²⁴, Leonard B. Meyer¹²⁵, Valentina Sandu-Dediu's research in music, sound structure analysis, interpretation of stylistic formations or style stratification, creations of classical composers and not only, have been reassessed, an issue to which we shall return later.

Mario Baroni, in the study above-mentioned, warns about the innovative conceptions of the 19th century, a period in which rhetoric, seen as a method of research of stylistic phenomena, is replaced by the importance given to literary research, culminating in the vision of authors such as Benedetto Croce or Karl Vossler and especially about the theories and methods which Leo Spitzer proposed at the beginning of the last century¹²⁶. By cumulating and summarising linguistic, literary, psychological and philosophical theories from the late 19th century and early 20th centuries, one becomes aware of the fact that the distancing of authors and composers from the reference subject, in relation to the mentality, aesthetics and language of the era, determines particular psychological states which, in turn, can gradually make up a system¹²⁷.

The examples of musical literature of the 19th century are numerous given the fact that the very condition of the creator in the century of nations is special. Musicians such as Robert Schumann, Hector Berlioz, Franz Liszt, Richard Wagner, Gustav Mahler, prolific personalities who stood out in many hypostases, i.e. composers, conductors, performers, music critics, etc., are only a few such examples. Moreover, by means of their opuses, they themselves succeeded in emphasizing their theoretical conceptions, published or not, yet embedded in their compositions. For instance, Schumann's unique combination of literary and musical activities resulted in a particular genre, a programmatic miniature, a species which, in turn, pays special attention to the potential correspondences between sound and extra-musical indications. Furthermore, Franz Liszt, who had the temper of a volcanic creator, himself a pianist, critic, animator of musical life, introduced the programmatic symphonic poem, a genre that can be interpreted as a result of the creator's innovative conception across several parameters: musical, literary, historical, psychological, etc.

¹²¹ *Traité de stylistique française*, Winter, Heidelberg, 1909

¹²² Mario Baroni, *Style et mutations stylistiques dans la tradition musicale européenne (Style and stylistical mutations in European music tradition)*, in: *Histoires des musiques européennes* sous la direction de Jean-Jacques Nattiez, vol IV, Actes Sud, 2006, pour la traduction française, p. 55

¹²³ Jean Molino, *Fait musical et sémiologie de la musique, Musique en jeu*, nr. 17, pp. 37-62, 1975, *apud*. Mario Baroni, *op. cit.*, p. 69

¹²⁴ Charles Rosen, *Le style classique: Haydn, Mozart, Beethoven*, Paris, Gallimard, 1978

¹²⁵ Leonard B. Meyer, *Style and Music. Theory, History and Ideology*, Philadelphie, University of Pennsylvania Press, 1989

¹²⁶ Mario Baroni, *op. cit.*, p. 54

¹²⁷ Leo Spitzer in *Linguistics and Literary History*, Princeton, Princeton University Press, 1948 and in other publications inserted in the research in linguistics, the idea of detecting stylistic features from the perspective of the author's psychology.

Without a shadow of a doubt, among the creators above-mentioned, the culmination was reached by Richard Wagner's complex personality. He was an author of synthesis and innovation, in whose case human ambition, literary and philosophical culture, talent for musical composition, libretto writing and stage design, responsiveness to contemporary musicians and not only (we are referring here to the support offered for completing the theatre at Bayreuth, the quintessence of his wide-scale scenic concerns and conceptions) all came together in a highly constructive manner.

The styles of such authors entail a comprehensive undertaking, aiming at revealing connections from various fields, research related to historical mentality, to the social, psychological and philosophical dimensions of the time, all of which must be indisputably reassessed in the context of the latest discoveries in the field. The critical opinion about the period, the creator, the work and the interpretation to which the above are subject, is, therefore, required.

These are only a few issues that will be further discussed in the hermeneutics exegesis of the 20th century. It was then that the idea according to which the receiver, interested in establishing a certain style, certain features, entailing the need to overcome an objective reality in view of interpreting the phenomenon (we refer here to the concreteness of data, of possible languages used to decrypt the message of literary or musical works, or that of fine arts), given the fact that "identity features are not the fruit of perception, but of interpretation"¹²⁸, was increasingly imposed.

This theory can be applied to many musical opuses. A highly relevant example in this regard is *Wozzeck*, the first opera by Alban Berg, a masterpiece of 20th century, a score in which, although composed in a sound synthesis language - tonal-modal-serial-dodecaphonic - more difficult to access immediately, the rigor arises from the very orderly organization of structure, imposed by the creator himself. There is, therefore, an interesting relation between what one listens to as a receiver-spectator and what one reads in the score, as a receiver-analyst.

What is certain is that the complex message of the work can be understood only partially by a melomaniac listener (taking into account, all the while, the social component of the libretto and the tension derived from the relation between music and text at a general level). All the details related to music, to the construction of the score, to the correspondence between the dramaturgy of text and that of sound, require additional explanations and interpretations, semantic comments, the perception and decoding of style or, more precisely, of stylistic complexity, are the responsibility of the musicologist.

If the identification of the style particular to an era, a historical period, a phase in a composer's creation, most often entails an interdisciplinary approach,

¹²⁸ "Les traits d'identité ne sont pas le fruit de la perception, mais de l'interprétation", *op. cit.* Mario Baroni, *Style et mutations stylistiques dans la tradition musicale européenne*, p. 57

establishing the stylistic features of an opus is a challenge for both researcher and academic. In this regard, the literature warns about certain references. For instance, the work of the musicologist Valentina Sandu-Dediu, *Alegeri, Atitudini, Afecte Despre stil și retorică în muzică* (Choices, Attitudes, Affection on Style and Rhetoric in Music) discusses the methods of stylistic analysis proposed by Jan La Rue¹²⁹ back in 1970, a treaty focused on identifying the particularities of sound language (melody, rhythm, harmony, orchestration) was completed several years later by Leonard B. Meyer¹³⁰, Mario Baroni¹³¹.

The views on the discovery and interpretation of this phenomenon in the 20th century reveal that the theories of Jean Pierre Bartoli¹³², Jean Molino¹³³, Jean-Jaques Nattiez¹³⁴ and Valentina Sandu-Dediu validate one of the ideas that Mario Baroni synthesized in his study on the identification of style from the perspective of two complementary aspects. Such a position is, in fact, no more, no less than resuming the conception of the linguist Charles Bally, stated as far back as 1909, in *Traité de stylistique française*, on the analysis of style as a choice or as a deviation.

The research by means of which style reveals itself as a consequence of choices can undoubtedly be applied to a variety of pieces of music, from various eras. Given the fact that this phenomenon is in close dependence with the possible receptors, all of the musicologists above-named can evidently interpret some nuances of the phenomenon in a different manner, based on their culture, sensitivity, and, why not, their attachment, declared or not, to a given era, historical period, creator or work. In any case, the approach to styles from a didactic perspective first and foremost regards the detection of the styles specific to historical periods, musical cultures or subcultures, composers, etc.

The comments target language peculiarities in relation to the reference opus. The research approach can subsequently focus on details, stylistic comparisons between various eras, between the opus characteristic of a certain historical period, the sound, language, ethos of which can reiterate in various composition techniques in another era, etc. In what follows, both traditional and innovative techniques will be systematized in treating musical styles, starting from the criteria provided by the musicologist Oleg Garaz in his study *Fenomenul compresiei stilistice în muzica europeană* (*The phenomenon of stylistic compression in European music*), published in two of the issues of the journal *Muzica* (Music) no. 2/ 2013 and no. 3/ 2013 and by Mario Baroni in his

¹²⁹Jan La Rue, *Guidelines for Style Analysis*, W.W. Norton & Co, New York, 1970

¹³⁰ Leonard B. Meyer, *Explaining Music*, Berkley, University of California Press, 1973; *Style and Music. Theory, History and Ideology*, Philadelphia, University of Pennsylvania Press

¹³¹ Mario Baroni, *op. cit.* p. 60

¹³² Jean Pierre Bartoli, *La Notion de style et l'analyse musicale : bilan et essai d'interprétation*, in : *Analyse musicale* 17 (octobre 1989), pp. 11-14 ; *La musicologie, la stylistique et le concept de style*, in : *Musique et style, Méthodes et concepts, séminaire post-doctoral interdisciplinaire*, Paris, Université de Paris-Sorbonne, Observatoire musical français, 1995, pp. 29-35.

¹³³Jean Molino, *Le singe musicien. Sémiologie et anthropologie de la musique*. Précédé de : *Introduction à l'œuvre musicologique de Jean Molino* par Jean-Jacques Nattiez Paris : Actes Sud / INA, 2009

¹³⁴ Jean Jaques Nattiez, *Musicologie générale et sémiologie*, Christian Bourgois, Paris, 1987

study *Stil și mutații stilistice în tradiția muzicală europeană* (*Style and stylistic mutations in European musical tradition*).

3. Traditional means of approaching musical styles

Style can be understood in relation to the method of teaching the discipline of music history, more specifically, based on historical criteria¹³⁵, the succession of eras: Antiquity, the Middle Ages, Renaissance, Baroque, Classicism, Romanticism, Impressionism, Expressionism, Neoclassicism, etc. The thorough analysis of the phenomenon reveals the criterion of period phasing¹³⁶, through the fragmentation of a creator's style in two, three or more layers, depending on the composer's belonging to a culture, moments of technical or expressive accumulation in creating his style. The model of approaching style based on national and geographic¹³⁷ criteria was usually created as a branch of a more general style, by particularizing some features in relation to moments in which a given culture, a generation of creators, linguistic particularities and their opuses reached their peak: the style of the *School of Notre Dame*¹³⁸, the culmination of linguistic features or genres, of the creators from *Ars Antiqua*, the style of the *Franco-Flemish School*, the style of the *Russian National School*, the style of *Schola Cantorum*, etc.

Another perception of style which complies with G. L. Buffon's idea that *Style is the man* refers to the totality of features that reflect the image of a composer's creation. This idea that can be applied in greater detail by phasing the composer's creation according to the linguistic particularities of his opuses, and to the relevant moments in the development of his artistic career, etc. The relation between style and genre is materialized by interweaving the two concepts in the famous phrases: "chamber style", "symphonic style", vocal-symphonic style, "concerto style", "operatic style"¹³⁹. In this regard, certain models established in the history of music, styles, creators and opuses come into prominence, developing classifications such as: the chamber style in the last quartets by Beethoven; the unmistakable operatic style of Giuseppe Verdi's scenic opuses, etc.

Interrelations can be equally established between style-genre-language as regards the vocal style of Hector Berlioz's symphonic creation, the instrumental style of Mozart's works, the chamber style in Fr. Chopin's accompaniment for concerts for piano and orchestra, the symphonic style of J. Brahms's chamber music, etc. The detection of style in relation to various techniques of writing, language, sound system, genre, vocal or instrumental character of the piece, starting from the development of an analytical scheme based on each such parameter, a research inaugurated by Jean la Rue and continued by other musicologists in the Romanian and universal perimeter, can be applied in the approach to any musical composition.

¹³⁵ Oleg Garaz, *Fenomenul compresiei stilistice în muzica europeană*, in: *Revista Muzica* nr. 2, Editura Uniunii Compozitorilor și Muzicologilor din România, 2013, p.47

¹³⁶ *Ibidem*

¹³⁷ *Idem, op. cit.*, p. 48

¹³⁸ *Ibidem*

¹³⁹ *Ibidem*

4. Innovative means of approaching musical styles

The innovative processes of style identification from the perspective of the researchers of the second half of the 20th century include:

4.1. The musical style of the eras, historical periods and creation stages is most often the result of syntheses, associations and overlays of historical, political, linguistic, psychological, philosophical, aesthetic, cultural and artistic influences. This enumeration of a plurality of features reveals the fact that the approach to musical stylistics is achieved by improving and applying knowledge acquired from various fields.

4.2. In general terms, style is a choice or a deviation from norms, a traditional process that can become innovative by relating features, by synthesising them, depending on the object of reference (period, music culture, compositional creation, chamber, concert, symphonic, vocal-symphonic, operatic opuses, etc.).

The first reference imposed at musical level concerns the Renaissance creation, in which Giovanni Pierluigi da Palestrina's style is best known in the academic area, a creator also included in the conventions of the era, whose sound discourse construction principles have been transposed in the academic sphere. In Palestrina's case, style is a choice of the language of an era, the conventional character of which is assimilated and accentuated by the composer in order to configure a purity of style. Apart from the particular features derived from the Renaissance creators' belonging to various schools (Italian, German, English, French) or the particularities according to language and expression specificities of each representative who chooses to exploit various issues related to the era, in the musical revival as a whole, Gesualdo da Venosa's creation stands out, as a deviation from the conventions of the era. The characteristic predominance of chromatic, melodic and harmonic innovations, tension modulations achieved step by step, set the creator, whose visionary thinking anticipated musical modernism, in the top of the pyramid.

The interpretation of style as a choice makes a particular case. This hypostasis regards synthesising elements from the same period, found in major or minor composers: intonations, writing techniques, genres, forms. It is the case of G. F. Haendel, whose compositional style reflects the synthesis of Italian, French, German or English features of the creators from the Baroque period. In the same period, the unity of style in the creation of a composer, an idea set forth by the musicologist Oleg Garaz on "Johann Sebastian Bach's *monolithic style*"¹⁴⁰ clearly manifested throughout his creative evolution, is highlighted.

In the context of musical Classicism, the historical tradition proclaims the famous triad Haydn-Mozart-Beethoven, in whose works, although included in terms of chronology, genre and general language in the general category of the Classical style, many deviations can be noticed by particularizing opuses. In adding the finishing touches to the quartet and symphony genres, Joseph Haydn went through many moments of style accumulation. Thus, his reception is more

¹⁴⁰ Oleg Garaz, *Fenomenul compresiei stilistice în muzica europeană*, in: *Revista Muzica* nr. 3, Editura Uniunii Compozitorilor și Muzicologilor din România, București, 2013, p. 55

that of a synthesiser between Baroque and Classicism. Wolfgang Amadeus Mozart, on the other hand, by transferring vocality in instrumentality, by the harmonic novelty of works such as *Don Giovanni* or symphonies (*Symphony No. 40*, *Symphony No. 41*), by melodic and rhythmic fantasy from the composition of discourse, by the diversity in treating the scenic genre, represents the Classic creator in a synthesis of the elements of the period as a whole.

Ludwig van Beethoven detaches as a deviation from the classical style, by innovative features of language, by a different rhetoric from that of the Classics, by the tumult of an indubitably Romantic expression. As a result, phasing his creation according to chronology, genre and, especially, biographical criteria, becomes inefficient in commenting on style. By means of the technical, linguistic and theatrical novelties which his creation brings, it can be interpreted as visionary in the context of musical Classicism, as a first phase of Romanticism and even of Modernity in relation to tradition. At first sight, early Romantic creations appear to be unitary in terms of a general historical and stylistic development, given the common relationing with Beethoven's opuses and, especially, the comparison with late Romanticism, ground-breaking through the novelties proposed by the majority of the creators.

A closer look, however, captures the synthesis creation of Baroque and Classicism in the discrete Romanticism of Schubert's symphonies, or the novelty of structural segmentations and specific expression of Schumann's symphonies and, especially, the remarkably difficult harmonic innovations of Chopin's opuses. Those classifications of the Romantic period, according to the composers' biography and the preponderance of capitalizing on miniature, concerto or symphonic genres are only relevant insofar as a concentrated historical presentation is concerned which, however, is stylistically irrelevant.

Another reference in line with expression and language modernity, aimed, on the one hand, at consolidating the Romantic style and, on the other hand, at preparing a broad spectrum of stylistic choices and deviations of the 20th century, was established through the contribution of Franz Liszt and Richard Wagner, both of which are representatives of new directions in the evolution of genres (symphonic poem and opera), language (extended tonality), in amplifying expression until it reaches its peak: the post-romantic traditional style and the German Expressionist innovative style. There is no doubt that the academic approach to style encounters most obstacles in the comment on styles particular to the 20th century. This is due to the parallel development of styles in a concentrated temporal context.

Impressionism stands in contrast as regards geographic location, musical culture, mentality and expression. Even if, at the level of ideas and general sound, it is meant to be a rejection of tradition, this innovative style includes many references of old music and Romantic expression. We refer to certain sources of creative inspiration, in the case of Claude Debussy and Maurice Ravel, or variation, motivic or orchestral transformation techniques. As regards the didactic approach to style in the second half of the 20th century, one of the processes, namely the identification of the phenomena as synthesis/antithesis, as

association or overlap of musical and cultural particularities from earlier eras, as it is revealed in Luciano Berio's *Sinfonia* (Symphony) for eight amplified voices and orchestra, a highly complex opus that highlights quotations from the personal creation of the Italian composer and from the works of other representatives belonging to various movements, periods, schools, cultures, languages, styles in the history of music: J. S. Bach, J. Brahms, H. Berlioz, Claude Debussy, M. Ravel, A. Schönberg, R. Strauss, I. Stravinski, P. Boulez.

5. Conclusions

The stylistic approach to any of the opuses mentioned, and not only, takes into account more than just the application of specialized theories. The relationship and connection with other fields entail possessing knowledge of an entire process of a given creation, in relation to the mentality and psychology of the era.

Even though every musical composition is unique, its approach from a complex perspective reveals it as the product of a society. The process of stylistic identification entails the acceptance of conventions specific to a given era, of traditional classification methods which stand out, in relation to one another, through the very nature of the development of historical, social, political, cultural events, which can be reassessed according to the various opinions of researchers.

The difficulty arises especially in detecting such deviations from a certain convention (era, period, a composer's creation) because, as Mario Baroni commented, "the process of mutation follows an extremely intricate itinerary of dialectical relations between the rules of language, the public's expectations, the problems of collective identity and the composers' personal identity, systems of social value that support it, the manners in which society judges these systems of values, and finally, the role of the composers who express them"¹⁴¹.

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¹⁴¹ "...le processus de mutations suivent un itinéraire extrêmement intriqué de relations dialectiques entre les règles du langage...les attentes du publique, les problèmes d'identité collective et d'identité personnelle des compositeurs, les systèmes des valeurs sociales qu'il soutiennent, les manières dont la société juge ces systèmes des valeurs et, enfin, le rôle des compositeurs qui l'expriment", in : Mario Baroni, *Style et mutations stylistiques dans la tradition musicale européenne (Style and stylistical mutations in European music tradition)*, in: *Histoires des musiques européennes* sous la direction de Jean-Jacques Nattiez, vol IV, Actes Sud, 2006, pour la traduction français, p. 67.

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12. COLLABORATIVE LEARNING – A POSSIBLE APPROACH OF LEARNING IN THE DISCIPLINE OF STUDY MUSICAL ANALYSIS

Gabriela Vlahopol¹⁴²

Abstract: *The musician's typology is anchored, according to the traditional perception, within the limits of an individualistic image, which searches, develops and affirms its creativity following an individual training process. The collaborative learning is one of the educational patterns less used in the artistic education, being limited to several disciplines whose specificity requires appurtenance to a study group (for instance chamber training, orchestra). The method's application to the theoretical disciplines often encounters reserves both on part of the teachers and the students as well, because of the efforts required for its design and implementation. The study herein offers a possible approach of collaborative learning within the course of study Musical Analysis, pleading for the need of the social component development of the learning activities of the instrumental performer student, by his involvement within a study group.*

Key words: *creativity, cooperation, group study, music analysis*

1. Introduction

The educational typology of the student pertaining to the vocational branch of instruction is particular by its double ramification – collective and individual. The individual learning is achieved both following personal study and within the instrument classes, the relationship teacher/student being, in this case, determinative in the motivation consolidation, attaining performing excellency, in building a set of instruments necessary to the approach of the musical repertory. The collective learning is achieved, at its turn, on two study directions: instrumental, by inclusion in chamber and/or orchestral groups and theoretical, with a special curriculum, intended to complete the knowledge in the instrumental field with an analytic, historic and stylistic approach of musical texts in the specific repertory.

With regard to the learning by means of a group activity, the studies performed by the researchers in the field of music psychology and educational sciences focused, until now, upon the implications, either positive or negative, of *collaborative learning*, achieved in the instrumental, chamber (quartet, quintet) or orchestral assemblies (e.g. Ford&Davidson 2003, Ginsborg&King 2012, Malhotra 1981, Murnighan&Conlon 1991, Seddon&Biasutti 2009, King 2004, Young&Colman 1979). Moreover, there are studies proving the benefits of the *collaborative learning* in musical specializations, which involve, by definition, an activity mainly individual: composition or improvisation (e.g. Berret 2006).

The training of the musician student on theoretical-analytical streaming involve learning activities similar to the non-vocational fields, but which are apparently taken from the context of the activities' typology, specific to the

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musical field. The phenomenon occurs due to the individual placement in an extended study group (between 35-50 members) and minimization of the personal contribution to the learning process by adopting a traditional-type information transmission pattern. The education system becomes closed and *self-protective*, a system in which the information holder and provider is the teacher exclusively. In time, the phenomenon may lead to the decrease of the student's interest and motivation, to the development of adverse and disruptive attitudes in class, to absenteeism and, finally, to the risk of failure.

As pedagogical instrument, the *Collaborative learning* aims to place the learning responsibility upon the student, the teacher waiving the status of absolute knowledge holder and providing an accessible, easy to uptake knowledge. This study proposes several solutions of approaching the learning activity within the discipline of study *Music analysis*, based on a working instrument grounded on the group activity, underlining the advantages of approaching this strategy and several implementation modalities specific to the discipline.

2. Premises

It is possible for a team exclusively conducted by the teacher, hierarchized in descending order from the beginning, with students who closely follow the instructions provided by the leader not to offer sufficient development opportunities of information understanding and it does not create the possibility of students' involvement in the decision-making process (Webster, 2011). Webster says that the mere argument of "learning-by-doing" is not enough for active involvement of the student in the act of learning, but his encouragement is necessary in order to associate the new information with the old ones by using collaborative-type working units and his engagement in working techniques which entail problematizations and hypotheses solving.

"Cooperative learning" is one of the main learning patterns (self-directed learning, cooperative learning and inquisitive learning), recommended by the reforms in the European educational systems, in particular the English system (Yang 2004). *Collaborative learning* (CL) represents a learning/teaching technique and, at the same time, a philosophy intensively discussed in the educational literature in general, as well as in various disciplinary branches, in particular, but *absent for a long time from the field of music education*¹⁴³. Although many definitions of the method were given, there is a relative confusion regarding its meaning, *collaborative learning* being characterized as an "umbrella" term which includes a variety of approaches of cooperation and collaboration, or as an extended approach deriving from the student/teacher¹⁴⁴ interaction.

The cooperative learning is defined as an educative format involving two or more interacting students, with the purpose of mutual support in assimilating an

¹⁴³ Luce, W. David, *Collaborative learning in music education. A review of the literature*, The Nineteenth International Seminar on Research in Music education: Reports of recent research in music education, August, 3-9, 2002, University of Gothenburg, Sweden, p. 1

¹⁴⁴ Ibidem

*academic material*¹⁴⁵. The students are thus offered the opportunity to carry out course-related activities, others than watching or listening the teacher lecture (Felder, 2008, p. 7). By this process, the students mutually accept their differences, negotiate the differences of opinion and reach an agreement in elaborating an assignment. The collaboration requires on part of the students individual reflection time, of thoughts processing and their verbalization to the group peers. The main purpose of CL is the interdependency – the ability to become a knowledge consumer, a knowledge provider, by placing responsibility upon each member of the study group with regard to the assimilation and learning level of the others.

Many studies certify the benefits on multiple plans which the cooperative learning has in increasing the academic performance, irrespective of the training field (Eslamian, Aref & Aref 2012, Rama 2003, Cooper & Mueck 1990, Johnson, Johnson & Scott 1978, Singhanayok & Hooper 1998, Slavin 1983, etc.). The discipline *Music analysis* is intended both to complete a knowledge assembly, necessary to the student performer in order to develop its ability to understand the music he approaches, but is also a learning instrument to be used in the proper said practice of performing (delimitation of the work sections, their sound correlation based on resemblance and/or contrast, articulation of memorizing benchmarks, valid in the act of performance, perception of harmonic and tone nature aspects and their use in the part learning and memorization, as well as in case of accidental memory falls during execution, correlations at stylistic level, with works from the same repertory or historical age etc.).

The increase of efficiency in information assimilation and in the approaching modalities of a part structure determines radically the understanding of a work and implicitly the excellence degree of the performer students. Concurrently, the efficiency of the theoretical curriculum in vocational education (music history, harmony, polyphony, musical aesthetics, musical analyses, folklore) will be most of the times closely connected to the information accessibility degree and modalities of information provision, which implies challenging and ingenious methods and techniques.

Although CL pertains to the didactic strategies group named *innovative* or *modern*, the classification is rather due to its novelty in the current context of the teaching methods, anchored in the traditional model centered on the teacher, lecture-type teaching, respectively. Due to the discipline specificity, which implies to an equal extent frontal teaching modalities but also practical activities, the dynamic of *Music analysis course* offers CL application opportunities, but in a particular manner, in well-established group moments and configurations. The high number of students (between 30-50), the insertion of the practical application in the teaching process, the issues related to the group characteristics (fluctuating presence of students, group heterogeneity at the

¹⁴⁵ Willson, Charles E., *The Effects of Cooperative Learning and Teaching Strategies on Student Achievement with Implications for Faculty In-Service Education*, Doctoral Dissertation, Nova Southeastern University, March 1996, p. 24

level of assimilation capabilities of specific information, diverse musical experience) are just several factors directly influencing the method applicability as well as its efficiency.

3. Collaborative learning on Music analysis course. Advantages

The application of the CL method in the activities of the *Music analysis* course may be used on two distinctive directions: in the lecture, in the demonstrative-type moments and in the practical seminars (laboratories). The purposes of the instrument use are various, particularized on the discipline specificity: (a) ensuring an active cognitive processing of information during the lecture by its alternation with applicative activities in working teams; (b) involvement of each individual in the analysis exercises on the music part; (c) opinions and feedback from each group, with regard to the information understanding level by the results achieved following analysis or the acquiring degree of the terminology specific to the discipline; (d) a high involvement degree of the individuals in heterogeneous groups from the point of view of specificity and musical training; (e) encouraging of expressing contradictory opinions and of multiple solutions with regard to the performance of a part structure; (f) development of the abilities to formulate and express the analyses results within the group and/or in front of the group, as well as of the tolerance degree in their manifestation.

Compared to the frontal method knowledge teaching/application, the application of the CL-type working modality has various benefits, Panitz&Panitz (1997)¹⁴⁶ offering in this regard a set of 38 advantages of method application, reaching multiple levels: cognitive, psychological, social, behavioral, etc. Particularizing the argumentation within the *Music analysis* course, we can offer several benefits of introducing CL within the discipline:

a. **Active participation** of the student **to all the stages of performing a musical analysis** (multiple audition, placement of graphical benchmarks on the part, interpretation of tonality, harmony, of the correlation among the sections etc.), involving **the development of musical thinking skills**.

b. **Development of critical thinking** on a musical work **favors the memorization process**, impacting both the consolidation of a general musical knowledge assembly and the performing activity specific to each instrument.

c. Student's acquaintance to the analytical language and the specific instruments of approaching and understanding a part determines **the increase of interest for the discipline *Music analysis***, as well as for the set of associated collateral disciplines (stylistics, aesthetics, harmony, polyphony).

d. Interaction within the working groups, which implies verbalization of opinions and answers, argumentation of options divergent from those of the group, formulation of question **develops the oral communication skills of the musicians**. The benefit is all the more important as it can resolve one of the major deficiency of this category of students, specifically oriented to the

¹⁴⁶ Panitz, T. & Panitz, P. (1997), Encouraging the Use of Collaborative Learning in Higher Education <http://home.capecod.net/~tpanitz/tedsarticles/encouragingcl.htm>, 20.10.2015

individual work and centering on a personal, own vision, feature they acquired following long experience in approaching and executing a musical part.

e. **Development of public speaking.** Most of the students are reluctant to the formulation of personal opinion in front of the group, facing fears related to general criticism, alteration of personal image, judgment error or even awkwardness of proper verbalization. Public speaking represents for the musicians a frequent deficiency, created in the context of their manifestation mainly by the act of performing and due to the importance of the teacher/student relationship since the first years of training as performers. Following CL constant use, public speaking is carried out in a healthy, safe psychological context, from which the critical attitude, either constructive or ironic is eliminated. Furthermore, a side of the artistic personality is developed, necessary to a complete musician, which transmits both emotions and coherent and competent ideas by music.

f. **Testing of assessment alternative methods** (Panitz&Panitz 1997), different from the individual traditional tests. The *Music analysis* course proved the written tests-based assessment as relevant and efficient, during which the student personally faces the novelty of the musical part, the imperative of formulating a personal solution to the issue of a work structure. Nevertheless, the approach of new assessment modalities, based on musical analyses divided to students' pair offers the opportunity to the students who express scarcely in writing of becoming convincing in an oral, explanatory speech. At the same time, teamwork involves personal reviews of knowledge, working in a pace proper to each partner, better solution on the form of a work, construction of an optimal strategy of presenting the analysis within laboratories, mutual balancing of each individual personal contribution, in every stage of carrying out the task, aspects which involve interior and exterior calibrations of partners, which lead to the formation of important teamwork skills.

g. Midkiff & Thomasson (1993) affirm the existence of three fundamental learning types: *kinesthetic, auditory and visual*¹⁴⁷. The lecture-type format of the *Music analysis* course is mainly auditory and visual. **The CL use may imply activities from all the three categories:** when the students have to execute on their own at the piano the musical example subject to analysis, when they discuss on the analytical variants or when they present the analysis outcome in front of the class (by writing at the table, execution, explanation). All these activities may determine a diversification of the assimilation, verification and application modalities of information provided by the teacher.

h. **Promotion of learning and teaching innovation** represents one the modalities tailoring on the extracurricular preoccupation of the students, in which technology, computer and the unlimited information and of an amazing diversity provided by the virtual environment are the fundamental benchmarks of knowledge' accessing and handling. The change of the traditional learning

¹⁴⁷ Midkiff, R.B., Thomasson, R.D. (1993), "A Practical Approach to Using Learning Styles in Math Instruction", Springfield, Il: Charles Thomas Pub., p. 86, accessed on Google Books in 23.11.2015

instruments, modernization and opening towards new approaching types of the discipline *Music analysis* may determine the increase of interest for the object of study, of the involvement degree, of satisfaction and pleasure to discover new information by usual means and not only by those provided by the teacher by traditional methods.

4. Example of CL use in the activities specific to the discipline *Music analysis*

The CL specific techniques were approached in various studies with general or particularized applicability on a certain field of study, their diversity generating multiple writings regarding their efficiency, advantages and disadvantages of application, as well as an entire series of promotion and training policies in the field of CL. Panitz&Panitz (1997) offer a complete description of the CL techniques (reading the book of Slavin (1990))¹⁴⁸. The present study intends to enumerate several possible modalities of CL integrating in the *Music analysis* course, following that in a future study to provide a detailed route of method implementation, with all its stages.

a. The ***Think-Pair-Share***¹⁴⁹ technique represents a big step in accommodating the students with the teamwork due to the aggressive character of information transmission. The student receives the task to analyze a musical element first personal, subsequently he compares the personal opinion to that of a team partner and, finally, after the negotiation of solutions, they are shared with the class. The exercise is extremely efficient for low number laboratory groups, the exposure time being limited for each pair. For large groups, a precise number of teams may be appointed (4 teams for 24 students), the remaining students forming control groups with different tasks.

b. ***Peer-review*** is a technique combining individual with pair working. The student receives from the teacher as an individual task the carrying out of an analysis of a musical work, on the appointed day, he gives the teacher and the team partner a copy of the assignment, following that the assessment to be carried out by both parties and critically discuss in the teacher/working pair group (sections' delimitation mistakes, terminological confusions, errors of tone, writing interpretation etc.).

c. **Team assessment** – it can be carried out following presentations of analyses performed by the study groups outside the course hours, as short and long-term assignments. Each group will have an established time for presentation, the other teams having the role of assessing both the accuracy of the analysis and the presentation methods (eventually according to a mutually agreed upon or

¹⁴⁸ *Co-op, Co-op* (Kagan 1989); *CIRC- Cooperative Integrated Reading and Comparison* (Madden, Slavin, Stevens 1986); *Group Investigation* (Sharan & Sharan 1976); *Issues Controversy* (Johnson & Johnson 1987); *Jigsaw* (Aronson et al 1978); *Jigsaw II* (Slavin 1983); *Learning Together* (Johnson & Johnson 1987); *TAI-Team Assisted Individualization* (Slavin, Leavey & Madden 1986); *TGT-Teams-Games* (Tournament 1978); *STAD-Student Teams Achievement Divisions* (Kagan1978); *Structures* (Kagan 1989).

<http://home.capecod.net/~tpanitz/tedsarticles/encouragingcl.htm>

¹⁴⁹ Working technique whereby the solution of the problem is carried out progressively from individual to pair and finally presented in front of the class (<https://www.teachervision.com/group-work/cooperative-learning/48547.html>).

teacher established schedule), opinions expressed within final discussions, aiming to improve the analytical approach methods, teamwork, presentation, etc. The method can be easily applied during the *Music analysis* laboratories due to advantages it holds in relation to the discipline specificity: (a) it may involve a large number of students, each group containing 5-6 members; (b) the presentation of the musical analyses results may be flexible as length, depending on the formal structure, to which the application is made (in case of large structures – form of sonata, multipartite genres, sonato-symphonic genres, etc. -, in order to ensure a thoroughness and detailing of results, the presentation may require longer time); (c) the student groups may include members, with various instrumental specialties, with different school performances and musical training level, stimulating thus the involvement and the interest, as well as the knowledge assimilation degree for students with poor results or with perturbing attitudes.

d. The application of **Jigsaw**¹⁵⁰ technique may become an important element to diversify the applicative activities during the hours of *Music analysis*, both in its theorized variant in the specialty studies and in derivative formulations. The strategy may be introduced in the teaching type lessons, by distributing the content of a lesson referring to a musical genre in a number of sections (related to the historical evolution, style etc.), distributed to one single student in the study groups, previously formed. Each of these students has a double task: to cooperate with the other "specialists" in the other groups in order to establish strategies of teaching, explanation and ensuring coherence to the final content (so that the overall image of the genre evolution appear unitary and logical) and to teach to the group peers the designated course section. At the same time, the working instrument may be applied on an extended numerical segment, in which the group of students represent the team and the working groups become individualities with distinctive tasks, thus facilitating the individual effort and focusing on the teamwork. The strategy may be used in practical activities of musical analysis as well, by segmenting the formal structure of the part subject to debate and the distribution of the component sections on individuals/working groups.

e. **Round Robin** (Barkley, K. Cross &Major, 2004) is one of the most dynamic group discussion techniques, which entails concentration and obtaining short term solutions, focusing on clearly specified items, creativity in generating new ideas, centering of debate on efficiency by eliminating the down times, the strategy generating an intense, concentrated, relaxed and amusing working atmosphere. The method application in the musical analysis exercises may be achieved on round cycles grouped on formal sections, on topic processing modalities, classification of formal categories or it may be one of the modalities to review the subject on study module. Besides the said examples, the teacher

¹⁵⁰ Jigsaw is a cooperative learning technique in which students teach part of the regular curriculum to a small group of their peers (Aronson et al.,1978) in Moskowitz, J.M., Malvin, J.H., Schaeffer, G.A., Schaps, E. Evaluation of Jigsaw, a Cooperative Learning Technique, *Contemporary Educational Psychology* 10, 104-112 (1985), p. 104

may extend the series of working techniques by adjusting other methods, which, although adequate to the fields in which the theoretical side weighs the most, they can find resonance in the music instruction.

5. Conclusions

There is a large variety of CL type activities, but their common element is the focus on the students' involvement in exploring and applying the taught material. Each individual actively participate, cooperates as partner or member of a study group. The group dynamic is activated by the addressed challenges and questions, by the discovery of the most efficient means in their solving.

Although CL is based on well grounded educative principles, its application encounters in the music instruction as well a certain resistance both on part of the students, required to come out their own comfort zone and actively participate to the education act, but on part of the teachers as well, most of the arguments being generated by the lack of knowledge of the strategy implementation modalities.

The CL adoption in the *Music analysis* course does not eliminate definitively the classic teaching process, based on lecture, listening and writing, the latter coexisting besides other didactic instruments based on active learning discussions and experiments. CL may determine radical transformations in the students' attitude towards the discipline, the act of learning, determining a short term increase of the school results and a long term formation of a complex artistic, multilaterally developed personality. At the same time, the CL approach may determine a change of the conception in itself of the teacher, who partially waives the statute of expert in providing knowledge, evolving to the posture of designer of new intellectual experiences, as part of an efficient and sustainable learning process.

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13. ENHANCING MUSIC LISTENING IN EDUCATIONAL CONTEXT

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Abstract: *A growing body of research has shown the importance of music listening in psychological frameworks such as the construction of emotional and social identity. Nonetheless, the educational implications of this activity involve the way students use music listening for cultural development, cognitive processing and aesthetic reaction enhancement. The present study aims to review the relevant literature regarding how musical preference, a concept used mainly in music psychology, may be explored in educational contexts. Zajong's (1968) theory of repeated exposure indicates that mere exposure to a stimulus is enough to create a favorable attitude towards it. This study investigates the experimental researches focused on the conditions where repeated exposure to academic music may generate the development of musical preference.*

Key words: *music listening, musical preference, repeated exposure*

1. Introduction

Students of all ages prefer to listen to music as a recreational activity from which they benefit emotionally and socially, as most of them tend to build their self-identity and to establish interactions within peer-groups based on their musical preferences (Hargreaves & North, 1997).

Music educators are interested in using adolescents' predilection for music listening in a way they can also benefit from it in an educational and a cultural manner. A growing body of research (Boal-Palheiros & Hargreaves, 2001, 2004; Todd & Mishra, 2013) has revealed that students view music listening at home and at school as two very different activities. A closer perspective on the functions of music listening and analyzing the content of music students listen to may bring a better understanding of how music listening can become an efficient educational resource.

2. From repeated exposure to preference

Students' familiarity with diverse musical styles is one of the key elements of building music preference, and a frequent way of raising familiarity is by repeated exposure. Commercial music producers often use this strategy, as they simplify the melody in a way that a certain motif is repeated five or six times during the song. Also through multiple Radio and TV broadcasting during the day a simple song turns into a "hit", as it reaches the preference of many people just by repeated exposure. Although the success of the same song is often short lived (as we can also see many cases of overexposure), this strategy offers important data about the psychological processes involved in the development of musical preferences.

Some scientists have raised the question of applying the same repeated exposure strategy in music education classes in order to build students' preference for academic music. During the mid-60's Gets (1966) asked a group of 339 seventh grade students to listen to 40 fragments of classical music over a

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period of 10 weeks. The researcher repeated five of these fragments several times during this time. At the end of the experiment, a test has revealed that students' preference for the five repeated fragments was significantly higher, due to the higher familiarity with the same music (between familiarity and preference Gets found a direct significant correlation).

This finding is not singular, as other researchers (Bradley, 1971) established that the simple exposure of middle school students to academic music over a period of several weeks may determine the development of preference. Two Americans (Demorest & Schultz, 2004) asked 224 fifth grade students to report their preference for 19 songs from universal children repertoire (African, Spanish, American, Mexican, Vietnamese, Porto Rican, Jamaican, Khmer, Israeli) in two experimental conditions: in their authentic version (solo voices of different nationalities) or in a version arranged for children voices. The study's results have shown:

- higher degrees of familiarity determine higher levels of musical preference; American students gave higher scores to American songs (authentic or arrangements for children voices) because these songs constitute the music they listened to more frequently;
- no matter the cultural zone of the songs, the students preference was higher for the arrangements for children voices; therefore the familiarity with a certain timbre determined the preference for that same timbre, even when the musical style is completely unfamiliar.

Siebenaler's study (1999) focused also on children's repertoire, only this time it was completely American and the researcher measured the effect of different exposure strategies on musical preference. In 1996, The American Association for Music Education has published a list of 42 songs, which "every American should know" (Siebenaler, 1999, p. 213) through music education classes. Siebenaler has selected 10 songs from this list, in order to include them in his experiment. First of all, 160 third, fourth and fifth grade students have indicated their preference for each of the ten songs. Afterwards, over a period of 10 weeks, during music education lessons, students have performed each song vocally with piano accompaniment. In the last phase, the researcher measured again students' preference for the 10 songs.

The results have revealed that students preferred more the melodies children were familiar with. In addition, repeated exposure through singing determined higher preference scores. There was also an effect of age, in the sense that younger students offered higher scores in all experimental conditions and this result confirmed the open-earedness theory.

An American team (Peery & Peery, 1986) also tested the influence of repeated exposure through singing on musical preference. Twenty-one preschoolers have expressed their preference for six classical music fragments and two commercial songs before and after 2 months and a half of weekly musical lessons. During these lessons, the preschoolers have listened to the experimental stimuli and played musical games using the same melodies. A

control group of 24 preschoolers reported their preference for the same musical stimuli without benefiting of any musical lessons.

The results have indicated a lower preference for classical music in the control group, while the experimental group maintained the same preference level for classical music before and after the 10 weeks of music lessons. Between the two groups there was a significant difference regarding the preference for classical music after 10 weeks. Therefore, music lessons organized in music listening combined with interactive teaching methods form higher levels of familiarity with classical music and convey higher preference.

A Canadian research (McClean, 1999) performed on 241 fifth and sixth grade students investigated the effect of exposure through music listening versus singing on musical preference. The experiment lasted one school year and it involved music lessons organized in two conditions: one group listened to four classical music fragments and the other listened to and sang the melodic themes of the same fragments. The researcher used musical fragments such as Beethoven's *Moon Sonata*, Beethoven's *Symphony no. 1*, Haydn's *Concert for trumpet*, and Schubert's *Trout Quintet*. The results have shown no significant differences regarding the increase of musical preference for the four fragments between the two experimental conditions. Therefore, the simple musical listening was enough to develop a higher preference for academic music. The result may be a paradox considering students' need to be involved in active teaching strategies such as singing. McClean also underlined the fact that singing the melodic themes of the four classical fragments contributed to better skills associated with musical memory. Consequently, at the end of the school year, the students involved in the singing condition recognized the fragments' titles better than the students from the listening condition did.

3. New perspectives on music listening strategies

Music listening in Music Education lessons aims mainly on gaining wider cultural knowledge or learning about musical language elements. Therefore, the cognitive aspect of listening occupies an important part of this activity. Music teachers are usually preoccupied with auditory skills and musical memory and often overlook students' emotional reaction regarding what they perceive in music (Zerull, 2006; Hopkins, 2002; Baldrige, 1984; Gromko & Russell, 2002). In addition, a growing body of research is dedicated rather on developing strategies focused on cognitive music listening such as cooperative listening (Smialek & Boburka, 2006; Johnson, 2011) and its effect on musical analysis skills. Music listening has also been studied in relationship with creative thinking (Dunn, 1997). Researchers have even identified the factors that may obstruct students' attention during music listening (Flowers & O'Neill, 2005; Sims & Nolker, 2002; Sims, 2005).

A professor of Musicology from Santa Barbara University (Dirkse, 2011) noticed the terminology irony related to the subject of Music appreciation she teaches to undergraduate students. The author was wondering if through this course, students really learn how to appreciate music, as she often noticed the danger of over-intellectualization the learning experiences associated with music

listening. Other researchers (Silverman, 2012; Griffin, 2009; Zalanovski, 1986; Diaz, 2014) confirmed her opinion. She saw the contradiction with the term “appreciation” defined as an “appropriate recognition of the music’s expressivity and a willingness to listen to the music on one’s own time” (Dirkse, 2011, p. 26). Dirkse has also drawn attention to a previous study (Price & Swanson, 1990) performed on students enrolled in a Music history course. They discovered that the subjects had a significant gain in factual knowledge from the beginning to the end of the term, but no significant difference in opinion of the works, suggesting that increased knowledge does not necessarily result in increased appreciation.

Another study (Halpern, 1992) asked three groups of students to rate their preference for classical music after music listening in three conditions. Before listening, the first group has read historical information about the music, the second group has read the musicological analysis of the fragments, and the third one listened to the musical fragments without receiving any previous information about them. The results have revealed that historical data about the music lead to the highest “level of auditory pleasure” (Halpern, 1992, p. 42).

Annete Zalanowski (1986) has also tested the effect of previous information on students’ reaction during music listening. She performed an experiment on 60 undergraduates divided in three groups who listened to Berlioz’s *Fantastical Symphony*, the movement *March to the scaffold*. Before listening, the first group was simply asked to listen to musical fragment that will last for several minutes. The second group was asked to create mental images (visual, auditory, tactile, and olfactory) associated to the music and to develop them as much as possible. The third group was given a detailed description of the musical program described by the composer and its relation to the musical discourse. Results have discovered that the second group reported the highest level of pleasure during music listening. The author therefore suggests that mere music listening is not enough to create a strong aesthetic reaction and that requiring mental imagery during music listening may be an efficient way for the students to get emotionally involved into music.

Diaz (2014) confirmed the same result and added that asking students to perform simple cognitive tasks during music listening enhances their emotional attitude towards the music they listen to. Shelley Griffin (2009) indicates several strategies that facilitate the link between academic music and students:

- encouraging students to keep journals reflecting their musical interests (texts, pictures, drawings); these journals may facilitate the communication between students regarding musical preference;
- asking students to identify innovative ways to include music listening in school activities;
- encouraging students to teach their colleagues about academic music;
- inviting parents to give their opinion about the music students can learn from.

4. Conclusions

In order to bring their students emotionally closer to academic music listening, music teachers may use a series of psychological findings related to

the mere exposure effect. Thus, a series of conditions tend to influence students preference for music in the circumstance of repeated exposure. Singing the melodic themes does not seem to improve musical preference, in comparison to music listening, in the case of middle-school students. In general, higher degrees of familiarity determine stronger musical preference. The cultural, age and timbre effect may also be present.

When trying to optimize music listening in the classroom, teachers should find a balance between cognitive tasks and the liberty to listen to the music freely. Difficult cognitive tasks tend to over-intellectualize music listening, while the lack of them determines lower levels of involvement.

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14. DISTINCTIVE FEATURES OF MUSIC EDUCATION IN IAȘI: AN OVERVIEW AFTER 155 YEARS

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Abstract: *Over a century and a half after the establishment of the first state educational institution dedicated to music in Iași – the School of Music and Declamation (1860) – the distinctive features of music education and the social and cultural phenomena involved can be perceived and analyzed. This study provides arguments to support the following features: 1. the openness to assimilate a variety of pedagogic and cultural influences, both from Europe and from Romania; 2. the role played by leading personalities, musicians – professors, in rising performance levels and in perpetuating the project; 3. valorizing Romanian music traditions - liturgical songs of Byzantine origin and regional folklore - through education (specializations, courses, creative activities and music performance); 4. the constant involvement of music education in concerts and musical performances in Iași.*

Key words: *Music education; Iași; pedagogical influences; Romanian musical traditions; musicians of Iași*

1. Introduction

The historical research of music education in Iași has a deep-rooted tradition. In the beginning, it was Teodor T. Burada (considered to be the first Romanian musicologist) who, in significant studies¹⁵³ published in the 8th and 9th decades of the 19th century, described the *School*, later the *Conservatory of Music and Declamation*, within the cultural ambience of the city of Iași in those times. The rigorous and objective *Annual* written by Alexandru Aurescu în 1905¹⁵⁴ was also of cardinal importance in this respect. This volume was meant to be part of the work of the National Exhibition organized in 1906 to celebrate 40 years of the reign of King Carol I of Romania, to show "the progress made by the Romanian people under his happy and wise reign"¹⁵⁵.

The ambitions and the accomplishments of music education in the city of Iași of the first half of the 20th century and of the following decade were recorded by the professor and musicologist George Pascu, who produced scientific and cultural well-founded research dedicated to the *Conservatory* upon celebrating 100 years of existence¹⁵⁶. The events that followed were recorded by Professor Mihail Cozmei, who published successive volumes on this topic up to 2010¹⁵⁷. The research which focused on the history of the institution can be

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¹⁵³ *Conservatorul de muzică din Iași*, 1875; *Conservatorul de muzică și declamațiune din Iași*, 1976
Cercetări asupra Conservatorului filarmonic-dramatic din Iași (1936-1938), 1888

¹⁵⁴ Alexandru Aurescu, *Anuarul Conservatorului de muzică și declamație din Iași. De la înființarea lui până la 1905*, Iași, Tipografia H.Holdner, 1906

¹⁵⁵ Idem, p.1

¹⁵⁶ George Pascu, *100 de ani de la înființarea Conservatorului „George Enescu” Iași (1864-1964)*

¹⁵⁷ Mihail Cozmei, *125 de ani de învățământ artistic de stat (1860-1985); Pagini din istoria învățământului artistic din Iași (1960-1995); Pagini din istoria învățământului artistic modern din Iași la 150 de ani*, Editura Artes, 2010

correlated with and complemented by the information published in books dedicated to music issues, periods and personalities in Iași.¹⁵⁸

This study is based on personal research, valorized firstly (2009) in the broadcasting of 12 radio programs under the slogan *Iași, people and music*¹⁵⁹, secondly by dictionary articles (2014-2015), published (or in the process of being published) in *Grove Music Online*¹⁶⁰, and thirdly by participating as co-author in creating the monographic volume *155 Years of Modern Artistic Education in Iași*¹⁶¹. In this article, I intend to identify and to argue the distinctive features of the school of music of Iași, which are formulated as premises for research, as follows:

1. openness to assimilate a variety of pedagogic and cultural influences, both from Europe and from Romania;
2. the role played by leading personalities, musicians – professors, in rising performance levels and in perpetuating the project;
3. valorizing Romanian music traditions - liturgical songs of Byzantine origin and regional folklore - through education (specializations, courses, creative activities and music performance);
4. the constant involvement of music education in concerts and musical performances in Iași.

2. Openness to assimilate a variety of pedagogic and cultural influences, both from Europe and Romania

2.1. Premises for establishing Western-style music education in Iași

It may seem surprising to the Romanian researchers today that, in a city with a deep-rooted tradition of Byzantine religious music schooling (*The Vasilian College* attached to the Three Hierarchs Monastery, 1640, Seminar from Socola, 1802), and in a city placed under Phanariote rule for a century (1711-1821), thus cultivating the Turkish-Greek court music, as well as Gypsy fiddler music, the first European music institution – *The Philharmonic Dramatic Conservatory* – was already established in 1836, followed by *The School of Music and Declamation* in 1860.

¹⁵⁸ George Pascu; Iosif Sava, *Muzicienii Iașului [Musicians of Iasi]*, Editura muzicală, 1987; George Pascu; Melania Boțocan, *Hronicul muzicii ieșene [Chronicle of Music in Iasi]*, Editura „Noël”, 1997; Mihail Cozmei, *Existențe și împliniri. Dicționar biobibliografic. Domeniul muzică [The Existence and Fulfillment. Bibliographical Dictionary. Music Field]* Editura Artes, 2005, 2010; George Pascu, *Din dragoste de oameni și de muzică. 14 convorbiri moderate de Mihail Cozmei și Dora-Maria David [Out of Love for People and Music. 14 conversations moderated by Mihail Cozmei and Dora-Maria David]*, Editura Artes, 2015

¹⁵⁹ Project in collaboration with Radio România Muzical, Radio Iași, UAGE, see <http://www.romania-muzical.ro/emisiuni/iasi/arhiva-emisiuni.html>

¹⁶⁰ Published articles: „Iași”; „Musicescu, Gavriil” (in collaboration); „Spătărele, Vasile” (in collaboration); „Pautza, Sabin” (in collaboration); Munteanu, Viorel” – see <http://www.oxfordmusiconline.com>. Articles in the process of being published: Cortez, Viorica; *Universitatea de Arte “George Enescu” Iași [“George Enescu” University of Arts, Iași]*; *The Romanian Opera of Iasi*

Grove Music Online. Oxford Music Online. Oxford University Press. Web. 14 Nov. 2015. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40385>>.

¹⁶¹ Atena Elena Simionescu (editor), *155 ani de învățământ artistic modern la Iași. Partea I, 1930-1950. Partea a II-a, 1950-2015 / 155 years of modern artistic education in Iași. Part I, 1830-1950. Part II. 1950-2015 [155 years of Modern Artistic Music Education in Iași. Part I, 1930-1950. Part II 1950-2015 / 155 years of modern artistic education in Iași]*, Editura Artes, 2015

The cultural mutation produced in the middle of the 19th century can only be explained by taking into account several coexisting phenomena, the effects of which have lingered for a long time in the background. I am referring first of all to the constant influence of Polish Catholicism¹⁶² and to the introduction of German Protestantism (*Schola latina* from Cotnari, 1563). To the same extent, the neighboring Russian culture became, at the beginning of the 18th century (1711 – the visit of Tsar Peter the Great to Iași), a means by which European cultivated music¹⁶³ was able to penetrate Romania. The French and Italian immigrants who settled in Iași after 1800 (also in the aftermath of the terror of the French Revolution), who included trained musicians¹⁶⁴, some of whom become professors of music for the boyars, also played a fundamental role.

Thus, in 1835, when, “at Mihai Sturza’s Royal Court, everyone spoke French”¹⁶⁵, the first higher education institution, the *Michaelian Academy*, was established. The importance of the geographical position of the city of Iași and of its historic evolution in this spectacular assimilation of European culture was generally recognized. Being located at the crossroads leading from West to East, the city of Iași was visited by countless musicians, theatre and opera companies, its capacity as capital city throughout 3 centuries (1564 – 1862) favoring economic and cultural growth as well as the creation of a class of enlightened boyars. Thus, in the first half of the 19th century, the city of Iași had an educated society that valued music and that had already developed a taste and a scene for concerts¹⁶⁶.

2.2. The music conservatory in the 19th century - reuniting different European schools

The most eminent professors of the *Conservatory* were trained in various European schools, creating a concentrated construct of cultures and teaching methods that were adopted in Iași by a successive series of graduates in the first 4 decades of its existence. The content of the teaching activity, the musical repertoire and the artistic activities of the students reflect the intermixture or alternation of the German school of Berlin and Frankfurt (Eduard Caudella), the French school from Paris (Eduard Caudella, Teodor T. Burada, Titus Cerne), H.Vieuxtemps’s Franco-Belgian violin school (Eduard Caudella), the Italian school of singers and wind instruments (Pietro Mezzetti, Enrico Mezzetti, Alfonso Cirillo, Antonio Cirillo, Carlo Cirillo), the Russian St. Petersburg composition school (Gavriil Musicescu), the Polish piano school from Lvov (Constantin Gros - Carol Miculi’s student).

¹⁶² “The Polish Catholic influence, through the Jesuits school, was useful for us, setting the scene for the appearance of the great chroniclers Grigore Ureche, Miron Costin, Ion Neculce and, through the accent placed on education, an elite of highly educated people was formed in Iași”, in Melania Boțocan; George Pascu, *Hronicul muzicii ieșene*, [*Chronicle of Music in Iasi*], Editura “Noël”, 1997, p.16

¹⁶³ The European Russian culture was propagated in Iași also due to periods of Russian military domination: September 1769 - January 1775; October 1788 - March 1792; November 1806 - May 1812; April 1828 - April 1834 – see https://ro.wikipedia.org/wiki/Lista_domnilor_Moldovei#Secolul_al_XVIII-lea

¹⁶⁴ Melania Boțocan; George Pascu, *op.cit.*, p. 33

¹⁶⁵ Idem, p.33

¹⁶⁶ Idem, p.54

2.3. The period from 1900 to 1950 – balance between professors trained in Iași and Bucharest, and specialized abroad

The phenomenon of absorbing diverse educational and cultural experiences is highlighted in the training of musicians-professors in the first half of the 20th century. Unlike the previous period, they were first graduates of the Conservatories of Iași and Bucharest, most of whom continued their studies in various European music centres.

PROFESSORS-GRADUATES OF THE IAȘI CONSERVATORY

- Aspasia Sion-Burada (piano, 1889-1932) – Iași, Vienna (Leschetizky), Leipzig
- Atanasie Theodorini (violin, 1901-1926) - Iași, Berlin (J. Joachim), Vienna
- Sofia Teodoreanu (theory and solfeggios, cor - 1903-1924) – Iași
- Enrico Mezzetti (piano, 1906-1930) - Iași, Italy
- Alexandru Zirra (harmony, 1907-1925; 1931 - 1945) - Iași, Italy
- Antonin Ciolan (harmony, counterpoint, orchestra, choir - 1912-1913; 1919-1921; 1926-1946) - Iași, Berlin, Leipzig, Dresda
- Mircea Bârsan (violin, 1926-1945 Iași, Paris
- Ion Ghiga (harmony, counterpoint, music encyclopedia, chamber music - 1928-1933 - Iași, Bucharest, Berlin, Paris
- Radu Constantinescu (piano, 1931-1950) – Iași
- Eliza Ciolan (piano, 1932-1949) - Iași, Vienna (Weingartner), Paris (Cortot)
- Mansi Barberis (singing, 1934-1950) - Iași, Berlin, Paris.

PROFESSORS-GRADUATES OF THE BUCHAREST CONSERVATORY

- Nicolae Theodorescu (cello, 1909-1939) - Bucharest
- Ilie Ionescu-Sibianu (piano, 1908-1919; 1924-1934) - Bucharest, Vienna
- Gogu Ionescu (clarinet, 1913-1938) Bucharest
- Carol Nosec (theory and solfeggios, orchestra - 1924-1945) – Bucharest
- Ludwig Acker (violin, 1924-1950) - Bucharest, Iași, Vienna
- Gavriil Galinescu (theory and solfeggios, folklore, Byzantine music - 1935 – 1948) - Bucharest, Leipzig, Vienna
- Rodica Nestorescu (singing, 1924-1941) - Bucharest
- Vasile Rabega (singing, 1930-1950) - Bucharest
- Nicolae Broșteanu (clarinet, 1938-1950) – Bucharest
- Hristache Popescu (flute, 1924- 1950; 1968-1973) - Bucharest, Iași
- Constantin Georgescu (counterpoint, harmony, composition - 1924-1950) - Bucharest, Paris

2.4. The period from 1960 to 1990 - a national complex of educational cultures

The activity of the conservatory ceased in the decade 1950-1960, only to be resumed in the form of a reconstruction borne by the rector Achim Stoia. The new specialized staff reunited a variety of Romanian schools and styles of musical education in Iași. The teaching staff comprised:

a. Professors trained in Iași before 1950, some of whom underwent specialized training abroad: George Pascu (history of music, from 1943); Constantin Constantinescu (theory and solfeggios, 1943); Florica Nițulescu

(piano, Vienna, from 1946); Ella Urmă (singing, from 1946); Nicolae Marcovici (piano, Paris, from 1960); Alexandru Garabet (violin, Prague, from 1960); Vasile Dumitriu (clarinet, from 1963);

b. Graduates of the Bucharest Conservatory -

- coming from Bessarabia and Northern Ukraine (Russian or Central European school): Alexandra Grozea (singing, Chişinău, Bucharest, Milan, from 1960); Ion Pavalache (choral conducting, Chişinău, Bucharest, from 1960); Gheorghe Sârbu (violin, Chişinău, Bucharest, from 1963), Leonid Popovici (violin, Chişinău, Iaşi, Bucharest, from 1964).

- coming from other Romanian provinces (Ardeal, Banat): Achim Stoia (harmony, from 1942); Ion Baci (orchestra ensembles, from 1962); Anton Zeman (harmony, from 1964); Sabin Pautza (harmony, orchestration, from 1965); Vasile Spătărelu (counterpoint, musical forms, from 1964); Gheorghe Rus (cello, from 1963).

- From Iaşi/Moldova – graduates of the Bucharest conservatory: Mihail Cozmei (history of music, from 1961), Gabriela Ocneanu (history of music, from 1963); Iulia Bucescu (theory and solfeggios, Bucharest, from 1961), Adrian Diaconu (theory and solfeggios, from 1963), Elena Cozmei (scores reading, from 1964), Cornelia Diaconu (scores reading, from 1964); Ioan Welt (piano, from 1965), Vasile Tarnavschi (piano, from 1968), Liliana Gherman (musical forms, from 1968); Costache Creangă (oboe, from 1963).

- alți absolvenți ai conservatorului din Bucureşti: Mircea Dan Răducanu (pian, din 1961); Gheorghe Ciobanu (folclor, 1965-1972);

c. Graduates of the Cluj Conservatory: Tiberiu Popovici (singing, from 1960); Ştefan Lory (violin, from 1965); Gaspar Markoş (violin, from 1970); Ioan Husti (theory and solfeggios, from 1968); Silviu Varvaroi (double bass, from 1961); Ioan Goia (clarinet, 1960);

d. Graduates of the Iaşi Conservatory starting with 1965: Nicolae Gâscă (history of music, choral conducting, from 1965); Visarion Huţu (singing, from 1966); Larisa Agapie (Iaşi, from 1969); Melania Boţocan (Iaşi, from 1966), Paula Bălan (from 1968), Corneliu Vieru (Iaşi, from 1965);

e. Other cases: Pavel Delion (folklore, Cernăuţi, Timişoara, from 1960); Sofia Cosma (piano, Riga, Saint Petersburg, Vienna, from 1970)

3. Role played by leading personalities, musicians – professors, in rising performance levels and in perpetuating the project

A look at the music education in Iaşi reveals the fact that leading musicians/professors played a more important role, over time, in configuring and continuing the development of the school, than the national, ministerial or local authorities, the overall value of teaching staff ensembles, or the organizational capacity of the directors.

Among the most representative personalities in the field from the 19th and 20th centuries - Teodor T. Burada, **Constantin Gros**, **Eduard Caudella**, **Gavriil Musicescu**, **Enrico Mezzetti**, Antonin Ciolan, Constantin Georgescu, Florica Niţulescu, Constantin Constantinescu, **Achim Stoia**, George Pascu, Gheorghe Sârbu, Ella Urmă, **Ion Baci**, **Mihail Cozmei**, Florian Simion, Vasile Spătărelu,

Nicolae Gâscă, Sabin Pautza, **Viorel Munteanu**, Bujor Prelipcean, Dan Prelipcean etc. – only the ones marked in bold also held positions of director/rector of the institution. In what follows, I will present the main directions of music education initiated by each of the ones listed above.

Teodor T. Burada (1839-1923) initiated historiographical, folklore, byzantinological research, and musical critical writing. His disciples and successor include Titus Cerne and George Pascu.

Constantin Gros (1838-1896) configured the piano school from Iași. His students include Aspasia Sion (his successor to the chair), Carol Frühling (pianist, composer and professor in Vienna), and Emil Weitzecher (professor at the Conservatory of Cernăuți)¹⁶⁷.

Eduard Caudella (1841-1924) created the violin school in Iași, taught violin for 4 decades (1861-1901) and some of his students include Athanasie Theodorini, Mircea Bârsan (professors in Iași), Jean and Constantin Bobescu, George Pascu and, episodically, George Enescu¹⁶⁸.

Gavriil Musicescu (1847-1903), in his capacity as professor of harmony and choral ensemble, founded the school of choral music composition and performance. He created a strong tradition in Iași and in Romania through his students - Alexandru Zirra, Antonin Ciolan, Ion Vidu, Timotei Popovici, etc.

Enrico Mezzetti (1870-1930), composer, singing and piano professor, conductor, has exceptional merits in the development of the school of singing (initiated by his father, Pietro Mezzetti). The famous tenor Dimitrie Onofrei was one of his students. In his capacity as Director of the Conservatory, he succeeded in organizing the first season of symphony concerts in Iași (1905-1907).

Antonin Ciolan (1883-1970), in his capacity as professor of choral and instrumental ensemble, of conductor of “George Enescu Society” orchestra, he established the symphonic orchestra of the Conservatory and created the conducting school, Dinu Niculescu, Emanuel Elenescu, Carlo Felice Cillario, Remus Tzincoca, Radu Botez, George Pascu, Florica Dimitriu (to whom the students of the Cluj Conservatory are added - Petre Sbârcea, Emil Simon, Ervin Acel)¹⁶⁹ being some of his disciples.

Constantin Georgescu (1895-1960) inaugurated both the teaching of musical composition in Iași, drawing up the first treaty (harmony, counterpoint and composition), as well as the history of music, reconfirming the tradition of encyclopedic lectures in Iași.

Florica Nițulescu (1897–1988) continued the same pianistic education mastery of her professor, Aspasia Sion-Burada, advocating for refinement, performance, artistic and interpretative elitism. The pianists and professors Ioan Welt, Steluța

¹⁶⁷ Cf. Atena Elena Simionescu (editor), *155 ani de învățământ artistic modern la Iași. Partea I, 1930-1950/155 years of modern artistic education in Iași. Part I, 1830-1950.*, chapter “Arte muzicale” [*155 years of Modern Artistic Education in Iași. Part I, 1930-1950/155 Years of Modern Artistic Education in Iași. Part I, 1830-1950.*, chapter “Musical Arts” (authors: Carmen Chelaru, Laura Vasiliu and Dalia Rusu-Persic), Editura Artes, 2015, p.25

¹⁶⁸ Idem, p.21

¹⁶⁹ Idem, p.51

Diamant-Dumea, George Rodi-Foca and Vasile Tarnavschi were some of her students.

Constantin Constantinescu (1903-1985) renewed the principles and methods of teaching Theory and Solfeggio. He continued the school of music theory of Iași (Sofia Teodoreanu's class), establishing the school of future generations through his students, among whom were the professors Iulia Bucescu, Adrian Diaconu, Viorica Uncheșel and Ioan Diaconu.

Achim Stoia (1910-1973), a composer, conductor, professor, who is going to be remembered in history for performing a difficult mission, namely that of rebuilding the music higher education institution, as Rector, after interrupting his activity in 1950-1960.

George Pascu (1912-1996) created the history of music course, as a fundamental subject, being at the same time the first professor of musicology in the new specialty (1976). Melania Boțocan, Paula Bălan, Laura Vasiliu are some of his disciples and successors.

Gheorghe Sârbu (1916-1997) was the founder of the modern school for violin (alongside Leonid Popovici), being succeeded as chair by Anton Diaconu and Bujor Prelipcean, his disciples.

Ella Urmă (born in 1920) was the chair of the singing department for over 20 years (1963-1984), training many successful performers, among whom the sopranos Maria Boga-Verdeș, Andreea Lory, Adriana Severin, and the mezzo-sopranos Mihaela Agachi and Mariana Cioromila.

Ion Baci (1931-1995) reformed the student symphony orchestra, *Orchestra Super*, beginning with 1968. The success of the concerts performed in Bucharest in the period from 1969 to 1971 represents a major landmark in the history of the institution.

Mihail Cozmei (born in 1931), a musicologist, professor of Romanian music history, had exceptional merits in his capacity as head of the institution (1973-1974; 1976-1984), by initiating important artistic activities that led to a greater openness of the educational program: *Romanian Music Festival* (1973); *Musical Holidays in Piatra-Neamț* (1973).

Iulia Bucescu (1935-2015), professor of theory and solfeggio, developed the principles of Constantin Constantinescu's school, contributing new methods of achieving performance in the field. The current professor George Duțică, PhD, is one of his students who continues to expand his ideas.

Florian Simion (born in 1937), an instrumentalist, professor, conductor, created the percussion class, and developed the field to meet contemporary standards. He founded the percussion ensemble *Alternance* (1993), developing an extensive repertoire and obtaining outstanding artistic achievements.

Vasile Spătărelu (1937-2005), a talented composer and professor, set up the composition school within the Iași Conservatory, starting with 1971, training the likes of Viorel Munteanu, Teodor Caciora, Cristian Misievici, Leonard Dumitriu.

Nicolae Gâscă (n. 1942) created a modern choral conducting school, cultivating an extensive stylistic repertoire, both in class as well as in his interpretive

activity, as conductor of the choir *Cantores* (established in 1976), a musical ensemble with an impressive track record.

Sabin Pautza (born in 1943), an extremely inspired musician, composer, conductor and professor, created an important opening towards modernity in the schools of Iași.

Viorel Munteanu (born in 1944), a composer, musicologist, professor, has considerable merits in developing artistic education in Iași and its relationship with the media, with personalities from Romania and abroad, in his capacities as Dean and Rector (2000-2012).

Bujor Prelipcean (born in 1948) and Dan Prelipcean (born in 1951), instrumentalists, professors and members of the famous quartet *Voces*, created the school of chamber music of Iași, forming highly successful career ensembles, i.e. *Ad Libitum*, *Gaudeamus*, *Giocososo* string quartets, etc.

4. Valorizing Romanian music traditions - liturgical songs of Byzantine origin and regional folklore - through education (specializations, courses, creative activities and performance)

The emergence and development of the music school in Iași reflected pro-Western orientation and the will to assimilate European art in musical composition and interpretation. This phenomenon is also reflected in the manner in which Romanian, religious and secular traditions were valorized. The entire 19th century was marked by the phenomenon of valorizing the two archaic sources through harmonic-polyphonic writings and choral interpretation.

Taking the first church choir established in 1814 at the “Vasilian” Gymnasium and “Veniamin Costachi” Seminary as an example of will and kievian influence, the musician and professor Gheorghe Burada stands out as a pioneer of the harmony church repertoire (through his qualities as conductor of the choir of the Conservatory and of the Metropolitan Cathedral, between 1864 and 1870¹⁷⁰). The professor Gheorghe Dima (1870-1877), originally a chanter, continued, the climax being reached by Gavriil Musicescu, not only through his work as a composer and conductor of the Metropolitan Choir (1876-1903), but also as professor of choir and choral singing, starting with 1877¹⁷¹. Musicescu established a new tradition in choral folk song processing, initiating modal harmonization.

As an echo of the development of folklore and ancient music research in the major European conservatories, Psaltic Folklore and Music (as optional courses) were introduced in Iași in first decade of the 20th century, with the support of Gavriil Galinescu¹⁷², more particularly in the period from 1935 and 1948¹⁷³.

¹⁷⁰ Mihail Cozmei, *Existențe și împliniri. Dicționar biobibliografic. Domeniul muzică*, [The Existence and Fulfillment. Bibliographical Dictionary. Music Field], Editura Artes, 2010, p.64

¹⁷¹ Alexandru Aurescu, *Anuarul Conservatorului de muzică și declamație din Iași. De la înființarea lui până la 1905* [Conservatory's Yearbook of Music and Declamation in Iași. Since its Foundation until 1905], Iași, Tipografia H.Holdner, 1906, p.205

¹⁷² Gavriil Galinescu (1883-1960) was a theologian and musician, who studied at the Bucharest Conservatory and trained with great European musicologists and professors, in Leipzig with Arnold Schering, Hugo Riemann and in Vienna, with Egon Wellesz

¹⁷³ Mihail Cozmei, op.cit., p.202

During the communist period, the academic level of the two courses (i.e. Folk Music and Byzantine Paleography) was increased through the efforts of professor and researcher Gheorghe Ciobanu, who was employed in Iași in the period from 1965 until 1971, when he founded the school of ethnomusicology in Iași, represented by Larisa Agapie, Florin Bucescu and Viorel Bârleanu. In the contemporary period, the tradition of the Byzantine music was recovered through the dialogue between theoretic research and monad psaltic music performance, within the study program “Religious Music”, established in 1992.

5. The constant involvement of music education in concerts and musical performances in Iași

Until the establishment of Moldova Philharmonic (1942) and of the Opera (1957), the musical life of the city of Iași was supported by the students and professors of the conservatory: apart from the concerts and performances held by artists who were on tour, by orchestras gathered ad hoc to perform at the *Great Theatre from Copou* (after 1846), at the *National Theatre* (starting with 1896), at the *Tătărași Athenaeum* (since 1919), by the exceptional, but short-lived (1917-1923) activity of the symphonic orchestra of the "George Enescu" Society, by the artistic performances taking place in boyar halls, continued until the middle of the 20th century.

The initial climax of the institution's presence in the cultural life of the city came in the period 1893-1906, once with the symphonic concerts of the conservatory orchestra, led by Eduard Caudella and Enrico Mezzetti, alongside choir concerts, conducted by Gavriil Musicescu, chamber music recitals¹⁷⁴, most performances being held at the *National Theatre*¹⁷⁵. The last production “given by the students of the Iași Conservatory” recorded by Alexandru Aurescu in the annual cited¹⁷⁶ (of 19 June 1905) also contained opera performances (Act III of "Rigoletto" by Verdi) in its program. Since then, the conservatory's concert season was uninterrupted in the cultural life of the city of Iași, training and educating its public (the concerts were prefaced by conference), a phenomenon that, until the 1970s, shaped a musical education focused on interpretation.

6. Conclusions

The study shows that music education in the old capital of Moldova reflects diverse spiritual and cultural interpenetrations – Russian, Polish, Austrian, German, Italian, Greek and from other provinces of Romania - features that stimulated local tradition and created a constructive emulation. We may state that in the seventh and eighth decades of the 20th century, the „George Enescu” Conservatory reached a standing and value of a higher education music education institution of Europe of that time, its success was achieved by a group of professors educated in România in Iași, Bucharest and Cluj-Napoca. Openness to other musical and educational cultures would revive in 2000s

¹⁷⁴ Cf. Atena Elena Simionescu (editor), *155 years of Modern Artistic Education in Iasi. Part I, 1930-1950/155 years of modern artistic education in Iași. Part I, 1830-1950.*, chapter „Musical Art” (authors: Carmen Chelaru, Laura Vasiliu și Dalia Rusu-Persic) Editura Artes, 2015, p. 40

¹⁷⁵ Cf. Alexandru Aurescu, op.cit., p.458-617

¹⁷⁶ Idem, p.617

through the development of new programs. This research focused mainly on *Byzantine religious music* taught in Iasi using Greek methods and content by professors trained in Salonika (Thessaloniki) Athens and we also underlined the introduction of folk instruments (accordion, pan-flute) into the study program influenced by the music education tradition in Chişinău in the Republic of Moldova. The Western musical tradition also provided new models that have been put into practice in the program *Jazz Composition and Pop Music*.

The history of music education in Iasi reflects a high accumulation and assimilation of the European artistic tradition that had been sustained until the 1970s. Romanian compositions sometimes included in student concerts, the works of Romanian composers-teachers, elective courses introduced between the wars of the last century prepared the stage for the academic study of folk and psalms traditions and later of modern music that combines academic research with interpretative practice.

Underlining the contribution of important personalities to the development of music school in Iasi, we focused both on the peculiarity of artistic education closely linked to figures of important professors who were also composers, singers and musicologists, and especially dealt with management instability of local and national music education. Also, the role undertaken by the Iasi Conservatory in supporting the musical life of the city until the opening of Philharmonic and Opera had been a noble mission but it also had put huge pressure on professors, students, directors to concentrate on musical interpretation and had delayed the development of composition and musicology in Iasi until the second half of the 20th century.

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15. ANTONIN CIOLAN – THE TEACHER, THE FOUNDER OF ORCHESTRAS, THE MASTER CONDUCTOR

Alex Vasiliu¹⁷⁷

Abstract: *The founder of a conducting style, who organised orchestras in two important musical centres in Romania (Iași and Cluj), "the patriarch of conductors", respected and praised by George Enescu, Sergiu Celibidache or Erich Bergel, was a multilateral personality of exceptional merits as a teacher of orchestra, orchestra conducting, harmony and counterpoint; having founded several prestigious religious choral ensembles, organised and led musical teaching and concert institutes, Antonin Ciolan deserves to be brought to the awareness of more recent generations of researchers and audiences, as his historic achievements indicate.*

Key words: *musicians of Iași; conductor; Antonin Ciolan; George Enescu; Conservatoire*

1. Introduction

"Ciolanissimo"? It is a witticism known to senior musicians in Romanian symphonic orchestras, who were active until the 2000s. First, there was "toscanissimo", which combined a name (Toscanini) and an expert term indicating the ultra-fast tempo of a musical work: *prestissimo*. Arturo Toscanini's style was characterised by its dynamics, vivaciousness – by way of temperament and the proverbial instrumental technique of American orchestras; in this case, the prestige of the NBC ensemble and the proud, authoritarian Italian's fame had motivated that orchestra to reach high performance standards. But why was "toscanissimo" translated into Romanian as "ciolanissimo"? Similarly, because the tempos chosen by Antonin Ciolan for the movements of symphonic works surpassed what was customary in Romanian conducting practice. Why was this the case with Antonin Ciolan? An explanation could take his early childhood years into account. His mother recounted that "when he was around 3 or 4, he woke up at 2 o'clock in the morning, went over to the piano and played a march he had heard the previous day."¹⁷⁸ Marches and the brass-band repertoire would impress Antonin Ciolan both in his native Iași, where he was born on 1 January 1883, and in the town of Târgu Neamț, where he made his unexpected debut by supplanting a drummer¹⁷⁹. The link to military music was kept alive in the first years of his youth, when the future "patriarch of conductors", as he was dubbed, led the orchestra and the brass band of the 4th Regiment of Hunters of the Romanian army.

2. Discussions

Other "tributaries" to the conducting style branded "Antonin Ciolan" can be considered to be the years of study in the rigorous German schools of Dresden, Leipzig, Berlin and the model of the extroverted conductor, represented by

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¹⁷⁸ Gheorghe Mușat, *Antonin Ciolan, inegalabilul maestru al baghetei*, Editura „Ecou Transilvan”, 2012, p.16

¹⁷⁹ Ibidem

Arthur Nikisch. The three pillars of the style cultivated by Antonin Ciolan his entire lifetime – rigour, Nikish-type vivaciousness and the inner tumult proper to that other German conducting teacher, Hans von Bülow – were always noticed and evoked by the musicians in the orchestras he worked with and can be observed upon listening to extant recordings.

Much like Titu Maiorescu and Mihail Jora, to name only two illustrious names, Antonin Ciolan was so appreciated in Germany that he could have had an exceptional destiny there (professor Hans von Bülow proposed in 1917 that he replace him on the tour of Riga, Sankt Petersburg and Kiev, while the Dresden Conservatory offered him the department vacated by the death of Felix Draeseke). However, the young Romanian musician returned to his country. Those were times when patriotism still had a meaning...This is how a favourable period in the musical life of Iași began, as Antonin Ciolan reorganised the Conservatory orchestra, founded choral associations and was consequently present as a conductor of and pianist with the orchestra and the choir of the "Musical Society" during the intervals and in the musical performances at the National Theatre from 1914 to 1916.

On 17 October 1918, during the administrative relocation to Iași caused by World War I events, the meeting to constitute the "George Enescu" society took place. The twenty concerts of the first season were conducted by Antonin Ciolan and by Mircea Bârsan, two of the Society founders. In the following season, Ciolan was the only concert conductor, while being ascribed the position of general music director by George Enescu for the period 1919 to 1922. In his organisational activities, Antonin Ciolan also supported the rhythmic formula of "prestissimo", immediately including the Opera and Choral departments in programmes, beside the existing symphonic section. The concert programmes of those years evince manager and conductor Antonin Ciolan's orientation towards ample and difficult orchestral works, like Beethoven's 3rd and 4th symphonies, Tchaikovsky's 4th, Dvořák's 9th "From the New World", Debussy's "Prelude to the Afternoon of a Faun", César Franck's "Symphony in D minor". Given George Enescu's well-known work ethic and passionate devotion to music, the lines that he wrote in June 1922 to Antonin Ciolan were no mere politeness, but a recognition of the latter's qualities as a musician and organiser: *"I wish to stress my entire gratitude to Mr. Antonin Ciolan for his remarkable artistic activity, for the diligence and devotion to the musical cause, which he has victoriously defended for longer than three years as head of the Symphonic Society, that honours me by bearing my name. I wish Mr. Ciolan many more years of fruitful work for our common good."*¹⁸⁰.

Should we add that Antonin Ciolan also headed the Conservatoire from 1919 to 1922, we can easily imagine that success on so many levels drew animosity and envy. Enescu's prestige and his trust in Ciolan's musical and organisational skills did not matter, nor did the high quality of the symphonic programmes he conducted. Mircea Bârsan's professional envy, a conductor who thought of

¹⁸⁰ Gheorghe Mușat, *op.cit.*, p.49

himself as being equally good, and backstage intrigue "spilt over", as Antonin Ciolan was accused of over-promoting Russian works and privileging German music: in some circles, concert performances of works by Bach, Händel, Schubert and Wagner were looked upon as exaggerated care for foreign music. Naturally, the officials of the time used this opportunity to discontinue the subsidies for the Society orchestra, which led to it being disbanded. After several interventions in which he extolled Antonin Ciolan's merits, in May 1923 George Enescu expressed his disappointment in an interview given to Iași newspaper "Opinia":

*"The conflict at the heart of the Society upsets me greatly. Without giving any specification or names, it has scandalised me as a Romanian, who hurts at the impression made before foreign eyes. People without any calling have meddled in; the result is complete disharmony at the heart of the Society."*¹⁸¹

The consequence was unfortunate: the dispute between the Society and the Conservatoire determined Enescu and other good musicians' departure. Antonin Ciolan's "monopoly" ended by him being sidelined from the leadership of the Society and the Conservatoire. His wish to lead an orchestra was fulfilled again once the Symphonic Orchestra of the Tătărași Athenaeum was founded. The first concert took place on the evening of 13 March 1925. This orchestra was equally short-lived. The continuous rivalry between Mircea Bârsan and Antonin Ciolan came to the fore once again.

The first confirmation of the saying "a prophet is not without honour, save in his own country" came in Antonin Ciolan's life on 14 July 1927, when the Symphonic Society, the City of Chișinău and the Board of the Musical Society named him General Manager of the Music School. At that date, in fact, it was a confirmation on the administrative level, as his professional value had been proven in Bessarabia as early as 1921-1922, when he had conducted the orchestra of the Musical Society in Iași in a great number of concerts and festivals in Chișinău, Cernăuți, Bălți, Soroca and Ismail. Antonin Ciolan was enjoying well-deserved respect, also expressed in the letters addressed to him by officials and musicians of Chișinău and Cernăuți. The concerts had mostly featured works by classic Russian composers.

Another bright moment in Antonin Ciolan's life occurred on 27 May 1934, when he was celebrated upon turning 50. Representatives of the city authorities, of the Academy of Music and Dramatic Art, of the Tătărași Athenaeum and of the Trade Union of Instrumentalists uttered appreciative words about Antonin Ciolan's efforts to organise a highly qualitative musical life in Iași through the concerts of the symphonic orchestras he conducted. *"It was a manifestation of spontaneous sympathy occasioned in the history of Moldovan musical culture by the public of Iași, who filled the hall of the National Theatre to the brim. When the curtain was lifted, the choir conducted by one of the maestro's students, George Pascu, intoned "Happy Birthday", while the public acclaimed the birthday boy and enthusiastic students threw flowers from the balcony. [...]"*

¹⁸¹ Gheorghe Mușat, *op.cit.*p.65

After the concert, the same enthusiastic students carried the maestro on their arms amidst cheers from the crowd and brought him over to a gilded carriage, as the choir sang "Happy birthday" once more." ¹⁸²

We need to mention Antonin Ciolan's contribution to another segment of the musical life of Iași as conductor of the St. Spiridon Church choir and of the Metropolitan Cathedral choir. In fact, Antonin Ciolan is considered to be Gavril Musicescu's follower in matters of choir conducting – as Musicescu had founded the choir of the Metropolitan Cathedral of Iași on 15 January 1876. In his turn, Antonin Ciolan, much appreciated and assisted by Metropolitan Nicodim, conducted this choir for eight years without wages, promoting Romanian sacred music at a high artistic level and offering his apprentices, students of the Academy for Music and Dramatic Art, the opportunity to try out their talent in leading a vocal ensemble. Having become well respected personalities of Romanian musical culture, some evoked the artistic quality of the two choirs, and especially of the St. Spiridon Church choir, led by Antonin Ciolan from 1921 to 1938. I'm referring to musicologist George Pascu and to conductor Emanuel Elenescu (coincidence: both of them graduates of the National College "Mihail Sadoveanu" in Iași, like their maestro).

Antonin Ciolan's return as a musician to the right Moldavian bank of the river Prut equally meant another victory and a new nightmare. On 1 October 1942, he was named General Music Director of the Odessa Opera by the Civil Governor of Transnistria, at the same time upholding his didactic activity at the Conservatoire in Iași by decision of the Ministry of National Culture and the Cults, Department of Higher Education. Antonin Ciolan's merits as consummate master of the opera repertoire were recognised, as his proverbial work ethic, passion and rigour made possible the production of 24 opera and ballet performances in merely one and half years.

1942 meant a further two events for Antonin Ciolan: the first performance of the much desired Opera of Iași: in the autumn of that year he conducted Puccini's "Boema". The autumn of 1942 also saw Antonin Ciolan's debut as a conductor for the radio. On 2 November, upon inauguration of regional channel "Moldova" he conducted the orchestra of the Academy of Music and Dramatic Art in playing the overture to Eduard Caudella's opera "Petru Rareș", Sabin Drăgoi's "Divertiment rustic" (Rural Divertimento) and George Enescu's "Rhapsody no. 1 in A major". Since on 9 October 1942 the "Moldova" Philharmony of Iași was inaugurated, Antonin Ciolan was programmed by way of course to conduct the newly-founded orchestra during the first season of 1942-1943.

I was stating above that Antonin Ciolan's 1942 return to Odessa as general manager of the Opera meant yet another professional success but also a dramatic moment in his life. His strictly musical activity and participation in September 1942 in the inauguration of the "Liberation Tower in Bessarabia", built in Chișinău, were important counts for the communist regime installed in Romania

¹⁸² Gheorghe Mușat, *op.cit.*, p.121, 123

in August 1944. His was first arrested on 19 October for three and a half months, and a second time on 13 April 1945, as he was considered a war criminal. As a consequence of memos and the evidence of the unsolicited, strictly musical activity at the Odessa Opera, four months later the authorities of the time exonerated Antonin Ciolan of all accusations. In his defence, former students of the Conservatory in Iași, players and singers of the Odessa Opera sent numerous memos to the Ministry of Culture, requesting the musician's acquittal.

A last trial was leaving the Iași of so many successes and fights. In 1947, his native city definitely lost an artist and a highly competent, hard-working and passionate organiser of musical life. For two years he worked as a principal conductor of the Bucharest Philharmony orchestra, while settling down in Cluj in 1949. For the second time and for ever, Antonin Ciolan was meant to experiment that unwritten "law": "a prophet is not without honour, save in his own country".

It was then that the conductor's national prestige began to be consolidated through reviews published in the Bucharest press, through the frequent broadcasts of concerts from the "George Enescu" Philharmony and the "Radiotelevision". Recordings and highly valuable video documents date from that period. Of course, the public of Bucharest was won over by performances of concert-symphonic works representing musical classicism and romanticism, especially Beethoven and Tchaikovsky's symphonies. "Antonin Ciolan's Triumph" was the title of a review published in 1966 under Radu Gheciu's signature, an infrequent title in reference to Romanian conductors from the 1970s. Antonin Ciolan was also invited to conduct in the "George Enescu" International Festival, edition of 1967, when he offered a version of the great composer's Symphony no. 1 in E-flat major, op. 13.

The last important period for Antonin Ciolan and the musical life of a city was 1949-1970, when he was active in Cluj. At another wintry moment for Romanian musical culture, marked by the dissolution of the "Ardealul" Philharmony in Cluj-Napoca (1949) and of the Conservatory in Iași (1950), not only did Antonin Ciolan survive professionally, but he was able to manifest himself fully by having an orchestra at his disposal once more, as he was named principal conductor of the Hungarian Opera ensemble in Cluj-Napoca. The respect and the attention enjoyed here were complete. He had ideal conditions to form a symphonic orchestra: all musicians were young, they did not yet master a particular repertoire, they lacked, of course, a performance style. Not only did Antonin Ciolan model the new orchestra through opera works, but also through symphonic literature, which built the musicians' sonic and practical culture. The long series of symphonic concerts held by the orchestra of an opera theatre was unique in Romanian musical life.

Of course, Antonin Ciolan's teaching experience was capitalised on in the conducting and orchestra classes of the Conservatory in Cluj-Napoca, while beginning with 1955, when the Philharmony was founded, the venerable but tireless musician would start the last and most fruitful period of his double activity as a conductor and a pedagogue, who could now count on continuity.

After a first series of conductors that he had begun to form in Iași (Sergiu Celibidache, Carlo Felice Cillario, Dinu Niculescu, Florica Dimitriu, Anatol Chisadji, Emanuel Elenescu), a group of youngsters who would equally assert themselves internationally followed (I mention here Erich Bergel and Emil Simon). In his later years, Antonin Ciolan received much proof of admiration and respect. I retain here only fragments of the letter received from Sergiu Celibidache on 14 July 1968. On this occasion, Celibidache confessed in his direct emotional style: *"Your lines have filled my heart with joy. But why did you start with "Sir"? I liked it better when you called me "dear" and "boy" in Iași and please believe I haven't changed. Then, like today, I considered you the greatest Romanian conductor. And among the impressions from the country that I took with me upon leaving and which somehow influenced my adolescence and development, the smooth image of Antonin Ciolan with this intransigence, patience and talent were decisive."*¹⁸³

Antonin Ciolan's last departure took place in December 1970, when he headed for his native Iași – the Iași of victories, fights, adversity and success. If it is true that he continued to live in his colleagues and disciples' memory (Remus Tzincoca and Dumitru M. Botez need to be remembered here), it is equally true that passing decades slowly brought oblivion. It is Gheorghe Mușat's merit, a musician with the Cluj Philharmony orchestra for several decades, Moldovan by birth and musical studies, to have acted in order to preserve the memory of Antonin Ciolan, to document his life and artistic achievements. Taking part in the renovation of the monument in the cemetery "Eternitatea" of Iași, drafting the impressing volume "Antonin Ciolan, inegalabilul maestru al baghetei" (Antonin Ciolan, unparalleled master of the baton), published in 2012 at publishing house "Ecou transilvan", are gestures that deserve every respect. The volume impresses through the huge number of information and documents, many of them novel, which are made available to researchers and the interested public. This editorial opus can stimulate musicians who may have to analyse Antonin Ciolan's conducting concept.

The sonic documents bearing his signature prove the importance that he attached to musical phrasing turned orchestral. The ideas, cells and melodic motifs displayed by an instrumental section or polyfonically are intertwined in a clear, distinctive discourse of the ensemble writing, easily discernable upon close listening. The musical-sonic substance in Antonin Ciolan's recordings is never a uniform paste. On the contrary, each instrumental section expresses their melodic idea in a true art of the dialogue. Similarly, instrumental solos are minutely drawn, "reading" as pleasantly as one would a manuscript of by-gone centuries, kept between monastic walls.

In Antonin Ciolan's performing works there is an external throb that does not influence in any way the style and the spirit of Tschaikovsky's music; on the contrary, it underlines its extrovert attributes. If I were to compare the rhythm, the external dynamics of Antonin Ciolan's version with his former disciple

¹⁸³ Gheorghe Mușat, *op.cit.*, p.292

Sergiu Celibidache's imposing, internalised development, different concepts would be identified: atuned to the brass-band repertoire from an early age, educated according to the rhythmic rigour of the turn-of-century German school, dynamic Antonin Ciolan was never touched by military strictness. The marching rhythm in Tschaikovsky's symphonies is marked by youthful, vital dynamics, which are perfectly viable now, in the first quarter of the 21st century.

The lyrically somber inner climate displaying an almost dramatic, majestic discourse foreign to fast, Brahms-specific, tempos was represented by Antonin Ciolan and the Cluj-Napoca Philharmony orchestra as early as the first notes of Symphony no. 1 in C minor, opus 68. No sooner than the last section of the final movement does the romantic melodic energy, also expressed through a dynamic tempo, reveal once again person and musician Antonin Ciolan's vital, solar and clear spirit. But only to the extent that author Johannes Brahms also agrees. The performance is revealing as to octogenarian Antonin Ciolan's admirably agile maturity. The fusion of force and vitality with noble lyricism devoid of the slightest exaggeration is impressive, with the musical result striking less experienced listeners, while offering intellectual and mental comfort to cultivated music lovers and musicians.

3. Conclusions

Antonin Ciolan is owed the particular personality of the full, bright and mature sound of the Cluj-Napoca Philharmony orchestra, which from 1961 to 1970 was equal in value not only to the symphonic ensemble of the Bucharest Philharmony but to foreign orchestras as well, should we set out to compare different recordings of the same works. This explains George Enescu and Sergiu Celibidache's respect or the success with foreign audiences, where up to three encores would be demanded. It also explains Antonin Ciolan's presence in the noble "family" of orchestra artisans, which, beside Celibidache, also featured Ion Baci, architect of the Iași Philharmony orchestra: in the 1980s, another regional Romanian orchestra that had swiftly gained the status of an internationally valid symphonic ensemble. Upon listening again to the historic 20th century recordings of conductor Antonin Ciolan, we can only hope that they will be transferred into modern data storage formats as soon as possible, as their documentary and pionieering value recommends.

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PART II

DRAMA / CHOREOGRAPHY

1. IMPORTANCE OF PHYSICAL EXERCISE IN LIVING ARRANGEMENTS ARTIST

Ana-Cristina Leşe¹⁸⁴

Abstract: *Increased occurrence of spine deviation is the result not only of modern technology hazards (for example, sitting in front of the computer for long hours) or lack of physical exercise, but also of specific posture related to the study of a musical instrument. The aim of this paper is the timely warning of children who choose to study a musical instrument about the spine deviations that can occur in time, also to refer them to a specialist and to encourage them to take up exercises meant to tone specific muscle groups. The study was conducted on two groups of students from the department of Musical interpretations, 1st and 2nd year, and two groups of students from the department of Painting and Photography and video, 1st year, at the “George Enescu” Arts University of Iași. The school screening method was used with the help of four MA students at the department of Kineto-therapy. The data were tabulated. We recommended that subjects be referred to specialised examination by doctors at the Pediatric Orthopedics clinic and have special sets of physical exercises.*

Key words: *musical instrument, diseases of the spine, scoliosis, kyphosis, anamnesis*

1. Introduction

The aim of this paper is to become part of an educational project meant to inform persons studying a musical instrument about the spine deviations that can result from prolonged practice hours. The target public of the educational project consists of middle school and high school students and was initiated by the Faculty of Physical Education and Sports in Iași. The conclusions of the present study will be highly relevant for this project, assisting in taking the most appropriate steps for the prevention of such physical conditions at early ages.

Two groups of students from the Faculty of musical interpretation and of the Faculty of Arts (both with “George Enescu” Art University of Iași) were clinically examined in order to identify any spine deviations (the second group acted as a control group). Four MA students at the Department of Kineto-therapy with the Faculty of Physical Education and Sports applied physical screening to the students in the two groups, using the following methods: anamnesis, Adam’s forward bend test and the lead line test. The spine deviations considered are scoliosis and kyphosis, which are the most frequently occurring in the case of the students.

The results will be tabulated. The conclusions will be discussed; we recommended the students to contact the specialist to be indicated the treatment adequate in each case depending on the type of spine deviation identified. The

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present study is concerned with detecting spine curvature disorders at early stages through specific assessment methods (physical examination). We did not use a specialised medical terminology, as we are not specialists in the domain.

1.1. Information input

Instrumental music, with its wonderful harmonies, come as a mixture of the joy of interpretation and long hours of practice, which seem the most pleasant labour for instrument players; this, however, may heavily impact their state of health. The beauty of this activity and the positive emotional state that music creates seldom leaves room for an analysis of the negative impact it may have on performers. Scoliosis is the most frequently occurring spine curvature disorder; others are kyphosis and lordosis, but they are not as frequent. Posture issues, spine curvature disorders and especially scoliosis in the various areas of activity have been long a standing issue for debate.

It is generally known that an instrument player begins training at a very early age, five to six years on average, and training can go on for the entire life span. There are cases when studying an instrument is dropped for various reasons; those who will carry on, however, are motivated by a special gift for music, sometimes they are pressed by parents from early childhood, so an attraction or, on the contrary, revulsion to practicing the instrument forms in time. An earlier study (Ana-Cristina Leşe, *Exercițiul fizic pentru pianiști*), demonstrated that most young people studying an instrument have at least one parent with this inclination and there is a cult for music in the family combined with a natural talent. It is also known from various studies that the foetus is also influenced by the mother's pursuits during pregnancy and it is possible that by singing or listening to music, the mother can induce this inclination to the child.

Irrespective of the instrument that is studied, the body assumes a posture that is maintained for 5 to 6 hours a day or even more. In the case of most instruments, certain muscle groups are strongly contracted on one side of the body only, while the muscles on the other side of the body are less toned. While playing the violin, for example, for a right-handed musician who handles the bow with his right hand, the muscle groups on the right side of the thorax are contracted, with tension accumulated in the right arm. Meanwhile, the muscles on the left side of the back make a double effort in order to maintain the spine in the correct anatomical posture. If the muscles on the left side are not strong enough to compensate for the activity on the right side, the spine will be gradually de-formed in one of the types of curvature disorders, either scoliosis or kyphosis or some other disfunction. Scoliosis in turn can disrupt other functions of the organism, therefore it should by no means be treated superficially. The human spine is not straight, it has two types of curves (web sources 1):

1. The curve in the sagittal plane, with the convexity oriented towards the front, is called lordosis, the curve in a sagittal plane, with the convexity oriented towards the back, is called kyphosis. In the spine, there are four such curves: the cervical curvature with the convexity towards the front, the thorax curvature with the convexity towards the back, the lombar curvature with the convexity

towards the front, and the sacral coccygeal curvature with the convexity towards the back.

2. The curve in the frontal plane are less deep. The usual ones are: the cervical curvature, with the convexity oriented towards the left, the thorax curvature with the convexity towards the right, the lumbar curvature with the convexity towards the left.



fig.1 img. author Drăgulin, O., web source 2



fig.2 Scoliosis, web source 3

The correct position of the human body is a function realized through the simultaneous action of the components of the motor system coordinated by the central nervous system. In this way, balance and the constant relation between the various segments of the body are maintained. Body posture is the result of several factors:

- heredity;
- the type of neural activity at the level of the cortex;
- the degree of muscular toning;
- individual concern for establishing and maintaining the motor system in a good shape. (web 4)

2. Aim of the study

The main aim of this paper is to inform persons who study a musical instrument on the spine curvature deviations that can result from this activity. Moreover, we aim at disseminating the message “take care of your spine” to those who have been found to have a curvature deviation problem and possibly their offspring who may decide to study a musical instrument as well.

3. Materials, methodology

In the present study we have focused on two groups of students from the Faculty of musical interpretation, the department Study of an instrument, totalling 78 students, and two groups of students at the Faculty of Arts, the department Painting – 15 students – and Photography and video – 25 students, from the “George Enescu” Arts University of Iași. The total 118 students have been clinically examined with a focus on the evaluation of the spine. The groups consisting of students from the Faculty of Arts are the control groups, while the students at the Faculty of musical interpretation are the study group. The activities of the two groups of artists, visual artists and musicians – are conducive to tensed asymmetrical positions of various groups of muscles. As has been mentioned in the Introduction section, students studying a musical instrument practise for long hours from a very early age.

The students at the Faculty of Arts are also involved in professional activities that require an atypical body posture, depending on manner and technique. Thus, a painter may have to spend hours in a crouching position, bent or twisted when, for instance, he has to paint a wall. The same is true about photographers who work in a natural environment, they have to “stalk” or watch for hours in order to capture particular aspects of natural life. However, their professional training starts when they are around 17 – 18 and is more permissive in the sense that the body can relax or return to the normal posture for stretches of time, while a musician playing an instrument has to play in time with the other musicians or with the scores.

Four MA students from the Faculty of Physical Education and Sports, the department Kineto-therapy, took part in our experiment. They organized a screening test for spine curvature deviations within the practical courses of Physical Education of the students included in the two groups. The subjects consented to this investigation even if some of them were already aware of their own spine curvature deviations from the time when they were high-school pupils. The methods used to detect spine curvature deviations were:

1. Anamnesis – the method of collecting genetic data about the family and of the data related to general issues caused by spine curvature deviations.
2. Adam’s forward bend is a classic test used to identify scoliosis; it consists of asking the patient to bend forward with stretched arms in an attempt at touching the ground. The test reveals possible anatomic anomalies of the spine, for instance the presence of an anatomic hump or a deviation of the spine axis.
3. The lead line test consists of a visual test that reveals whether the spine is vertical. In a patient with scoliosis, for instance, the lead line supported on the apophysis of the cervical vertebra C7 will reach to the left or to the right instead of the median situated between the two gluteus muscles.

Results Identifying existing deviations

Table no 1. Awareness of existing pathology in the 118 subjects

	Number of cases	Percent
The subject was aware of the pathology	27	22.9%
The subject was not aware of the pathology	91	77.1%
Total	118	100%

Table 2. Group no. 1 – students in the department Musical instrumentation – one instrument – 78 subjects

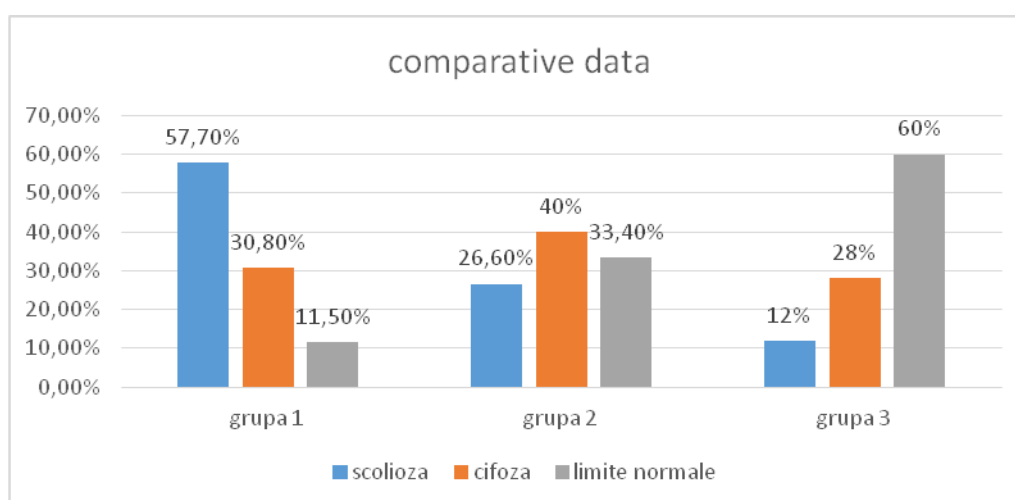
Scoliosis			Kyphosis			Normal posture	
Number of cases	of	Percent	Number of cases	of	Percent	Number of cases	Percent Procent
45		57.7%	24		30.8%	9	11.5%

Table 3. Group no. 2 – students in the department Visual arts – painting – 15 subjects

Scoliosis		Kyphosis		Normal posture	
Number of cases	Percent	Number of cases	Percent	Number of cases	Percent
4	26.6%	6	40%	5	33.4%

Table 4. Group no. 3 – students in the department Photography and video – 25 subjects

Scoliosis			Kyphosis			Normal posture		
Number of cases	of	Percent	Number of cases	of	Percent	Number of cases	of	Percent
3		12%	7		28%	15		60%



Grupa = group

Scoplioza = scoliosis

Cifoza = Kyphosis

Limite normala = normal posture

4. Conclusions

- 89 subjects were identified with various spine deviations.
- Of the 118 subjects only 27 (22.9%) were aware of their spine deviations. Eight of them have a family history of one or both parents with spine axis deviations, while the rest – 19 subjects – were identified at an early age, between 10 – 14 years old and were already undergoing recovery physiotherapy recommended by doctors.
- Most cases of scoliosis were found among the subjects in group 1 of musical instrument players (57.7%), while the smallest number of cases were among the subjects in group 3 – students in Photography and video.
- Most cases of kyphosis were identified among the subjects in group no 2 of students in Painting – 6 out of 15 (40%); the percent is not relevant, however, on account of the small number of subjects.
- Most cases of normal posture were identified among the subjects in group no 3 – students in Photography and video.

- The important conclusion to draw is that in the subjects with a certain degree of muscle force acquired through systematic physical exercises no spine deviations were identified.

5. Recommendations

- The subjects identified with spine deviations were referred to a specialist for detailed examination and recommendations for therapy.

- The information obtained from this project was directed towards the “Octav Băncilă” Art Highschool to notify the pupils and parents for prevention.

- The child must be educated from an early age to maintain a correct posture while sitting at its desk, playing the instrument, during meals. When not carries on the back, the backpack or schoolbag should be carried alternatively in both hands.

- Physical exercises should be a daily routine to tone the back muscles as well as the muscles in general.

- In the event scoliosis develops, practising games is highly recommended (such as basket ball, volleyball, badminton) to encourage the use of the arm contrary to the spine deviation.

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2. GESTALTDRAMA AS AN INTEGRATIVE PSYCHOTHERAPEUTIC APPROACH

Martin Dominik Polínek¹⁸⁵

Abstract: *The following text is an overview study which defines the basic phenomena and effective factors of Gestalt drama and outlines some of the researches carried out in this area by the author during recent years. Gestalt drama is the name of a specific psychotherapeutic approach applied by the author in his practice, which combines Gestalt therapy with expressive approaches (especially with dramatherapy, teatrotherapy and fairytale-therapy). Linking Gestalt therapy and expressive techniques results in a specific psychotherapeutic approach whose versatility and holistic conception makes it suitable not only for psychotherapy but also for self-development of people with special needs, as it has the potential to meet the higher psychological needs even when the lower needs are not sufficiently saturated. The article further presents the interpretation of the partial results of research focusing on the analysis of integration performance where gestalt drama techniques have been applied. These performances resulted from one-day dramatherapy workshops with clients suffering from mental retardation and with clients with behavioural disorders. This includes the analysis of differences between dramatical expression within the above target groups.*

Key words: *Gestalt drama, specific research, dramatherapy, teatrotherapy, fairytale-therapy, Gestalt therapy, basic psychological needs, integration performance*

1. Introduction

The following text is an overview study which defines the basic phenomena and effective factors of Gestalt drama and outlines some of the researches carried out in this area by the author during recent years. **Gestalt drama** is the name of a specific psychotherapeutic approach applied by the author in his practice, which combines Gestalt therapy with expressive approaches (especially with dramatherapy, teatrotherapy and fairytale-therapy). This approach can be used not only for individuals with mental illness (possibly neurosis) but also in the self-development of people with psychosocial hazards or disruptions. Consequently, the author often works with children and adolescents with behavioural problems, adults with burnout, with homeless people, etc. (Cf. Růžička, 2013.) **Dramatherapy** consists in the application of theatrical means in therapeutic intervention. It is a therapeutic-formative discipline involving mainly work in groups and the theatrical means are used to influence group dynamics; it is focused rather symptomatically. (Cf. Valenta, 2001 and Müller, 2014.) **Teatrotherapy** can be defined as an expressive therapeutic-formative approach consisting in the overall preparation of the theatrical form and its subsequent presentation to the audience with a therapeutic-formative goal, whose participants are usually individuals with special needs. (Polínek in Müller, 2014.) **Fairytale-therapy** is a psychotherapeutic approach falling into expressive therapies which use fairytale imagery to achieve therapeutic targets. (Polínek in Müller, 2014) **Gestalt therapy** is a dialogical method that is based

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on the phenomenological approach and awareness. In dialogue with the client, the therapist distinguishes perception, feeling and acting from mere interpretation. The basic objective is to make the client aware of what he/she does, how he/she does it and how it could be changed. In Gestalt therapy, we focus rather on the process (What is happening?) than on the content and interpretation (Why is this happening?). (Cf. Roubal, 2010, Yountef, 2009, Mackewn, 2004.)

2. Effective principles of Gestalt drama

While the expressive-formative approaches (dramatherapy, teatrotherapy and fairytale-therapy) provide very effective and safe methods and techniques for universal work with any client, the Gestalt psychotherapy offers models and constructs of how to understand the therapeutic process, how to approach a client or group. When applying all these approaches, we find an amount of common effective principles. The author believes that the definition and subsequent application of these principles can significantly streamline the therapeutic (or self-development) process.

Holistic approach

It means that the whole being is perceived and influenced at once (when accepting his/her mental, physical, rational, social and spiritual dimensions). Dramatic and literary arts are synthetic (comprised of many different interconnecting and influencing components – dance, visual arts, music, drama, creative writing ... but also a contact with the audience, the stress before the premiere, etc.); Gestalt drama thus may affect the human subject from different angles, in different ways, it can act simultaneously in various areas (Polínek in HutYROVÁ, 2014). The basic thesis of Gestalt therapy is also a holistic approach. F. Perls (1996, p. 13), the founder of Gestalt therapy, says: “First and foremost, we have to take into account that the body always works as a whole. We *do not have* liver or heart. We *are* the liver and heart and brain, etc. ... We are not simply the sum of individual parts but a coordinated whole ...”

Projections, metaphor – a safe distance

Already Aristotle, in his Poetics, describes some ability of drama to cleanse the viewer (catharsis) by arousing grief (eleos) and horror (phobos) (Gronemeyer, 2004); therefore, he also presents a kind of therapeutic effect of the theatre. Aristotle sees the mechanism of catharsis evoked by the tragedy as follows: “Through pity and fear, the tragedy purges those feelings”. “The story of Romeo and Juliet does not affect us due to those two lovers from distant Verona, immemorial times and unknown society, but due to the fact that these two theatrical characters allow us to project ... and experience our own relationships, own loves, generational conflicts, etc. ... all of this in a safe environment (- after all, it does not relate to us, it is just a theatre)” (Polínek in HutYROVÁ, 2014, p. 155). S. Jennings, founder of the dramatherapy, says that “the paradox of dramatherapy lies in the fact that inducing distance brings us closer ... In the famous story, everyone finally finds his/her own story.” (Hickson, 2000, p. 22). With regard to psychotherapy, the basic effective factor of fairytales is their imaginativeness and symbolism which carries good

potential for secure personal projections. (Polínek in Müller, 2014). Vačkov (2011) states that the fairytale-therapy can work with different types of texts; these texts, however, must be based on a metaphor acting as a “mirror” that helps us to see ourselves from a different perspective, and also as a “crystal” through which the client can watch the surroundings from an unexpected side, which gives him/her the opportunity to create other relationships. Similar means can also be found in the Gestalt therapy. Mackewn (2004, p. 149) suggests that metaphors can help clients to “circumvent or overcome their inner blocks or obstacles and express themselves authentically”. In the context of a treatise on the safe expression of relationships in the group, Zinker (2004, p. 156) states that “imagination could have the advantage of avoiding direct confrontation... because the combination of abstract concepts is somewhat distant from uninviting and threatening reality of group egocentricity.”

“Now and here” and the emphasis on action

Rising of self-awareness in the present moment is the basic principle of Gestalt therapy. Theatre, or dramatherapy, is based on a similar principle. E.g. Johnson’s school of “developmental changes”, one of the major streams of dramatherapy, lies in the sheer spontaneous improvisation stemming from awareness of “here and now” (Valenta 2001). Zinker (2004, p. 140) speaks similarly about a group experiment, which he describes as a creative event “growing from the group experience. This event is not predetermined and its outcome cannot be predicted.” The emphasis on action is also a characteristic feature of both dramatherapy and Gestalt approach. Many words are often counterproductive in dramatic creation; in the dramatization, far better results can be reached by improvisation (i.e. unprepared actions) on a given subject than by intellectual verbalization “about the given subject”. This also refers to the above principle of “here and now”. Through the action, we can be in close contact with the role, the story and situation – when experiencing (playing) the role, the story and situation actually, here and now. We allow the reality to affect us not only at the rational level but also at the emotional level, at the level of fantasy. (Polínek, 2012) Gestalt therapy addresses the same. For example, this can be found in the Perls’ description of Gestalt work with dreams: "Instead of analyzing and further dissection of a dream, we want to return it back to life. A way to return the dream to life is to live it again, as if it is happening now. Instead of telling the dream as a story from the past, try to play it in the present so that it becomes part of yourself and you will be fully in. (Perls, 1996, p. 76). Fairytale-therapy also accentuates the above-named principles. Therefore, fairytale analysis is not a therapist's interpretation; its sense is produced in dialogue with the client (Sakovič, 2012). The basic approach of fairytale-therapy is helping. “It is important to understand the scenario of human life and blind leads into which one is taken; but even more important for human beings is to know how to get out from these impasses to their naturalness – to meaningful and joyful life, repleted with contacts and a feeling of freedom.” (Черняева, 2007, p. 7).

Creative principle

The basic and most important principle seems to be the creative principle which could be identified with the fulfilment of the highest psychological need, i.e. the meta-need of self-fulfilment as called by Maslow. This is the need which is the pinnacle of human existence, and which is often not fulfilled in psychotherapeutic clients. "Creativity is a celebration of own nobleness, awareness of the fact that everything is possible. ... It is the fulfilment of what is urgent, what wants to be named. ... It is also a social act – the person shares this celebration, this affirmation of fully lived life with others," (Zinker, 2004, p. 1). In homeless clients, for example, where the lowest psychological needs (safety, structure) or even basic physiological needs are not fulfilled, it is very difficult to appeal to the highest needs (self-realization) which are a source of internal motivation to change. Researches in teatrotherapy and theory of Gestalt psychotherapy show that the encouragement of creativity can saturate the highest needs (at least partly) and thus increase, for example, the motivation to change in homeless clients. (Cf. Polínek, 2007; Zinker, 2004).

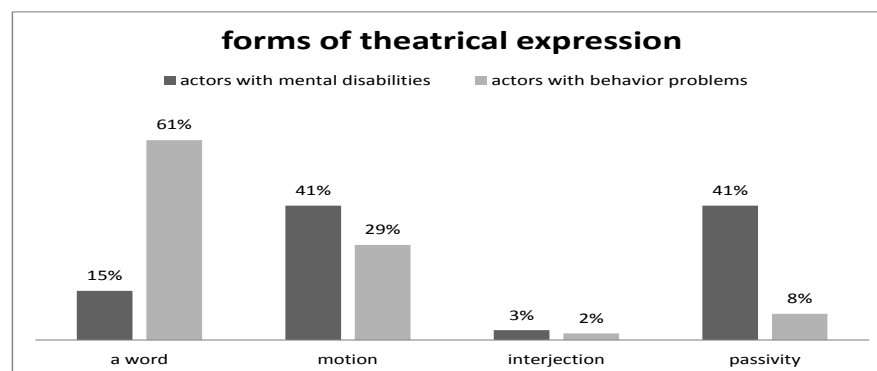
3. Gestalt drama and fulfilment of basic psychological needs

The following summary is based on long-term international researches conducted by the author in recent years. In this paper, we present just a summary of these researches which examined groups of clients treated with methods of Gestalt drama. Frequently, the basic psychological needs of individuals in these groups were not saturated. During the research, the subjective perception of the level of fulfilment of basic psychological needs in real life and Gestalt drama was compared. The research provides the following results (Cf. Polínek in Hutýrová, 2014; Polínek in Friedlová, Lečbych, 2014):

- Gestalt drama **saturates the basic psychological need for security**, even in the early stages of the process. The subjective perception of the level of saturation of this need in real life and in playing roles varies significantly; within the roles, the need is perceived as more saturated. Saturation of this need grows in proportion to time.
- The most **emphasised feature is unsaturation of the need for external appreciation**, which even deepens in role playing (this may have a positive implication for future therapeutic work, in increasing awareness and paradoxical theory of change (cf. Mackew, 2004) as well as in preventing counterproductive cohesiveness within the group.).
- In the Gestalt-drama therapeutic work, we observe a high level of self-appreciation and self-confidence. This fact may correspond to the assumption that paratheatrical way of working has the potential to accentuate the authentic creative process, which can have a positive impact on the healthy development of personality despite unsaturation of some lower needs. **I.e. Gestalt drama helps in saturating self-appreciation despite the lack of external appreciation.**
- Compared to the subjective **perception of the level of saturation of psychological needs** in real life, **Gestalt drama improves** this perception with regard to all the basic psychological needs.

4. Specifics of integration performance

The following test is based on research of the recording of performances resulting from integration dramatherapy workshops, organized annually by the Elementary Art School Zlín. The objective of the workshops is to link individuals with problematic behaviour with individuals with mental disorders through creative drama work under the direction of experienced dramatherapists. The goal of the analysis was to focus on verbal and non-verbal expressions of the actors – clients and on their mutual cooperation. This includes some of the components of the bio-psycho-social model and the rational, emotional and physical components of an individual. The basic intention was therefore to verify to what extent the drama forms are holistic (involving all levels of one's personality). Three dramatherapy forms were selected as a sample, resulting from one of the described workshops. By intention we selected a sample from a period of time when the workshops have already been organized for several years and the dramatherapy techniques had stabilized. These are three about ten-minute-long performances, performed by a mixed group of actors (individuals with mental disorders and with behavioural problems). The performances represented the outcome of an all-day dramatherapy process. The frequency of the following categories were studied in 10-second sequences: 1. word(s) to self, 2. word(s) to a drama partner, 3. word(s) to audience, 4. interjection to self, 5. interjection to a drama partner, 6. interjection to audience, 7. movement alone, 8. movement (stimulus/reaction) to a drama partner, 9. movement (stimulus/reaction) to audience. While categories 1-3 focused on the verbal component (or cognitive expression), categories 4-6 focused on the emotional component of the expression and categories 7-9 focused on the non-verbal (physical) component. Categories 2, 3, 5, 6, 8, 9 represented the social contact. Data acquired through frequency-sequence analysis were also compared as part of two different target groups in order to define the differences in dramatherapy expression between the actors with behavioural problems and actors with mental disorders. A statistical analysis of the probability of occurrence of individual categories was carried out. Partial results have been graphically represented by graphs (Polínek in Hutýrová, 2015): Graph No.1



Graph No.1 represents the frequency of individual types of drama expressions in both groups of actors. From the graph it follows that verbal expression prevails over non-verbal in actors with behavioural problems and the

opposite is true in actors with mental disorders. Moreover, the actors with mental disorders remain without activities over longer periods of time during the performance. From subsequent results it appears that both groups have a **significant prevalence of stage interaction**, with the same ratio to the verbal expression (3:2), making it clear that **both groups are capable of equal social contact**. The non-verbal component of interaction is more balanced in actors with mental disorders, which is more dramatically effective compared to actors with problematic behaviour, where the level of non-verbal interaction is lower. Moreover, the actors rarely use interjections to express emotions. (This may be caused by "theatrical inexperience" resulting from only short drama preparation during the workshop). On the basis of these specifics, it appears that high-quality (artistically effective) drama performance is not adversely affected by reduced mental abilities and with respect to the balance between verbal and non-verbal component of the performance, it may even be **very beneficial to combine actors with various specific needs**. This is in line with global trends in the field (see Попова, 2013). This scientifically confirms the benefit of inclusivity not only for individuals with specific needs, but also for the audience and for the quality of the theatrical performance.

5. An example of the structure of Gestalt-drama therapeutic session

The following procedure illustrates the interconnection of gestalt approach (especially the phenomenon of "here and now") with dramatherapy (i.e. with a holistic approach) and fairytale-therapy within a session of self-development group that is already in the executive development phase. (More closely – see Truckman in Meulmeester, 2010, p. 114).

1. The therapist says that he/she does not bring any topic, and that he/she wants to share topics of the group members.
2. The therapist prompts them to realize their first response to the previous communication and put it aside.
3. Clients show by hands to what extent they have formulated their themes right now. (The higher the hand, the more simulated is the topic.)
4. The clients perceive their actual physical, emotional and rational reactions.
5. Based on the prior awareness, they create a statue from their body.
6. They experiment with the movement of the statue; later they add sound and walking in space. Initially, they walk for themselves; afterwards, they perceive others and eventually meet with others in short improvised etudes.
7. Finally, all of them create a sculpture where each member of the group should express his/her own feelings in connection with the prior mutual contacting.
8. The clients leave their roles, symbolically put off the "unwanted" in an imaginary box and "replay" all previous events in the idea as a short film.
9. On the basis of the previous, they write a short "fairy tale". Stories can be shared by the group in the form of simple reading but also through their common dramatization. (Cf. Vačkov, 2011)
10. They attempt to realize the possible parallels with events within the session and actual life context.

11. They verbally reflect within the group; the therapist captures the emerging themes as a possible material for future sessions.

6. Conclusions

Linking Gestalt therapy and expressive techniques results in a specific psychotherapeutic approach whose versatility and holistic conception makes it suitable not only for psychotherapy but also for self-development of people with special needs, as it has the potential to meet the higher psychological needs even when the lower needs are not sufficiently saturated. This premise, indicated by the author as Gestalt-drama therapeutic accentuation of the Maslow exception (Polínek in HutYROVÁ, 2014, p. 158), is a potent factor which can significantly contribute to improving the quality of life, especially in individuals with psychosocial hazards and disruptions.

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3. SPECIFICS OF IMPLEMENTATION FORUM THEATRE FOR PEOPLE WITH MILD AND MODERATE MENTAL RETARDATION

Zdeňka Kozáková¹⁸⁶

Abstract: *The paper presents an empirical study in the area of implementation theatre forum for people with mild and moderate mental retardation in an environment of sheltered housing. Forum Theatre already takes place in primary schools, in orphanages, in the Roma community and so on. There is a lack of experience and research studies with the target group of people with intellectual disabilities. The present research was carried out in several phases over a period of one year. The main objective was to determine whether it is possible to use forum theatre techniques and subjects with mild to moderate mental retardation - whether this target group will be able to process the theatre forum to engage, understand the meaning and function of these techniques and that these techniques can be used as an alternative remedy to solve the problem and conflict situations. The research sample consisted of 11 adult clients of sheltered housing with mild to moderate mental retardation and 11 members of the realization team of the forum theatre (7 Actors and 4 employees in direct care in sheltered housing). Used qualitative research methods were focus groups (always followed the realization of the theatre workshop forum), participant observation and quantitative method was a questionnaire. Research has brought new insights and information.*
Key words: *theatre forum, forum theatre project, mental disability, sheltered housing*

1. Introduction

"The Theatre is a form of cognition, as well it should and could be a means to transform society. The theatre will help us make our future better than simply waiting for it." (Augusto Boal)

Simultaneous dramaturgy was the predecessor of Forum Theatre. Viewers invent their script and the actors play it simultaneously. Actors played only the ideas and opinions of other spectators, until they were satisfied with the story. Augusto Boal worked with this method until the moment when he had a very unhappy woman with a story replayed in one of his performances in the auditorium. The woman always stopped the storyline and told how she would resolve the situation. Actors played the show again, but the woman was still dissatisfied. So it repeated several times until the emotions of women escalated enough that the women decided to play how she would deal with the situation presented herself. Boal got so interested by this improvisation that he altered the rules and the viewers become co-star. (Chytilová, 2003)

Forum Theatre is the most sophisticated technology of Boal's Theatre of the Oppressed. Actors play the story, which is common for a group of spectators. This story is based on the needs of this group, and should more or less affect each individual. The story is called antimodel which must always end wrong to force the viewer to think about the topic and to have the desire to change something during the show and concerning the audience to be satisfied with the concluding and resolving the situation. This technique is used for various target

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groups and in many countries around the world, but its course and the rules are different with different customs. As part of the contribution we have focused on a target group of people with mental disabilities, specifically on clients who use the service of sheltered housing. One of the goals of this service is to develop the abilities, skills and knowledge of clients, as well as the highest possible degree of self-sufficiency and independence from the service. Clients often encounter, in their daily lives, with a variety of stress, crisis, conflict situations, which they do not know how to solve. Therefore, we decided for the experiment, to use Forum Theatre and together with our clients to seek possible solutions to these situations.

2. Basic Terminology

Mental retardation - Mental retardation can be defined as a developmental mental disorder with reduced intelligence demonstrated primarily by reducing cognitive, speech, movement and social skills with prenatal, perinatal and postnatal etiology. (Valenta, Kozáková, 2006). Mental retardation is defined as the inability to achieve an appropriate degree for intellectual development, even though the individual was educationally stimulated in acceptable manner. (Vágnerová 2004 in Kozáková, 2013). In terms of the depth of impaired mental retardation, we distinguish between mild, moderate, severe and profound. (Kozáková, 2005)

Theatre Forum of Augusto Boal - the specific name indicating Forum theatre in the form in which it Boal described in his literature, etc. then Newspaper Theatre of Augusto Boal, Image Theatre of Augusto Boal etc. **Forum theatre** - a generic name, as physical theatre, puppet theatre, drama etc. **Scenario of Forum theatre** - Boal uses the so called anti-model; this is a performance that, after warm-up, is most often the first part of the workshop and shows the negative end of the story. **Forum** - mostly the second part of the workshop - performances with spectators' interventions. **Forum Theatre workshop** - the workshop with participants. **Project of Forum theatre** - addresses the entire process including the preparation, testing, production, Joker preparation, realization of forum theatre workshops and reflection. (Available on the World Wide Web: <http://fedifo.jamu.cz/terminologie.htm>, cit.23.10.2015).

3. Research methodology

The main objective of the research was to create a project of Forum theatre for people with mild and moderate mental retardation from sheltered housing and to determine by means of implementation whether it is possible to implement Forum theatre technology even to this target group, whether they are able to engage in the process of forum theatre and work with these techniques.

Sub-objectives were to determine:

- Whether the theatre forum could serve as a supportive tool in solving problems and conflict situations of clients with mild to moderate mental retardation,
- Whether the implementation of forum theatre leads to a closer understanding of clients' employees (new knowledge, facts)

- Whether the forum theatre has space to express their views and attitudes of clients.

Characteristics of the research sample

- 11 adult clients of sheltered housing with mild and moderate mental retardation aged 25 to 58 years - 7 women and 4 men.
- 11 members of the implementation team, who actively participated in the preparatory and implementation phase of the project - 7 drama students and 4 staff in direct care in sheltered housing.

4.Methods

Forum Theatre and then focus groups were held with clients with mental disabilities and with participating observation. Focus groups is such a research technology, which collects data through group interaction resulting in a debate on the topic specified by the host - researcher. Focus is created on the basis of host's interest (depends on the research objectives) so that the researcher marks the focal point and the data are collected through group interaction. Focus groups usually take place between 3-10 debaters with a host who controls the debate and works with group dynamics. As the disadvantage, we can see, the host influence on the creation of themes and group dynamics affecting the views of the participants. Neutrality is ensured by a host. Direct contact of the group can be helpful to unblock the fear and for the mobilization of potential in the group. Civil language allows easy articulation and refinement of needs. It has not been proved that this method was worse than other research methods, e.g. using anonymous questionnaires. (Morgan, 1997) A questionnaire survey was realized with students and staff in direct care.

Forum Theatre project

Forum Theatre project realized in people with mild to moderate mental retardation was divided into three phases: preparation, implementation and research.

I. Preparatory (i.e. Familiarization) phase included three important steps: *Step 1. Familiarization of facilities management and employees of sheltered housing with Forum theatre*

In the preparatory phase the project of the Forum theatre (hereinafter FT) was submitted to the director of the facility and then to individual workers of sheltered housing (hereinafter SH) who work with the target group of clients. The intended procedures and objectives of the work were described. The new opportunities that may, by the application of FT procedures in the social teaching clients, open and emphasize the expected positive effect (e.g. the possibility of life for clients with less staff support, strengthening the clients' confidence, their personal growth, improvement or interpersonal relationships in the community, developing the ability to solve conflict and stress situations) were outlined. For employees, the information, which briefly explains who A. Boal was, what the philosophy of FT is and which explains the overall intent of the project, has been prepared. Followed by familiarization with specific procedures for working with clients in the project. Because the themes and scenarios should be based on problematic situations of clients' daily life,

professionals, who work with clients daily, were asked to collaborate on these topics. Valuable suggestions based on years of experience in working with clients arose from the discussion. Many of these ideas were used while editing a project in search for the most common themes of conflict situations that have already occurred or occurs repeatedly. The selected topics were situated to SH and should take place under "absence" of educators so that clients do not rely on their intervention.

Suggested topics:

- Fire in SH, alarm went off.
- Turned off electrical current – blown fuse in a storm while watching TV.
- Fake check of the gas meter - an effort to gain money for hours over limit.
- A nagging insurance agent - "Sign the contract, it is favourable!".
- Some client has not cleaned his assigned area in SH and someone else has to do it for him.
- Argument of clients over the bucket when cleaning - the second client cannot clean up and causes conflict with the one who uses the bucket.
- Distaste for fulfilling of the given task - obligation versus voluntary participation in activities. Something is lost - the loss of any personal belongings usually causes instantaneous false accusations. Failure to respect the privacy of other roommates.
- The ability to say no - a situation where one is constantly giving others and they do taking advantage of it and do not offer anything in return.
- Correction of minor malfunctions - e.g. bulbs replacement, clients sometimes act dangerously (trying to fix an electrical appliance with a screwdriver, etc.).
- Sudden nausea of a client in SH. Loss of room keys, home keys.
- Harassment by stranger on the street - e.g. The effort to get personal belongings or client data. Answering the phone in the office staff - the client can talk to the caller, but forgets to pass an important message.

Step 2. Familiarization of clients with mental disabilities with a Forum theatre project

Work on the project with clients of sheltered housing was initiated by informative meeting. A form of presentation that would be understood by all was chosen, regardless the type and degree of their disability. Clients were provided with the possibility of greater independence through involvement in the project and it was explained that it would be only a game, testing different situations that can happen and are usually resolved by the tutor. However, they should be able to cope with these kinds of situations if they want to become independent. The replayed example gave them the idea of the project: *"Two friends are sitting in a pub at the table and drink some shots of alcohol when they start to argue, one of them has to pay those two shots. They argue over who whose it is to pay, quarrel escalates, as one slaps the other in the face."* Clients usually respond with laughter, showing their amusement. Clients were asked whether they liked the situation, if both sides have solved it well, whether it was correct to slap one another.

H.: *"That could have not happened at all, everyone could pay for himself and they did not have to argue at all."* This client's reaction has provided a good opportunity to demonstrate the meaning of the project. It was explained to clients that in this example, the intention was to show what their mutual cooperation could be like and what the course will be about. At the same time, however, it was emphasized that in these situations we do not have to just talk, it is better to try a different solution directly on the stage. They can contribute with their idea and try to change it, so that the outcome of the situation is satisfying for them.

Step 3. Selecting the actors for the Forum theatre

A mainstay of successful FT project is the preparation and above all staging of quality professional actors who perform the story. When selecting actors for a production of Forum Theatre, students of Special education and drama at Palacky University in Olomouc, who are actively involved in theatre and at the same time are aware of the Forum theatre, were asked to participate in this project. Students were contacted via email with an attached leaflet informing about the intentions and objectives of the project. Surprisingly, many students responded, but 7 students were selected.

The selection of themes and formation of scenarios

This was followed by a meeting of the team productions FT (SH employees, students - actors). Meetings were held once a week for 2.5 hours. At these meetings, four themes for staging were selected from the above proposals. When choosing the topics, following criteria were established:

- Topicality of the issue - a selection of frequent conflicts and situations in everyday life of clients
- Technical low demands in theatrical realization - the possibility of adapting the space and equipment and the number of actors who may be involved in the implementation,
- Simplicity and aptness of communication - easily understandable story enables clients to quickly navigate and engage.

By agreement of the whole team was selected following topics:

1. "BUCKET" or the story of the taken away bucket when cleaning. Ordinary story from the life of clients, which sometimes ends up with aggressive conflict and calling police.
2. "SHARP KNIFE" or how to call the ambulance after being cut with a knife.
3. "BULB" or how repairing a minor malfunction can become life-threatening situation of the client.
4. "DEALER" or how not to be taken in by the statement "Sign the contract, it's favourable".

Subsequently, it was necessary to compose the scenario. First, a working version of which was presented to the whole team was prepared. A discussion followed, which resulted in some additions and changes continuously incorporated into the scenarios. The final form was therefore a work group of the team. At the initial stage it seemed to be the best option. Opinions of the employees were very helpful, because they were based on a thorough

understanding of client conflict situations in SH as well on what situations are most difficult for clients, and where, therefore, the project could help the most. Each scenario has always been revised several times before it could be considered as definitive. The basis of each story was the conflict situation in which clients really got in SH or elsewhere and whose solution turned out to be difficult for them. The main characters were people living in SH without the support of assistants. Unchanging character appearing in all scenarios was the "aggressor" – the person who creates a conflict situation. The characters were formed so that clients understood and could easily get an idea "what exactly is this man." The story has been put together into a few short images with short dialogues of the characters. For better orientation of clients during repetition in the FT workshop, each image had a specific name. Because the project was implemented in non-theatrical spaces of lounges in SH building, the emphasis was on familiarization of clients with topics of the story at the beginning of each production. It was the role of the Jokers. They were supposed to draw audiences - clients into action in adverse conditions. Even when practicing last modification of scenarios occurred.

II. Implementation phase - the implementation phase was crucial phase of the project, which should in practice prove or disprove the assumption that the workshop of Forum theatre is possible to realize with clients in sheltered housing. It contains two modules:

Module 1. Preparation and training of theatre productions forum

A series of preparatory meetings of the whole team were held before every premiere of a new FT staging, with the completion of details. An important step was the selection of the main characters for the stories, which should be the clients in situations difficult for them or almost unmanageable without the support of employees. A profile of the main characters was created on rehearsals (held mostly 1 week for 2.5 hours). Stories capture the frequent problematic situations of life in SH, which can stress the clients, sometimes even endanger their health or mental health, disrupt or alter their perception of the outside world, or can be seen as materially harm (fraud and manipulation). Analysis of the particular story characters are pointing to refine their characters and properties, based on discussions with SH employees. Story characters mirrored clients with their personality traits, which could also contribute to maximize drawing of the audiences - clients into the plot of the story. It was crucial to know the mentality of clients for the success of the work.

When shaping the final form of the production, improvisation techniques and tableaux, which help to accurate and more understandable expression of the core issue and to a clearer understanding of the relationships between the different actors, were used. Another significant figure that cannot be missing in FT performance is JOKER. Guide, facilitator, neutral advisor of FT, who accompanies the story. He also introduces the main character of the story to the viewers, activates the audience and has a lot of curious questions that leave the story open and unfinished. Knowledge of the clients and the ability to adapt their way of communication so that the performance for the audience - clients is clear

and transparent is very important. A well-formulated Joker entry can additionally help to understand the context of the story and characters in a situation where, despite all the efforts of the authors, understanding of some passages cause problems for clients. The appropriate props are also important.

Module 2 Productions Implementation

The culmination of the project was the realization of individual productions.

- **Project location:** lounge of sheltered housing.
- **Output Frequency:** 1 production in two weeks (in the meantime the next staging was prepared altogether with a gradual evaluation of the project).
- **Time and approximate duration of the workshop FT:** 16:00 to 18:00.

Participants in the project:

- **Clients:** 11, aged 25 to 58 years, including 7 women and 4 men. **Students - Actors:** 7. **Staff of sheltered housing:** 4

Practical implementation of the FT with clients as audiences:

The whole team met at 15:30 am at the premises of performance. It was a common room connected to the dining room and kitchen. Dining room was used as an auditorium, living space as a stage. When preparing simple scene clients were coming. Along with them, the audience consisted of sheltered housing staff and students who did not take the part in the production. Actors and Jokers were ready in the second part of the lounge. 11 clients who were interested in joining the project attended the performance. The number of clients has not changed until the end of project. Opening belonged to jokers who acquainted the audience with the planned course of the meeting. The first point was to get acquainted with the actors - students with the help of the so-called warm-up techniques "Rozeřřivaček" in a circle, which served for a relaxed atmosphere, and awakening a playful spirit. Customers were able to try what it's like to stand in the stage area. "Rozeřřivačky" were taken from the book by A. Boal *Games for Actors and Non-Actors* and used at other meetings in different variations. At this moment, the audience already showed interest and curiosity. Jokers explained the course of the next steps in a simple and concise manner. They familiarize participants with the rules of FT. Followed by a practical demonstration involving spectators and workshops demonstration. Signal that audiences will be able to stop the action - clapping and saying the word "STOP" was arranged.

Jokers were illustrative of everything for better picture. There was even the space for questions. The majority of audience, however, stated that they want to see the theatre. Followed by the performance itself, where the complete story was played for the first time. Therefore viewers got familiar with it and had the opportunity to monitor solving of conflict situations, erroneous behaviour of the characters and inappropriate solution of the whole story. After the first play, two jokers entered the scene. They introduced the characters of the story to the viewers. Inquired the audience to find out what the story was about, whether they liked it, whether they were satisfied with how the story ended, and if they changed the behaviour of some characters. Viewers mustered the courage and started to be actively involved and began to play and alternate actor while

entering roles. Each entry in the role of the character was accompanied by passing a significant object from the actor to the client. Another meeting with clients took place after a two-week break in the same place at the same time with the same group of clients. The course of FT was the same.

5. Analysis and Interpretation of research results

Qualitative research - Focus groups technique was chosen with regard to the target group with which the entire implementation forum theatre takes place. Since half of the clients have deficits in writing and reading, the questionnaire is not suitable method. Pros and cons were considered of other research methods and their possible applications to clients. Technique "Focusgroup" came out as the best one in obtaining the necessary data. This technique was chosen taking into consideration the already long-term cooperation with the target group and therefore its evaluation can be based on years of experience. Focus groups were conducted after each forum theatre workshop (hereafter FT) in the same room (lounge of sheltered housing), always with the same group of eleven clients who were present during the productions and workshops of FT. The whole course of the session was recorded with the recorder. "Focus" - the intention of all sessions based on research objectives. The aim of this method was to determine, whether people with mild and moderate mental retardation are able to understand the techniques and rules of FT. if they focus on the characters and stories of their roles and if they can identify the aggressor and be actively involved. Furthermore, if they are interested in topics and want to continue working with this technique. Evaluation of focus groups was conducted with the description and interpretation of subjective observation. In the following text, we will concentrate on **the progress of the focus groups** after individual workshops of FT (marked as: focus group - the name of the game).

Focus group - BUCKET

Group interviews showed that the clients in this game did not focus enough on roles. They could retell what someone did, what they saw and what the story was about. But clients did not recognize the central figure of Romana who was an aggressor - a client who caused the conflict with her inappropriate behaviour. Conversely, clients sympathized with this figure and, on the other hand, they negatively perceived the second protagonist Kate, as someone who makes trouble. Katka engaged clients' interest by her appearance, the actress had dreadlocks. She impressed them by her exotic appearance and her dominant character. But when interacting with her in a FT workshop, self-assertive clients were suddenly shy and timid. Understanding the story was distorted by clients. Authors' intention was to try different ways of solving simple conflicts of everyday life of clients. Given that it was the first clients' experience with FT and there was a participation of new people, clients did not focus, they were distracted and rules had to be constantly repeated.

Focus group - A SHARP KNIFE

During the interviews, it was found that clients are familiar with the characters of the story. They marginally defined the characters describing their properties. They identified the aggressor, because they disagreed with his

treatment and he did not let anyone to give him a piece of advice. In this workshop they had trouble interfere the roles. They found it difficult to understand the difference between reality and play.

Focus group - BULB

During the interviews of focus groups after the workshop with the theme FT bulb, we could observe noticeably better orientation of clients in the story of FT and in its various stages. Clients even created their own name for the phase in FT with them in CHB. Production was named as a "show" and a workshop was renamed as "Cooking". For hosts, these interviews of focus groups were very revealing. They had the opportunity to look at FT with eyes of clients. Clients started talking about the characters and compared them with the people from their surrounding area. When asking about the characters they used this comparison and grabbed the story exactly according to our plan. It was interesting to watch how they perceive forum theatre.

Focus group – DEALER

Regarding the last focus group, we mainly wondered, whether clients were well informed with the FT rules. Clients surprised us in a pleasant way. Even the rule of clapping, which serves as a motivation for viewers entering into roles, was engaged. The hosts did not have to encourage clients with responses. The discussion was balanced. Clients have avoided the mockery and they were able to appreciate the other people more. They liked the dealer story. They described their personal encounters with such people and their attitude towards these people. As with FT workshop, also during the discussion, they had many ideas on how to avoid problems, but (surprisingly) they admitted with great self-criticism that they were afraid of being taken in.

Quantitative Research - Quantitative research was conducted in a form of questionnaire. The questionnaire consisted of eight questions. Respondents were offered a choice of answers, or the addition to other opinion was possible for all the questions. Respondents consisted of 11 members of the implementation team of Forum theatre (7 Actors and 4 employees in direct care in sheltered housing). Thus, 11 questionnaires were distributed. The return was 100%.

Question 1. Do you think that the theatre forum (hereafter FT) is beneficial for clients with mental retardation (hereinafter MR) and moderate mental retardation (hereinafter MMR)? Forum Theatre was beneficial for 9 clients (81.2%) out of 11 respondents. 2 (18.2%) respondents stated a different opinion with the following commentary: *"The reason why the forum theatre was beneficial is that the clients acquainted with a different theatre technique. However, I saw the benefits of information I as questionable. "" For clients with mild mental retardation, yes, but it is necessary to consolidate the situation and continues in overplaying."*

Question 2. Do you find the FT method useful when the social teachings of clients with MR and MMM? 8 (81.8%) of 11 respondents believe that FT method is useful for clients. 1 (9, 1%) of respondents think that it is not usable, and 1 (9, 1%) has ambivalent views.

Question 3. Do you assume that clients will be able to use their experience from DF in real life? 5 (45, 5%) of the 11 respondents assume that clients will be able to use the experience of FT in real life. The same number of respondents (5; 45.5%) is not sure whether clients will be able to use the experience. 1 (9%) of respondents believes that clients will be able to use experiences from the workshop.

Question 4. Do you think that clients understand the techniques DF? 4 (36, 4%) of the 11 respondents believe that clients understood the techniques. 6 (54.5%) of the respondents agreed that clients understood some techniques. 1 (9.1%) respondents answered differently: *"They did not understand the reason and consequences, they saw it as a form of play."*

Question 5. Do you agree with the claim that FT provides space for employees, allowing them to attain more knowledge (new knowledge, information, facts) of clients? 10 (90, 9%) of the 11 respondents agreed that due FT employees can get to know the clients. 1 (9, 1%) respondent had a different opinion: "I do not know if this question concerns clients getting to know – in that case no. If the issue meant that clients learn something new - yes."

Question 6. Do you agree with the claim that FT is a new way how clients can express their views and work with it? 8 (72, 7%) of the 11 respondents agreed with this statement. 3 (27, 3%) respondents stated a different opinion: *"Clients just do not express their opinions so much in the FT. Probably only if they are the subject of direct concern and for example have their own experience with such a situation."* *"Thanks to this technique they are capable to express their opinion, I'm not sure about the relation to real life and further work with this issue."* *"it is only partially the new method. Overplaying model situations when it comes to e.g. a conflict followed by demonstration how they can this situation solve has already worked with clients."* Last respondent probably did not understand the difference between FT and model situations where clients do not become involved in a situation and desired behaviour is only played.

Question 7. Do you think it is possible for FT methods to solve current problems and conflicts of clients? 10 (90, 9%) of respondents out of 11 think that it is possible to solve current problems and conflicts of clients with FT methods. 1 (9, 1%) of respondents says that he/she does not know.

Question 8. Do you think that the techniques of FT "entering into roles" and "resolution of conflict situations in the story" are understandable (to grasp) for clients? The respondents' answers for this question were diverse the most. 5 (45, 5%) of respondents think that technology "entering into roles" and "solution of the conflict in the story" is understandable for clients. 2 (18, 2%) of respondents disagree with this statement. 3 (27.3%) of respondents are unsure. 1 (9, 1%) of respondents stated a different opinion: *"Especially for clients who are used to theatrical, dramatic work."*

6. Discussions

In the research, we have investigated whether clients with MR and MMM are able to understand the techniques and rules of FT:

- It was needed to repeat rules of FT due to clients' handicap each time before the realization
- For each subsequent implementation of the FT, which was held for two weeks, it was again necessary to repeat the rules.
- When entering into roles and independent decision making on the fate of the characters, clients were uncertain in their actions. They hid shame, stress and uncertainty behind comic resolution of the situation, which did not lead to an effective resolution of the situation. In this case, the character of the Joker, who in these moments uncritically conducted the workshops of FT and gave support to clients - viewers who responded positively to that assistance, has been proven.

The election of two Jokers was also proven useful. Knowing clients and their responses helped to discover the theatrical performing of clients in the role, who rather played for the audience and did not capture the actual changes in the storyline due to the overplaying their character. We also questioned whether **clients are well informed about the characters - protagonists of the story and understand their roles, whether they can identify the aggressor.**

- the focus groups, as well as observations revealed that clients of staged stories often favoured the dominant and vivid character with expressive behaviour that was represented in the story by the "aggressor" or the person who is the initiator of the conflict problematic situations.
- During one of the FT workshops, where the spectators in the audience always inclined to the side of the aggressor, in a discussion they advocated his actions, but after entering into the role they took the opposite stance, and therefore got into opposition with figure of aggressor.
- The aggressor, in this case, mirrored the pattern of behaviour that clients use in everyday life - thanks to the FT they had the opportunity of detachment.

Another area that we focused on was **whether customers understood the plot, the dramatic situation in the story (understanding the intention of FT).**

- From the discussions after the first play of the story it can be assumed that clients are partially informed. Due to their limited vocabulary, the assessment was curt, concise, i.e. One-word screams, that Jokers reacted on and tried to find out more.
- In the production of "bucket" the clients solved the aggressor's oppression, whom they perceived as a person who is in the right. The intention was to try with clients other ways of resolving conflict situations. At the first entry clients decided to resolve the situation with the same aggressive charge as an "aggressor".
- Client's support with the conflicted character of the story, with the "aggressor" can be also explained as they see temperament and dominant people as their idols. Many clients are submissive and this behaviour impresses them.
- Also there were effects of group dynamics, which always strongly influenced the opinion of the group - audience. Dramatic and grotesque behaviour of clients

in FT workshops could be prevented by frequent and regular implementation of the FT in SH. We believe that the cause of excessive performing in front of an audience and consequently not grasping the role could be that clients have met with this alternative approach, which aims to develop their social skills for the first time. Therefore it has the "hallmark of novelty".

7. Conclusions

The aim of the research was to determine whether it is possible to implement Forum theatre for clients of sheltered housing with mild to moderate mental retardation. To realize the project of the Forum theatre with this target group was very challenging. Accomplishment of the intention lasted more than a year. FT realization with clients with MR and MMM is certainly possible, but given the diagnosis of the target group, it must be implemented in smaller time delays and for greater efficiency for this target group a long-term project will be needed altogether with the involvement of all direct care workers. It is very useful to involve as many people as possible, whose ideas and thoughts become part of the project and who thus aligns better with the result. Spontaneous participation and engagement is one of the most positive effects of FT and creates preconditions for its usefulness in the field of social learning and finding new ways of coping with stressful situations. Clients' need to discuss problems and try to solve them in a group was obvious during realization. Clients know theoretically where they make mistakes dealing with crisis situations, but they are not able to apply this knowledge in practice. And here FT may be beneficial. The Group has a large importance in sharing and mutual assistance and learning from conflicting interaction with others. Work through FT also gives the option to get to know and better understand the clients.

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4. EVALUATION OF PROGRAMMES IN PSYCHOMOTOR THERAPY

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Abstract: *Psychomotoriktherapie orientiert sich an einem Pädagogischen-therapeutischen Konzept der Entwicklungsförderung. Sie sich mit den befasst Wechselwirkungen Zwischen Wahrnehmen, Fühlen, Denken, Bewegen und Verhalten, Eulen Deren körperlichem Ausdruck. Dieser Bericht bietet einen Überblick über die wissenschaftlichen Erkenntnisse Psychomotorische Therapie, welche ergänzende Komponenten dieser Programme können auf eine Verbesserung des emotionalen Wohlbefindens. Die Autorinnen realisiert die Bewertung der Psychomotorische Therapie-Programme im Hinblick auf die psychomotorische Komponenten (neuromotorik, senzomotorik, psychomotorik und sociomotorik). Die Ergebnisse zeigten, Unterschiede zwischen verschiedenen Programmen je nach S*

Key words: *Schlüsselbegriffe: Psychomotorische Therapie, Bewegung, Psychomotorik, Heilpädagogik*

1. Introduction¹⁸⁹

The goal of the paper is to analyze and evaluate programmes in psychomotor therapy, which were realized and published in master's theses of therapeutic educators. The goal of the evaluation was an effort to capture effective factors in psychomotor therapy in therapeutic education in its application in various client groups. The paper is constructed as a review study and a meta-analysis of conducted researches; however, it is based on the original research data, not on the analyses of findings. Researches published in the years 2000-2013 and realized as diploma researches of students of therapeutic education in the area of psychomotor therapy were included in the study. First, the authors of the paper define psychomotor therapy in therapeutic education and its place within the art therapies. They point out the components of psychomotor (neuromotor, sensory-motor, psychomotor and social-motor), which represent the establishing paradigms of setting goals in psychomotor therapy and the consecutive understanding of its effective factors. Expression of the clients in their own way becomes an artistic creative action in psychomotor therapy. People do not execute movements of the body automatically, but in a deeper connection with their mental activity and social interactions. The importance of body work in psychotherapy was, for example, proved by Davis¹⁹⁰. Art in movement is a means of self-expression also for people who do not have the possibility to express verbally and it has very strong positive therapeutic effects.

The first part of the study is oriented descriptively. It outlines the external factors of realized psychomotor programmes: *target group* from the perspective

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¹⁹⁰ Davis (2013)

of the problem solved or the area of support and from the biodromal perspective (pre-natal age, early age, pre-school age, primary and secondary school age, adolescence, adulthood and senior age); *frequency of sessions*; *length of programme* and the *number of recorded sessions*.

The second part of the study is oriented analytically. The authors processed psychomotor programmes from the perspective of the components of psychomotor and evaluated them on a five-point scale according to the presence of these components as effective factors of psychomotor therapy. Based on this evaluation, the authors interpret the research results in the context of the theory of psychomotor therapy and its usage in various groups of clients.

2. Theoretical background of psychomotor therapy

Movement is a part of human being. It is present in heartbeat, breathing or blinking of the eye. Except the area of the human body, everything is surrounded by movement – in everyday life, in blowing of the wind, in rising of the sun during the day. Already in the past, movement was considered one of the ways in which the unconscious can gain a concrete form.¹⁹¹ According to Szabová¹⁹², movement is everywhere around us, it was connected with the development of our planet, the creation and development of life and humankind. Movement accompanies our life; it is in the air, water, fire, earth or in the nature. Movement is an expression of life, a means of communication and a source of self-awareness. It is a basic necessity of life. These all are definitions of movement as such. Psychomotor therapy is therapy through movement. It uses the characteristics of movement and its dynamics for expression of people. The main theoretical background of psychomotor therapy is psychomotor itself. This term first appeared before the end of the 19th century, then, however, describing an area of psychology dealing with the study of perception.¹⁹³ Psychomotor in its most simple meaning indicates a close connection of motor functions (somatic activity) with psyche (mental activity). In this context, Kiphard¹⁹⁴ wrote that the mental and physical area a human are in such close relationship that we have to look at them as at two sides of one happening. He also mentioned that psychomotor as such in its broader concept may be divided into certain components: neuromotor, sensory-motor, psychomotor and social-motor. *Neuromotor* is the executive component of psychomotor, including fine and gross motor skills, movement coordination, body scheme, balance and orientation in space.¹⁹⁵ *Sensory-motor* component concerns perception through sensory channels in the context of movement. Stimuli caught by sensory receptors are processed by the neuronal system and followed by a motor response. *Psychomotor* in the narrower sense indicated a direct connection of mental and movement functions of the organism. It includes motor activity caused by mental processes and states but also mental processes invoked by

¹⁹¹ Jung, podľa Szabová (1999)

¹⁹² Szabová (1998; 1999)

¹⁹³ Zimmer (2006)

¹⁹⁴ Kiphard (1994)

¹⁹⁵ Szabová (1999; 2003)

movement.¹⁹⁶ *Social-motor* is focused on group experiences and interactions of group members. It is a movement reaction to stimuli from the social environment. Moreover, through movement, people can express themselves towards the social environment, start interactions and relationships with close and more distant social surroundings.

Programmes in psychomotor therapy are based on theoretical knowledge base of therapeutic education, psychology, psychomotor therapy and also consultations with professionals necessary for solving clients' situations. A programme is a long-term goal-oriented intervention. It has a clear long-term goal and current short-term goals that stem from it and a clear structure dividing the programme into phases (according to the needs of clients and their difficulties). Creation of a programme in therapeutic education follows a biodromal perspective¹⁹⁷ and is preceded by the process of assessment. In psychomotor therapy, similarly to other fields, various methods of data collection are used. According to Szabová¹⁹⁸ the most common method is observation, which takes place in a spontaneous or specifically chosen situation. Lištiaková¹⁹⁹ wrote that depending on the focus of the programme, its specifications are selected: type (e.g.: stimulation, support, prevention or crisis intervention), length (e.g.: short-term, middle-length or long-term), target group (e.g.: child, adult, senior, parent or distant family member), frequency of sessions (e.g.: once a week, twice a week or every two weeks), length of a session, space and facilities necessary for conducting a specific type of programme. Examples of psychomotor programmes include: a programme for seniors (*Carpe diem – Enjoy the day*), a programme for mothers-to-be, a programme for mothers-to-be with children at risk, programmes for specific groups of clients (e.g.: women with muscular dystrophy, children with specific learning disorders, children with attention deficit disorder, adolescent women with eating disorders, or programmes of prevention for children from families at socio-economical risk). Setting the goals of the programmes is, according to Kováčová²⁰⁰ based on information gained from the assessment process – the goal can be, for example, supporting the physical “self” in persons with physical disabilities, anxiety disorder, or eating disorders; raising the concentration in children with specific learning disorder; or supporting social-motor functions at schools with integrated students with difficulties.

Based on the goals of the programme, particular phases of the programme are set. However, the beginning and ending phase are fixed in the structure. The first phase is introductory and the last phase is a closing, a relaxation phase, also called the phase of stabilization.

¹⁹⁶ Szabová (1999; 2003)

¹⁹⁷ Kováčová (2014)

¹⁹⁸ Ibidem

¹⁹⁹ Lištiaková (2015)

²⁰⁰ Kováčová (2015)

3. Research methodology

For this research study, processes of quantitative and qualitative methodology were chosen. The source of the data were 12 researches conducted in the years 2000-2013 which were a part of masters' theses of students in the field of therapeutic education. Researches that were included in this study were selected based on these criteria: they were a part of a master's thesis; they were realized and defended in the field of therapeutic education; in the title and the content of the thesis, they stated psychomotor therapy and its techniques as the main methods of working with clients; they were conducted in the years 2000-2013; they included a transcript of observations of the sessions with clients including the description of the realized activities. The study focuses on the re-analysis of direct (raw) data from the original researches. The authors evaluated the processes and methods of psychomotor programmes based on their own key. The reason for the evaluation of the primary data instead of the evaluation of analysed data was the uneven level of data processing in the qualitative research of the masters' theses and the fact that it was not possible to compare the analysed phenomena. By analysing the original data, the quality of the analysis in the primary researches did not matter, because that did not concern the meta-analysis.

For the narrower quantitative analysis, only activities that constituted the core of the sessions were selected. Introductory and closing activities were omitted. Introductory activities were mostly focused on a warm-up and preparation of the group for the main activity. On one hand, the warm-ups concerned physical work with the body, warming the muscles and motivating towards movement. On the other hand, warm-ups is also a psychological preparation for the topic of the session. Generally, the introductory activities were focused on all four components of psychomotor or they were in accordance with the goal area of the main technique of the session. The closing techniques were not included in the evaluation either. Those were mostly constituted by verbal or nonverbal reflection.

The goal of the evaluation was to provide an overview of the focus of psychomotor programmes from the perspective of goals of the programmes, therefore the partial goals of the introductions and closures would distort the results of the evaluation. Selected records of the main (core) activities of psychomotor programmes from the researches were analysed by the following methods of data processing and analysing:

a) qualitative methodology:

- qualitative content analysis of the transcript – records and descriptions of the programmes – by open coding;
- grouping content units (codes) into categories;

b) quantitative methodology:

- matching the categories to topics that are based on the theory of psychomotor therapy according to Szabová²⁰¹. There were four topics named

²⁰¹ Szabová (1999)

that respond to the four components of psychomotor: neuromotor (NE), sensory-motor (SE), psychomotor in the narrow sense (PS) and social-motor (SO);

- rating the items on a scale (1 to 5) according to the focus of the activity on a particular area of psychomotor (1= no or very low focus, 2= low focus, 3= middle focus, 4= strong focus, 5= very high focus);
- quantitative evaluation of particular programmes (R1-R12) from the perspective of psychomotor components;
- comparison of findings in evaluated categories;
- comparison of findings of the ratio of psychomotor components regarding the characteristics of the programme from the perspective of the target group: a) according to the age of clients, b) according to the problem solved or a diagnostic category.

4. Sample description

The sample was constituted of data from 12 previously conducted researches. The total number of evaluated activities was 139. Table 1 presents the overview of the main areas of the psychomotor programmes. Based on these areas, therapeutic educators set the goals of the programmes. Table 2 is a description of the external factors that characterize the research sample of analyzed programmes.

Table 1 Orientation of psychomotor programme regarding the target group

R1	Support of relationships in an integrated kindergarten classroom
R2	Supportive, supplementary therapy of adult women with depression during their hospitalization at a psychiatry hospital
R3	Support of seniors with limited possibilities of movement, in an institution for elderly citizens
R4	Support of adolescents with behavioural disorders hospitalized at a children psychiatry department
R5	Stimulation programme for twins with cerebral palsy at primary-school age
R6	Programme focused on support of emotional expression for children with speech disorders at a primary boarding school
R7	Programme focused on improving physical health conditions of adult women with cancer (35-55 years old), long-term hospitalization
R8	Programme focused on school adaptation of children in the first year of primary school
R9	Programme for adolescents with low self-esteem
R10	Programme for adolescents with intellectual and combined disabilities
R11	Programme in a regular class at a primary school
R12	Programme for young women with muscular dystrophy

Table 2 Description of the external factors of the research sample

	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10	R11	R12
Age group*	1	4	5	3	2	2	4	2	3	3	2	4
Number of clients in a group	13	6	5	6	2	6	9	23	8	10	23	4
Frequency of sessions per week	1	3	-	3	2	2	3	3	2	1	1	2
Length of programme in months	6	3	3	2	4	5	-	-	2	12	5	6
Number of recorded sessions	8	15	14	10	8	15	9	12	11	10	10	12
Number of analyzed activities	8	18	16	10	8	15	9	12	11	10	10	12

*(1=pre-school age, 2=primary-school age, 3=adolescence, 4=adulthood, 5=senior age)

5. Research results

This paper focuses on the presentation of the results of the quantitative part of the research. The results of the first, qualitative, part created a starting point of the quantitative rating. Therefore, we consider their concretization as unnecessary for this research paper. The authors mention only illustrative vignettes from the qualitative part of the research, including a methodological example of coding.

Illustrative vignettes from the qualitative part of the research

Vignette 1 (R12): The therapist played a recording with oriental music rhythms and explained particular rhythms of the big and small Masmudi. The clients repeated them after the therapist. Their task was to perform the rhythm with the each part of the body. First with their head, then eyes, nose, mouth, shoulders, arms and hands, chest, belly and legs (code 1: rhythmic performance of the movement, code 2: manipulating the body parts, code 3: perceiving the group members). The whole session was accompanied by good mood in the group. A. repeated the rhythm with her eyes in a few different ways. K. joined the activity with laughter for the first time. She actively tried to think about a movement that nobody had used. After trying the rhythm on their own body, the clients were encouraged to “pass” the rhythm in the group by touching each other.

Vignette 2 (R12): In this session, rhythm was used. The therapist took a drum and gave verbal instruction: “As every dancer, also we need to learn to hear and feel a rhythm. We will pretend to be such dancers” (code: emotional experience through dramatization). The first body part was the chest – breathing with the lungs. The therapist gave a verbal instruction: “For every beat on the drum, we will breathe in as much as we can, so that the chest rises. Then we stop it and for the next beat of the drum, we will let the air go out of our lungs” (code: awareness of breathing).

Vignette 3 (R11): I moved to the right. We were making waves with the parachute and turning to the right. After that I suggested that we all squat and then stand up together (code: movement coordination in a group). The parachute got blown up. Children reacted with screaming. When we tried it for the second time, some children stood up too fast and some did not stand up at all. The parachute did not rise. B. suggested a play with simple rules. Everyone will blow up the parachute. One child will say a human characteristic (code: awareness of personality characteristics) and everyone who has it will change places (code 1: orientation in space, code 2: making contacts with other people in the group).

6. Evaluation of the quantitative part of the research

The quantitative analysis of activities realized in the programmes of psychomotor therapy contributed to the comparison of the ratio of the presence of particular psychomotor components in the therapy programmes. Table 3 provides an overview of the percentage of the four psychomotor components in the 12 analyzed programmes. In the area of neuromotor (NE) the highest rating was in program R7 (97.78%). This was the highest evaluation rating of all the items. Generally, the lowest rating was in the area of psychomotor (PS) in two

of the programmes (R1 and R8). The average evaluation of the psychomotor components in all the programmes was rather balanced.

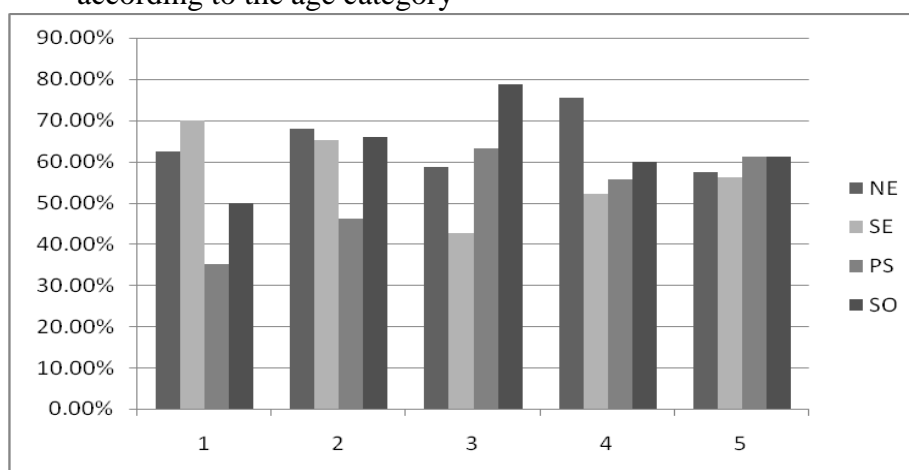
Table 3 Presence of psychomotor components in particular programmes

Research	NE	SE	PS	SO	Average
R1	62.50%	70.00%	35.00%	50.00%	54.38%
R2	60.00%	46.67%	53.33%	68.89%	57.22%
R3	57.50%	56.25%	61.25%	61.25%	59.06%
R4	70.00%	46.00%	70.00%	82.00%	67.00%
R5	75.00%	65.00%	50.00%	57.50%	61.88%
R6	66.67%	53.33%	52.00%	62.67%	58.67%
R7	97.78%	53.33%	48.89%	35.56%	58.89%
R8	50.00%	56.67%	35.00%	60.00%	50.42%
R9	60.00%	43.64%	67.27%	76.36%	61.82%
R10	46.00%	38.00%	52.00%	80.00%	54.00%
R11	80.00%	86.00%	48.00%	84.00%	74.50%
R12	68.33%	56.67%	65.00%	75.00%	66.25%
Overall evaluation	66.15%	55.96%	53.15%	66.10%	60.34%

(NE=neuromotor, SE=sensory-motor, PS=psychomotor, SO=social-motor)

Figure 1 presents a comparison of the evaluation of the ratio of the presence of psychomotor components in the studied programmes according to the age of clients. The highest rating was present in the social-motor area in programmes for adolescents (79%). That was followed by the neuromotor area in the programmes for adult clients (75%) and by the sensory-motor area in programmes for children in pre-school age (70%). The lowest rating was in the psychomotor area in the programmes for children in pre-school age (35%) and primary-school age (46%). Rather low rating was also in the sensory-motor area in the programmes for adolescents (43%).

Figure 1 Comparison of the evaluation of the presence of psychomotor components according to the age category



(NE=neuromotor, SE=sensory-motor, PS=psychomotor, SO=social-motor, 1=pre-school age, 2=primary-school age, 3=adolescence, 4=adulthood, 5=senior age)

7. Analysis and interpretation of the research results

Psychomotor programmes which received a lower rating in all the psychomotor areas were orientated on the educational or compensation aspects.

Programmes with a high rating, however, addressed therapeutic / psychotherapeutic goals. The highest rating (97.78%) represented a programme strongly focused on the neuromotor area. It was orientated on supporting the physical health and well-being of the clients and it was realized in a close cooperation with a physiotherapist. The therapeutic effect lied in providing the opportunity to discuss the process of re-gaining physical strength after the cancer treatment. The lowest rating in the neuromotor area was noticed in the programme R10 (46%). Despite being a psychomotor programme, it was focused more on emotions of clients and social interactions. It used techniques mixed with other art therapies. It followed the low motivation of clients to move. In the sensory-motor area, the highest rating was in the programme R11 (86%). The programme used a parachute as one of the main materials. It is a highly sensory-material, therefore the activities scored high on the rating scale of sensory-motor area.

From the biodromal perspective, psychomotor programmes and their components reflect the developmental needs of clients, such as sensory play at pre-school age and its refusal in adolescence when the need of socialization is the most relevant. A high focus on the neuromotor part in programmes for adults was based on the needs of clients regarding rather their diagnosis than age. These were programmes for women with cancer, women with muscular dystrophy and women with depression.

8. Conclusions

The analysis and evaluation of psychomotor programmes brought a review of the focus and goals of psychomotor therapy in therapeutic education. The authors consider such analysis important, because it points out the typical characteristics and the essence of psychomotor therapy. In psychomotor therapy, movement is understood as uplifting and developing. Movement is understood as an artistic expression of a person in a form different from rational. Embodied work allows people to express themselves on a developmentally basal level. It contains cathartic and therapeutic effect. Through movement expression, people gain new insights and adopt new perspectives in their lives. The conducted analysis showed differences in particular programmes regarding the age of clients or the needs of the groups. However, it also recorded an overall balance in psychomotor programmes in therapeutic education regarding the presence of psychomotor components.

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PART III

FINE ARTS

1. SEVERAL CONSIDERATIONS ON THE SETTLEMENTS AND BUILDINGS OF THE FIRST NEOLITHIC PERIOD ON ROMANIAN TERRITORY

Ioana-Iulia Olaru²⁰²

Abstract: *This study will only deal with the Neolithic period which we distinguish from the Eneolithic one in the sense that in this period man only used tools made of stone and later on, in Eneolithic (Chalcolithic), he started using copper. In its first period, the Neolithic has new characteristics as a result of the progress of human communities; thus, as opposed to the Palaeolithic, man starts a new period with changed “clothes”. Firstly, man now starts to create and appreciate beauty as the Palaeolithic art did not have aesthetic purposes. But an important transformation regards the habitat, Neolithic settlements and buildings reflecting the increasing stability of communities, thus taking a step forward from Palaeolithic and their evolution to the higher levels of the future society, the Eneolithic one.*

Key words: *Neolithic, Eneolithic, living hole, nomad agriculture, palisade, sanctuary*

1. CHARACTERISTICS OF ENTIRE NEOLITHIC PERIOD ON THE ROMANIAN TERRITORY

Shorter than the Palaeolithic but much more dynamic, the entire period of the Neolithic is characterised by the superior technique of polishing stone and the production of ceramics. In the Neolithic, people start to create and appreciate beauty (the purpose of the Palaeolithic art had not been an aesthetic one). On Romanian territory, the Neolithic (cca 6 600/5 500²⁰³ – cca 3 800, 3 700 (3 500 BC)²⁰⁴) lies on the foundation of the Neolithic which came from the south of the Balkan Peninsula; the new cultures had strong contacts with the Mesolithic found here which led to the destruction of the latter’s populations²⁰⁵. Consequently, the first Neolithic cultures belong to meridional populations with a pre-Indo-European character; the end of the Neolithic civilisation will be a gradual one and will be brought by the invasion of Eastern tribes, coming from North-Pontic steppes. Man’s transformation from hunter and picker to farmer and shepherd could not occur without polishing tools which had been only carved before. Communities become stable, sedentary and live in secure settlements with a producing economy.

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²⁰³ L.R. in Radu Florescu, Hadrian Daicoviciu, Lucian Roșu (coord.), *Dicționar enciclopedic de artă veche a României*, București, Ed. Științifică și Enciclopedică, 1980, p.236, s.v. *neolitic*

²⁰⁴ N. Ursulescu, M. Petrescu-Dâmbovița, D. Monah, *Cap. II. Neo-eneoliticul (Partea I. Preistoria)*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *Istoria românilor*, vol.I, *Moștenirea timpurilor îndepărtate*, București, Academia Română, Ed. Enciclopedică, 2010, p.113

²⁰⁵ Mihai Bărbulescu, Dennis Deletant, Keith Hitchins, Șerban Papacostea, Pompiliu Teodor, *Istoria României*, București, Ed. Corint, 2007, p.16

Neolithic settlements

In the Neolithic people found their permanent settlements near running waters on heights or hills to control the neighbouring areas²⁰⁶. Temporary Palaeolithic huts were gradually replaced. From hollow settlements in the beginning (either round or oval of approx. 20 sq.m. and even over 100 sq.m.)²⁰⁷ – *living holes* are the oldest types of Neolithic settlement –, reaching solid constructions elevated at surface, with a rectangular pillar beam structure of resistance to fit families with many children. Communities consist of families and common interests start to be important, not just the degree of relatedness.

Neolithic beliefs

The entire Neolithic period is responsible for the spread of the cult of the Great Mother Goddess, as well as the cult of fecundity and fertility as shown by the zoomorphic and anthropomorphic figurines; the cult of the dead is also generalised – all these were sporadic in the Palaeolithic. As proven by the representations and sanctuaries, there is a complex spiritual life, the religious system being a dualistic one organised around two symbolic characters: the feminine one, the Universal Mother, the god that subordinated the cosmos and was symbol of fecundity and the masculine one, first reincarnated from the Taurus and then, gradually, and with anthropomorphic representation, subordinated in relation of filiation with feminine divinity²⁰⁸. The cult of the dead (also less encountered in the Palaeolithic) will also be generalised. We still do not know much about their conceptions on death: people probably believed in the afterlife, therefore they buried their dead wearing jewellery and objects they considered necessary in another existence. Inhumation has started to be practised ever since the middle Palaeolithic²⁰⁹ when the body was buried in squatting or sleeping position and there had been various burial rituals.

2. INFORMATIONS ON THE NEOLITHIC PERIOD ON ROMANIAN TERRITORY

Cultures in the Early Neolithic

In the first period of the Neolithic – the early (old) Neolithic (cca 6 600/5 500²¹⁰ – 5 500²¹¹/4 500 BC²¹²) – man's main occupation was to grow plants and the communities were always seeking fertile fields (*nomad agriculture*), which led to the detachment of some groups and their *swarming*²¹³ on bigger or smaller places, the current of neolithisation going from South to North (from the Anatolian-Hellenic-Balkan space to the Danube and the Carpathians). Where they settled, south Neolithic communities influenced by assimilation and acculturation the local Epipaleolithic communities which also perpetuated

²⁰⁶ Manuela Wullschleger (ed.), *L'art néolithique en Roumanie*, Napoli, Arte'm, 2008, p.25

²⁰⁷ *Ibidem*

²⁰⁸ N. Ursulescu et. al., *op. cit.*, p.162

²⁰⁹ Mihai Bărbulescu et. al., *op. cit.*, p.19

²¹⁰ L. R., in Radu Florescu et. al., *op. cit.*, p.237, s.v. *neolithic*

²¹¹ N. Ursulescu et. al., *op. cit.*, p.116

²¹² L. R., in Radu Florescu et. al., *op. cit.*, p.237, s.v. *neolithic*

²¹³ Marius Ciută, *Aspecte ale complexului cultural Starcevo-Criș pe teritoriul României*, in *Sargetia*, XXVII/1, Deva, 1997-1998, p.20

traditional cultural elements which led to the rise of many cultural groups and cultures in the Balkans.

The stage of formation of the two cultural types (the one of first neolithic ceramic communities settled in the Carpathian-Balkan area, as well as the one in which the synthesis with local Epipaleolithic groups occurs) is a period of expansion for the cult of the Great Mother Goddess as well as artistic definition of the future iconographic types and the shape of a stylistic tendency of the entire Neolithic by stylisation and geometrisation. Two different cultural types characterise the early Neolithic on the field of Romania. The former, **the cultural group of Gura Baciului-Cârcea (Precriș culture)**²¹⁴ will preface the following, the **Starčevo-Criș** culture, as well as a particular group, namely **Ciumești-Pișcolț**²¹⁵.

Settlements and places to live of the cultures in the Early Neolithic

As far as the settlements are concerned, in the early Neolithic people continue to live in caves as they did in the Paleolithic (Clisura Dunării, Hunedoara county, Bihor county)²¹⁶ but the settlements start to be stable, located on low terraces near water sources; they are scattered and open (although there are records of fortification attempts with small ditches: Cârcea, Schela Cladovei, Gornea²¹⁷ – but only in the later stages and the efficacy of their defensive system is not certain). As far as buildings are concerned, huts were the predominant ones, but there were also huts built on the surface. Anyway, elementary architectural forms start to show in the early Neolithic: the technique of construction and rationalising thought: a geometric plan, geometry of volume ordering.

In the central group Gura Baciului-Cârcea (Precriș culture), the settlements (located in remote places²¹⁸ near waters on non-flooding terraces²¹⁹)

²¹⁴ Idem, *Contribuții la cunoașterea celui mai vechi orizont al neoliticului timpuriu din România: cultura Precriș. Descoperirile arheologice de la Șeușa – La cărarea morii*, in *Apulum*, XXXVII/1, Alba Iulia, 2000, p.51-101

²¹⁵ The first one, the cultural group of Gura Baciului-Cârcea (Precriș culture) belongs to the first Neolithic communities established in the Carpathian-Balkan area; the name is given by the settlement in Cluj-Napoca area and one near Craiova (Dolj county) and discoveries from Ocna Sibiului, Șeușa (Alba county), Miercurea Sibiului (Sibiu county) and Oltenia. The second cultural type is represented by Starčevo-Criș culture (named after a locality near Belgrade after the discoveries in the Crișurilor basin), the larger and most unitary Neolithic culture, born from the adaptation and synthesis of Southern communities that got here with the local Epipaleolithic groups. In the North, Starčevo-Criș communities entered a process of synthesis with the Epipaleolithic ones from Central Europe that imposed themselves and would subsequently give birth to the cultural complex of linear pottery. This oldest Neolithic culture from Romanian territory, the Starčevo-Criș culture is also spread in Hungary, Serbia and North Bulgaria and in our country it will have local variants in Moldova, as well (where previously there had only been sporadic epipaleolithic settlements). Named after two localities from Satu Mare, the cultural group Ciumești-Pișcolț belongs to the early horizon with painted pottery and linear incisions from the Tisa basin with strong connections in South-Eastern Slovakia and North-Eastern Hungary, also found in the North of Moldova and there is a tendency of turning Starčevo-Criș culture into a new linear ceramic culture; its evolution will be extended to late Neolithic, as well. Cf. Florin Drașovean, *Cultura Starčevo-Criș în bazinul Mureșului Mijlociu*, in *Apulum*, XIX, Alba Iulia, 1981, p.33; Nicolae Densușianu, *Dacia preistorică*, București, Ed. Meridiane, 1980, p.74; Marius Ciută, *Aspecte...*, in *Sargetia*, XXVII/1, Deva, 1997-1998, p.29; Gheorghe Lazarovici, Ioan Némethi, *Neoliticul dezvoltat din nord-vestul României (Sălajul, Sătmarul și Clujul)*, in *Acta Musei Porolissensis*, VII, Zalău, 1983, p.26; N. Ursulescu et. al., *op. cit.*, p.124

²¹⁶ N. Vlăsa, *Considerații asupra neoliticului timpuriu din România*, in *Marisia*, VIII, Târgu Mureș, 1978, p.25

²¹⁷ N. Ursulescu et. al., *op. cit.*, p.126

²¹⁸ N. Vlăsa, *Considerații...*, in *Marisia*, VIII, Târgu Mureș, 1978, p.26

²¹⁹ Marius Ciută, *Aspecte...*, in *Sargetia*, XXVII/1, Deva, 1997-1998, p.19

were large, compact, stable²²⁰, unfortified, with scattered buildings: curve-linear huts²²¹, partially deepened in the earth (as the one of Miercurea Sibiului-Petriș, quadrilateral of 5x2m, located at 1,83m beneath earth)²²² or surface cabins with a room of poles and earth netting, no arranged floors. Two important settlements of this cultural group had a longer existence: one in Cluj and another in Craiova, as well as the ones in Ocna Sibiului (a first organization attempt – territorial systematisation)²²³ and from Șeușa (Alba County)²²⁴.

The settlements of Starčevo-Criș culture were not very large (300-400mx40m) and they were generally unfortified, yet defended – in their late phases – with small ditches rarely having a palisade: Cârcea, Ostrovu Golu, Schela Cladovei, Dudeștii Vechi. They were located in low places (Balomir – *Gura Văii Cioarei*, Lancrem, Sebeș – *Casa Jampa*, Tărtăria), in slopes (Suplacu de Barcău, Râpa, Biharea, Mișca, jud. Bihor)²²⁵ or on the higher terraces of water courses (Hăpria, Galda, Ghirbom, Hunedoara – *the Reformed cemetery*)²²⁶, on water banks (Suplacu de Barcău, Fughiu, Râpa)²²⁷, and in the caves that had also been inhabited in the Paleolithic (Cioclovina, Nandru, Bordu-Mare²²⁸, Câmpani, Vadu Crișului)²²⁹ or in settlements under rocks (Dubova – Cuina Turcului).

The places to live are few (3-8) and scattered. At first they were hollow huts (0,75m, Fughiu) (1,15m, Râpa)²³⁰ (2,75m) (Leț, Cipău)²³¹ with a distance between them, rectangular with rounded corners, partial sides roof²³² and semi-huts (*cabins*)²³³ (partially deepened 0,40, 0,35m, Suplacu Barcău)²³⁴; in time surface settlements were built (Bedehaza, Leț) with a pillar skeleton and a floor of stone and clay²³⁵. In Moldova more than 50 settlements of Criș culture were found: placed in fertile places, on the inferior and middle terraces of rivers, but rarely on high places; concentrated settlements (in *nests*) with buildings raised randomly²³⁶.

²²⁰ *Ibidem*, p.20

²²¹ N. Vlăsa, *Considerații...*, p.27

²²² For more details on the first Neolithic manifestations of Transylvania, see Sabin Adrian Luca, Cosmin Ioan Suciu, *Despre începutul neoliticului timpuriu din Transilvania*, in *Studia Universitatis Cibiniensis*, I, Sibiu, 2004, p.9-24

²²³ Marius Ciută, *Aspecte...*, in *Sargetia*, XXVII/1, Deva, 1997-1998, p.21

²²⁴ N. Ursulescu et. al., *op. cit.*, p.117

²²⁵ Doina Ignat, *Așezarea neolitică aparținând culturii Criș de la Suplacu de Barcău (j. Bihor)*, in *Crisia*, VIII, Oradea, 1978, p.16

²²⁶ Florin Drașovean, *op. cit.*, p.37

²²⁷ Doina Ignat, *Așezarea...*, p.16

²²⁸ N. Vlăsa, *Cultura Criș în Transilvania. Scurt istoric al cercetărilor privitoare la cultura Criș*, in *Acta Musei Napocensis*, III, Cluj, 1966, p.17

²²⁹ Doina Ignat, *Așezarea...*, p.16

²³⁰ Idem, *Neoliticul vechi în nord-vestul României*, in *Crisia*, XXX, Oradea, 2000, p.25

²³¹ N. Vlăsa, *Cultura Criș...*, p.17

²³² L. R., in Radu Florescu et. al., *op. cit.*, p.121, s.v. *Criș, cultura*

²³³ Marius Ciută, *Aspecte...*, p.20

²³⁴ Doina Ignat, *Neoliticul vechi...*, p.26

²³⁵ Ion Miclea, Radu Florescu, *Preistoria Daciei*, București, Ed. Meridiane, 1980, p.56

²³⁶ Marius Ciută, *Aspecte...*, p.30-31

In the perimeter of early neolithic settlements, there were also funerals, the death being buried together with the remains of the funerary meal²³⁷ in isolated tombs, as in the case of Starčevo-Criș culture inside the buildings (Bedehaza, Cipău, Cluj, Gura-Baciului)²³⁸. However, it is worth mentioning that in the Gura Baciului-Cârcea group the rite of incineration first occurred²³⁹.

Cultures in the Developed Neolithic

In the (late) developed Neolithic (5 500/4 500²⁴⁰ – 5 000/3 700²⁴¹ BC)²⁴², the naturist myth takes shape, also hosting the idea of fertility and fecundity. Now the second cultural and demographic Neolithic wave of Southern origin reaches Romania (Vinča culture), then followed by the cultural current of Central-European origin (the culture of linear pottery) and new cultural syntheses are born (to replace the great cultural unity that had prevailed, Starčevo-Criș)²⁴³. From an artistic viewpoint, they are characterised by the same stylisation by geometrisation to which the interest for realism adds so as to diversify iconography and forms. A series of cultures brought by communities coming from South: Vinča fund (**Vinča, Dudești, Hamangia incipientă**) and later on from Central Europe: the culture of linear pottery (**Tisa variant and the phase of linear music-note pottery**) would replace the Starčevo-Criș²⁴⁴ and from their mixture the new and original cultures of the Eneolithic would rise.

²³⁷ N. Ursulescu et. al., *op. cit.*, p.126

²³⁸ N. Vlassa, *Cultura Criș...*, p.18

²³⁹ N. Ursulescu et. al., *op. cit.*, p.121

²⁴⁰ L. R., in Radu Florescu et. al., *op. cit.*, p.237, s.v. *neolithic*

²⁴¹ *Ibidem*

²⁴² N. Ursulescu et. al., *op. cit.*, p.126

²⁴³ N. Ursulescu et. al., *op. cit.*, p.126

²⁴⁴ Of the first cultural fund i.e. Vinča of communities coming from the South, the Vinča culture thus named after the famous tell type settlement near Belgrade, occupies an area represented by the former Yugoslavia, North-Western Bulgaria and South-Western Romania; via a process of synthesis with Starčevo-Criș communities and the ones of linear pottery, several related cultural variants were born. Therefore, it is impossible to speak of a Vinča culture at present, but of more vinciens groups (*Banat culture* – which enlarges its contacts with the groups of linear ceramics from The Great Hungarian Plain (the Alföld culture), particularly with the Szakalhat group – the cultural Parța group, the cultural Bucovăț group, the cultural Rast group, Turdaș culture, the cultural complex Lumea Nouă-Cheile Turzii-Cluj, the cultural Iclod group). Until the beginning of phase C, Vinča culture belongs to this period, of the developed Neolithic. The communities of subphase A1 do not enter syntheses processes with the communities of the late phase (IIIB) Starčevo-Criș of Banat and Serbia. (Probably the relations between the two cultures were quite tense at the beginning: in many late Starčevo-Criș settlements and early Vinča ones of Banat and Oltenia, the first systems of defence with ditches and Neolithic palisades occur on Romanian territory). Only in the sub-phase Vinča A2 – and the last one (IV) of Starčevo-Criș culture – a mix culture will rise from this synthesis: *Banat culture*, parallel with phases A 2-3, B, and C1 of Vinča culture and local peculiarities (as the ones from the cultural groups of Parța and Bucovăț which came out in the north of Banat from the interference of the Venciens cultural phase with the Northern one with linear pottery). However, these latter groups belong to the period of early Eneolithic. Southern influences are also reflected in Dudești culture (named after a neighbour from Bucharest) in the Southern half of Muntenia which is the Eastern neighbour of the Vinča culture it interferes with in Oltenia; Dudești culture will play an active role in the formation of Boian and Vădastra cultures of early Eneolithic. Then the territory of Dobrogea entered developed Neolithic, but would mainly develop in the subsequent period, the early Eneolithic. The other cultural fund brought by the communities coming from Central Europe, of linear pottery, was born in the north of Starčevo-Criș culture, especially on Hungarian and Slovakian territory and in Romania comprised several areas of Transylvania, all Moldova, reaching Muntenia. This great synthesis of the Neolithic in Central and North-Western Europe shows in two variants: the Tisa variant (Alföld culture) in the Tisa basin and in a later phase, linear music-note pottery spread in Western Slovakia, Hungary, The Czech Republic, Low Countries, Germany, Austria, Poland, North of Romania (Moldova, Eastern and Central Transylvania, North-Eastern Muntenia) and the North of the Republic of Moldova, Western Ukraine (areas of the two variants being divided between them

Settlements and places to live of the cultures in the Developed Neolithic

The settlements of the developed Neolithic are grouped in cultural areas located in hydrologic basins. Buildings are small and have a single room. Many houses had porches, an architectonic element that would later on perpetuate into our traditional architecture. The settlements of Vinča culture (Gornea, Parța, Zorlențu Mare, etc.)²⁴⁵ are very adapted to the diversity of field types. For instance, the central building from Parța was an island between the branches of Timiș where other similar places in islets or corners of river meanders existed²⁴⁶. There are defence systems with ditches and palisades. The gradual replacement of the partially hollowed houses with the surface ones can be noticed, the latter having a more complex architecture: walls on netted pillars stuck with clay and clay floors²⁴⁷. At Parța (Timiș county) (Vinča culture), the houses (sometimes 80 sq.m. large) had logs and clay splice²⁴⁸. The huts of the Dudești culture settlements (on low terraces) are scattered²⁴⁹.

The other cultural fund of the great synthesis of linear pottery had small settlements (under 1ha) located near water resources on low terraces (rarely on higher positions), naturally well defended. The lack of continuous strata of living testifies to the instability of living²⁵⁰. The bearers of this culture adopted here a new type of building: they gave up the Central European tradition of long buildings of dozen meters and adopted small sized buildings (for little families) and the hollowed type (Mihoveni, Suceava county) of late Starčevo-Criș communities²⁵¹, not very solid with thin non-clayed walls (which also reflect short-time presences). The settlements of the linear music-note pottery ceramics were small, open with few buildings in clay and wood, a skeleton in logs and pillars²⁵².

Regarding the religious constructions of the developed Neolithic, in the Parța centre a *market* was discovered and it had the oldest Neolithic sanctuary in Romanian territory²⁵³ (analogies are possible with the Čatal Hüyük sanctuaries or the ones from Madjare – Macedonia)²⁵⁴, which suggests the existence of a religious centre having a role in social organisation. The sanctuary, risen on the

by Apuseni Mountains). In Moldova, the first places are held by linear pottery which is only placed in the stage of musical-note pottery (although coarse pottery also has linearly incised ornaments). Linear musical-note ceramics will contribute to the rise of Eneolithic cultures of Boian, Gumelnița, Vădastra, Sălcuța, Turdaș, Petrești, Precucuteni, and Cucuteni. Cf. N. Ursulescu et. al., *op. cit.*, p.127; Ortansa Radu, *Plastica neolitică de la Chișoda Veche și câteva probleme ale neoliticului din nordul Banatului*, in *Tibiscus*, *****, Timișoara, 1978, p.72; Nicolae Ursulescu, *Contribuții privind evoluția culturii ceramicii liniare pe teritoriul Moldovei*, in *Arheologia Moldovei*, XIII, Iași, 1990, p.13, 18

²⁴⁵ Ion Miclea, Radu Florescu, *op. cit.*, p.58

²⁴⁶ Gheorghe Lazarovici, *Parța, un monument preistoric*, in *Revista muzeelor și monumentelor. Monumente istorice și de artă*, nr.1, anul XIII, București, 1982, p.31

²⁴⁷ Ion Miclea, Radu Florescu, *op. cit.*, p.56

²⁴⁸ N. Ursulescu et. al., *op. cit.*, p.177

²⁴⁹ Ion Miclea, Radu Florescu, *op. cit.*, p.63

²⁵⁰ Nicolae Ursulescu, *Caracteristici ale habitatului comunităților culturii ceramicii liniare în regiunile răsăritene ale României*, in *Carpica*, XXXIX, Bacău, 2010, p.21

²⁵¹ N. Ursulescu et. al., *op. cit.*, p.138

²⁵² L. R., in Radu Florescu et. al., *op. cit.*, p.94, s.v. *ceramică cu decor liniar din capete de note muzicale, cultura*

²⁵³ N. Ursulescu et. al., *op. cit.*, p.131

²⁵⁴ Gheorghe Lazarovici, *Venus de Zăuan despre credințele și practicile magico-religioase (Partea I-a)*, in *Acta Musei Porolissensis*, XII, Zalău, 1988, p.34

place of an older one (the latter had four chambers and an altar table, a hearth and an idol socle got preserved), had two rooms and a total surface of 70 sq.m.: a larger one (of 8,5x7,5m) at the East (with the altar) and a smaller one (of 5,5x7,5m) with many hearths²⁵⁵. A round opening (window) on the Western wall let the light shine on the sanctuary; near it there was a half-moon in landform. The Sun-Moon may be related to astronomic beliefs and practices with moon rhythms, with the renewal of vegetation and feminine cycles. In the Eastern sacred room²⁵⁶, a double statue with the Mother Goddess and the masculine acolyte was found. The Vinča culture tombs were still the result of inhumation, located in the perimeter of the settlements, isolated (as in the case of Criș culture)²⁵⁷. At Cipău an inhumation tomb belonging to linear pottery culture was found²⁵⁸.

3. CONCLUSIONS

Thus, we can see how man – who exited Palaeolithic caves (that he would then sporadically occupy during early Neolithic) – will seek the vicinity of water courses to found his permanent settlements. They will evolve from the scattered ones in the beginning to the first attempts at territorial *systematisation* (from the Precriș culture), from the open ones, without any fortifications (although small ditches can be noted at the end of the period in Starčevo-Criș culture), yet naturally defended, to the ones comprising defence systems with ditches and palisades (Vinča culture). Buildings will also have an important path: from the early *living holes* to huts, cabins and then the rise of elementary architectural forms regarding technique and the geometry of plans and volume ordering. They are all applied to more complex architectural buildings: houses with porches in developed Neolithic, with pillar walls of netting in clay and clay floors. Along with an increasingly complex spiritual life, the spread of the cult of the Mother Goddess and then of fertility and fecundity, religious buildings occurs, i.e. the sanctuary. We could further see how in the future great Neolithic period – of the Eneolithic (Chalcolithic) – the evolution will grow into a true science of territorial organisation applied to the disposition of houses and their buildings; as far as religious buildings are concerned, there is the large sanctuary with monumental architecture (Cucuteni culture). However, we leave the issue for future research.

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2. THE OPENNESS OF THE VISUAL ART CURRICULUM TOWARDS A NEW VISUAL ART LANGUAGE

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Abstract: *Visual art curriculum should allow a wide range of activities to develop children's imagination and creativity, to provide a balanced framework for the harmonious development of people who can cope with the massive amount of images that invade our daily lives. Contemporary art develops a new language - a hybrid language - which for now remains unknown to the majority of the public and it is not integrated into the Arts curriculum. General frame analysis reveals that Fine Arts are studied only up to the 10th grade, except for the humanity profile and for the vocational arts profile. School curricula stipulate fine arts study up to mid twentieth century. Openness towards contemporary art and the language of art starting with the second half of the twentieth century is quite limited even if the curriculum allows a certain flexibility in the approach.*

Key words: *curriculum for visual arts, contemporary art, current syllabi, curriculum frameworks*

1. Introduction

Arts subjects are integrated in the education of each individual from the earliest years of life. They are representative of two artistic fields, that is music and visual art, and they are part of the Arts curriculum. The curricular area represents a well-established range of school subjects which share some objectives and methodologies, and which offer a multi- and/or interdisciplinary vision on the study subjects. Arts curricular area includes disciplines such as Musical Education and Arts/Visual/Artistic Education. The framework plan is a way of solving the matter of study time distribution in which curricular areas are assigned, the compulsory subjects and the number of hours allocated weekly to each study subject.

2. The Analysis of Curriculum Documents - Framework Plans and School Curricula

A detailed analysis of the framework plans reveals that in the Romanian theoretical education, starting with the secondary level (5th -7th grades) Arts are taught one hour a week in 5th -7th grades and a half hour a week in the 8th grade. In high school, Arts are studied only up to the 10th grade. Only in humanistic institutions, artistic disciplines are taught up to the 12th grade. In what concerns vocational education, Plastic/Visual Arts are taught at secondary school and throughout the whole high school period. Compared to general-theoretic education, vocational education is found to manifest a significant increase in Arts specialty classes, differentiated according to profile and specialization. In schools with a technological profile or in vocational schools, the Arts curriculum is not covered by the framework plan.

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For each artistic discipline included in the learning framework plan, a curriculum is set, a part of the national curriculum. The curriculum describes the educational offer of a certain subject for a determined school course. Current school programs are developed in a unitary structure, keeping in consideration clearly defined curricular strategies, but the current national curriculum comes with a flexible learning offer. This allows teachers to adapt the formal framework – the curriculum requires the development of certain skills and completing certain contents – based on the personality and the specifics of the students they work with. The elements that facilitate this adjustment are represented by the fact that:

- the teacher can intervene in the succession of big content themes from the curriculum, but on condition that he maintains or ensures thematic coherence and he follows the internal logic of the field/discipline;
- in the curriculum - which is a centralized school document – there is no prescribed period of time allocated to each content item;
- examples of learning activities presented in the curriculum may be amended, supplemented or replaced.

These three aspects allow the development of a customized educational process, personalised depending on the specific development needs of the students and on the group they belong to. The instructive-educational contents: openness towards the new language of contemporary art. Analyzing the current curriculum, one can see a certain degree of openness towards artistic phenomena manifested since the second half of the twentieth century.

From a simple reading of the presentation note of the curriculum for 5th – 8th grades, an orientation mainly towards fine arts training can be noticed, until the first part of the twentieth century. Content proponents, which are binding and which will be taught throughout the whole cycle, are artists and theorists strongly connected to the artistic movements of the 19th century and the first part of the 20th century, including artistic movements and educational principles of the Bauhaus school. Therefore theories about shape, color, contrast and chromatic dominants, composition are systematized and structured in this direction. The conclusion is supported by the general skills, values and attitudes proposed to be developed by the secondary school curriculum, and by specific skills and mandatory contents specified for each level of study. However, changes made in 2009 to the curriculum for 5th – 8th grade through the revisions made compared to the previous curriculum reveal the possibility of introducing notions - even at a preliminary level – about understanding contemporary art manifestations starting with the second half of the twentieth century.

National curriculum in Arts for 9th to 12th grades stipulates the use and also the development of the skills acquired by students in previous years. Learning the contents can provide the skills necessary for decoding any image, including images that contain aspects of daily life. The art of the twentieth century and that of the beginning of the twentyfirst century encompasses in its forms of expression the daily, ordinary, trivial character of life. Therefore, by

learning the contents of the 9th – 12th grades curriculum, students will be able to contact directly, but also mediated by the teacher, the art of the present time. For example, it stipulates the capacity *to identify some materials and techniques, their expressive function and the relationship between their two- and three-dimensional image and the environment*, by reviewing the information about materials and techniques; outdoor and indoor sculpture; architecture integrated into the natural urban environment or in artificial landscapes.

If the curriculum for middle school there are time conditionings through specifications on studying certain periods of art history in certain years of study, but also content conditionings suggesting studying modern artistic language in the first years of high school curriculum, these conditionings no longer exist or they are not longer so bidding. Skills and contents are designed and formulated in such a way that they allow for a greater flexibility in their approach based on the teacher's specialized training and his openness to artistic phenomena of the present time – postmodern times.

Regarding the 10th grade, the freedom of addressing information about artistic events that have occurred since the second half of the twentieth century and the beginning of the twentyfirst century is much greater than that of the 9th grade. The curriculum calls for highlighting the utility, communication or aesthetic functions of decorative arts through the study of the current environment, fire arts, instalations, performance, kinetic arts. It is stipulated the development of skills that should build the analysis capacity: the representation manner of time and space in kinetic arts, performing arts, TV, computer produced art, the expressive function of some materials and techniques used in art such as the set and the costumes in everyday life and in the performing arts.

It was thought to create skills designed to identify the meanings associated with the artistic message from the perceived visual universe and arguing one's opinion regarding the subjective meanings by analyzing published critical opinions on various artistic events. This way, pictures, movies, TV shows can be discussed in class in order to identify the specific means of expression in various branches of art and their relationship with the environment; freely chosen materials and techniques can be used, either conventional and unconventional; computer graphics is encouraged. The images chosen as an example to illustrate the curriculum contents can be chosen from any historical period, thus present time art is included.

In 11th and 12th grade the immersion into contemporary art is even greater. Specific means of expression of various arts are studied, such as theater, dance, music, cinema, multimedia, photography, architecture, literature etc. Manners of communication through art are analyzed: indirect communication – the triad of the artistic fact, namely the masterpiece - interpreter (intermediary) - public (audiences); direct communication between the artwork and the public. Criteria are identified - aesthetic, ethical, educational, practical - for critical introspection in the consumer and producer stances of the artistic act. In contemporary art, the role of the art public has changed compared to the assigned role in previous centuries, that of receiver of the artistic message. In

present times, in addition to being the receiver, the public is also a direct participant, co-creator of the artistic act. Therefore, starting with 9th grade, public's attitude is investigated through its reactions, as a landmark with possible positive or negative meanings - constructive - in relation to the artistic act; criteria assigned the role of informed consumer or producer of the artistic role are identified.

Regarding vocational education, from the analysis of competences and contents specific for the speciality disciplines, it is found that there is openness towards the artistic phenomena of the present time by studying the discipline Visual Education in 9th and 10th grades simultaneously with the study of specialized artistic disciplines. Instead, in the case of speciality subjects, one can see the thoroughgoing study of modern plastic language, a study that started during the years of middle school. Emphasis falls on the development of skills and on the formation of values such as: motivation for language learning and the use of terms specific for artistic language; expressing interest for transposing elements from the real, objective space into the plastic space by creating works of fine art, decorative and ambient art; plastic expression, using materials, tools and techniques specific for fine arts; expressing interest for systematic thoroughgoing study of various forms of expression of fine arts, etc. The contents directly support skills training for fine arts by acquiring a mostly modern specialized language.

The subject Art and Architecture History, which is also studied in high school, during the first years, includes skills and contents that could allow a flexible approach on artistic phenomena specific to the twentieth century and the early twenty-first century: architecture in the twentieth century, artistic currents and movements of the twentieth century - including abstract art - future trends and developments. General skills involve training value judgment and critical judgment in assessing an artistic work, and also linking information specific for different fields of knowledge using historical, literary, psychological, social and logic data. Besides the aesthetic and educational function of art, the development and the emphasizing of the cognitive function is also envisaged. This will help develop the ability to select and prioritize values by removing Kitsch type manifestations arising from industrialization and art commercialization. However, a mention of the syllabus limits the opportunity of the teaching staff to address nowadays artistic phenomena, and thus they must limit themselves to examining art creations in Western Europe, starting with the antiquity and ending with the mid twentieth century ".

Starting with upper high school education, in vocational education, specialist training deepens through specific practices of Specialized Atelier and thorough a throughout study of art history in the specialist field - Plastic Arts History / Decorative Arts History / Architecture History / Ambient Art History / Design History. A discipline that is not part of the Arts curriculum and that belongs to the Technologies curricular area is Computerized Image Processing. This discipline is studied in high school, in the upper cycle, vocational branch, artistic profile, regardless of the specialization. The skills created within this

discipline involve the ability to operate artistic image processing through computer technology so that one could be able to make graphic processing operations, operations with layers (layers) and multilayer images, working with filters and special effects, adding animated objects, color change, adding dominant traits, saturation, transparency. This will accustom the student with techniques such as: object rearrangement and resizing - moving, rotating, scaling, deformation; processing the image with the purpose of inserting them in various materials; manners of making boards, posters, advertising materials. This will form the necessary skills in order to operate with notions of royalty and copyright, concepts commonly used and widely debated in contemporary art and social practice.

All skills formed through the Digital image processing subject refer directly to the need to understand, assimilate and express in the contemporary artistic language, the present time art being a visual art mediated by technology. Therefore Digital image processing is one of the few disciplines that makes a clear transition to a representative part of nowadays art specific techniques.

3. Curriculum Limits

Present time art forces the audience to leave the position of mere viewer and to enter into a state of reflection on the message sent by it. Present time art is now inclined to challenge the receiver's intellect, rather than to satisfy the spirit. A stylistic plurality can be noticed; furthermore, art areas considered consecrated, such as music, visual arts, theater, choreography are no longer assigned to their frames (the ones that the public was used to), but they interfere with each other, they lend and borrow expression means, they reinvent them, or they invent new ones, leading to a syncretic art. Contemporary artists offer paintings that "sing", sculptures that "dance", they meet the need for color, shape, texture through sound and movement, just as they express sound or choreographic ideas through line, shape or color.

There are several aspects to the national curriculum which can restrict or impede creating the skills of receiving the artistic message and of expressing creative potencies, by reference to the present time art. Arts curriculum stipulates only two subjects related to arts, namely Music and Visual Arts, respectively Music Education and Arts/Visual/Fine Arts education. There are no general subjects covering art areas such as Theater and Choreography. Only in vocational schools there are specializations such as Choreography and Actor Arts, where, within specific artistic subjects, specialized skills are created for the youth with special skills in the field. Otherwise, in theoretical education, there are not even optional subjects open in this direction. Artistic educational activities are conducted in some schools, but they are theater and dance activities, as side activities during school festivals or school literary circles, taken over by literature or sports teachers, usually during secondary school. Of course this type of artistic activities - theater and dance- are designed from the perspective of the areas where those teachers work, and not from the perspective of a specialist in the field of theater and choreography. However, if we are to analyze these actions through the the perspective of interdisciplinarity, their aim

is noble, but in terms of training the future audience of contemporary art, the theater and choreography or dance activities from schools should be coordinated by teachers trained in those fields and opened towards the contemporary artistic phenomenon.

The analysis goes beyond, noticing that in high school Arts subjects from the Arts curriculum are studied under the common core, that is Fine/Visual/Artistic Arts and Musical Education - only in junior high, regardless of the branch, in all specialties. Starting with the upper secondary level, only in theoretical humanities - Letters and Social Sciences - Arts Education is studied, without including Musical Education; young people who opt for the Science profile - Mathematics, Informatics - being deprived of skill training in the field of Visual Arts or Music. In the vocational branch, Pedagogical and Theological profile, the two artistic disciplines are still studied, differently, according to the specific profile, and in the Sports profile, only Musical Education is studied.

Concerning Vocational education, artistic profile, things are different. Thus, in junior high school, regardless of the artistic specialization, students are studying Fine Arts/Visual/Artistic and Musical Education, as part of the core curriculum. In senior highschool, however, in Music and Choreography specializations, Visual/Artistic Education is no longer taught; in specializations related to visual arts - Fine Art, Decorative Art, Architecture, Ambient Arts and Design - Music Education is no longer taught; and in the Choreography specialization, only Music Education is taught, without Visual Arts. Another aspect resulting from the curricular analysis regarding the regulation of the study of artistic disciplines is related to the absence of curricular documents.

It was found that there are no curricula for the Artistic Education subject for 12th grade, theoretical education, and also for the specialized artistic subjects in Arts vocational education, for the primary school (preparatory, 1st-4th grades), middle school (5th- 8th grades) and senior highschool (11th-12th grades). No rules were found in this direction or large frames of reference to guide the teacher in teaching at these levels. Field studies show that for the artistic disciplines included in the situation revealed above, teachers either work according to their intuition, given their previous artistic experience, or they are guided by old school programs, dating since the beginning of the educational reform.

4. Conclusions

Generally, following the mandatory provisions but also the suggestions of the current curricula, the Romanian artistic educational act has the potential to develop young people capable of being active participants in cultural life, of receiving in a personal manner the artistic message and to formulate their own critical acclaim on the artistic phenomenon, to appreciate and to respect their own aesthetic sensitivity, but also that of others, in an intercultural context.

Current national curriculum aims to facilitate the development of psychic functions - emotion, feeling, thinking - that underlie the formation of the artistic communication skills and capacities, communication that is much more complex than the scientific one, that determines the harmonious development of the

human being. Currently century art combines the two types of communication, and therefore both of them should be developed in a balanced manner in order to fight cultural stereotypes and uniformization. Furthermore, by correctly mastering the two types of communication, the foundations for training future art public are set, a public that can actively contribute to setting up the environment and to improving life ambiance. Therefore, the future art public won't be a simple passive receiver, easy to manipulate, but, through a harmonious development of the soul functions and of the intellectual abilities, it will be able to develop its own creative, response and selection capacities for the messages coming from the social environment, messages that can distort the perception of reality and of internal representations.

These aspects allow a flexible approach on the curriculum, based on possible factors such as: the openness of the teacher to the artistic phenomena that have been occurring since the second half of the twentieth century up to the present day, and how they are positioned through their own creation as against nowadays art; the perception of teachers involved in the artistic educational act on the theme of opening the current curriculum to contemporary art; the level of didactic experience of the teacher; the existence of support materials on contemporary art, etc.

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14. <http://programe.ise.ro/>

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3. DEVELOPING BY DRAWING CREATIVITY OF CHILDREN ACTIVITIES

Felicia Ceaușu²⁶⁰

Abstract: *The potential creativity elements can be expressivity, flexibility, fluency, brain sensibility as well as the qualities of the analyzers and temperamental characteristics which have an important role in triggering, developing and manifesting creativity. Here we must also take into account the relationship of the subject with the environment and educational factors. For the child, creativity has certain time limits that are determined by a multitude of factors such as: adaptation to new changes, will, creative type cognitive type, the feeling of duty and responsibility, ideal, surrounding atmosphere. In the current paperwork, we aimed to elevate the development level of creativity by plastic arts and we remarked that, in those plastic art activities where the basic method was the play, the efficient organization of the activities of plastic arts. The child is an active subject of knowledge who absorbs with lust the information proposed by the educator, he/she must be ready to receive more and more knowledge. The main task of the adults is to create optimal conditions of discovery and achievement of his/her creative possibilities and to take into consideration the individuality of each child.*

Key words: *creativity, expressivity, flexibility, fluency, cognitive interest*

1. Conceptual delimitations

Creativity represents an extraordinary modern face but not enough known and harnessed. H. Jaoui, defining creativity as “an ability to carry out original and efficient assemblies starting from pre-existing elements”, considers that anyone can be creative²⁶¹ (1990). The term of creativity is used in relation with three aspects. Creativity is evidenced firstly in relation with the action, the creation process, a phenomenon of extreme personality through which it is created either an artwork or a technical innovation, a mechanism, a device. The result of the creating process is explained by the creativity of a person by a complex ability of the human being, a characteristic structure of the psyche enabling the creating work. Finally, creativity is also objectively estimated by the activity product – more or less remarkable, new, original.

However, it would be wrong if we would identify superior intelligence with creativity as it is defined by the originality and value of the created products. In other words, “superior intelligence does not mean by all means creativity²⁶² (Landau), since not all intelligent people are also creative. „Although the research in the field of creativity was intensified only in 1950 with studies since 1926, G. Wallace set out the phases of the creation process: training, incubation, illumination (inspiration) and verification. In 1971, A. Moles and R. Claude

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²⁶¹ Jaoui, H., (1998), *La créativité*, ESF, Paris, p.90

²⁶² Popescu, Gabriela, (2007), *Psychology of Creativity*, Fundația România de Măine Print House, Bucharest, p.59

distinguished five stages: informing and documentation, incubation, illumination, verification and formulation.”²⁶³

2. Psychic-educational bases of developing creative abilities

Creativity, in the broadest sense, represents that complex ability of the human being, that characteristic structure of the psyche that makes possible the creating work. L. Taylor talks about the five levels of creativity among which, at the pre-school age, the only level that can be achieved is the one of expressive creativity. This type of creativity is characterized by a free and spontaneous expression of the person without being concerned for the product of its activity to have a certain degree of utility or value (e.g. drawing, collage, modeling activities etc). The pre-school years are more and more appreciated as a period that contains the most important education experience from the life of a person; during it we record the most pregnant rhythms regarding the development of human individuality and some of the most significant gains with obvious echoes for the later stages of its development.”²⁶⁴ At this age, creation, even if has no value of the “humankind”, is extremely important for the “human becoming” of the child. The adult man cannot reach to higher forms of expressing creativity if, in the early stages of its evolution, he/she did not develop the creative potential, was not encouraged to have independent and original manifestations in answers and solutions to the issues occurred in childhood and adolescence.

The psychological profile of the pre-school age includes many favoring conditions for the cultivation and stimulation of the creative potential. Considering the dynamism, impetuosity and expressivity specific to that age, this permanent excitement or that vibration and inner effervescence confers to the children specific notes of creative dynamism, chances of spontaneous exteriorization and vivid auto-expression, analogue to any creating upsurge. The receptivity and curiosity of the child, the richness of the imagination, his/her spontaneous tendency towards novelty, the passion for fable, his/her desire to create something constructive, the psycho-social climate or atmosphere in which the activity of the child is carried out can be “fueled” and adequately harnessed by requests and corresponding training that thus may be able to offer multiple positive elements in stimulating and cultivating the creative potential specific to the pre-school age. At the pre-school age, the child has the tendency to express in his/her works based on personal experience. Thus it is a good practice to give to the child the freedom of ideas, to find means and forms of presenting own impressions about the world in which to reflect the felt emotions and feelings.

The artistic-plastic activities are a way of activating and expressing the child’s life. “The motivation of the child for artistic-plastic activities represents the need of expression of own experiences, the need to render the image in an artistic way or the pleasure to narrate in images. The plastic representations of the child gradually evolve towards a more realistic rendering, sometimes the creating imagination intervenes and pass towards fabulous, towards the

²⁶³ Munteanu, A.,(1994), *Incursions in Creatology*, August Print House, Timișoara, p.110

²⁶⁴ E., Rafailă, (2001), *Education of creativity at the pre-school age*. Bucharest: Aramis Print House, p.91

unreal.”²⁶⁵ The children of pre-school age create with carefulness and competence, under the close guidance of the teacher, original, peculiar but mainly interesting works by the multitude of used materials and working techniques.

The various types of practical and plastic activities are very beloved and attracting for the children. Through them, pre-school children come into contact with some simple forms of physical and intellectual work allowing both the development of the physical abilities of the children as well as the intellectual ones. By carrying out practical and plastic activities we can educate and development many psychic processes (perception, representations, observation, attention, memory, thinking, imagination) and some qualities related to personality are laid: initiative, confidence in own abilities, desire to work in a group, creativity.

For the pre-school age, there are numerous and varies plastic and practical activities, taking into account the particularities of development specific to each level of age as well as the grading of difficulties of the tasks leading to the concretization of the proposed topics. At the pre-school age, the techniques that may be used in artistic-plastic activities as well as in practical activities are as follows:

- technique of the thread;
- technique of stamping;
- technique of wet colors;
- technique of the ink spot;
- technique of the air jet;
- technique of finger painting ;
- technique of the drawing with candle;
- drawing with chalk, correction fluid, tempera, watercolor;
- technique of the modeling;
- technique of the collage etc.

Strengthening and broadening of elementary knowledge regarding the plastic language, obtaining the plastic image through dots, lines, spots, observing some requirements of: rendering the general shape of each component part, in details, placing the elements in space, rendering of some spatial relationships by higher or lower placing on the plane surface as well as covering of more distant objects by the nearer ones; creation of visual balance, harmonious joining of shapes and colors, initiations in notions of compositions, sketch. „The orientation of the practical activity process of the children towards the representation of own feelings, attitudes, finding own means of representation, improving the graphical skills related to execution that the child has by hachuring in various directions, tracing as perfect as possible straight, inclined, parallel, wavy, rounded lines; getting thin, thick, light, pronounced lines in order to enhance the artistic effect, removing of useless lines, tinting and highlighting shapes.”²⁶⁶ The skills of handling and selection of necessary

²⁶⁵ BODEN, A., (1995), *The Creative Mind: Myths and Mechanism*. New York: Basic Books, p.343

²⁶⁶ FUSTIER, M., FUSTIER, Bernardette, (1988), *Pratique de la Créativité*. Paris: ESF, ed. A II.a, p.178

materials and tools (simple and colored crayons, markers, pastel crayons, nib, pen, burnt sticks, chalk, brick etc.).

„It is important to develop in children the desire to carry out something new but this may be done based on diversity. The familiarization of children with some new working techniques enhances their curiosity and determines the artistic-plastic activities to be attractive and creative.”²⁶⁷ Regarding evaluation, the artistic-plastic and practical activities involve a complex analysis since they are referring both to the product of the children’s work and to the knowledge regarding its materials and characteristics as well as to the use of working techniques specific to age for its processing and creating some simple products but also to an analysis of the children’s behavior and attitude towards their own creations. The advantages of carrying out plastic activities in pre-school children:

- Developing of esthetic sensitivity, contribution in forming the artistic taste via the means of painting expression (colors, light and brightness, spot, line, dot).
- Training of presentation skills (by the plastic language) of own ideas, feelings, experiences, moods via colors, shapes, their proportions etc.
- Familiarization with the constructive and spatial role of the line, dot, spot, skills of line modeling (uniform, of various thicknesses, straight, vertical, horizontal, inclined, parallel, intersected, curve, wavy, rounded etc).
- Development of the ability to combine colors and to apply them in own creations, highlighting both the specificity of those represented as well as the emotional state (joy, tranquility, anxiety etc), harmonious and balanced distribution of cold and warm colors.
- Familiarization of children with the working materials and tools (brushes, watercolor painting, gouache, some natural colorants, palettes etc) working way with these.
- Development of observation, visual memory, motion.
- Consolidation of skills related to representation of ornamental motives; initiation in the stylizing ways of shapes, their harmonious combinations.

The drawing activities have a multilateral influence on children. They mainly bring a significant contribution in the field of esthetic education. With the help of drawing activities, the children gain some elementary skills and abilities to render in artistic images the reality, to combine lines, shapes colors etc so that to obtain artistic effects. „The development of the child’s thinking and imagination is another field in which the influence of drawing activities is manifested. These activities confer the possibility to carry out operations of analysis, synthesis, comparisons and generalizations.”²⁶⁸ Drawing any object, the children must consider its components parts and their attributes; to compare these parts between them in order to create images as close as the reality; also, they are in the position to mirror the essential features of some categories of objects, beings etc, to generalize.

²⁶⁷ ROCO, Mihaela, (2004), Emotional Creativity and Intelligence. Polirom Print House, Iași

²⁶⁸ G., Kelemen, (2007), Pre-school Education, „Aurel Vlaicu” University Print House of Arad, p.112

Beginning the early age, we may use these means, the color being the first notion that is assimilated; based on color the child can tell what object he/she drew. Through color, a series of object phenomena are rendered. At the age of 6-7 years the children know the basic colors and apply them in practice. The nuances likewise, by combining more colors which creates a nuance. As the child perceives these nuances from one and the same color this means that his/her sensorial perception is more developed (yellow – red, yellow – brown), what color do we have? The child must be taught how to combine and to mix. By explanation, demonstration, the child cannot be taught but only by practical activity. By mimics, he/she speaks about aggressiveness, by color we may render the psychological state of a being. The child must know the warm, color, neutral colors. The flower bouquet in warm, cold, neutral colors. The children use the simple pencil, aquarelles, charcoal pencil, colored chalk, wax pencil; a tree may be represented, the sky, the soil, a strip, a large surface, the joyful and beautiful spring. The shape plays a very important role regarding expressivity – the child most oftene use the square, the circle, the triangle, all geometrical shapes, arches, plates. They render only plane images.

3. Conclusions

The pre-school age is a determining stage. Flexibility, fluency, imagination, ingenuity, high sensitivity at this age determines the potential possibilities of the multilateral development of the child. The results of children at the pre-school age serve as a basis of success in later school grades. At the end of the pre-school age in children, the desire to learn must persist, he/she must know to correctly learn and to have confidence in his/her own strengths. The child is an active subject of knowledge absorbing with lust the information which the educator proposes that he/she must be prepared to receive more and more knowledge. The main task of the adults is to create optimal conditions of discovery and achievement of his/her creative possibilities and to take into account the individuality of each child.

From the point of view of forming the personality, creativity acquires the purpose of creative potential, the sum of qualities or psychic factors of the future creative performance¹. All virtual conditions existing in the human being, and not necessarily the used ones, that can contribute to the success of the creative act, make up the potential creativity of the person compared to the creative ability which implies the real “updated possibility” of creation. The potential creativity is in fact the performance obtained at the creativity tests. In fact, creativity may mean either an ability or a skill of the “person” as A. Roşca² indicates, e.g. to make up original and useful ideas or things both as an action and process that lead to the original product, the latter being considered, on its turn, as a criterion of creativity.

The task of the teacher is to educate and find out the creative abilities of the pre-school child. Education and stimulation of the child’s creativity implies knowing their creative potential, finding out the intellectual, skill and personality related factors that, by interaction and overlapping, provides this potential. Even though we cannot discuss yet some well outlined and, at the

same time, accessible techniques and methods, the teacher may use, with good results, the classical methods of knowing the child (observation, dialogue etc). To these we may add various tests of creativity and divergent thinking.

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4. PRINCIPLES OF ART FROM ANTIQUITY TO CONTEMPORARY PEDAGOGY IN THE CONTEXT OF METHODOLOGY OF ART EDUCATION

Arbuz-Spatari Olimpiada²⁶⁹

Abstract: *The methodologies of Art Education is a system of educational documents - principles, rules, methods, procedures, forms - designed determinative - reflective thinking from teleology, content, communication arts / cultural / scientific, reception and receiver topic communicating, and are subject oriented educated / creator student under the laws of education, communication and artistic principles.*

Key words: *art principles, methodology of art education*

1. Introduction

In the context of determining the methodology of art education there were researched important aspects of art pedagogy significant to our research, from *the educational value of art* (I.Kant, N.Dunăre, V.Vasilescu) to *artistic-aesthetic education principles* (Aristotle, A .Gulîga, I.Kant, Plato, M.Florian, Schiller, Humboldt W.von, C.Radu, Ch.Morris, M. Heidegger, Vl.Pâslaru) and from these, to the characteristics of a *creative person* (I.Moraru, I .Bontaş, Gh.Popescu, V.Munteanu, M.Dincă) to those of *reception* (M.Bejat, Gh.Popescu, Al.Roşca, M.Dincă, D.Mureşan), of the specific methodologies to arts education (I.Cergit, S.Cristea, Vl.Pâslaru etc.). There are mainly investigated the creative process and the artistic creativity laws of development, methods and forms of organization of the training process for training / development of creativity, discovering creative potential of education.

2. Discussions

The issue of research. Because all human activity is caused by an issue, need, necessity, we defined the scientific problem as a necessity of establishing the benchmarks for theoretical and methodological development of the artistic creativity in art - pedagogy students in studying the textile art the *artistic print*.

Establishing the object framework of the issue. Following a constituent principle of art and artistic reception - recreating the message of the work by decoding the artistic form / artistic language elements - we have located the problem in our research, namely in the language of the plastic arts, thus meeting the requirement of conceptualizing the research: *establishing the object framework of the problem* or linking the object to a research problem.

This was followed by the action of establishing the *principles of the art of "Methodology of Artistic-Plastic Education"* course in the artistic education. As demonstrated in the previous chapter, the defining components of creativity - the artist's personality, creative artistic activity, the created product (= masterpiece) and receiving, all these are subject to specific principles of artistic knowledge.

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The historic excursus and the systematization of the theoretical marks for the methodology of artistic development of the students suggested a system of ideas, concepts, principles and theories, which are to be based on the methodology of this paper, which we present in Figure 1.

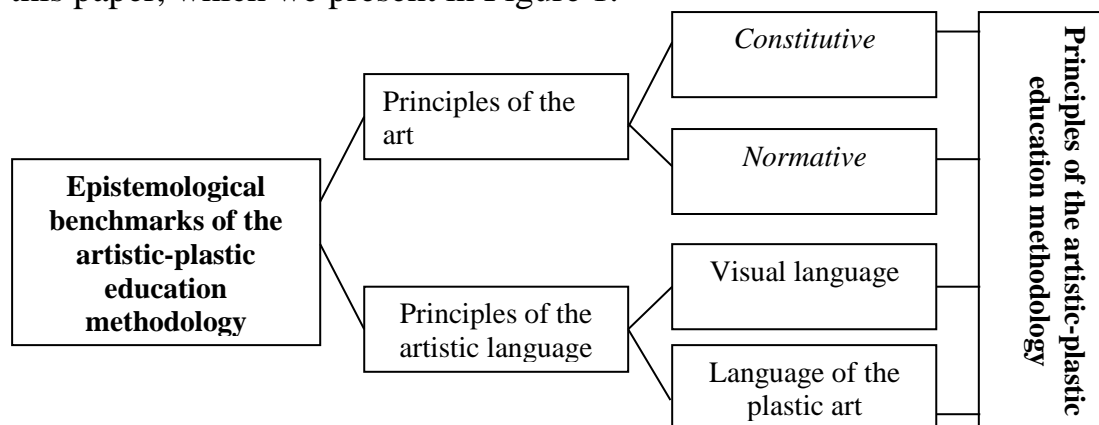


Figure 1. Structure of APEM's system of principles

An unique research of the artistic form / language was performed by Vl.Pâslaru (2001), which for the first time, systematized principles in art and literature in: *constitutive principles, regulative principles and principles of poetic language* (artistic). The *Principles of the poetic / artistic language* component is presented as it follows from different points of view:

- Origin from the form not from the concept (Aristotle, A. Gulîga);
- Harmony; Rhythm (Plato, Aristotle);
 - Form as conceptual essence of an object; Trimorphosis of the poetic form (rhythm, harmony, intone); Metaphorical nature of poetic language; The clarity and the originality of poetic language; the Miraculous nature of poetic language (Aristotle);
 - Universal communicability (Kant, M. Florian);
 - The artistic form is significant (Schiller);
- Total symbolism of art; Conventionality of art; Art as a form of language; The specific structure of the artwork; The status of specific language, a means of interpersonal communication; The principle of equivalence expressive function of language to the degree of freedom in interpretation (C. Radu).
- The uniqueness of the artwork and its genurială integration; the Specification of the works on the subject or the subject's dominance; The principle of continue consecutiveness; The principle of unity; The principle of coherence; Unit shape (W. von Humboldt);
- Principle of iconicity (Ch. Morris, C. Radu) [Apud 11, p. 111-114].

Vl.Pâslaru (2001) has structured the system of the constitutive principles, regulative and poetic language (= art) of art and literature, the production-reception; stated nature of the relationship subject-object-subject literary and artistic reception; has developed the original structure of the reading activity (= reception) [11]. Vl.Pâslaru has developed the theory of literary and artistic education (LAE), which includes as components a system of principles for LAE,

structured in principles of art and literature and educational principles and those of the LAE - the principles to formulate objectives LAE, principles of selecting and structuring the content of LAE, the principles of selection and combination of LAE methodologies and a system of principles and evaluation criteria of students' literary development.

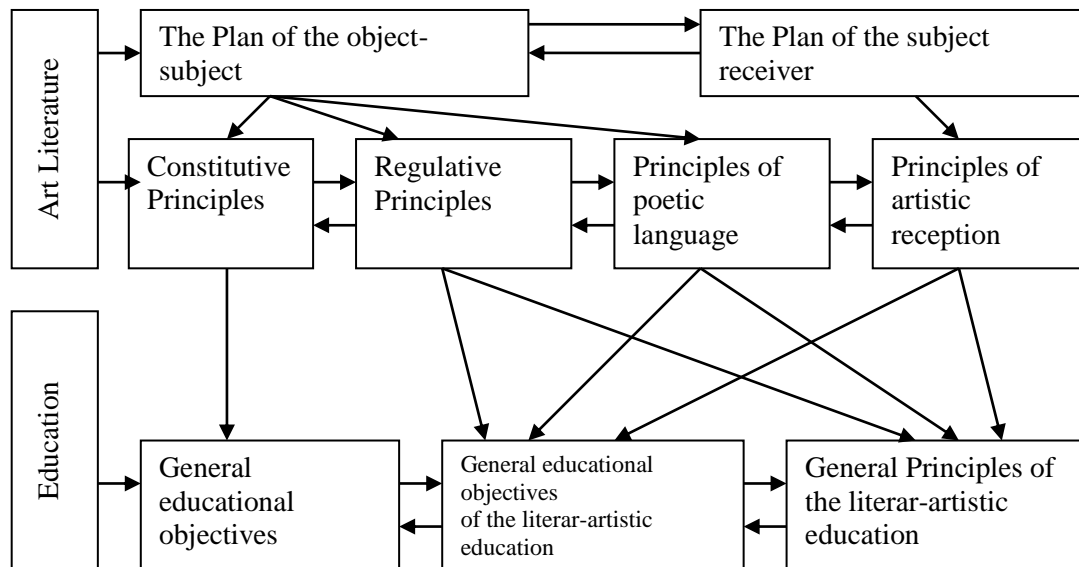


Figure 2. The artistic-aesthetic principles according to VI.Pâslaru [11, p. 110]

Plato's philosophical system covers the whole world, including world of beauty and thought and therefore in his system we find principles specific for literature and arts: indoor-outdoor unit, the subject and object of knowledge and feeling, reason and enjoyment, to the whole and the part, contemplation and art making into truth; art as producing educational values; unity of physical, intellectual, spiritual and artistic education principles; connecting the content and educational objectives to the educated class; education based on values and for values; focusing on human and social ideals etc. [Apud VI.Pâslaru, 11; Plato, 13, 14].

Unity of interior and exterior in art relates directly to the unity of form and message, which, later was deduced the message reception principle through decipher the elements of artistic form. In the process of artistic creation this principle manifests opposite: creating the artistic message (= the work) by developing its artistic form [11].

Unity of subject-object of knowledge and feeling declares the human being as an affective being, affection is an organic part of knowledge, especially knowledge of art, whose specialty lies in knowledge processes and reception unit.

Unity of rationality and enjoyment (pleasure) discovers in the creativity and in the artwork the ability to make the rational of knowledge – pleasant, principle that appears mainly in art. Later, Aristotle will formulate the principle of catharsis.

The unity of whole and part, Plato refers to the whole work, not only in artistic form.

The unity of art production and contemplation under the sign of truth is nothing else but the initial formula, Platonic, a generally recognized principle of unity reception and art creation. For Plato reception takes the form of contemplation, because in the Greek antiquity the dominant genres of art were theater (which included poetry), sculpture and architecture, and music, which calls for a reception-contemplation. The third part of the principle of truth, will be amply defined in the XXth century by M. Heidegger, demonstrating that there is apriori truth in art, but is re-created through the work of reception [3].

Art as producer of educational values, in Plato, is due to its ability to make things perfect, to ennoble the substance with spirit.

The unity of physical, intellectual, spiritual and artistic education principles, although it seems more a principle of general knowledge and arts education than one art, is part of Platon's philosophical system, which provides the foundation world unity. They world is unitary so the knowledge (= reception it) is unitary too.

Connecting the content and the educational objectives of the educated class is a general principle of knowledge and education, known today in the formula of principles of accessibility and adequacy of education to the specific education / receptor of the subject.

Platon's principle of education through values and for values does not require comments, but just the mention that its age and actuality, like all other principles of his philosophical system, testifies to the truth and its value in time and space.

The principle of centering the knowledge and education on human and social ideals also doesn't require comments, It continues till today to represent the unity of any educational discourse.

According to Aristotle, creativity is marked essentially by specific principles like mimesis (imitation), verisimilitude, demand and catharsis (purification).

The principle of mimesis clearly shows that art and its creation process is not a "reflection in artistic images of the objective reality," as stated by Marxist materialism but an imitation of it, art tends to create a specific reality, different from the physical one. [1, p.29-41].

The principle of veracity, in turn, indicates the character of mimicking similar and possible of artistic mimicry, which means that every element, every phenomenon of the artwork should have a similarity in physical and spiritual existence and / or be likely to occur coordinates of the two human existences [1, p.41-43].

The principle requirement is uniquely related to the spiritual needs of the people, but also indicates the fact that art and creation are phenomena that occur necessarily, that are causes of a universal system of preconditions: factors, facts, reasons, laws and laws etc. [1, p. 43-49].

The principle of catharsis, meaning the principle of purification through aesthetic pleasure is entirely spiritual home and is fully positive character [1, p.43-89]. Thus, unlike physical coordinates, the correction is applied

purification or through coercion, rather than by explanation and persuasion, which are essentially all constraint (To convince. Formed of con- prefix + the vince Latin- Roman model...) [16], the catharsis causes a positive change in the receiver's art (in Christian dogma - salvation, perfection) exclusively spiritual pleasure.

Aristotle is important in the history of aesthetic due the fact that defined the work of art and creation as their default attitude - a defining principle in artistic-aesthetic education and training of pedagogical art students [1, p.72- 73].

According to I.Ianoși, Kant commits a Copernican revolution by moving the perspective of the object worthy of being known to the capacity of knowledge itself [4, p X]. Kant defines itself the aesthetic principles. The principles of nature (object of sciences) "does not say what happens", they function as our a priori knowledge. The principles of aesthetic expression of relations between nature and oversensitive (art), are determined by the faculty of judgment and belong therefore subject, not the object, as if nature. Principles determinative nature are addressed by the judgment, able to discover knowledge compliance with the object; aesthetic principles - the reflective faculty, which is subjective. Hence the beauty determinations, formulated by Kant according to four times of judgment rendered by I.Ianoși as follows:

"According to the quality, the beautiful is disinterested (subject to satisfaction without any interest); according to the quantity, it is universally valid (which likes in an universally way, without concept); according to the relationship - is a subjective finality (purpose as an object, as we perceive without representation of purpose); appropriate manner - is namely necessary (what is known without concept as an object of a general satisfaction) "[4 p.XLI].

As it is at Plato, also at Aristotle, the ratio subject – object and perception-creation forms in Kant's opinion a dialectical unity and produces aesthetic pleasure. These ratios represent the 'object adequacy faculties of knowledge, which they put at stake reflective faculty of judgment "[5, p.85]. Such aesthetic judgment is a judgment on the finality of the object, which is not based on a concept of the object and provides no concept about it [Ibid.], so it's a subjective judgment, characteristic to art.

According to J.Kooper, " aesthetic pleasure transcends the domain of determinative thinking and with it also, both scientific thinking and empirical individual's self in the world" [8, p.40]. "Aesthetic pleasure is related to a formal experience of the reality of the world that includes the productive imagination in its autonomy. The reflective judgment, which we know through aesthetic pleasure, we do experience of form of the objects, that as a form, is beyond the distinction between matter and form of own determinative thinking "[Ibid.].

So, the subject-object relationship in the arts occurs in reflective thinking, where is regulated by the one law: unity of intellect and imagination, says Kant [Ibid., P.85-86]. The principle of imagination by Kant, explains Vl.Pâslaru, is freedom; intellectual principle - determinism [10, p. 72]. "Only the intellect gives law," writes Kant, imagination is free [5, p.134]. In art, according to Kant,

there is "a subjective accordance between imagination and intellect" [Ibid.] in which the subject does not look like the object (as in science), but in the way it should (can) be [11, p. 72].

Since Kant, says I.Petrovici, *the beautiful* achieves self worth having as its source a distinctive quality; it is no longer burdened by the knowledge of the determinative principles [12]. Commenting upon Kant, I.Petrovici shows that the beautiful expresses / discovers / creates a truly universal value - artistic truth, as opposed to scientific truth which is determined by objective; aesthetic emotion comes from beautiful; "It arises when there is a perfect harmony between our artistic imagination and the patterns of our intelligence" [Ibid., P.256].

The illustrious scientist and culture man, German philosopher W. Von Humboldt, in addition to many other developments of ancient classical aesthetics, completes the reception principle with a thesis on *imagining the imaginary* [11, p.76], which defines reception as part of creativity, as imaginary activity of a product of the imagination - a work of art. Imagining the imaginary is the condition for freedom and creativity in art.

A particularly valuable epistemic beginning to our research, creates C. Radu by systematizing the study of art principles:

- *sustainability*: art is perennial;
- *graduality*: the creation and reception occur gradually from the artistic extraesthetic;
- *utilitarianism*: some genres of art are utility by destination other takes this capability to the development of mechanisms of perception of works of art;
- *relative autonomy of art*: art exists in and for itself; it doesn't have a defining extraesthetic motivation to condition it of other things [15, p. 97];
- *social validation of artistic values*: although created and perceived strictly individually, the social art require validation by virtue that man is a social being;
- *considering art as a form of language*: any work of art is a form of language, by which he communicates artistic and aesthetic;
- *methodological*, according to which "more complex forms of development of the field give the key to understanding existent simplest forms, not vice versa ..." [Ibid., P. 101]); or the work of art, especially fine art is perceived as a whole, then it deciphered and thorough in its elements;
- *iconicity*: the work of art is always a figurative image, not a reflective;
- *double determinations of the artistic act*: the action of the author, and receiver;
- *consistency of innovation and tradition*: innovation is based on tradition and values it [Ibid., P. 143];
- *enhancing the artistic text by the subject - reader*: receiver assigns to artistic text / artwork a value called *reader's / receiver's value, added value* [P.Cornea, 2, VI.Pâslaru, 11], represented by his life, aesthetic and literary experiences [HRJauss, 7];
- *receiver's priority*, supported by J.Mukařovský [8]: the receiver, according to J. Mukařovský, is as important as the author, perhaps even more important, which basically corresponds to another;

- *principle of adequacy "of creation to taste, preferences and expectations of the public"* [15, p. 199] - particularly important in artistic-aesthetic education in general and training in the field in particular;
- *principle of equivalence of the expressive function of language with the degree of freedom in interpretation* [15, p. 165-166], which states that the receiver's degree of freedom in interpreting art is equivalent to the expressive function of poetic language value (= art) of the work: a language causes a rich expressive interpretation and vice versa;
- *freedom* as indispensable feature of any aesthetic reception [Ibid., P. 166];
- *multifunctional art* [Ibid., P. 263-264]: art and creativity performed several functions (see above);
- *Total symbolism* of art: no work of art can not be as such if it would work with already known and new symbols created;
- *accessibility of art* [15, p. 280]: art is by definition accessible to any individual, has guidance for individual training at a level determined by its artistic- aesthetic formation.

Immanuel Kant. His work is of a particular value in education sciences because although Plato and Aristotle formulated educational principles, namely Kant is the first author of the modern era who clearly need decreed founding principles of education: "Education and training must not either purely mechanical, but it should be based on principles "[5, p.20], but the principles must necessarily be positive orientation: it is necessary" to establish good principles everywhere and we make them to be understood and admitted by children "[5, p.69]. But mostly, Kant is contemporary due to the fact tht its philosophical system is based on the principle of human freedom - the principle that, says VI.Pâslaru, governs today's democratic society, represents the ideal of contemporary human [11].

VI.Pâslaru explanations on Kant's concept show that *knowing subject* in the beauty domain becomes the exponent of his own freedom, this being given by the reflective judgment inconsistent to the determinative thinking, and that determination is the only unit intellect and imagination; artistic form is defining in decoding the essence the by engaging the intellect in object perception; aesthetic thinking is thinking of forms which reveals the essences of human freedom; art (poetry), by its nature, possesses immanent educational values, the ability to contemplate, reflect and appreciate the world we create is the autogenerated freedom supersensibly by reference to nature (the objective). [Ibid., P. 75]

Kant's aesthetic concept is defining the establishment of an epistemology of artistic-plastic education, giving an aesthetic-philosophical interpretation unsurpassed to this day on the primary issues of artistic beauty, the subject-object ratio in the arts, freedom in art, artistic form etc. According to the same author, "Kant's aesthetics incorporates the fundamental constitutive and regulative principles, thus giving philosophy a normative value (positive) for the aesthetic education sciences" [11].

Significant for our research are the definitions of specific methodologies determined MEAP - Methodologies EAP *is a system of educational documents - principles, rules, methods, processes, forms - designed by determinative-reflective thinking from teleology, content, communication arts / cultural / the scientific, reception, receiver and subject communicant, and are subject oriented educated / student reader under the laws of education, communication and artistic principles, methodologies and system-specific training / development in the years of schooling artistic creator.*

Table 1 represents the principles of art as a system of ideas, concepts of reference authors from antiquity to contemporary pedagogy

Principles of art from antiquity to contemporary pedagogy

Author	Principles and developed/ defined conceptual value
<i>Platon</i>	Inner - outer art units, subject-object art knowledge and feeling in art unit; rational and enjoyment; the whole and the part; contemplation and art making into truth; Default educational value of art (art as producing educational values); unit physical education principles, intellectual, spiritual and artistic; connecting content and educational objectives to the category of those educated; education through and for values; art centering on human and social ideals.
<i>Aristotel</i>	Mimesis (imitation) in art: verisimilitude; required; catharsis (purification through art).
<i>Im.Kant</i>	The concept of nature and the concept of freedom; autonomous nature of beauty and artistic knowledge; artistic knowledge as capacity knowledge; <ul style="list-style-type: none"> - Determinations of beauty: selfless, universally valid, subjective finality, necessary character; - Dialectical unity of subject-object; Unity of imagination and intellect; - The principle of imagination as freedom.
<i>W. von Humboldt</i>	Imagining imaginary thesis
<i>Hegel</i>	Identifying creative aesthetic activity as a path to freedom
<i>Șt.Lupașcu</i>	<ul style="list-style-type: none"> - The dynamic nature of artistic truth: truth in art <i>becomes</i>; -Unity / diversity / complementarity of the subject and object: the picture is simultaneously subject and object; - The origin of freedom of artistic image and how the subject's intentionality receiver, the receiver influencing factors; - The ability of the artistic image of being simultaneously real and unreal; - The dynamic, mobile and pluralist nature of the artistic image; - Image as inner and acknowledged reality - Creative imagination as a specific phenomenon psyche; - Art as knowledge process knowledge, consciousness of consciousness; - Fusion of subject and object art; - Ability to offer creative imagination inner-outer freedom; - Self sufficiency universes created by imagination - subjective and objective, real and fantastic, true and false, etc .; - The truth of creative imagination: here everything is true, because everything is possible; and any possibility is a real one; - The reversible nature of temporality in art and playful nature of space; - Art as a spiritual product that interaction of biological universes, physically

	and psychologically - art as a transfiguration of the real world; - Conceptual value through excellence in art activity; - The imminent emotion in art: art can not be without emotion; Condition is a fact of being, so art is essential for the human being.
<i>M.Heidegger</i>	- the opera - artist unity: origins and interconditioning; occurrence of truth in the work of art; - art receiver as keeper of the artwork; receiver as the second creator of the work
<i>I.Gagim</i>	Defining the type of music knowledge, musical thinking, feeling of the music, state of singing
<i>Vl.Pâslaru</i>	- Structuring the system of constitutive, normativ and poetic language (= art) principles of art and literature, the production-reception; - Specifying the nature of the subject-object-subject ratio in the literary and artistic reception; - Developing of an original structure of the reading (= reception) activity - Systematization of the principles of poetic language

3. Conclusions

An inventory of the definitions given to education principles always remains open because the principles are still being discussed. But establishing guidelines in defining principles of education is possible thanks to the convergence point for most definitions:

- interaction between determinative and the reflexive thinking, giving priority to reflective thinking and subjective delimitation of objective necessity;
- explanatory value-projective education principles;
- universal character education principles, manifest in their ability to regulate all areas of education (teleological, technological, content, epistemological);
- classification of education principles in terms of their scope of knowledge that are deducted and scope of application are proposed..

The researches that were analyzed, systematized in the present study confirms the interaction of creative teaching process as one of the main regularities of aesthetic artistic activity in education Artistic artistic education. EAP methodologies are specific, they are conforming to the laws and principles of art - reception and artistic creation.

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5. BESSARABIAN IN THE MODERN ENGRAVING CONSTITUTION AND INTERFERENCE WITH ITS EUROPEAN ART

Iarîna Savițkaia-Baraghin ²⁷⁰

Abstract: *Runing the new century (XX) attests in Bessarabian art, the experience of several decades of professional artistic activity (the first Evening School of Drawing appears in Chisinau in 1887 and is due scholar Academy of Arts in St. Petersburg, Terinte Zubcu). Such short experience has not met any of the neighboring countries' national schools. In Bessarabia from the beginning of the twentieth century is established the main areas of professional art – painting- with remarkable portraits, landscapes, genre paintings; sculpture with respective genres; stampa as a kind of graphics. Marked by the period and by the influences of art schools, where Bessarabians have studied, it is clear that in painting and sculpture and graphics in the first round, have dominated peredvizhnik influences their color and monochrome theme. Guidelines of Bessarabian plastic artists in the development phase of modern art, is the decisive moment of establishment of the Bessarabian engraving as a kind of professional art, marked by tendencies that have appeared in European art and Russian at the limit of nineteenth and twentieth centuries, such as Expressionism in the works of Sneer Cogan, George Ceglocof and Art 1900 in the works of Theodor Kiriacoff, Elisabeth Ivanovsky or Moissey Kogan.*

Key words: *engraving, art school, artists, exhibition, artistic center*

1. Introduction

Developing as artistic phenomenon in the Russian culture and European ambiance, but spaced considerably in time and space, Bessarabian modern art has its beginnings in the 90s of the nineteenth century and is considered as a process of 2-3 decades of twentieth century, marking the first appearance of professional artists on our land. Most of them were from Bessarabia and this moment was fully revealed in the way of reflecting picturesque reality of the landscape.

Bessarabian engraving in modern times and its interference with European art continues to be known only in general, as well as other kinds of arts. There are known authors and works discovered in Chisinau and Bucharest's museums, in the archives of Estampa Office of the Romanian Academy and in National Archive of Republic of Moldova. Thus, while providing a solid background of works, engraving permanently identify with the general notion of graphics or prints, easel graphic or lithography. Therefore, the kind of art concerned is diverse and "diluted" in the ambiance of other areas, remains little known both in the local and in neighboring artistic space, being in the shadow of all artistic events in Chisinau. This point is reflected by the artists and their works even in moment of appearance of Bessarabian professional engraving in the interwar period. Initially, engraving has reflected in miniature styles and general trends in

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European art of the respective epoch, selectively addressing the general topic, characteristic to the genre, but also having its specific peculiarities.

2. Discussions

Studying the creative activities, and exhibitions of Basarabians convince us that under the influence of itinerant exhibitions in Chisinau is established the Amateur Arts Society of Bessarabia (1903), among its founders appearing Vasile Blinov, Alexander Climașevschi and Vladimir Ocușco²⁷¹. The creation of this first association following the model on those structures in Russia and Ukraine was an important phenomenon for the local culture, encouraging professional development of Bessarabian professional art.

With the change of political situation, following the union of Bessarabia and Romania, artistic life is increasing in the area of Bessarabian painters interests pervade Western art styles and guidelines. At the initiative of Alexander Plămădeală, and Vladimir Donchev, Auguste Baillayre and former members of the Amateur Arts Society in 1921 in Chisinau is founded Fine Arts Society of Bessarabia²⁷².

And the first, and second company, appeared in Chisinau, were based inside the urban Drawing School, and later - at the School of Fine Arts, being permanent centers of artistic activity in Bessarabia. Professional art, including engraving, appeared in Orthodox environment due to founding artistic education institutions, which stimulated the emergence of art genres, reported to the European ones but also those areas that represented. This process has developed differently in different regions, sometimes at distances of decades.

Thus the beginnings of the specialized studies in the Principality of Moldavia are inextricably linked to the name of Gheorghe Asachi (Mihaileanu Academy in Iasi, 1839) and Gheorghe Panaiteanu Bardasare, who founded the Fine Arts School in Iasi (1864)²⁷³. In Bessarabia, as it is known, the occurrence of initial training forms of fine arts dates back to only the 1887, at a considerable distance for the creation of such institutions in neighboring countries. It is these complex moments and stylistic of certain guidelines issued identification, that show only by the first decade of the twentieth century, they have conditioned the appearance of late modern art and engraving Bessarabia.

The beginning of the new century (XX) attest Bessarabian art only a decade of experience and a professional activity (the first evening school of drawing appears in Chisinau in 1887 and is due to Terinte Zubcu Fellow of the Academy of Arts in St. Petersburg)²⁷⁴. Such short experience, probably not known any of the neighboring countries' national schools. A brief crossing overview of the most important motivations in the emergence and evolution of the early Bessarabian arts allows us to follow, in terms of comparison,

²⁷¹Plămădeală A. Artiști plastici basarabeni - un scurt istoric. În: *Viața Basarabiei*, 1933, nr. 11, p.50

²⁷²Plămădeală A. Op. cit., p. 47

²⁷³Drăguț V., Florea V., Grigorescu D., Mihalache M. *Pictura românească în imagini*. București: Meridiane, 1970. p. 140

²⁷⁴Cezza L. *Плоды с дерева дружбы*. Кишинев: Timpul, 1964, p. 53

conducted in different artistic situation in Western Europe and the East.

In general, modern art in Bessarabia experienced two major stages of its evolution that coincide with certain historical periods: the first shall cover the years held in the composition of Tsarist Russia with the status of province (1812-1918); the second related to the composition of the United Romanian Bessarabia reintegration (1918-1940). The first phase marks the establishment of modern art, which reaches its climax of development in the second stage. Along with artistic centers Russian and Ukrainian at the beginning of the twentieth century a special role in the artistic process of Bessarabia have played major cultural capitals of Western Europe - Paris, Munich, Amsterdam and Brussels, where over several decades have continued their studies Bessarabian painters²⁷⁵.

The Avantguard has become attractive especially for young artists, who went to continue their studies in art academies which have been operating in this period artistic centers of Western and subsequently became promoters of new trends in their countries of origin as universality experiments in arts. But undoubtedly the biggest and most prestigious center of European art during the period concerned was Paris. By the late nineteenth century and the beginning of the twentieth century, it becomes hub of international art, where arrives to demonstrate their skill and to acquire fame, artists from various geographical areas - from South and the North America, from Japan, especially from the European area, where probably every country has had its representatives in France. School of Fine Arts, where studied many of Impressionist and future Symbolist, fauvist and even avant-garde, was not the only institution of artistic education in Paris. Here functioned workshops and private academies that offered training and knowledge for exams in state institutions. But many prospective artists who studied in the Swiss, Julian, Grande Chaumiere, Common Academies or in the studio of Gleyre or Gerome usually no longer continue their studies remaining to create in Paris and returned to their countries.

Paris, with the famous Montparnasse and Montmartre, with the official salons and independent salons of autumn and spring, with the traditional academicist opposition exhibitions were viewed and commented different by painters from Bessarabia. Among them we can mention Eugenia Maleșevschi and before she Auguste Baillayre, Lidia Arionescu, Piotr Vaxman only and Alexandr Patlagean, Oles Hrșanovschi, Gregoire Mișonze, Zelman, Iosiph Bronstein, Moissei Kogan, which are just the first wave of Bessarabia representatives, who have studied or visited Paris²⁷⁶. Another important cultural center of the time was Munich. Closer to the Bessarabia, but farther than France, Belgium or the Netherlands, where one spoke French, which Bessarabians were familiar from childhood, the Bavarian capital hosted only a few Bessarabian - brothers Sneer and Moissei Kogan, who study at the Academy of Arts here on

²⁷⁵ Stavilă T., *Arta plastică modernă din Basarabia*. Chișinău: Știința, 2000, p. 80

²⁷⁶ Idem, p. 83

the border of the centuries - between 1899 and 1903²⁷⁷. For Moissei Kogan Bayern period, however, it lasts until 1910.

Among outstanding phenomena manifested in Munich at this time, a special place is occupied the secession, the initial phase of which ends up on arrival of brothers in Germany (1897), but both of the cosmopolitanism of the city is due to the journal *Simplicissimus* (1896) and occurrence *Judentstil's* used as a term for the first time in 1899 by Rudolf A. Schröder in a magazine *Insel* text.²⁷⁸ Almost two decades later makes its appearance in Germany, but in a different city, Dresden, another Bessarabian - George Ceglocoff that between the years 1923-1926 studied at the Academy of Arts, almost the same time when activated here as a teacher Oscar Kokoschka (1919-1924) and also where in 1919 enabled representatives of secession, Otto Dix, Constantin Felixmüller and Otto Lange and her colleague Hans Grundig being²⁷⁹. In the neighborhood there is another capital, where confirming the presence of Bessarabians - Brussels, who assaulted this town after 1920 Auguste Baillayre students from the School of Fine Arts in Chisinau. Moisei Gamburd, Elisabeth Ivanovsky, Nina Jaşicinski, Claudia Cobizev Afanasie Modval graduate of Royal Academy of Arts in the period 1928-1936, their works, mostly representing different variants of French art - from realism of Gustave Curbet to Kasimir Malevich's constructivism.²⁸⁰

Last artistic center, where Bessarabians not only studied and exposed after 1920 as well settled down to live after 1945, was Bucharest. It might sound paradoxical, but the relationship between the artistic and the Kingdom of Romanian Bessarabia after the Union of 1918 was much less beneficial than could be expected. True, in 1921-1922 the exhibition of Bessarabian painters is inaugurated in Bucharest, many of which have been mentioned. But the response of the Bucharest exhibition was organized only in 1930. However, Bessarabians participate in official salons in Bucharest, studied at the Academy of Arts, being mentioned with the scholarships to study in France, Belgium, Italy. Possibly, such a situation was a direct consequence of the influence of Eastern art, quite evident in the works of painters from Bessarabia. But common interests, characteristic of both regions, new trends and new directions, is approaching on plastic artists, equally with those of Russia, France and Ukraine, which is due to the national and Western arts synchronization. Last landmark, which Bessarabian art owes new breath in art trends, was Odessa, a city of specific cultures, which in the early twentieth century culture has a weight far greater than Kiev.

Traditional exhibition of the Association of Painters of Southern Russia, organized in Chisinau by the end of the nineteenth century, tempt many Bessarabian - Michael Berezoovski, Paul Piscariov, Paul Şilingovski and others - to attend exhibition openings in Odessa. Another role Odessa played by Art

²⁷⁷ Allgemeines Lexicon der Bildenden Künstler, theime - Beker, 1927, p. 197-198

²⁷⁸ Elias J. Das zehnte Berliner Sezessionjahr. În: *Kunst und Künstler*, vol. VII, 1909, p. 389-405

²⁷⁹ Stăvilă T. Gravorul Gheorghe Ceglocoff. În: *Arta*, Chişinău, 2008, p. 72-89

²⁸⁰ Stăvilă T., *Arta plastică modernă din Basarabia*. Chişinău: Ştiinţa, 2000, p. 83

School. Here have studied Sneer Cogan, Nicolai Gumalic, Paul Șilingovschi, Paul Piscariov, Georghe Damira, Timothy Koltai and others. Here takes place in 1909, the famous "Salon" of Vladimir Izdebsky with the participation of Russian and French avanguard, later exposed to Kiev and St. Petersburg.

3. Conclusions

In Bessarabia from the beginning of the twentieth century are pursuing the influences also of other companies and artistic trends, certified in Russia and Western Europe. A special role was played by Mir iskusstva, post-Impressionism and Art Nouveau principles of that approach are traceable in Plastic Artists creation Bessarabian until 1940. These moments are strongly evident in creations of Eugenia Maleșevschi, Auguste Baillayre, Paul Șilingovschi, Vladimir Donchev, Lidia Arionescu etc. Specific is the tendency of many Bessarabian to manifest in various fields and genres of creation. Besides the paintings, many of them professed stage design, book graphics and easel painting, sculpture, decorative art and art criticism. Some Bessarabian plastic artists, such as Pavel Șilingovschi and Auguste Baillayre have reached the level of European art in their work and occupies an important place in the artistic process of the country.

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PART IV

EDUCATION

1. CHALLENGES TO UNDERSTANDING CURRICULUM DEVELOPMENT: LESSONS FROM A PEDAGOGY CLASS WITH ARTS PRE-SERVICE STUDENT-TEACHERS

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Abstract: *The intent to structure valuable learning experiences, focusing on student-teachers' exercise of pedagogical creativity and informed critical reasoning, may prove particularly challenging in the current national curriculum for pre-service teacher education. It is proposed here a reflective view of the challenges to arts pre-service student-teachers understandings of concepts and processes related to curriculum development; findings of previous empirical exploratory research questioning student-teachers conceptions of learning, and identity issues related to induction practices drawing heavily on apprenticeship models of learning feed into the proposed analysis. It is concluded on possible conceptual and methodological shifts towards understanding learning in teacher education.*

Key words: *challenges, learning, teacher education, curriculum development*

1. Research approaches to understanding learning in teacher education programs

A lot of attention has been directed towards improving the quality of student learning which led to a concentrated concern with understanding professional development of teachers as one important way of achieving the goal of better quality education for all. Despite the importance attributed to the issue, there is plenty evidence claiming ineffectiveness of teacher professional learning activities (Hanushek, 2005). Borko (2004), D. Clarke and Hollingsworth (2002), and Timperley and Alton-Lee (2008) have all argued that the problem stems, in part, from researchers employing simplistic conceptualizations of teacher professional learning that fail to consider how learning is embedded in professional lives and working conditions (apud. Opfer and Pedder, 2011) Only recently literature has started to build on the work of researchers who have shown teaching and learning to be contextually situated (e.g., Anderson, Greeno, Reder, & Simon, 2000; Borko & Putnam, 1997; Lave & Wenger, 1991). Opfer and Pedder (2011) argue that continuing to focus on specific activities, processes, or programs in isolation from the complex teaching and learning environments in which teachers live will only prevent from deeply understanding how teachers learn effectively. By taking empirical relationships between forms of activity or task (e.g., being activity based), structures for learning (e.g., collaboration between teachers), location (e.g., situated in

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practice), and so on, and some measure of teacher change to *be* teacher learning, the enterprise of understanding teachers' learning is committing to an epistemological fallacy (Opfer, Pedder, 2011).

This type of process-product framing of learning is closely followed up by another general tendency towards absence versus presence measurement of variables, leading to a difficulty in understanding the way in which the various features and characteristics of learning, aggregated through correlation studies, work in different intensities and at different scales in different contexts (Opfer, Pedder, 2011). Shifting the conceptual framing of teacher learning research from a cause-and-effect approach to a focus on causal explanation so that we understand what conditions, why and how teachers learn, seems to be the reasonable way ahead. And, for this type of understanding to occur, it is only reasonable to re-conceptualize teacher learning as a complex system rather than as an event (Collins and Clarke, 2008; Davis and Sumara, 2006), which will assume that there are various dynamics at work, interacting and combining in different ways which make multiple causal pathways plausible for one and the same event.

2. Understanding curriculum development: the many possible breakages

“Lecturer: So, in teaching Arts to eight graders. Let's talk about expectations related to that. What would you be expecting of that? What would your students be expecting? What would others - parents, teachers, curriculum planners etc. – be expecting of it ?

Student 1: We have a curriculum plan. I'm supposed to go by the planning. Those with talent will go further anyhow and I will focus a bit more on those. I'm not gonna go like you're all suppose to go to competitions and all that....

Student 2: In Arts it is a bit more relaxing. There is no pressure like in Math or Romanian.

Student 3: We're supposed to let them be. It is not like at the Arts school. That is different. I mean Arts is what they're there for and what I am doing with them is more seriously looked at.”

This excerpt is introducing a small fragment from a discussion I engaged in with my Arts student-teachers taking an introductory course and seminar in Pedagogy and Curriculum during their first year at the university, as part of the national curriculum for pre-service teacher education. The political discourse on education reform in the country is stressing the importance of preparing all teachers for relevant participation in the reform processes, as capable decision makers in all aspects of curriculum, and scrupulous observers of their students' learning needs, interests and performances, proving able to attune these with the opportunities for learning afforded in the school. In short, teachers are expected to competently act as curriculum developers, designing the best possible learning for their students in and out of the classroom.

As the fragment of dialogue announces, this political desiderate may not be the easiest to accomplish during those first university-based steps into pre-service teacher education. A systemic approach to analyzing students' language affords understanding how student-teachers read the system of activity the

mainstream curriculum is presenting them with, a reading mode which is expected to shape and guide their participation in it: what are the conceptual and/or material instruments mediating learning actions in the classroom? (i.e. the reference to a curriculum plan in Student 1's entry); what rules apply to those actions? (i.e. the reference to a relaxing, no pressure climate in Arts, in Student 2's entry); what roles/ specific ways of dividing labor can be delineated? (i.e. the reference to envisioned specific manner of working with the talented in Student 1's entry, or of working with students majoring in Arts in Student 3's entry). This systemic approach to understanding student teachers' way of signifying curriculum and responsible actions with it cautions inquiry over what might this language's historical and cultural grounds be, and how to work with it towards realization of teacher education's desiderates to prepare teachers who are actively and relevantly engaging with curriculum development. This prompts a discussion aligning to the many stances in the pedagogical literature exposing behaviorist stances on learning and teaching, and drawing attention on the many limits of delivery approaches to curriculum, and of too much control exercised over classroom teaching and learning through thoroughly prescribed curricula, standardization of educational outcomes, and hierarchical structuring of learning contents in the school curriculum, reflecting prioritization of the school subjects included in the national and international examinations (i.e. Baccalaureate, PISA, TIMSS etc).

The context of teaching, when the dialogue with my arts students exemplified in the excerpt emerged, was that of discussing the theoretical dimensions of education and finding possible arguments in support of aesthetic education's presence in the mainstream core curriculum through eighth grade. I have proposed to my students to reflect on a graphical model advancing a 21st century education's representation, figuratively situated at the intersection of three circles named: Knowledge (what we know), Skills (how we use and apply what we know) and Character (how we engage with the world). In the graphical model the three intersecting circles, representing three domains of educational intent, were all integrated in a larger circle named Meta-cognition (thinking about our learning). I proposed to my students to explain to me what they thought of this model and try to use it in arguing how it works in relation to aesthetic education.

“Student 4: Well knowledge is what we know, for instance what is a tone or a semitone. Then skills refer to knowing to read from a musical sheet a tone and a semitone, or to write the music using tones and semitones correctly....I don't know what character has to do with music education ...

Student 5: Aesthetic is about art and arts are about sensibility and emotions. They are about moving people, emotionally touching them until something happens...catharsis”

Apart from displaying a rather simplistic manner of conceptualizing aesthetics, mainly reducible to artistic forms and related primarily to the affective spectrum of psychological processes it elicits in any form of participation to arts (consumption or production), the students' difficulties in

making sense of the proposed model of conceptualizing education (here mainly referring to aesthetic education) have a predictive value for more than their particular situation with a specific pedagogical problem. It invites inquiries into the historical and cultural grounds of the meanings the students are constructing in relation to the pedagogical model proposed. The current national mainstream curriculum, in place for over a decade, exhibits a particular manner of structuring the school time schedule, distributing uneven time resources between disciplines of study structured in seven curricular areas, with arts (including two subjects, namely Music and Visual Arts) as one of them. Albeit present among the seven curricular areas, the arts are the only part of the curriculum where the classroom learning time is reduced by half in the eighth grade. Meanwhile all the other curricular areas maintain their classroom time allocations, except for social sciences which receive an extra hour per week in the eighth grade.

This particular way of allocating classroom time legitimizes speaking of a collectively held view of what the educational priorities are, as they are reflected in the hierarchical distribution of disciplinary learning contents. There is a noticeable continuity between the top-level decision makers' instantiations in the national curriculum with all its implied hierarchies and priorities, delineating boundaries and statutes of limitation among learning contents and the student-teachers' difficulties in conceptualizing arts and aesthetic education (i.e. limited to either an emotion eliciting, sort of functionalist view, in Student 5's language, or to an intellectualist stance on what type of academic knowledge and skills legitimize music education's presence in the school curriculum, in Student 4's language). This continuity serves as an argument in support of the thought that these fractioned conceptions of learning and education, placing arts in either an elitist (reserved to a selected talented few) or functionalist instantiation (arts serve purposes limited to either emotional or intellectual academic gain), stems out of a collectively held type of educational mannerism, imbuing actions and conceptions of learning and teaching at all levels of educational practice, from curriculum decision-makers to the teachers and the learners in the classrooms, and the graduates of the mainstream education enrolling in teacher education programs at the university. The fact that those voicing requirements for teachers to be prepared to act as reflective practitioners drawing on their meta-cognitive competence and work as capable curriculum developers are actually the same decision makers advocating the current national mainstream curriculum is paradoxical enough to invite inquiries over how honest these contradictory intentions are.

3. Some concluding remarks on understanding learning in teacher education

For the most part, Romanian educational research pays tribute to a manner of conceptualizing teacher learning through serial (Doll, 1993), additive (Day, 1999) lens. Teacher professional development consists of a repertoire of activities and methods for learning and that teacher learning follows more or less directly from the frequency with which programs intending to foster teachers' professional development use these specific activities, structures and so on

(Opfer, Pedder, 2011). As data in the small analysis presented here indicates, such a conceptual and instrumental frame of work is neither fostering understanding of possible breakages in the expected process-effect approach to learning, nor is it helpful in finding ways to overcome these breakages. As arts students enter programs of teacher education, what lies in front of them in terms of activities and methods of learning is not simply and uncritically pursued. Student teachers read the terrain of their learning trajectories through the program of teacher education through a variety of lenses: previous learning experiences, expectations attached to participating in the current educational program, motivations, conceptions of learning, professional projections, habitual frames of mind in reading the context of Romanian formal education proposals etc. Understanding and acknowledging them as fluid, expanding components in dynamic relations with all other reading modes and registers proposed in the system of the learning activity is the only way forward in foreseeing, making sense of and responding to possible breakages in the learning process. Restraining to simply focusing on aligning the resources, procedures and conceptions available in reference to a desired approach to the teacher education program is very likely to not afford any of the intended learning, that is, the learning that positions the teacher-student as the curriculum decision-maker to be.

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2. ARTISTIC PERSONALITY IN THE LIGHT OF SOCIO - CULTURAL INTEGRATION

Marinela Rusu²⁸²

Abstract: *Artistic personality was interpreted in various ways through the ages. The power of creativity, individual perseverance and imaginative force made the artist a special person, different from most people, being equipped with unique, unrepeatable skills. This paper presents some of the most important approaches to the personality of the creator, from the questionable Freudian theory to the psycho-biological approaches of Peckham. Through his works, the artist expresses not only his personal anxieties or emotional ardent feelings but also, reflects a conscious level of the social group, being himself adapted to human values, characteristic of the era and society to which he belongs. Maybe, sometimes, wrong regarded as deviant personalities or too much exposed to excesses, artists remain, undoubtedly, brave in Creativity, in the cultural and social original development process. Their integration in this ensemble completes the picture we have about development and social evolution, and gives us access to more elevated human values.*

Key words: *artist, culture, society, social development, creativity*

1. Cultural differences in creativity

A pertinent question is that if some societies really stimulates creativity and if creative personalities and artistic productivity and/or innovation are higher in some societies than in others. At first glance, these differences seem too obvious to be discussed and the only question is which are the factors that stimulate creative personalities? If we go further considerations or exploring ethnographic elements, we see they make us ask questions on this subject, and our assessment is based so much on ethnocentric selection of what is art and creativity. It is very possible that there is a similar proportion of aesthetic and creative capital in any society, but it is coordinated by the circumstances offered by life and cultural interpretation, in ways that we do not generally consider art or that there are ephemeral forms over which we have not still a registered statistics. The general opinion is that: "The amount of creative expression that is permitted or expected may differ from one society to another, from one period to another, from one craft to another, from one genre to another, and even from one part of a carving to another" (Bascom 1969, p. 111). It is accepted the idea that some people are born with a special talent for artistic creation and at the other extreme is the idea that anyone can become an artist, because in each of us there is the latent creative potential.

Anthropological interrogations were dealing with those aspects of culture that promote and discourages creativity or innovation. Example of Bali country is very interesting from this point of view, because it believes that a person "is an artist", even if it has a conservative civilization in which innovation is not the rule. Based on her experiences in Bali and in other cultures, Margaret Mead (1935, 1940 and 1959) offers some hypotheses on one of the important factors

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that seems to promote creativity. It is "a symbolic development experience" that occurs early in a child's life, the formalization of roles and statuses in which the child is placed successively before being integrated into larger groups of children.

When this kind of experience is combined with exposure to more symbolically valued activities from an early age, he begins to manipulate and combine creatively many symbolic elements which are at his disposal. Some descriptions include Bali culture tend to use symbolic artistic situations so much that they seem a kind of *escapism* for a viewer from the outside. Other theories correlate the degree of creativity with social or psychological factors. Who is an artist? The definition of an artist can be: an artisan, man or woman, who, through a creative recombination and/or innovation make an artifact (tangible or intangible, i.e., a statue or a song) that reflects a high aesthetic component. This will include the ability to influence others in this kind of production. Such a definition is widespread, and this suggests the intercultural significance of this concept.

Who were the artists whose efforts were regarded as special in their own society and how were they identified? Two complementary questions can be put in this situation: How to reconcile the perspective of primitive societies in which "every man is an artist" or that in society artists "select themselves", with the idea that some crafts are made only for certain classes or people? What chance has a creative person to become an artist in these societies that prescribe exactly who will practice some artistic pursuits? Being nominated by birth in a particular social class or being successful in the creativity comes in clear contradiction with the idea that anyone can be an artist. But the choice limitation is only a limit of conditions. Many artists, even in our society, highly specialized, choose if his work is just for daily use or a work of art with obvious aesthetic traits, to which undertook with devotion.

The element of motivation, the opportunity to learn the craft and the recognition of this ability by other members of society are highlighted in the case of Àbátàn, a sculptor-clay female (African village, Yoruba), whose life was studied by D. Thompson (1969). Àbátàn is considered a master of sculpture in clay, ceramics and poetry. In her youth, she manifested as a dancer. Mother and grandmother were also creating ceramics and Àbátàn learned it from her mother in childhood. It was not a formal instruction, but only through the help and observation, she gradually learned the craft. At age 12, she had become expert of technological process of creating ceramic pots with practical use in household. Only at her 30 years was given the opportunity to create dishes with ritualistic figures, considered of sacred importance in the community. The talent shown in making them, made her achieve the fame as an artist and also achieve the appreciation of the community.

In societies with direct technologies the most common situation is where the basic skills of the trade are well known to all (for women or men), but only a fraction of them make the effort to learn to use these skills in a more creative way. Davenport (1968) writes about the inhabitants of the Western Solomons:

"Who becomes a carver in the Western Solomons is determined mostly by interest and aptitude. There are neither hereditary positions for artists nor hereditary groups of artisans. Any male *who has* an interest and ability may become a sculptor. All men in this society are skilled wood workers and carvers, and are not necessarily better than ordinary craftsmen in the use of their tools. All men, too, are familiar with the traditional motifs and designs used in carving. High interest, then, is the *first prerequisite* for becoming a carver. Beyond this, the necessary talents are the same indefinable aesthetic characteristics that seem to distinguish the artist from the non-artist in our society"²⁸³.

2. Personality

When we speak of personality come to our mind several questions. One is related to *artistic temperament*, as manifested by artists in general, and how different they are from others in society. Another interrogation discusses his reporting on personality type promoted by a particular society in a particular historical epoch. Considering that art is a form of self-expression, a projection of the individual's emotional inner universe, otherwise called and *personality*, then we talk of a similarity of manufactures, which are part of a certain style. Accepting this definition, we say that a certain cultural style crystallized because of similarities of personalities in that society members, a "national character" or "*modal personality*" shared alike by artists and members of the community.

Ethnographic writings about the personal qualities of artists conforming to the rules of art produced by one community, gives us an image of consistency on both, as Margaret Mead describes in her book "*Sex and Temperament*" (1935). She describes the Sepik River communities, which share many cultural similarities, though they have very different male and female personality types. Given that *modal personality* and *artistic projection* theories are considered incomplete and inadequate explanations, this approach provides us sufficient reasoning and even opportunities to reformulate issues of culture and personality.

Often, we think, on an intuitive level, that *portraits* and *pictures* created by an artist, are expressing something about ourselves and that's why, many analysts used human art images to exemplify certain styles of creation. Some people's views on the world and life are reflected in their approach of what it would mean to be a human being, which is found in the basic couple, Adam and Eve, as individuals ideas about world are found in creation myths.

Self-images are multiple and include the general image about fear, images about someone's dreams and about someone's roles. Knowing something about the life of people experiencing these pictures and seeing the variety of forms they produce, we can better interpret this "self" which is revealed. Sometimes, the facial expression of anthropomorphic image communicate to viewer a feeling, an emotion of quality that are assigned to the creator. For example, faces and masks Navajo Hopi usually have a quality remote-controlled, very different from the dramatic intensity of the Kwakiutl masks. However, masks through

²⁸³ Davenport 1968, p. 400

their specific present the *persona*, so diverse and complex that, we can hardly expect someone to understand the dozens of senses and meanings given, without knowing the drama which they have been subjected and how these emotions are interpreted by onlookers. So, it is necessary to know the "scenario" of the presented characters, to have an idea of how people perceive the role of personality in artistic expression.

A direct effect of art on the personality is that it includes and gives *examples* of how people should have to react or not in special situations. Dramatic artwork, different dances, cartoons, all mimic reprehensible behaviors, be it as general reference or as a clear indication to certain historical characters. Art enhances, that the *social model* must be followed, and shows how a human being should behave in society. We recognize here, ***the modeling and training role*** of art on personality. It helps the individual to recognize his place in society and help him in the process of self-discovery. The social model offered is often positively appreciated and often, followed by those who know it.

3. Artistic personality

The paradox of seeing artists as a deviant gender of personality and in the same time, assuming that artist's projections reflects the modal personalities of culture, it finally appear to not necessarily be paradoxical if we review this report in other terms also. It seems that in all societies there are certain personality types that provide specialists, even there where the division of labor is not formalized yet. Mystic, skeptic, politician, artist, philosopher, practical person and the administration seem to be found as different types or predilections combined, which are often accepted as roles in society. Meanwhile, as stated M. Mead (1935), some personality types or trends are favored, while others are devalued in the structures of some societies, so that the observer has a strong feeling of being in front of a characteristic trait or, in other words, in front of a ***modal personality***.²⁸⁴

If we think of the artist as a person who believes that the aesthetic can become a ***symbolic solution*** of problems and conflicts in a way that communicates it to others, we see how its "unusual" respond to the situation can express what others feel, too. An artist can, indeed, be a person who is particularly sensitive to the problem of contradictions in society, culture, and from this point of view, he/she expresses the "gender-anxiety". If his artistic solutions are consistent with the other's, his work will be accepted as art, not just as a personal aberration and thus we can say about them, that are the characteristic kind of solutions that fit the cultural type. The extent to which innovative efforts, separate from the creative, are valued, will depend on the need felt to find new solutions.

²⁸⁴The concept of *modal personality* was suggested by Cora DuBois, an early ethnographer trained in psychological methods, in her book ***The People of Alor*** (1944). Modal personality assumes that a certain personality structure is the most frequently occurring structure within a society, but this does not necessarily mean that the structure is common to all members of that society. This approach utilizes projective tests in addition to life histories to create a stronger basis for personality types due to the use of statistics to back up the conclusions (Spencer & Jessie, J. - 1977).

When we ask whether there exists interculturalism, an artistic temperament or artistic personality, actually we ask if there is a correlation between the degree of creativity and artistic interests in the work of a craftsman, and his conduct in any way. If we speak of a process of self-selection of artists, of course, it must be validated by the recognition of becoming a role, it suggests that there is some kind of configuration features of the artist's personality, in all societies and which integrates them on this path. Without making assumptions if these traits are the result of biological heredity, childhood experiences, divine intervention or a synthetic combination of all these factors, the comparison between artists from different cultural structures suggests certain regularities and similarities. So far, there is little data on such accounts, to have a final conclusion, except the obvious characteristics of high motivation and aesthetic sensibility. Observations suggest also that there is a very high correlation between the *degree of creativity* and the *degree of concentration* or even obsession of the artist when designing their artwork or draw.

Bateson said: "If there be any basic human characteristic which makes men prone to struggle, it would seem to be this hope of release from tension through total involvement"²⁸⁵. Records and even photographs of the artists shown at work in their workshops in a variety of cultural structures depicts how their specific tension is spreading everywhere, and constitutes an important function for the art creator. Extrapolating this creative effervescence can become contagious even for those who look, and thus includes both the creator of art and the admirer - art receiver. A research study which highlights the subtleties of psychological factors, social, situational and cultural factors in the formation of a West African artist among his community, was conducted by d'Azevedo (1958). In this case, cultural perceptions of the type of personality associated with the role of "artist" results in myths that refer to some "deviant" personalities with artistic concerns, aided by a special relationship with a tutelary spirit - known as *personal muse*. The Spirit is the one who insists on intensity, obsession, which are characteristic of creative activity.

Studies on artists performed in other cultures also suggest such a kind of exception to these types of features, but the artist's personality, being, finally, very diverse. A complicated relationship must exist between cultural structures and personality to determine exactly what kind and under what circumstances are regarded as "normal" and as "deviant". It is assumed that where the artist is expected to be very distant, he will take advantage of freedom from conventions in ways expected and allowed by the community. However, some societies apparently provides the necessary conditions for artistic concentration, being present even in the context of an absolutely normal behavior (Goodale and Koss, 1971). It would seem therefore that in their best aspect artists are most obsessed with their creative efforts, and are therefore people who not always perform other duties, successfully, in society.

²⁸⁵Bateson, 1949, p.111

4. Psychological functions of art

The prospect that art is a form of self-expression, does not explain why the artist works so disciplined or why people want to support their efforts (Marinela Rusu, 2015 b). Theories that try to address the functions of art raise explanations about how things are when it comes to consumers and producers. From this perspective, a psychological theory of art functions include both social and psychological functions. Such theories differ of sociological explanations, first, by the fact of being expressed in psychological terminology. There are a number of perspectives concerned with the most important psychological factors that can lead to artistic creativity and different interpretations concerning the manner how the psychological needs of individuals connect with the social and cultural styles. However, these different perspectives are largely, a matter of emphasis and are difficult to combine in a general way, if someone is not the ardent disciple of some school of psychology (Marinela Rusu, 2014, 2015c).

The explication of abyssal psychology of any orientation, is that the arts are used to symbolically express what cannot, for some reason, become real or may not be met directly. It may take the shape of *Wish-Fulfillment*, as Freud interpreted the dreams, where fears can take a dragon form which is killed at last or may take the form of a prince or princess. In this perspective, art will express not only what is repressed, but also that which, for some reason has not been achieved in objective reality. In this way, the artist meets the needs of others, whether their needs are similar to those of the artist. It can thus help creating images that meet these needs in terms of fantasy. And because such expressions become symbols of what is wanted, they tend to be intimately correlated with *cultural ideals* and even with general *human values*.

Eventually, which are these needs expressed in art? Are they different from those of some other members of society? Do they express nothing but humane? To name a few: the need for security, the need for love, to appreciate and be appreciated, the need for self-realization and self-actualization (Maslow and Jung), and a personal individuation. But love of harmony, color vibrancy, love of beauty? Art expresses not only the artist's frustration, limited and purely individual; it expresses the disillusionment towards this world, which by its nature, creates frustration. Art is not only the artist's wound transposed in an image but is the deploring for all the suffering that exists anywhere in the world, is a gesture of compassion raised to a universal level, generally and elevated.

The expressed forms, images and symbols may be considered as part of the *collective unconscious*, sized by similar life experiences specific to a particular human condition or culture, having a similarly themed underground. From this point of view, the study of art is based on *symbolism*, comprehensible symbols within the analyst's frame of reference. Cultural differences are interpreted in terms of themes, desires, fears and dominant values. One perspective is that the most important motivation is the need for creative craftsmanship and is connected with hostility and aggression, with destruction and remuneration linked to the primordial drama - the parricide - believes Muensterberger. He notes: "We have seen the widespread connection between

death (often actual murder) and the making of an image. The idea of an 'ancestral image' or the 'ancestral mask' has been recognized by field workers for a long time. There is the obvious and acute relationship between oedipal strivings and the making of these objects. Destruction and creation go hand in hand. Through this interaction of destructive and restituted tendencies, the artist is able to channelize his impulses and gain mastery over his aggression"²⁸⁶.

This approach defines art as a male occupation and is applied in arts, especially regarding human figure and different types of phallic symbols. Art also expresses fear of castration, correlated with the quality of envy for procreative women. These observations, made by Donald Tuzin in Papua New Guinea (Arapesh, the Sepik River) are supported by the artifacts found here during his expedition with scientific purposes. In a myth they tell how a woman learn from a spirit to give birth to a child and this spirit came thanks to a message carved by man in the house wall. The researcher notes: ". . . the event implicitly arrogates to men the *procreative powers of women*. Art and ritual are the means by which they accomplish this"²⁸⁷.

Controlling male aggression is not reflected anywhere in art. On the contrary, many ceremonies are directly related to hunting success. Art does not work as a substitute for violence. The major problem with these theories is that they fit just for some societies but for others they seem completely inadequate. The fact that they cannot be applied to general socio-cultural conditions make them hard to use and translate for different conditions. There is not necessary to accept the idea of superiority of men in the artistic domain, to identify its psychological side. Corroborating the idea that man - with his creative effort destructive-constructive and women with their creative effort for feeding and growth emphasizes reducing masculine concerns for art to sculpture in wood and stone, and those of women to wool-weaving, basket weaving and making clay pots. Without being a universal division, it can be recognized in many tribal communities that still exist in the world today.

Devereux broadens the Freudian approach adding the *cultural change indicator*. He argues that art is a special way of communicating, having a *superior organization* and is always *changing*. His theory is best expressed in the following statements: "Having demonstrated that art provides a safety valve for the expression of that which is tabooed, we must next seek to define the tabooed subjects that find expression in art. The subjects belong to three main layers:

- 1) The generally *human taboos*: incest, in-group murder, etc.
- 2) The *culture specific taboos*: sex in puritanical society, avariciousness in Mohave society, cowardice in Plains Indian society, etc.
- 3) The *idiosyncratically (neurotically) tabooed*: repressed wishes, etc. It is hardly necessary to add that the nature of idiosyncratically tabooed wishes

²⁸⁶ Muensterberger, 1951, p. 371-389

²⁸⁷ D. Tuzin, 1980

depends to an appreciable extent also upon the dictates of the individual's cultural milieu"²⁸⁸.

"Dynamically speaking, the anthropologist studying art functions is similar to *a genuine student* of culture and personality when he investigates:

- 1) The types of tabooed materials that society views as the 'proper' subject of art.
- 2) The rules of the game for expressing tabooed impulses -- the subterfuges that enable one to be crude and yet rated as a poet.
- 3) The technical skills needed for complying with the rules of the artistic game.
- 4) Changes in the content of the ethnic unconscious and in the rules for changing the forbidden into art.

This manner of investigating art is *clearly cultural in scope* and yet provides massive information about the *psychological climate* of the culture: about its central areas of conflict and typical defenses"²⁸⁹. A close view is that art is a kind of *catharsis*, which helps to release tension built up over time. Art Cubeo use alcohol and drugs to build an intense psychological situation, which, in such a situation could have, indeed, a psychological function of catharsis. Attention is concentrated on a funeral, including dances with masks, with a variety of emotional expressions, ranging from solemn to hilarious, from pain to sexual arousal. In addition, coexist the idea that the sacrifice will bring mutual feeling and rewards from the gods; such elaborate artistic ceremonies, involving human sacrifice, mimicked by sounds, seem to have the same psychological function of catharsis as horror or disasters movies have. Whatever the theoretical explanation we take, it is clear that art, in a way, helps individuals to *overcome the trauma of death*. Beautiful forms of art were part of the funeral, from the time of Neanderthal man. This problem is greeted everywhere by universal human symbolic solutions in order to meet the mental and aesthetic needs, in ways that release emotions.

The way these events are related to the funeral approaches, it shows many characteristic elements of a community and its life philosophy. For example, Balli community achieve psychological, emotional satisfaction, since participation in creating elaborated patterns - in social, ceremonies or in artistic activity, continues uninterrupted. Building an *emotional climax* is heavily devalued (Bateson, 1949). A strong emotion is therefore expressed as part of the artistic pattern. And we see this especially, in case of emergency. Whether they are supernatural figures such as witch, as the personification of fear, or features of a comedy character, emotion is shown in its most intense state, even if the whole drama does not reach a climax in triumph or tragedy. From a psychological viewpoint Balli art offers both psychological satisfaction and a model of ordering (harmony) that reassures the individuals, but also a controlled expression of emotion, providing a way to "exhaust" the energy, emotionally. Balli community offered the general terms that favored the emergence of the theory of art as a way of *expressing taboo elements* in society. While conflicts

²⁸⁸ Devereux, 1961, p. 206

²⁸⁹ Idem, p. 209

are overcome in everyday life by avoiding or by violence, they are drawn in art aesthetically and they become symbolically important.

Within Navajo ritual which includes the dry painting, art has very different psychological functions. The ceremony is centered on psychological and mental maturity and art at all its levels, including contextual situations involves vitality that is orderly, controlled and harmonized, to help directly the acquisition of health, goodness, beauty and harmony. The expressions of passion and conflict are not found in its manifestations. The only "release" is that from anxiety.

Kardiner et al. (1939) suggested that "secondary institutions", for example, all symbolic forms, including arts and religion, are formed by projections, characteristic for the 'basic personality' of society. These secondary institutions help both in shaping personality. He continued to develop this idea, putting most of the emphasis on socialization. Mead, however, explores the phenomenon in the Balinese population: "These childhood fears and agonies are sharp and poignant; left to fester unexpressed, they might easily lead to maladjustment, to deep unhappiness, and perhaps, in the rare and gifted individual, to some artistic expression. But in Bali they are not left to fester but are given continuous expression in the traditional art forms. At festivals the witch mask is brought out; in the shadow play the same dramas enacted; in the dance forms, in the religious trance, in the children's mimetic play, the fear of the witch is relieved, but never completely exorcised - for, another week, the play goes on with the same spectators, the same actors, so as to give satisfaction to a people whose common childhood experience is being reenacted, to lend contentment to their faces and unrestrained gaiety to their laughter"²⁹⁰.

Art can be also a way to exhaust intense sexual energy of men which, for various reasons, rarely can be non-restrictive, directly and completely satisfied. But art forms often stimulates expression rather than replacing it, so that psychological mechanisms are not clear. The entire field of erotic art is only being admitted to a respectable study and we still know too little about how to use its functions, and we don't know exactly the proportion of such themes in different cultures. It is even difficult to define accurately the erotic art as a separate category, due to differences in the degree and kind of nudity, gestures etc. which are considered erotic, arousing in various cultural events. Symbolic interpretation varies greatly, also because in some cultures sexual intercourse symbolizes spiritual wisdom, while the prominent *phallus* of African figurines, symbolize the ancestors' protection. The best forms of art where intercourse is the subject of art - outside Europe and Asia,- are found among the ceramic works of region Ardean, without knowing the exact interpretation of them. For more subtle relationship between erotic feelings and such qualities as rhythm and color, we only have our subjective impressions.

²⁹⁰ Margaret Mead, 1935, p. 345

5. Artistic problems and psychosocial problems

An important function of art is *entertainment*, a way of departing from daily problems and professional life; art is not only an ideal valve but is not threatening us and do not involve any risk (Marinela Rusu, 2015). However, paradoxically, precisely because of this feature, the art can be used to find solutions to real problems, giving them first, an artistically solution. Peckham (1965) provides his *psycho-biological theory* of the function of art, the same as the game, it is a rehearsal under insured conditions, of how to overcome situations that provoke disorder, which produce incitement, as defined by Berlyne (1966). This position tends to be similar to that of Devereux, namely that art has the function to express and expose social and individual problems.

Kavolis's and Kubler's prospects and other's, who consider that art not only provide beauty and relaxation or just excitement and chaos or an oscillation between these two, but at the same time provide a resolution or solution, can also be viewed as psychological theories. *Psychological solutions* often provide symbolic or metaphorical statements on the relations that have exciting analogies. This vision of *art as innovation* appears to be similar to that described by Wallace (1961) in movements of revitalization; instead of a prophet and his vision, we have an artist and his inspiration; in both cases we find a reformulated and a symbolic innovative synthesis.

Vision of art as an ingenious way to solve problems is not too far from Jung's perspective, where the unconscious uses archetypal symbols found throughout the human mind to form individual combinations that have to do with psychological recombination of the person, related to their society. The difference between Freud (1913, 1950) and Jung's (1964) perspectives is that the first interprets the symbolism more fluid, with greater variability of meaning, used more creative by individuals than Jung claims. Bateson's formulation (1949) puts consciousness and subconscious relationship in a larger frame of reference. Art is far from integrating the selective, oral mind, supposed to be analytical with a primitive, intuitive unconscious which is not simply and reductionist, and containing only what is repressed or denied, but includes also the basic biological wisdom, body insights of the race and doesn't cut the self accurately from the universe that surrounds him. Of course, not every work of art do all this, but the artistic process helps in communication at all these levels.

Psychological function of art is not always easy to provide a safe valve but is a process by which is *reached the completeness*; it is not only an individual journey of self but a search for deeper relationships beyond the prison of self. This idea approaches the vision offered by humanism, through the acquisition of incitement, by the fact of making people feel more alive, art helps in the search for *meaning* and *purpose* in life. Psychological functions of art include aesthetic pleasure helping human beings in a certain way; being aware of the tragedy and frustration, pain and death, art makes people feel, however, that life is worth living. Or, as Bateson said in his memorable words, "Art is

enhancing life"²⁹¹. Art is a life improvement. The theories on art as a method of problems solving, along with aesthetic function to improve life, is not directly related to whether the solutions they present are good or bad, effective or not. Recent studies have underlined the importance of cognitive analogy of human thinking; thus, art forms can be significant in solving problems. Art forms are not making statements about true and false in the terms of formal logic.

6. Conclusions. One important thing that emerges in intercultural studies on artists, their personality, role and their degree of freedom, about their traditionalism or futurism, is *the nature of the relationship between the individual and the society* in which artists live, with the cultural elements they encounter in their training and becoming path (M. Rusu, I. Olaru, 2015a). When viewed from this perspective, the assumption that the artist is a romantic rebel becomes a superficial stereotype that refers to primitive artist and expresses, through a minimal knowledge, the traditional group consciousness. *Motivation, aesthetic sensitivity* and *intense preoccupation* seem to mark everywhere the artistic personality, and so, individuality is very important from this perspective. Being accepted in performing a specific role, means to be accepted by the others around, which aims to meet their psycho-social needs.

Art has a *psychological function* both for the viewer and the artist, or in a different universe of discourse, art has *social functions* which will be performed only if the artist's efforts are supported. Depending on a certain extent by the degree of freedom allowed in using techniques, materials and requests from social norms, the craftsman leaves marks of his own style, of his personality in matters of work he created. Characteristic ways to meet the technical and artistic problems, that observers in the field have found that vary from one individual to another, make their mark in the formal properties of the created object, even if the artist does not sign or mark the object with any specific symbol.

In the free media such as modeling clay and some types of drawing and painting, the artist can also reflect himself, through unconscious body movements. These individual characteristics and innovations in interpretation and recombination of characteristic elements affects the product, so we can speak both of the existence of a *personal style*, as well as the existence of *cultural and regional styles*. The artist is himself a symbol of creativity, openness and innovation capacity of a society. His image is a strong one, which impresses and inspires. The artist lives the creation fever and spreading not only the beautiful but the self-knowledge too, contributing to improving and enhancing of our lives.

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²⁹¹ Bateson, 1949, p.314

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3. THE FORMATION OF MUSICAL COMPETENCES: METHODOLOGICAL APPROACHES IN THE PROCESS OF ARTISTIC-AESTHETIC ACQUISITION

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Abstract: *The article hereby includes conceptual aspects of the musical competences formation. It describes the realization of this process operating with the concepts of well-known occidental, Russian and local researchers. One of the ideas characteristic to the researchers' pedagogical thinking is that, during the process of musical competence formation through art, the acquisition process mechanism is happening. For integrity in insuring the practical realization at of a musical education, the methodology we propose is based on research, an imposing theoretical network of successful pedagogical practices of remarkable scientists from all over the world. The analyzed theories are a source of inspiration and constitute the theoretical universe which contributes to as truthful as possible musical education.*

Key words: *musical competences, the fields of art, musical acquisition, musical education, the mechanism of acquisition*

1. Introduction

The concept of *artistic – aesthetic acquisition as a component part of the musical experience*, opposed to entertainment – only came along in the early nineteenth century thanks to L. van Beethoven: „To understand the being of music, you need to have the rhythm of the spirit. It leaves us understand the heavenly sciences and it is the intermediary to their inspiration. That which the soul receives through sensors is the incorporation of the spiritual acquisition.” [9, p.121] The specificity of the *musical acquisition*, as integrated part of the artistic-aesthetic acquisition, consists in re-creating the object of learning (the message of the musical creation) and its deep affective feeling, so, it is mainly an emotional and creative acquisition. The truth here is not just discovered, but re-created, lived affectively, thus, it is a personalized truth. Therefore the *formation of the musical competences* is a double-unitary process: experiencing profoundly the heard music along with the discovery/re-creation of the message by deciphering the musical language elements of the creation. The two subjects of the pedagogical *reception* of music realize specific actions:

- The teacher is teaching the contents of the curriculum, creating a contextualized environment of musical acquisition through the actions of *rendering, explaining and defining*;
- The pupils acquire the subjects taught, reproducing the teacher's actions, giving them though a personal connotation, and to the musical message as well. Both subjects tackle the contents in the live process of music reception.

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As an *action of general knowledge (gnoseological)*, the formation of the musical competences is an act of interaction of the learning factors, of psychological and pedagogical origins:

- a) *the sensorial acquisition* – the perception of the musical information, resulted with mental representations and images;
- b) *the conscious acquisition* – understanding, abstractization and generalization of the information through comparisons, analyses and syntheses, in essential elements of the musical creation, in the form of ideas, concepts, theses, principles/laws, theories;
- c) *fixation (storage)* – creation of the apperceptive fund, logical memorizing of information; the intervention and supplementing feedback, re-taking or correcting of information;
- d) *application* – formation of capacities and attitudes, design and elementary scientific investigation, organization of development experiments of the reception/comments/interpretation of music;
- e) *evaluation* – designed by the teacher; has a regulatory and interactive character; consists in the control (verification), appreciation of formed skills, emphasizing the level, value and efficiency of the teaching of musical knowledge [1: 231].

As a *specific musical-pedagogical action*, the formation of the musical competences takes specific paths:

I – *primary perception and auditive representation* of the musical creation starts with the aesthetic re-experiencing of the soul state of the composer in the period of the musical work creation and results in the accumulation of auditive experiences;

II – *the aesthetic feeling* of the musical creation is responsible for the personalized capitalization of the knowledge; it is characteristic to music, as without it, it is not possible to create or receive the musical creation, *in the musical acquisition the rational acquisition is dominated by the emotional one*;

III – *understanding, application and synthesis* – resulted with the experience of proper musical cognition [2: 97]. And the actions organized on routes specific to the formation of the competences interacts, actually taking place simultaneously; the third route only is prolonged after the primary perception of the musical creation, too.

2. Knowledge and skills training artistic aesthetic

The triadic concept of the processuality *in the artistic-aesthetic knowledge*, in which they include the whole process of formation of the pupils' skills and attitudes, served as foundation in the elaboration of the theoretical basis and in the settlement of the classification typology of the musical knowledge. The psycho-physiological basis of the formation level of the pupils' musical competences is constituted by the sounds of the existential center from the right brain hemisphere, where the feeling/aesthetic experience of music is converted into musical knowledge, our brain receiving along with the musical-affective state, information about nature (=quality) of the music heard: about the structure of the creation, the stylistic peculiarities and its message. Thanks to the

simultaneous communication of information of affective and rational character, the feeling is converged with the rational, and the sensitivity with the mental.

The cognitive-philosophical basis of the triadic nature of the skills (knowledge-skills-attitudes) originating from several fields starts with the aristotelic concept, according to which „complex/indissoluble/indivisible is that which has *a beginning, middle, and end*” and obtains a defining expression in the philosophy of G. Hegel, who grounded the principle of development of the categorical systems of knowledge and skills [3: 243], and that of I. Kant, who mentioned the synthetic nature of knowledge and skills he classifies, respectively, by criteria of quantity, quality and inner relations between them. In musicology, for example, we know the triadic concept of B. Asafiev *I-M-T (Initio-impulse, motus-development, terminus-end/conclusion)*, founded on this philosophical thesis [3]. The triadic process of knowledge is also manifested in the unity of the thinking operations *syncretism-analysis-synthesis*, as a universal principle of learning and as a mechanism of elucidation and leveling of the musical learning process, therefore, as a formation principle of the musical skills from the perspective of the musical-artistic knowledge.

The pedagogical foundation in the formation of the pupils’ musical competences is given by the works of the researchers who grounded the theory of the artistic-aesthetic education and the theory of musical education, both centered on the triadic concept, each author discovering/adding new values to it. B. Asafiev indicates three levels in the organization of the musical acquisition process:

I. *accumulation of musical-auditive experiences* by the pupils receivers. At this level, the teacher’s role is to empirically settle, for each of the pupils, the obtained experience values, as this moment cannot be scientifically settled [3: 23].

II. The pupils’ gradual acquisition of the *essential elements which organize the musical movement*.

III. Acquisition of music as a *sphere of the proper human experience* – activities of musicality, starting from the transcription of the notes to acquire the logics of the musical reading-writing and finishing with the interpretation of the musical works of different genres.

B. Asafiev sees the process of the musical artistic learning as an indivisible entity, thus he considers that through theoretical abstractization only, we can settle the stages of this process:

- Preliminary introduction of the musical creation structure in the process of perceptive acquisition;
- Detailed content of the creation through the prism of the pupil’s artistic experience, with the help of the generalization of different levels of the schematic structure of the message of the creation;
- Creative cooperation – construction of the auditive - subjective image based on the summative conception of the musical creation structure.

The elements of the acquisition process, according to Gh. Orlov, are hierarchically arranged inside. Each element of the psychological element is

activated through an impulse which is respectively reflected in the next element. This mechanism is functioning in two phases:

I. *The perceptible phase*, where the emotions adapt to the musical message, preparing the route for the next stage;

II. *The imperceptible phase*, where they organize the processes of identification, differentiation and organization of the structural links of the musical competences, directed to the acquisition and capitalization of the message [5: 45].

These phases are dispersed in specific elements, of which the psychic processes are responsible, adaptable to concrete situations of formation of the musical skills. In the bi-phase interior of the mechanism, they follow a specific classification of the processes of musical-artistic acquisition. Gh. Orlov distinguishes the following actions *specific to the process of formation of the pupils' competences*:

- *Directed hearing*, manifested after the appearance of the impulse, as a reaction to the feeling preceded by the experience (when that which we heard rose our emotions, got us interested);

- *Delimitating elements differentiated* from the variety of sounds; *observing structural elements* – the pupils compare, delimitate, merge the musical knowledge elements – „perceive the category of order” in music [5: 54].

I. Sposobin, researching different treatments of the musical elements (about forms and processes of analysis and deciphering the sound message, by which music is known, modalities of analysis based on the form in music, classifications and re-groupings for perceiving in the technical/logical/rational core of the musical creation), has certified new types of renderings of the musical material in the process of musical competences formation, concept developed based on the works of L. Mazeli; V. Medusevski; B. Protopopova, B. Tukerman, Iu. Tiulin. By approaching the processuality in music, E. Nazaikinski develops the idea of developing personal concept of decodification-understanding-assimilation of the skills, which he completes with the following processes and activities:

- *the composing process* – directing from syncretism to the analysis of the complex in the process of composing music; *the pedagogical process* – elaborated by three phases/levels of evolution, its orientation towards the psychological syncretism according to the school age; the pedagogical principles according to the teenage age, the synthesis of musical knowledge as an objective in higher education;

- *the reflexive/critical activity* – perception of the artistic creation as *syncretic-complex*, deciphering/*analysis* and description of the musical creation (*synthesis*). The processual categories *syncretism-analysis-synthesis* (Im. Kant, G. Hegel), as concept of the knowledge process and formula of the discursive thinking, got roots and it is actual in philosophy, science and arteology. [6: 145].

The processual character of the musical learning is considered by I. Kotlearovski fundamental in the historic evolution of the musical and pedagogical legacies, displays through „the diversified movement of the musical

language elements towards a syncretic-complex treatment, by delimitating specific elements, for merging more common musical notions to more knowledge from different fields” [6: 147]. The examined research proves that the processuality of the acquisition happens due to the formation of the musical skills in a double aspect:

- as a structural and informational modeling: through the acquisition elements, they develop skills of receiving the musical phenomenon by acquiring the musical language elements;

- as a complex system, with catharsis function and action of art on the receiver. According to V. Ostromenski, the acquisition processuality passes through by the dynamics of the musical development and the dynamics of the human experience, which are parallels sometimes dispersed, but in most of the cases, they merge. As a proof of this parallelism the musical structure takes shape/is outlined. The contrast, confrontation, organization, synchronization of the impulses pre-establish the release of emotions in musical learning. The author suggests the following route for the musical acquisition: a) exploring the musical creation structure in the process of being received; interpretation of the musical image through the aesthetic experience of the receiver and generalizations taken out from the analysis of the musical creations structure; b) subjective re-creation of the artistic image as a result of knowing the musical creation structure [7: 24], from where we can generalize that the receiver of the music operates with three *learning* positions: from simple informing, passing through the practical learning of art, till understanding it, all these levels being indispensable for the finality of the musical education – the musical competence.

G. Balan delineates four steps in the *process of musical acquisition*: I. *the emotional reaction*; II. *the imaginative perception*, composed of mental representations (scenes, characters, sceneries, etc.), where we can find literary explanations; III. *the effect of music on the thinking*: meditations inspired by the states of the soul; IV. *the musical thinking*, with three levels:

Level I: when music has effect on the thinking, which implies „non-musical”, subjective meditations, inspired from the states of the soul and mental representations previously reminded;

Level II: the thinking becomes purely musical in the meaning that the contemplation becomes an objective reality, of a sound order; it is a true act of acquiring, when music is detached from its emotional and intellectual impact;

Level III: the perception of music is produced as the world in itself, which exclusively lives through eloquence and the force of the sound [7: 23].

L. Barlogeanu says about the musical information that in its pure state it is not *formation*, but *deformation*; even it is like lexis without syntax, it is necessary for the learning, as everywhere in life: information has its own value, which consists in its utility. It is often useful that the pupil accepts certain data of the artistic complex prior to understanding music [1: 213] Though the term *musical acquisition* can be found at more authors, the pioneer in the foundation of the concept *acquisition of musical type*, related to the artistic-aesthetic

acquisition, belongs to the researcher I. Gagim. According to the author, *the musical acquisition of musical type* is:

- a) *Intuitive learning*: immediate, direct, infallible and absolute; notifies the essential fund, it is a unique act, indivisible; it is proper to the notification of spiritual phenomena, where the discovery of the truth happens not through the rational/explanation, but by living and understanding (W. Ditley), it is directly reported to creativity, it settles a *sympathetic communication* (H. Bergson);
- b) *Learning-living*: type of noological, original, acquisition where there is the subject-object duality, where the feeling is an inner process, which, by happening, learns itself;
- c) *Acquiring by identification*: a predominantly qualitative learning against the predominantly quantitative learning (scientific), an acquisition of phenomena (E. Husserl, M. Heidegger) [2: 17].

Music, according to the researcher I. Gagim, is a supreme acquisition, a learning of yourself. There are phenomena (and meanings) which can be caught by feeling and specific emotions only. Such specific emotions and such meanings may be reached through music too. Music is also a „religans” (re-link), because it rearranges our relationship with the Absolute. By the well-known definition given to music as „arithmetic exercise of the soul which it is doing without knowing”, Leibniz points out the irrational character of music, showing that the perception contributes to a separate learning, a secret one. It is the „learning of the heart” (*raison du coeur*) with its specific logics. The acquisition through music favours a distinct acquisition, learning by „entering into the object of learning, through identification – merging with it” [2: 65].

The music as the soul arithmetics is also examined by G. Balan, who mentions that its full language is based on a primary unit, being its foundation too. For example, three in music is the number of plenitude, of a closed cycle; the constructions based on number four are likely to be the ideal musical architecture. The numerical organization of the musical discourse makes you re-experience something from the language of that supra-sensitive secret wisdom which looks like it is governing our existence. Methodological developments of this idea have been also realized by V. Vasile (the contribution of the musical notation and the musical reading-writing in developing the hearing, the feeling of rhythm, melody, harmony) [1: 221].

The musical acquisition, according to I. Gagim, takes three stages: I. *Auditive representations*; II. *Empirical reactions*; III. *The experience itself* [2: 231]. *The acquisition of musical type* established by I. Gagim derives from a larger type of knowledge – *learning/acquiring by hearing*, which actively implies attention and concentration, enhancing their role in the discovery of the unseen meaning of the unheard. The acquisition of musical type, as thinking, is produced through the four Is: *Imagination, Intuition, Inspiration, Unconscious* (*Rom. Inconștient*).

The musical thinking is supported by the human auditive conscience – the capacity to soundly judge, capacity which has been formed during the lifelong experience. Based on the auditive experience, the *musical conscience* has been

also established in evolution (conceptualized for the first time given by I. Gagim) – the faculty of judging in specific, musical sounds, and in categories derived from the traits of the musical sound [2: 66].

In relation with the triadic process in the artistic-aesthetic learning, regulates the epistemic-pedagogical the perception of the musical message through the form of the musical creation: a) form-theory (form – structure/construction/scheme); b) form – sound; c) psychic form/affective, concept, which, to a great extent, consumes with the general principle of the reception of the creation by deciphering the elements of the artistic form, advanced and developed by a number of aestheticians, philosophers and art pedagogues, from Aristotel, Im. Kant, F. Schiller, G. Hegel, W. von Humboldt to M. Heidegger and I. Radu, to A. Burov, E. Kviatkovski and Vl. Pâslaru, I. Gagim.

The artistic-aesthetic implies the direct receipt of the creation, through a large variety of aesthetic feelings. The analysis of music starts from the data of the feelings; the rationality is the one which, by intervening, makes possible the understanding of art. The rationality is that in which Kant sees the human privilege, without which the value of art would be ignored. The rationality refers to learning, it eases the understanding of the sensitive world, intervenes for the music to become a conscious experience. The acquisition of musical type implies in the teaching practice the analytical listening and global listening. To practice the analytical listening means analyzing music, distributing the discourse in smaller parts in order to know. The analytical analysis should alternate with the learning of the whole creation, with its global approaching. The teaching-forming process of the musical knowledge includes a specific act of communication with music, by constitutive stages of the musical-artistic acquisition.

In stage I, as music is heard/acquired/learned through live and direct contact, the teaching process, through the processuality of the learning, it is transformed into learning. The sound message is received through auditive and imaginative representations, and musical-auditive experiences are accumulated as a result, so the pupil knows.

In stage II of the understanding (abstractization and generalization) of knowledge, the teacher, through explanations and descriptions, fixes (knowledge storage), and by introducing essential elements of the musical language, organizes the musical movement (the pupils apply, analyze).

In stage III, the so-called sphere of the proper experience – living the sound message (capitalization of musical knowledge) (*Figure 1*).

The examination of the scientific sources [G. Hegel, Im. Kant, B. Asafiev, A. Sposobin, L. Mazeli, V. Medușevski, Z. Morozova, B. Protopopova, M. Roiterștein, B. Tukerman, V. Bobrovski, Iu. Tiulin, E. Ostromenski, Gh. Orlov, G. Bălan, I. Gagim] suggests the *characteristics/criteria* for identifying *the learning process* of musical type:

- *the emotional-artistic-imaginative criterion*, which imposes learning the world through aesthetic emotions, caused by musical sounds and images;

- *the rational-affective criterion*, of practical-utilitarian, scientific-theoretical value and which operates with cognitive and affective processes, specific to the musical learning (=formation of musical skills).

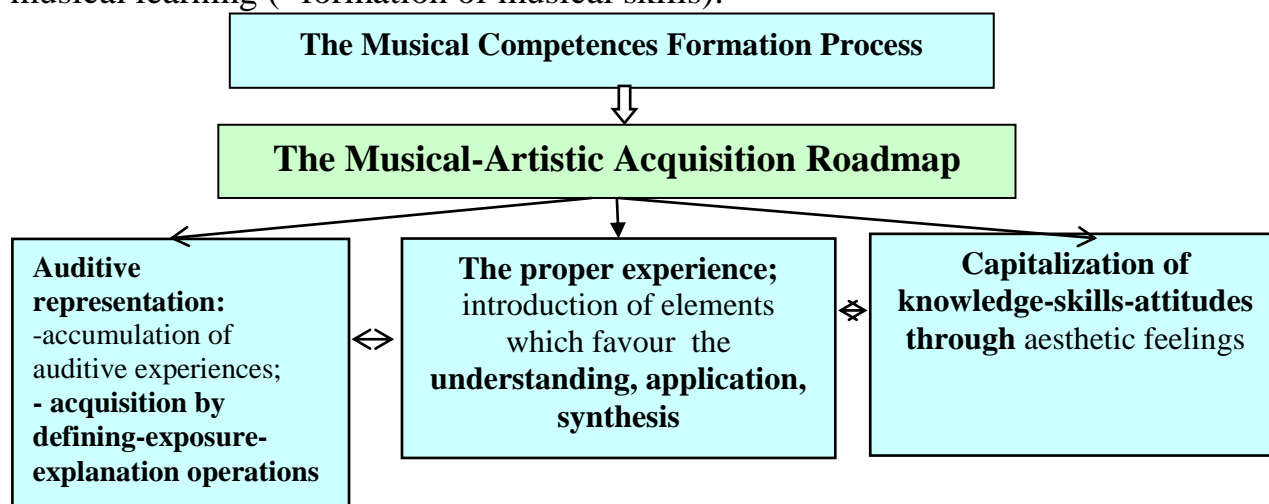


Fig. 1 The roadmap of the musical acquisition

- *the emotional-artistic-imaginative criterion*, which imposes the acquisition of the world through aesthetic emotions, caused by musical sounds and images;
- *the rational-affective criterion*, of practical-utilitarian, scientific-theoretical value and which operates with cognitive and affective processes, specific to the musical acquisition.

The impulse in phase I of the formation process of the musical competences, for the teacher, is the complementary operations of defining-exposure-explanation, and for the pupils – an act of learning through representations and accumulations of auditive experiences.

In phase II, the proper experience may happen; the teacher, through the processuality of the learning, *develops* at applicative level the pupil's acquisition, forming functional/applicative knowledge (=skills).

In phase III, that living of the sound message takes place, which is the „terminus” of any activity. That phase of the triadic process represents knowledge which, passing through these phases, are transformed/converted into *attitude* and respectively, we reach the capitalization of the knowledge through aesthetic emotions. The true perception/living of music is the grounds of all the forms of musical familiarization.

The process of the musical-artistic acquisition entails the totality of the musical knowledge-skills-attitudes as a unitary system interiorized from the perspective of the processuality of the musical learning, namely the entity of the musical skill as a product of the musical-didactic activities (*Figure 2*). Within this process, the formation of the musical skills is insured, as it has:

- aesthetic value: it is a model of artistic type;
- didactic value: the pupil takes the route specific to the musical training;
- the educational value: creates situations of formation-development of certain capacities and attitudes essential for the musical skill;

- experiential: it happens in concrete musical-didactic activities, resulted with practical acquisitions;
- varied thematic and stylistic value: different topics are tackled. Specific to the universe
- intimate of the pupil, from different musical styles and epochs.

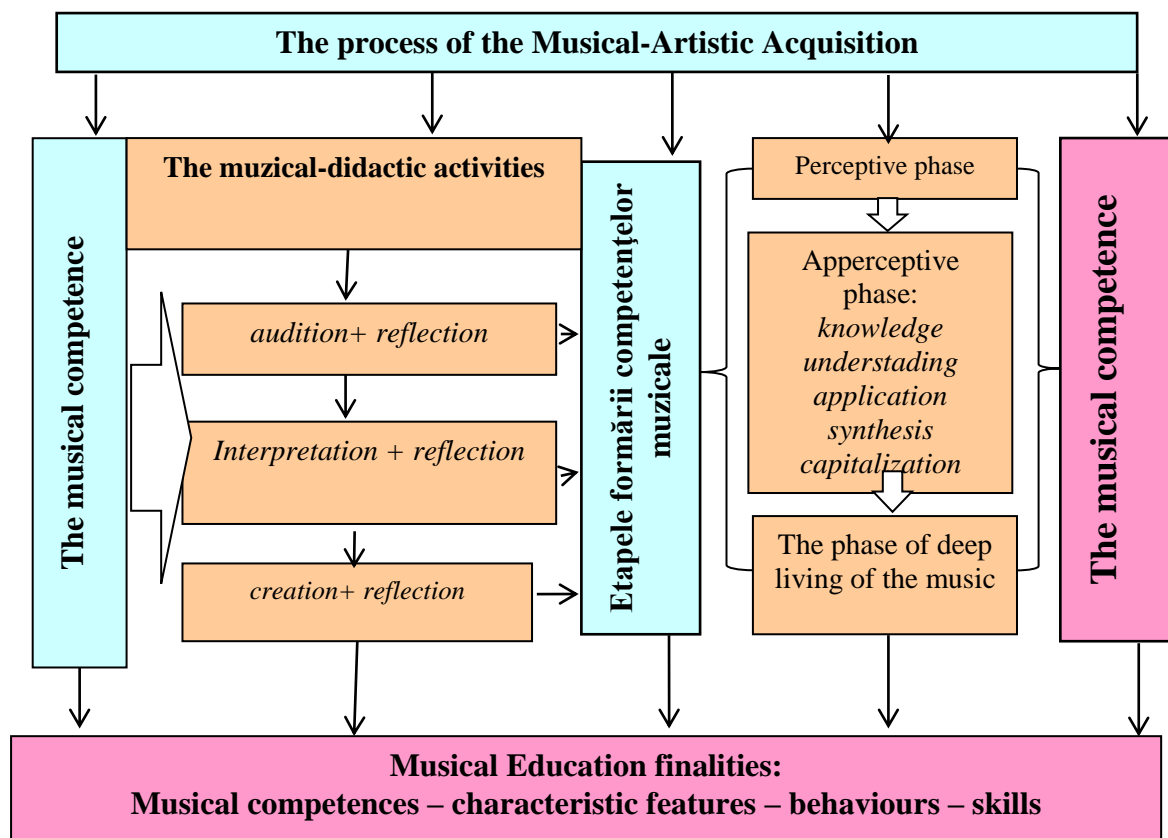


Fig. 2 The model of the musical-artistic acquisition process

3. Conclusions

The processuality in *the artistic-aesthetic learning* are grounded on fundamental gnoseological concepts, developed by Aristotel, I. Kant, G. Hegel, as well as on their transformation in pedagogical concepts and principles of learning-reception of the music, built by B. Asafiev, Gh. Orlov, E. Nazaikinski, V. Bobrovski, L. Mazeli, V. Medușevki, I. Gagim etc. Thus, the processuality of the *syncretism-analysis-synthesis*, insured by the interaction of the three models, is also a universal gnoseological principle, manifested in the concept *Impulse-Motus-Terminus* of B. Asafiev, which engages the accumulation of *auditive experiences* in a unitary and dynamic system on the inside:

- *the impulse*, the stage of primary musical learning, the first vibration, the first sensation, which discretely and involuntarily appears in the psychic depths, arising on the surface to acquire musical form; it is the foundation of any trial to know;
- *development*, as a mechanism of the transformation of the theoretical knowledge in a practical form, in the capacity of: hearing, creating, interpreting, reflecting, representing *the functionality* of the musical competences;
- *attitude* – the *terminus* element of the musical acquisition.

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4. VALORIZATIONS OF THEORETICAL MODELS OF GIFTEDNESS AND TALENT IN DEFINING OF ARTISTIC TALENT

Ionica Ona Anghel²⁹³

Abstract: *Artistic talent has been defined in various contexts and registers a variety of meanings, more or less operational. From the perspective of pedagogical intervention, it is imperative understanding artistic talent through the theoretical models of giftedness and talent. So, the aim of the study is to realize a review of the most popular of the theoretical models of giftedness and talent, with identification of the place of artistic talent and the new meanings that artistic talent has in each one. Research methodology requires a meticulous documentation and access to primary bibliographic sources. The investigation allowed us to notice that most of the models and theories of giftedness explain the phenomenon through its multidimensionality, and in this context the concept of talent is considered or component of giftedness (Feldhusen), or the concepts of giftedness and talent are discussed as synonymous (Tanenbaum, Renzulli, Heller), or the concepts of giftedness and talent are considered as distinct (Gagne). There are authors who approach the concept of giftedness without any mentioning of talent (Gardner, Sternberg). From the contribution of theoretical models of giftedness and talent to understanding of artistic talent we mention: Feldhusen describes the creative-artistic talent in the classification of the talents by their relationship with curriculum areas; Tanenbaum also carries a classification of talent by their contribution to society and considers the artists, the musicians, the actors and the writers as talents that beautifies the world, calling them "surplus talents"; Gagne, who discuss the phenomenon from the perspective of human skills development and who places the giftedness at the potentiality pole and the talent at the performance pole, includes the artistic talent on the list of various types of talents and explain the factors involved in its development; Heller, Zigler provides explanations of talent development in the light of a new research in the field of expertise, and we can particularly apply to the artistic talent. The results of the present research are the starting point of a personal trail of understanding of artistic talent, indispensable for theoretical and/or applicative approaches of any researcher interested in the psycho-pedagogy of excellence.*

Key words: *giftedness, talent, theoretical models, artistic talent*

1. Giftedness and talent concepts

Before addressing the subject of artistic talent we want to clarify a situation encountered in psycho pedagogy of excellence literature: the relationships between concepts of giftedness and talent. Romanian authors have preferred a long period of time - at least until the 90s - the differentiated approach for "giftedness" and "talent" using the concept of "giftedness" to refer to higher general intellectual abilities (Jigău M., 1994) or related to creativity (Roca 1990), and the concept of "talent" to refer to higher manifested specific skills (Begat M., 1967 Jigău M., 1994.). In the late 90s, international trends influenced Romanian authors' works. Cretu C. 1997 adopted in Global Success Model a differential meaning of the two concepts: giftedness is considered to be a high level of innate abilities expressed in a field, and the talent is considered to be systematic developed high level of abilities in different fields. In his later works

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she choose to use giftedness, talent, excellence, high skills, skills above average to "designate the phenomenon of exceptionality manifested in any field socially useful" (Cretu, 2005).

On the international literature the terms giftedness and talent are most frequently used interchangeably as synonyms, receiving the necessary nuances. This is the version that we agreed since research has shown that both concepts are multidimensional, determined by internal and external factors, innate or educated. We adhere of synonymous option also because both terms are used to describe the same reality: the presence or the potentiality of outstanding performance, and whether that behavior denotes technical performance we talk about technical talent, whether that behavior denotes performance in art we talking about artistic talent, etc. In this situation both, talented in art and talented in technologies, are gifted or gifted in technology and gifted in the art.

2. Approaches of talent and giftedness in theoretical models

The most contemporary models and theories on talent and giftedness give it to us by the research of psycho pedagogy of excellence explain the phenomenon by its multidimensionality. Feldhusen is an author who believes that talent is one of an important element of giftedness. These two concepts have different meanings for Gagne, the talent being the expression of becoming gifted through education. For Tanenbaum, Renzulli or Heller the concepts are synonyms. There are approaches that discuss the concept of giftedness without speaking about the talent in any way. They are researchers concerned with explaining cognitive functioning of giftedness, rather than explaining how it manifests. We can enumerate Gardner or Sternberg. We will achieve a review of some of the most relevant theoretical models of talent and giftedness in defining artistic talent.

2.1. Sea star model of giftedness (Tannenbaum, 1983)

The model offered by Tannenbaum in 1983 stipulates the presence of five components of whose combination, in different proportions for each area of talent, provides the prerequisites for giftedness. Placing in star shape of the five factors important for defining talent and giftedness gave the name of the model. In each of the five points of the star are: general ability, special aptitude, nonintellective requisites, environmental supports and chance. In the light of these factors a gifted person is "that it denotes their potential for becoming critically acclaimed performers or exemplary producers of ideas in spheres of activity that enhance the moral, physical, emotional, social, intellectual or aesthetic life of humanity" (Tannenbaum, 1986, p33).

He proposes four types of gifted and talented persons according to their contribution to society: „the scarcity talents” are the gifted that society needs to make our lives simple, safe, healthy (e.g. the inventor of penicillin); „the surplus talents” are the gifted who beautify the world (e.g. artists, musicians, painters, writers); „the quota talents” are people with highly specialized skills that humanity needs in order to function as a society (e.g. politicians, teachers, engineers, legislators, etc.); „the anomalous talents” are those gifted persons that produced entertainment (e.g. circus performers, chocolatier). One of corners of the star, special aptitude, will be that will lead to a type of talent. Aptitude such

as the precocity in understanding of sheet music or musical composition, sensitivity to colors and shapes and joined in an original manner, empathy up to identify with a character are some of the specific skills of artistic talent.

Although Tanenbaum warns us that talent will be developed to their maximum value until adulthood he admits that only through educational intervention since early ages talented individuals will be able to contribute to society. Many artists have varied skills in childhood, poli-potentiality is often present at these. Poli-potentiality is a psychological feature that brings together a valuable addition, but also a risk, many talented children making it difficult to choose the direction of performance. Tanenbaum author's perspective of looking at giftedness and talent is quite exclusive. Few will be those who will fall into one of four categories of talent, but certainly their contribution to human development will be appreciated.

2.2. Composite conception of giftedness (Feldhusen, 1986)

Feldhusen generically defines the giftedness on the continuum childhood-adulthood, underlined the differences on the concept taking in consideration the age of the person. He gives us an operational definition: “giftedness in child or adolescent consists of psychological and physical predisposition for superior learning and performance in the formative years and high-level achievement or performance in adulthood” (Feldhusen, 1986, p.112). To explain giftedness the author describes its main components, and talent is one of them besides the general intellectual abilities, positive self-concept and achievement motivation. Giftedness is operational redefined as “a combination of general ability, special talents, self-concept and motivation that predispose the gifted individual to learn, to achieve, to strive for excellence” (Feldhusen, 1986, p.125).

In his theory the talents represent the set of abilities in relation with a specific area of human activity and can be evaluated based on proved performances on authentic tasks. He suggests a classification of talent in relation with curriculum areas, taking in consideration three of them: 1) academic: talent in the fields of science, math, literature, social studies, computer science; 2) artistic: creativity; 3) vocational areas: family economy, industrial art, agriculture, business. The author enhances the fact that these areas and subareas could have other talent categories. For Feldhusen, the talent is a part of the giftedness in the same way that Tanenbaum thinks about the special abilities. In Feldhusen opinion the artistic-creative talent will become giftedness to a child if he proves also general intellectual abilities of a high level, and also motivation and a positive self-concept. This theory could be on a debate, because a child without a positive self-concept or high-level intellectual abilities can still show, through his behavior, a talent in artistic areas, areas that are more on a affective level than on an intellectual one.

2.3. The three-ring conception of giftedness (Renzulli, 1977, 2005)

For Joseph Ranzulli giftedness and talent are synonyms. The author speaks about gifted behavior or areas of talent manifestation. They are possible, but will fully appear after they evolve, in the same time with the person's evolution. In Renzulli's opinion there are two categories for giftedness: schoolhouse

giftedness and creative-productive giftedness. Schoolhouse giftedness is found on those persons that have high scholar results and that are in most cases identified through standard tests. Creative-productive giftedness “describes those aspects of human activity and involvement where a premium is placed on the development of original material and products that are purposefully designed to have an impact on one or more target audience” (Renzulli, 1999, p. 9).

Because it wishes to include both types of giftedness, the original model of Renzulli, published in 1977, explains the phenomenon of creative-productive giftedness as being at the intersection of three categories of human characteristics: general aptitudes or more specific ones, high levels of involvement into tasks and high levels of creativity, and the schoolhouse giftedness as being at the intersection between superior abilities and involvement into tasks. The human personality and the influences from the environment will contribute to manifestation of the three categories of the human characteristics in different areas of performance, both general and specific.

In one of his following papers the author expresses the regret that “more time wasn’t spent examining the research underlying these personality and environmental influences” on the three-ring components because it would be a great opportunity to add a third set of influence elements that are related to “affective traits”. (Renzulli, 1999, p. 15). In 2005 he publishes an article in which the model is revised in the way that the fond for placing the three rings is completed, and to the environment and personality influences on giftedness he adds the influences of the “co-cognitive” factors. There are identified six factors: “optimism, courage, romance with a discipline, sensitivity to human concerns, physical/mental energy and vision/sense of destiny” (Renzulli, 2005, apud Davidson, 2009, p. 89).

Based on pragmatic reasons the author chooses to define not the giftedness, but the gifted behavior. This serves to teachers involved in educational programs to recognize a gifted behavior in order to be transformed into visible and measurable behaviors. Therefore, “gifted behavior consists of behaviors that reflect an interaction among three basic clusters of human traits – these clusters being above average general and/or specific abilities, high levels of task commitment, and high levels of creativity. Gifted and talented children are those possessing or capable of developing this composite set of traits and applying them to any potentially valuable area of human performance.” (Renzulli, 1986, p. 73).

Literature in this field that is dedicated to understanding giftedness and talent is enriched more and more and it takes a significant step forward once it includes the affective factors. In music, plastic arts or visual arts is impossible to form outstanding behaviors without according special attention to emotional education, because there will be lot of risks, mentioning here: scholar underachievement, low self-concept, stage fright, failure in stress situations, etc.

2.4. The differentiated model of giftedness (Gagne, 1985)

On Francois Gagne's approach giftedness can be understood simply as possession of outstanding innate aptitudes. Discussed in light of human competence development giftedness is the pole of potentiality on the continuum potential-achievement and talent is the pole of achievement on the same continuum (Gagne, 2009). This evolutionary process from the potential to the systematically developed aptitudes it occurs in all professional fields and outstanding innate gifts (innate aptitudes), accompanied by other factors, could predict the high level of professional achievements and the areas of talent development. This is a first idea explaining the Differentiated Model of Giftedness, an anchor idea, the concepts of giftedness and talent being clearly distinct. "Giftedness designate the possession and use of outstanding natural abilities (called aptitudes or gifts) in at least one ability domain, to a degree that places an individual at least among the top 10 percent of age peers. Talent designate the outstanding mastery of systematically developed abilities (or skills) and knowledge in at least one field of human activity to a degree that places an individual at least among top 10 percent of age peers who are ore have been active in the field " (Gagne, 2005, p.99). The model brings together six components that can be grouped in two trios (Gagne, 2004): the first trio expresses the talent development and consists in gifts, talents and talent development processes; the second trio expresses the supportive trio and describes interpersonal catalysts, environmental catalysts and chance.

The gifts include four types of innate aptitude: intellectual, creative, socio-affective, sensorimotor, aptitude who can be easily observed in childhood when environmental factors and systematic learning have not put its mark yet. They are visible on the other ages because easiness and speed of learning on new information. The talent, the second element in trio, comes from the transformation of innate aptitudes in well trained aptitudes. The diversity of talents is very large, correlated to human activity domains. Gagne named talents: academic, arts, business, leisure, social actions, sports, technology. The third element, the development process is conducted gradually when practicing and learning are systematic and can occur in four forms: maturation, spontaneous learning, deliberated practice, systematic learning. The first is determined to the biological development of each, the second is the result of daily learning and the next two are aware and involved learning resultants.

The catalysts serve to facilitate or complicate the development process, thus responsible for the transformation of superior innate aptitude in talent. First described in Gagne's model are intrapersonal catalysts which were divided into five sub-categories: physical, motivation, volition, self-management, awareness of self. Environmental catalysts include milieu (cultural, family, social, etc.), important people for the subject (parents, friends, teachers, etc.), provision or activities involving the subject (curriculum and extra-curricular clubs, etc.), major events (awards accidents, friendships, etc.). The role of chance in developing talent was first recognized by Tanenbaum, 1983 and adopted by Gagne as the third element supportive of the model. Gagne is an author who is

very careful in using terms, in many of his articles arguing his scientific position. In an article explain for example the choice of the adjective "outstanding" to indicate the diversity of giftedness and talent and also behaviors that differentiate the gifted and talented people by the ordinary ones. He chooses not to use the terms "exceptional" or "extraordinary" that would be too restrictive. (Gagne, 2004)

2.5. The Munich models of giftedness (Heller, 1992, 2001; Ziegler, Perleth, 1997; Perleth, 2001)

The studies on giftedness and talent realized by the researchers from Munich have generated models to understand the phenomenon from a multidimensional perspective. The initial Munich model reinforces the reality in which for an authentic education of highly gifted persons we have to take into consideration both the personal factors (for development, also cognitive and noncognitive characteristics used into the learning process) and the environmental factors (family influences, educational style, the company of others, etc.). According to this model "giftedness is conceptualized as multifactorized ability construct within a network of noncognitive and social moderator, as well as performance-related variables." (Heller and all, 2005, p. 148) The model consist in: seven factors who predict talent (intelligence, creativity, social competence, musicality, artistic abilities, psycho-motor skills, practical intelligence), six moderators who depend on personality characteristics (achievement motivation, hope for success, control expectations, thirst of knowledge, coping with stress, positive self-concept), moderators who depend on environment (educational style, home environmental stimulation, parental education level, family climate, school climate, etc.) and performance area of manifestations (mathematic, technology, musical-artistic area, etc.) Later the model is expanded by Ziegler and Perleth in 1997, taking into account new research on expertise and how it develops in gifted people, resulting The Munich Process Model of Giftedness. In this new model individual/ability factors (perceptual, cognitive and motor dispositions, domain specific knowledge) have the same role as predictors from initial model. According to the Process Model, a process of active learning accompanied by a facilitator fund consisting of individual, personality and environment factors, raising the level of expertise by outstanding achievement in various fields of human activity (Heller, 2005)

In the third variant of the model –The Munich Dynamic Ability-Achievement Model- developed by Perleth in 2001 are distinguished three stage of expertise development: on preschool age, on school age, on university or profession. The model indicated the presence of an individual characteristics factors who are predisposing for learning and then competence needed for crossing all expertise stages. During the first level, general skills, such as creativity or intellectual or social are targeted. Then, throughout the period of schooling, acquisitions of knowledge in different academic areas are predominating. In the third stage, the focus is on specialization and the development of expertise in a particular field. Depending on the area, specialization can begin earlier. (Heller, 2005)

2.6. Sternberg's Triarchic Model of giftedness (Sternberg, 1985)

Sternberg's theory starts from the fact that pupils and students often fail to reach their full potential of performance because of the way in which the teaching or assessment are made, most often rigid and too rarely personalized. Sternberg is a follower of multidimensionality of giftedness and therefore develops a multidimensional model which permits identification of gifted and talented people, considering the diversity of ways in which the phenomenon can be expressed to teachers or other stakeholders. The basis of the model is the concept of "successful intelligence" and the term „triarchic derives from how the theory of successful intelligence comprises three sub-theories: a componential sub-theory, dealing with the components of intelligence; an experiential sub-theory, dealing with the importance of coping with relative novelty and of automatization of information processing; and a contextual sub-theory, dealing with the processes of adaptation, shaping and selection (Taber, H., 2010, p.6). Successful intelligence is "(1) the ability to achieve one's goals in life, given one's sociocultural context, (2) by capitalizing on strengths and correcting or compensating for weaknesses (3) in order to shape and select environments (4) through a combination of analytical, creative and practical abilities" (Sternberg, 2005, p.328).

Sternberg numbered each important sequence in his model because of the efficiency of the discourse. Thus, by (1) he wishes to clarify that for every person the success can mean something else, depending on the own purposes, depending of relevant value for himself, etc. The (2)nd point states that achieving the desired goal will come to the one with successful intelligence by knowing and accepting himself and then by maximizing those traits that give strength to behaviors conducting to success and by correcting and compensating those traits which can obstruct success. The (3)rd point sustains the understanding of intelligence beyond the environmental adaptation, in the way it is usually defined. Sometimes it is useful to adapt the environment to the yourself (by modifying it), and other times, when personal principles (or other factors) prevent you to adapt to the environment or the environment to be adapted to yourself, then the old environment must be left behind in favor to a new one. For taking the correct choice between these three variants, for achieving personal goals, Sternberg gives the solution through (4)th point. "We need creative abilities to generate new ideas, analytic abilities to determine if those are good ideas, and practical abilities to implement the ideas or to convince the others of their value." (Sternberg, 2003, p. 210)

3. Conclusions

The theoretical models are valid in their usefulness for the society and science (Davidson, 2009), and in this case their relevance is related to the study of the artistic talent. In his list of talents Feldhusen artistic-creative talent occupies a distinct place. In this model, the concept of talent is simplistically addressed as a component of giftedness. Even the author reviewing his theoretical option for the meaning of talent and giftedness, he will adopt for talent the meaning inspired by Gagne, which is positive transformation of the remarkable aptitudes' endowment through educational intervention. (Feldhusen,

2005). Artistic talent comes after Tanenbaum's appreciation in the "surplus talents" and will be found in the outstanding results of the musicians, painters; actors serve to beautify the world. Tanenbaum puts the portrait of giftedness in the middle of a five-pointed star and claims that each of the five elements (high general intelligence, exceptional specific abilities, non-intellectual traits, environmental support, and chance) will be present in different proportions in different areas of talent. Which should be the perfect combination in order to portray the artistic talent? It will remain as an open question for further investigations, especially since to these one may add the importance of social responsibility. Tanenbaum stresses that "it is essential for gifted people to learn that a great character should serve as a mediator of a great accomplishment, by contrary the brilliant minds may become the most destructive forces in the world" (Tanenbaum, 2000, p.447).

In the Ranzulli model of giftedness the artistic talent finds its place in the list of giftedness manifestation areas. Moreover, because the model is intended to be quickly one to put in practice, the author generates also a tool to identify the potential talented persons and elaborates multiple profiles in this regard, including some relevant for the artistic field. The model stops at the education of the children and youth. For Gagne the educational interventions - regardless of their nature, formal or informal - applied to the innate skills and especially to the one specific for the arts could lead to performances that may demonstrate the presence of the artistic talent. We consider the Munich Models of Giftedness (Heller, 1992, 2001 Ziegler, Perleth, 1997 Perleth, 2001) as being very generous in that they can be considered as starting points in the study of the giftedness and talent, regardless of its manifestation's area and of the age of the persons included in the study. Extracting this from the dynamic model of ability-achievement, we can follow the evolution of the artistic talent from childhood to the youth age and even further up to its transformation into expertise, in adulthood.

Sternberg, as Ranzulli and Tanenbaum, address the giftedness in terms of social contribution (Sternberg, 2005). The role of artists is special, they should promote beauty in a manner in which the value gained in a millennia of existence of humanity to transcend the present, in condition in how the present is so corrupted by false values easiest for in hurry public. If applied in the educational environment, Sternberg's theory could help in the professional fulfillment of many people possessing performance potential in the areas of this field. The literature reviews of the psycho-pedagogy of excellence focused on understanding the phenomenon of giftedness and talent have allowed us to synthesize a definition for the concept of "artistic talent". We consider it to be the expression of the superior endowment in different areas of the arts field, the demonstrated excellence through outstanding performances in this area, or the potential for excellence, proved by the results in various forms of evaluation.

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5. CREATIVE APPROACHES IN THE EDUCATION OF STUDENTS WITH SEVERE MULTIPLE DISABILITY

Jiří Kantor²⁹⁴

Abstract: *The paper presents an empirical study in the area of special education, which clarifies the function of creative techniques, their application, pupils' preferences and implementation of creative techniques in the processes of special education intervention in pupils with severe multiple disability. According to the current scientific concept, creative approaches in Czech special education are represented by various applications of artistic means in education. The methodology focus of the study is quality-based. Data collection was performed by means of interviews with 40 teachers, observations of 4 pupils during education and a content analysis of educational documents of 30 pupils. The analysis was performed by means of the embedded theory approach. The paper assesses the contribution of the study to special education in a practical context as well as delivery of artistic-oriented courses.*

Key words: *creative approaches, multiple disability, special education, artistic education*

1. Introduction

In Czech professional literature, the application of artistic techniques for the purposes of special education intervention is identified as creative approaches (Kantor et al., 2014). These are techniques of the following artistic domains: music, fine arts, drama, dance and locomotion. Professional literature describes various means of application of these techniques in case of persons with special educational needs (Müller, 2014). The significance of these techniques as facilitators of the educational process is apparent especially in pupils with considerable barriers in the educational process. This paper focuses on pupils with severe multiple disability, whose education requires significant methodological, organization and formal support.

Empirical experience of the author indicates that creative approaches in the education of persons with severe multiple disability in Czech schools are frequently applied, not only in the context of artistic courses. Creative approaches are also used in the process of re-education, stimulation, adaptation, etc. as these are important special education methods (Valenta, 2014). There is an insufficient number of research studies aimed at creative approaches applied in an educational context. In terms of special education theory we lack a description of functions of creative techniques in education and a systematization of ways in which they are applied in practice. Existing special education literature primarily contains theory taken from areas with a close interdisciplinary relationship, particularly in the area of expressive therapies.

2. Role of creative techniques in educating pupils with severe multiple disability

The possibility of application of creative techniques in persons with multiple disabilities relates to several key areas. Professional literature describes the positive effect on functional training, saturation of interactive and

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developmental objectives, therapy of undesirable behaviour, applications in community-type work and stimulation of an individual with severe multiple disability. The use of creative approaches in **functional training** of persons with severe multiple disability is professionally documented especially in the area of music therapy. Musical experience has a positive influence on the development of learning, mobility, perception, cognitive functions, communication and social experience. These objectives frequently appear in individual therapeutic plans of persons with health disability (Chase, 2004).

Traditional materials in the area of functional training are represented by case studies by Paul Nordoff and Clive Robbins (1980), Gertrude Orff (Voigt, 2003), but also behaviour-oriented music therapy (Hanser, 1987). The development of a functional ability is closely related to some music therapy approaches, e.g. Music Therapy Activity (Bean, Oldfield, 2001) or Instruction Music Therapy (Bruscia, 1998). From an interdisciplinary perspective, a good approach is to link musical experience and physiotherapy, which is used to reduce perceived pain, to increase motivation for movement and to promote physical activity (Davis, Gfeller, Thaut, 1999). A significant topic in functional training using creative techniques is a necessity of diagnostic and evaluation tools to capture the progress of functional ability development. This encouraged the development of a number of tools such as the Music Behavioral Scale (Skille, 2005) or Roy Grant's musical scale (Grant, in West, Saperston, Wigram, 2000).

Development-oriented theories of application of creative approaches are based on traditional developmental models (Stern, 1985; Bowlby, 2010, etc.) Especially the Stern's model of five stages of development of interactive patterns became the basis of interaction through fine arts (Rutten-Sarris, 2014) but also music (Aldridge, Fachner, 2010). The Stern's model is theoretically referenced in case studies of persons with multiple disability at an early age (Bunt, 2002). Similarly, Dubowski and Evans (2001) developed an intervention model entitled *Interactive Art Therapy*, in which they perform art therapy reconstruction of an emerging self of an individual based on reorganization of relationships at a presymbolic level. The developmental nature is also found in Landy's drama therapy model (Landy, in Johnson, Emunah, 2009). Other developmental theories applied in persons with severe multiple disability included the Greenspan's model of psychosocial development (Wheeler, Stulz, 2008).

Behavioural modification techniques represent another influential group of creative approaches used in educating persons with severe multiple disability. These techniques were used especially for the therapy of undesirable behaviour but also to promote desirable behaviour. Peters (2000) mentions examples of therapeutic objectives of behaviour-oriented creative approaches, e.g. increasing eye contact and attention, training of appropriate social behaviour, awareness of persons and objects in the surrounding environment, decreasing bizarre or self-harming behaviour, etc. A specific therapeutic model, which uses a combination of receptive music activities with physical activity experience, is the so-called

Nurturance Therapy (Cormier, 1982). This model uses listening to music combined with touching, swinging and other forms of stimulation in order to limit self-harm.

Community-type work reacts to the phenomena of deinstitutionalization and inclusion of persons with health disability – phenomena typical for the present development of special education. This type of work combines individual work with a person and community therapy, which links medical and psychosocial rehabilitation (Ansdell, 2000). This approach prefers performance methods, which have been marginalized in the context of expressive therapies. In expressive therapies, performance represents creative meetings of various groups or individuals in order to understand their identities or communities (Nash, in Sandahl, Auslander, 2005). An example of performance activities in persons with severe multiple disability is an English society Entelechy (Sandahl, Auslander, 2005). In the process of supporting artistic (especially music) production of persons with severe multiple disability a significant role is played by modern and ICT technologies. One of the current computer systems used in the Czech Republic is e.g. CYMIS (Akazawa, 2015), the effects of which on individuals with severe multiple disability are tested in domestic empirical studies.

Stimulation use of creative techniques is found for example in Andreas Fröhlich's basal stimulation or in the Snoezelen method (O'Neal a Velde, 2006). A significant aspect of both methods is physical and sensual experience, which is at the same time a means of mutual interaction. These methods include free experimenting with various materials, sensory experience and human contact, but also aesthetic experience. This is an inspirational basis of creative approaches because spontaneity and freedom of selection are necessary preconditions for the implementation of a creative process in persons with severe multiple disability.

Music Activities as means of cultivating children throughout the process of their personality development, in which it is important to respect and follow the regularities and patterns of children's physical and mental development, psychological features and the development of basic musical skills (Kralova in Kralova, Kołodziejcki, 2015). Kralova (2015) believes that music activities contribute to better quality of life in the field of social relationships, mental and emotional wellbeing. They are functionally linked to meet individual's needs of experimentation, game, social interaction, social identification, recognition and actualization. The above presented applications of creative techniques in persons with severe multiple disability were defined according to an analysis of data available in professional literature. It might be anticipated that the educational process uses other functions of creative techniques and facilitates saturation of specific objectives concerning the education of these pupils. These preconditions form the background of an empirical study described in the following chapters. The research was realised as a part of a project IGA_PdF_2015_020.

3. Research methodology

The reason for the study is an insufficient number of research studies aimed at the application of creative techniques in educating pupils with severe multiple disability. In particular, there is no research that would be carried out directly in the context of the educational process. The research used a quality-based approach regarding the absence of sufficient information to perform a quantity-based empirical study and regarding the necessity to develop a basic theory. During the research we used an educational analysis based on special education intervention processes and their schemes (Kantor, 2013). The analysis of special education intervention processes in persons with severe multiple disability is a long-term research intent of the author. The theoretical design of the study allows implementation of the conclusions into the gradually establishing theory of educating persons with severe multiple disability.

The principle research problem was to identify in what ways creative approaches are applied in special education intervention. The following two research objectives were defined:

- To describe creative techniques that teachers use in educating pupils with severe multiple disability and their applications.
- To identify the function of creative techniques in the processes of special education intervention in persons with severe multiple disability.

The research sample was developed by means of purpose selection using the contacts acquired from special education centres. The criteria for the selection of school were good transport availability, simple establishment of a contact and feasibility of the research. During the research we used semi-structured interviews with 40 teachers, content analysis of educational documents of 30 pupils (30 individual plans and 30 verbal assessments) and observation of 4 pupils. The following criteria were used to include teachers in the research sample:

- The teachers are required to have Bachelor's degree in special education, as a minimum.
- The teachers need to have at least two years of practical experience with educating pupils with severe multiple disability.
- The teachers must be willing to give an interview on a voluntary basis.

The following criteria were used to select the sample of pupils:

- The pupils have serious limitations in movement, communication and mental functions (at a level of severe or deep mental retardation).
- The pupils are educated according to second part of the Framework educational programme for special basic schools.
- To ensure a degree of variability, the content analysis of educational documents included a maximum of two pupils from one educational institution, the observation included only a single pupil from one educational institution.

The data acquired from various sources (interviews, observations and educational documents) were transcribed into a written form. The data were subject to a first order reduction and adjusted for a subsequent analysis.

Data analysis was performed by means of the embedded theory approach. Three types of coding were performed (open, axial and selective coding). At the level of *open coding* the data material was first classified into areas relating to individual topics. Then we searched for similarities between the statements. Statements with a similar content were grouped into clusters and then classified into categories and subcategories. In categories with a sufficiently rich data material, their properties were described as well. At this stage we identified three data areas relating to creative techniques and their application in the educational process – functions of creative techniques, their preferences by pupils and methods of application.

At the level of *axial coding* all data were classified according to the process model of education by Průcha (2009). This model classified education into input determinants, course and outputs of education. The categories and subcategories were classified into these basic areas. During the next stage we performed a horizontal search for associations between individual categories and tested the justification of hypothetical as well as real relationships, which exist or could exist between these categories. At the level of *selective coding* we described the processes of special education intervention. A total of 12 types of processes were identified. After a second order reduction we developed visual diagrams for these processes, which were used for clear description of individual processes. The visual diagrams showed the course of the processes during the stage of input determinants, course and outputs. The presentation of these diagrams and description of the processes is included in other papers of the author (Kantor, Ludíková, 2014; Kantor, 2014).

After the identification and description of the processes of special education intervention it was possible to conduct another analysis, which answered the research questions of this study. Firstly, we repeatedly reviewed the data material collected during the research (containing data from the interviews, observations and educational documents). We selected only those data that related to creative techniques and their application. These data were re-analysed, categories and subcategories relating to creative techniques were developed and the properties of these categories described. During the final stage the visual diagrams of the processes of special education intervention were analysed. In these diagrams we identified those statements that related to creative techniques, particularly in the area of educational outputs. Based on a logical data analysis we searched for associations between various types of special education intervention processes, functions of creative techniques and aims that can be achieved through the use of creative techniques. Further methodological aspects of the research are considered in the discussion.

4. Analysis and interpretation of research results

This part presents selected conclusions of the data analysis relevant to the research questions. The extent of the paper makes it possible to publish examples of the data material only in a limited extent. The first part describes the categories relating to creative techniques, followed by conclusions concerning the function of creative techniques and the objectives of their

application in the processes of special education intervention. The categories and subcategories will include a simple list of the numbers of participants who commented on a specific topic (the numbers are indicated in brackets).

During an analysis of statements relating to creative techniques, the categories of creative techniques were defined along with respective preferences and practical procedures of their application. In the category **Functions of creative techniques in special education intervention** the following categories of subcategories were defined: structural (17), motivational and emotional function – creative techniques promoting pleasant feelings of pupils (16), interactive function (15), function promoting the process of learning (8), stimulation function (8), communication function (8), distraction function – in case of emotional irritations (7), desensitization function (6), function promoting a positive social atmosphere in a class (4), activating function (2) and diagnostic function (1). Some subcategories were further divided:

- The subcategory of *Structural function* contained statements relating to the use of creative techniques to support pupils' orientation (15), e.g. by means of rituals, and statements relating to the use of creative techniques to get and maintain pupils' attention (3).
- An example of *Interactive function* is establishment of a contact, mutual teacher-pupil tuning, contact between the pupil and the teacher in a pleasant way, etc.
- The subcategory of *Stimulation function* included statements about the fact that many stimuli are unavailable without assistance of another person (8).
- The subcategory of *Communication function* had statements relating to greater comprehensibility of creative techniques in comparison with verbal communication (5), and signalization function (3), which means that a creative situation expresses a specific communication towards the pupil (e.g. touching might mean initiation of a contact).
- The subcategory of *Desensitization function* related to a targeted process of adaptation to some creative techniques, e.g. unpleasant sounds, touching certain material, swinging, etc.
- The subcategory of *Activating function* included statements about the use of creative techniques to activate pupils' reactions (2).
- The subcategory of *Diagnostic function* related to a possibility of diagnosing functional abilities in working with some creative techniques (1).

The category of **Preference of creative techniques** contained statements about which creative techniques pupils like and dislike. Table 1 summarizes the subcategories and some examples of stimuli and situations preferred by pupils.

Table 1: Positive preferences of creative techniques

<i>Subcategories</i>	<i>Examples</i>
Music (29)	Songs (24). Playing musical instruments (7)
Tactile experience (28)	Touching (28). Active touching of various materials (4), e.g. hair, carpet, etc.
Verbal expression (14)	Rhymes (9). Fairy-tales (4). Rhythmization (7).

Methods with deliberate application of creative techniques (14)	Snoezelen (10). Basal stimulation (6). Watching a theatre performance (2).
Working with visual stimuli (14)	Photos, pictures (4), photos of the family and home (4). Painting (2). Working in front of a mirror (2). Teacher's drawings. Chandeliers and lights. Modelling, etc.
Sounds (13)	Acoustic toys (3). Clinking (2). Funny sounds, e.g. sounds of the human body or sounds of computer games. Pleasant and gentle sounds (triangle, jingle bells) etc.
Voice and its qualities (11)	Distinct intonation (3). Calm and positively tuned voice, etc.
Kinaesthetic, vestibular and vibration stimuli (11)	Swinging on a ball, in a hammock or on a swing (6). Positioning (2). Harmonization bed. Specific experience with vibrating objects, fast ride in a wheelchair, pulling hands, etc.
Dancing (6)	Dancing in a wheelchair (3). Unspecified dancing (3)

Some stimuli that pupils avoid include the following:

- Certain sounds (9), e.g. sudden and noisy sounds, loud music, shouting, etc.
- Certain touches (3), e.g. sudden, unexpected or strong touches.
- Contact with some materials (3), e.g. finger paints, nylon, etc.
- Strongly blinking lights.

According to the teachers' statements it was particularly difficult to engage pupils in fine arts activities due to their severe physical disability (in such case the pupils only watch the activity), but also because pupils with severe multiple disability often have weak motivation for fine arts. The category of **Procedures and methods of application of creative techniques** contained methodological advice on the application of creative techniques based on examples of good practice (Table 2).

Table 2: Procedures of application of creative techniques

<i>Areas</i>	<i>Examples of methodological procedures</i>
Touching (18)	Preferred types of touching, e.g. position on the lap (5), ball facilitation (3), tickling (3), hugging (3), pulling hair, placing objects and painting on the body Body locations where touching is pleasant, e.g. shoulder and arm (7), face, etc. Properties of touching, e.g. strength, speed, specificity, etc. Effective links between touching and rhymes
Rituals with creative techniques (14)	Creative techniques in the morning circle (12). Other rituals (3).
Integration of stimuli (8)	Integration of tactile and acoustic stimuli in addressing (5). Integration of stimuli in a multi-sensory approach to learning (4).
Physical activity and dancing experience (7)	Types of physical activity and dancing experience, e.g. aids for vestibular experience (4), dancing for immobile pupils, turning on the chair, etc.
Other techniques (7)	Mirroring of pupil activity (2), application of creative approaches is effective only in case of a kind and respectful approach to the pupil (2), commenting on situations facilitates pupil's orientation (2), use of music to create an atmosphere (1).

Recommendations for the use of rhymes and for talking to the pupil (4)	Addressing pupils by their names (3). Frequent use of modulation factors (2). Integration of non-verbal techniques during speaking and oral presentation (2), etc.
Working with sounds (3)	Bringing an acoustic stimulus closer and further away. Examples of sounds that pupils produce with their body.

In this part of the research we conducted an analysis of examples of application of creative techniques that facilitate educational situations, and an analysis of the application of creative techniques in morning circles and other rituals. After an analysis of the category relating to creative techniques it was possible to investigate the function of creative techniques in the processes of special education intervention. The total number of processes identified during the research was 12, but regarding the application of creative techniques in two cases the processes were grouped because their functions and objectives repeated in these categories. The analysis was based on visual diagrams of individual processes, which had been published in other papers (Kantor, Ludíková, 2014). These visual diagrams analysed individual statements and categories that particularly contained the outputs of these processes. A logical data analysis suggested which outputs (or other categories of in the visual diagrams) could be facilitated through the application of creative techniques. Based on the data material we searched for evidence to confirm these associations. Finally we identified associations as shown in Table 3. Each process is provided with a function taken by creative techniques and examples of objectives corresponding with the function. According to these links it is possible to assess which functions and properties of creative techniques are significant in relation to individual processes.

Table 3: Intervention processes, function of creative techniques and aims of their application

Processes	Functions	Objectives
Adaptation	Structural	Development of a structure of a daily regimen and various activities by means of rituals and presentation of topics relating to time and space structure. Activation of the pupil's attention to teacher activities.
	Distraction of attention	Distraction of attention from unpleasant perceptions related to adaptation. Avoiding techniques and situations perceived as unpleasant by the pupil.
	Development of a positive social climate / Emotional	Development of a social climate and positive emotional tuning on the part of the pupil and the teacher. Analysis of which creative techniques are perceived as pleasant by the pupil.
	Interactive / communication	Support of contact initiation and directing to other activities.
Diagnostic and evaluation	Structural	The purpose of creative techniques is to help the pupil understand a task or the requirements of a diagnostic situation.
	Activating	Creative techniques represent a tool for the pupil to react in a way which is possible for the pupil.

Interactive and communication	Structural	Getting the pupil's attention and directing it to teacher activities Development of a comprehensible interaction form for structured as well as spontaneous interaction activities. Development of a space for the pupil's favourite communication topics. Development of a form to integrate the pupil's reactions to a meaningful context.
	Activating / Interactive	Initiation of a contact and getting the pupil's reactions. Facilitation of mutual synchrony and tuning.
	Communication	Signalling of a contact. Use of creative techniques for communication and maintaining reciprocity of interaction at a non-verbal level. Communicating messages to the pupil in an emotionally comprehensible way.
	Motivational and emotional	Use of pleasant stimuli during the application of creative techniques as a mechanism aimed at intrinsic pupil motivation and rewarding the pupil's effort by a longer effect of creative techniques.
	Diagnostic	Learning about the pupil's non-verbal reactions to various stimuli and interpretation of these reactions.
Self-care	Structural	Activation of the pupil's attention to teacher activities. Development of an appropriate context for the application and training of a specific reaction. Development of an appropriate structure for repeating a reaction.
	Development of a positive social climate	Facilitation of positive emotional tuning of the pupil before training due to its demanding character.
	Activating	Creative techniques as encouragement of a desired reaction.
	Emotional	Use of pleasant stimuli during the application of creative techniques as a mechanism aimed at intrinsic pupil motivation and rewarding the pupil's effort by a longer effect of creative techniques.
	Diagnostic	Use of creative techniques for easier diagnostics of functional abilities in various areas.
Training of cognitive abilities and learning	Structural	Getting the pupil's attention. Development of an appropriate structure for repeating and training.
	Support of the learning process	Support of recalling and memory processes by means of specific coding (multisensory strategies). Simplification of learning situations and emphasising cognitive principles to support comprehension.
	Activating	Creative techniques as encouragement.
	Motivational and emotional	Use of pleasant stimuli during the application of creative techniques as a mechanism aimed at rewarding the pupil's effort by a longer effect of creative techniques.
	Diagnostic	Identification of cognitive strategies and principles in working with creative techniques and materials.

Stimulation	Structural	Directing the pupil's attention to teacher activities. Development of a pleasant and simple structure for stimulation. Maintaining a balance between new and repeated stimuli to activate attention and avoid stimuli oversaturation.
	Development of a positive social climate	Development of a positive social climate and emotional tuning of the pupil and the teacher.
	Interactive	Encouragement of the pupil's reaction and repeating the reaction (e.g. by reaction mirroring). Possibility of testing various modalities for the pupil's reaction.
	Diagnostic	Learning about individual pupil's preferences in the context of creative techniques.
Saturation of health-related needs	Structural	Development of a structure for activity, indication of its beginning and duration in case of unpleasant activities (for the pupil).
	Distraction of attention	Distraction of attention from unpleasant perceptions during the application of procedures aimed at supporting the pupil's health condition.
	Development of a positive social climate	Use of creative techniques to develop a good social climate in case unpleasant perceptions of the pupil are expected.
	Activating/emotional	Creative techniques as encouragement and positive reinforcement.
	Calming down	Creative techniques in comforting the pupil.
Influencing undesirable behaviour and coping with difficult situations	Structural	E.g. time structuring of an activity for diagnosing the frequency of monitored reactions. Time structuring of an activity to develop shorter periods, which allow concentration on the training of desirable reactions. Development of structures and context for a desirable reaction.
	Distraction of attention	Distraction of attention from unpleasant perceptions related to training.
	Activating	Creative techniques as encouragement.
	Motivational	Creative techniques as positive reinforcement (application in the context of various methods, e.g. token economy).
	Desensitization	Increasing resistance to pressure.
Personality development	Communication	Means of communication at a non-verbal level and saturation of psychosocial needs of the pupil at various levels. Validation of the pupil's personality and depiction of the pupil's character on the products of creative activities.
	Motivational and emotional	Validation of the pupil's personality and depiction of the pupil's character on the products of creative activities.
	Interactive	Facilitation of tuning to the pupil and maintaining mutual synchrony.
	Diagnostic	Creative process as a means of learning about the pupil's personality
Intervention at	Structural	Development of an activity structure.

a family level	Interactive / emotional	Possibility of sharing the content of creative activities with pupils and their families (e.g. activities of a community type – various celebrations or performances). Help the family appreciate the pupil's skills.
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5. Discussions

Chapter 3 defined the two objectives of this study; these objectives were resolved by means of data presented in Chapter 4. We described the functions of creative techniques used by special education teachers to educate pupils with severe multiple disability, and these functions were correlated with individual processes of special education intervention and their objectives (Table 3). Moreover, we described the data relating to the preferences of individual creative techniques (Table 1) and some methodological recommendations on the application of creative techniques based on examples of good practice (Table 2). The research study confirmed the irreplaceable role of creative techniques in educating pupils with severe multiple disability and also pointed to the variety of their functions in the process of education. The use of creative techniques in the educational process represents a significant special education method and at the same time points to important specifics of the education of pupils with severe multiple disability.

The conclusions of the research study indicate that these pupils prefer creative experience associated with sounds, music and physical perception (touching), which corresponds with the perception preconditions and possibilities of these pupils. On the contrary, the application of fine arts techniques appears very difficult. In some pupils, concerning the degree of their disability, it is impossible to perform basal fine arts activities; moreover, they have a low degree of motivation for these activities. According to teachers' experience, most favourite materials are those that can be touched or perceived in a multisensory way (materials with interesting tactile, olfactory or other properties). From a practical perspective of special education of pupils with severe multiple disability it would be desirable to develop strategies specifically for this concept of fine arts education. Some objectives of fine arts education are performed through basal stimulation methods or the Snoezelen. In pupils with severe multiple disability these methods develop basic preconditions (e.g. multilateral visual stimulation), which can be used by teachers in delivering the above mentioned fine arts activities.

From a **methodological perspective** a topic for discussion is the degree to which the categories of creative techniques match educational practice. These categories were largely based on the semi-structured interviews and their validity depends on the teachers' ability to reflect on own educational practice. An increased level of validity of the research was supported by triangulation of the interviews results with the data material acquired through observations and analysis of educational documents. The most beneficial method in terms of a general overview of the educational reality was the method of observation.

However, in the present research study this method was based only on data material of four pupils. Therefore, the author of the research study reflected on selected results of the research in the context of his own educational practice concerning pupils with severe multiple disability and also in the context of the research team at the author's department. On the other hand, the research had several strengths, e.g. strong data saturation in the semi-structured interviews.

The focus of **further research studies** could be an analysis of application of creative techniques in other groups of pupils with special educational needs. Practical applications of the results include the implementation of selected research results in educational legislation (e.g. in framework educational programmes, according to which school curricula are developed) and in undergraduate special education courses.

6. Conclusions

The application of creative approaches in working with persons with special needs is an area that requires a consistent theory. This paper analysed this issue in the context of education of pupils with severe multiple disability. However, further research studies aimed at other groups of individuals with special educational needs are required. As a result of numerous specifics of the educational process, special education practice might present the principles of using artistic techniques, which could also be inspiring in related interdisciplinary areas. At present, special education has a limited use of drama techniques, because drama art is not specifically defined in the Framework educational programme for special basic schools and teachers are not trained in the application of drama techniques. The conclusions may be significant in the process of development of artistic courses in school curricula. They also represent stimuli for professional undergraduate training of special education teachers.

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6. VARIABLES AND CONSTANTS IN THE CURRICULUM FOR THE MUSIC SPECIALISATIONS OF THE ROMANIAN UNIVERSITY EDUCATION

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Abstract: *The Romanian academic system must adapt to the changing demands imposed by the European educational standards, according to the conventions of Bologna and Lisbon. The compatibilisation of university paths in creating the curricula must consider the competences which are to be acquired. The responsibility belongs equally to the institutions providing academic programs, but also to the Romanian Agency for Quality Assurance in Higher Education. We intend to analyse comparatively both the constant and variable elements of the academic programs for the Music field. The efficiency of these programs is particularly reflected from the point of view of insertion in the labour market, so the direct beneficiaries are the graduate students.*

Key words: *standards, curriculum, music specialisations, labour market*

1. Introduction

We intend to make an analysis on the options of university institutions providing and ensuring Bachelor's degree programs in Romania, for the specialisations Musical pedagogy (6, named from U1 to U6) and Musical performance / Instruments and Canto (4, named from U1 to U4). We will monitor if they are compliant with the Romanian and European occupational standards, according to the competences proposed to be acquired by covering them. These educational programs are periodically reviewed, every 5 years, in order to comply with the dynamics of university and professional qualifications, according to the university autonomy, to the demands of Lisbon and Bologna Convention and to the demands of the labour market. Within the faculties' departments, periodical analyses of the academic programs are taking place, being attended by professors, students, graduates and employers' representatives, who identify the reviewing needs of the curricula/ syllabi, after which they are reviewed and regulated by the educational policies in force and provided in the regulations concerning the initiation, the approval, the monitoring and the periodical assessment of academic programs, existing in every higher education institution of Romania. At the same time, as a complementary procedure, the professors taking part in the mobilities must make reports regarding the academic programs of the European universities visited, proposing different improvements of the curriculum, by comparison, in order to perform the compatibility of these programs with the European ones.

2. Method

The comparative analysis of the academic programs proposed to be analysed in this study, valid for the academic year 2015-2016, will offer us an overview on the preparation of future specialists in performing or pedagogy-musical arts,

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as graduates of the Bachelor's degree programs whose professional and transversal competences must correspond to the qualifications obtained. By means of periodical assessment procedures, reports and regulations are made, which permanently determine the change of curricula and syllabi according to the standards of the Romanian Agency for Quality Assurance in Higher Education - ARACIS / ARTS (1), as well as the opportunity of initiating, in the future, new programs, in line with the labour market dynamics. The first stage is represented by the internal assessment, and the second one is represented by the external one of the academic programs and considers several indicators which mainly reflect the correspondence between them and the qualifications which are to be obtained by graduates, such as the correspondence between the latter ones and the occupational field according to the Romanian National Qualifications Register for Higher Education - RNCIS (2, 3). The hypothesis consists in the fact that there should be a flexible constant of the disciplines' categories, as a name and division between fundamental, speciality or compulsory complementary disciplines, according to the amount of hours and credits allocated. The variables should exist between the difference between optional and facultative complementary disciplines, naturally determined by the didactic human resource available and the students' options.

3. Discussions

We will further analyse the **Musical pedagogy** program, with the pedagogic disciplines included in the curriculum, since the academic year 2015-2016 (4) in line with the professional qualifications (according to ISCO 08:2332 - Secondary education teachers - 31) established by the Specific standards for the academic study programs of the Arts-Music Bachelor's Degree fields (1, pp. 4-9) and the Specific standards for the academic study programs of the Administrative Sciences, Education Sciences, Psychology Bachelor's Degree fields and Programs whose name and mission intend explicitly the professors' preparation for secondary education (6, p. 40). The relationship between disciplines and professional competences is direct and we notice that the first one is identical for all the programs proposed for analysis - C1. The performance of a correct correlation between the musical text and the audio configuration (chamber/symphonic, with a high complexity level) according to the musical listening and writing-reading skills acquired (including the inner musical hearing), as well as the 3 transversal competences:

TC1 Designing, organising, performing, coordinating and assessing an artistic event/learning unit, including specific contents of the musical disciplines' syllabus;

TC2 Applying the efficient labour techniques in a multidisciplinary team on various hierarchical levels;

TC3 Objective self-assessment of the professional formation need for the purpose of insertion and adaptability to the labour market demands.

The program's specificity is well differentiated and particularised by the following professional competences:

C2 Correct use of classical and modern writing techniques and of fundamental methods of musical analysis;

C3 Analysis of musical works, on the basis of identification and description of their stylistic features and considering the cultural context;

C4 Correct and functional use of main elements of the performing technique (member and conductor of a choir, playing the piano);

C5 Elaboration of musicological and musical criticism works, by covering all the stages (from creation to accomplishment), by integrating the specific musical knowledge and skills acquired and by bringing the personal creativity and the analysis and synthesis abilities;

C6 Designing programs for the compulsory pre-university education students;

C7 Performing the activities related to the formation-education process of the compulsory pre-university education;

C8 Assessing the learning processes and the results recorded.

If until the academic year 2014-2015, the completion for didactic qualification was provided by compulsorily covering the additional courses module of the Teaching Staff Training Departments, from the academic year 2015-2016, the specific disciplines were included in this program (6, p. 40). This aspect is still in the debate of competent forums, because out of the total of 180 ECTS, the strictly musical field has 150 ECTS, the other 30 ECTS being represented by the psycho-pedagogical and didactic disciplines.

Table no. 1

Ref. no.	Disciplines / categories of disciplines	U1	U2	U3	U4	U5	U6	Differences
A.	Fundamental compulsory disciplines 30-35%							
1.	Theory-music theory - dictation	x	x	x	x	x	x	
2.	History of music	x	x	x	x	x	x	
3.	Harmony	x	x	x	x	x	x	
4.	Musical forms and analyses	x	x	x	x	x	x	
5.	Polyphony – counterpoint and fugue	x	x	x	x	x	x	
6.	Educational psychology	x	x	x	x	x	x	
B.	Speciality compulsory disciplines 50-55%							
1.	Choir conducting	x	x	x	x	x	x	
2.	Musical education systems	x	x	x	x	x	x	
3.	Theory of instruments and instrumentation	x	x	x	x	x	x	
4.	Score reading	x	x	x	x	x	x	
5.	Choir canto	x	x	x	x	x	x	
6.	Musical hearing education systems	x	x	x				3
7.	Artistic practice: choir/orchestra ensemble	x	x	x	x	x	x	
8.	Musical education by vocal/instrumental groups		x					1
9.	Pedagogy I (Pedagogy foundations, Theory and methodology of curriculum)	x	x	x	x	x	x	
10.	Pedagogy II (Theory and methodology of education, Theory and practice of assessment)	x	x	x	x	x	x	
11.	Speciality didactics	x	x	x	x	x	x	
12.	Pedagogic practice	x	x	x	x	x	x	

13.	Technique of scientific research and composition	x	x	x	x	x	x	
14.	Artistic practice/ Choir ensemble	x	x	x	x	x	x	
15.	Artistic practice/Orchestral ensemble		x	x			x	3
16.	Musical liturgical practice					x		1
17.	Protestant liturgics and hymnology					x		1
C.	Compulsory complementary disciplines 10%							
1.	Composers and musical literature		x		x			2
2.	History of pop culture		x					1
3.	Piano	x	x	x	x	x	x	
4.	Physical education	x	x	x	x	x	x	
5.	Foreign language	x	x	x	x	x	x	
6.	Musical information on computer / Musical informatics	x	x	x	x	x	x	
7.	Musical folklore	x	x	x	x	x	x	
8.	Management of the class	x	x	x	x	x	x	
9.	Computer assisted training	x	x	x	x	x	x	
10.	History of Christian religion		x					1
D.	Optional complementary disciplines 10%							
1.	Religious music / Byzantine music / Psaltic music	x	x		x			3
2.	Musical historiography				x			1
3.	Jazz module	x			x			2
4.	Protestant liturgics and hymnology					x		1
5.	Popular instrument			x				1
6.	Popular chant			x				1
7.	Musical informatics			x				1
8.	Sound musical production			x				1
9.	Jazz/Jazz aesthetics			x				1
10.	Musical management	x	x					2
11.	History of jazz	x						1
	Jazz module							
12.	Jazz music related groups	x			x			2
13.	Jazz improvisation				x			1
14.	Jazz instrument				x			1
15.	Spiritual counselling					x		1
16.	Apologetics					x		1
17.	Elements of musical composition					x		1
18.	Introduction to musicotherapy					x		1
19.	History of Baptists					x		1
20.	Missiology							
E.	Facultative disciplines 10%							
1.	Instrument	x	x		x	x	x	5
2.	Canto	x	x		x	x	x	5
3.	Acoustics and studio techniques					x		1
4.	Instrument/chant didactics					x		1
5.	Instrument/Chant teaching practice					x		1
6.	Co-rehearsal					x		1
7.	Science of information and communication					x		1
8.	Philosophy of religion and culture					x		1
9.	Folkloric instrumental arrangements/popular music	x						1
10.	Folkloric ensemble/Popular music ensemble	x						1
	Traditional vocal music module							
11.	Folkloric chant			x		x	x	3
12.	Traditional / folkloric ensemble			x		x	x	3

13.	Grading and restoring traditional vocal music			x		x		2
	Performing module of popular/jazz music							
14.	Performing of popular/jazz music			x		x		2
15.	Estrada/pop/rock ensemble			x		x		2
16.	Instrumental and vocal arrangement			x		x		2

The **Musical performance** program, in correspondence with the professional qualifications (according to ISCO 08:2652 - Musicians, singers and composers - 31) established by the Specific standards for Bachelor's degree academic education programs in the field Arts - Music (1, p. 4-9). The first specialisation is the one regarding the **Instrumental performance** (5) and where we identify correlations between professional competences and **Canto** competences (5):

C2 Identifying and describing the characteristics of different cultures, stylistic periods and musical genres, as well as the correct use of main elements of classical writing and musical analysis techniques;

C3 Analysing and performing a representative selection of the soloist repertoire intended for the instrument studied, using the necessary instrumental technical and performing skills and integrating the musical knowledge and skills acquired;

C5 Expressing the own performing style, starting from choosing, approaching, constructing and studying the repertoire until the public presentation of the instrumental/vocal performance creation.

A particularity is represented by the C4 competence - Analysing and performing a representative selection of the chamber/symphony repertoire including the instrument studied, using both auditory and instrumental technical and performance skills required for the integration into an ensemble (chamber groups, orchestra ensembles) and the musical specific knowledge and skills acquired.

Table no. 2

Ref. no.	Disciplines / categories of disciplines	U1	U2	U3	U4	Differences
A.	Fundamental compulsory disciplines 30-35%					
1.	Theory-Music theory-dictation	x	x	x	x	
2.	History of music	x	x	x	x	
3.	Harmony	x	x	x	x	
4.	Musical forms and analyses	x	x	x	x	
5.	Polyphony – counterpoint and fugue	x	x	x	x	
B.	Speciality compulsory disciplines 50-55%					
1.	Instrument	x	x	x	x	
2.	Chamber music	x	x	x	x	
3.	Accompaniment	x	x	x	x	
4.	Study of accompaniment	x	x	x	x	
5.	Orchestra	x	x	x	x	
6.	Artistic practice	x	x	x	x	
7.	Artistic management	x	x	x	x	
8.	Choral ensemble				x	1
9.	Repertoire analyses		x	x		2
10.	Instrument tuning			x		1
11.	Accompaniment figured bass			x	x	2
12.	Improvisation	x				1

13.	Performance theory elements	x	x			2
C.	Compulsory complementary disciplines 10%					
1.	Foreign language	x	x	x	x	
2.	Physical education	x	x	x	x	
3.	Compared performances		x			1
4.	Musical information on computer	x	x	x	x	
5.	Musical aesthetics	x	x	x	x	
6.	Musical folklore	x	x	x	x	
7.	Musical culture and practice		x		x	2
D.	Optional complementary disciplines 10%					
1.	Orchestra studies				x	1
2.	Complementary instrument		x		x	2
3.	Sound production		x	x		2
4.	Jazz			x		1
5.	Vocal arrangement			x		1
6.	Baroque music	x				1
7.	Choir accompaniment	x				1
8.	Contemporaneous music	x				1
9.	Score reading	x				1
10.	History of pianistic art	x				1
	Jazz module					
11.	Jazz music specific groups	x			x	2
12.	Jazz improvisation				x	1
13.	Jazz instrument				x	1
E.	Facultative disciplines 10%					
1.	European culture and civilisation	x				1
2.	Optional instrument			x	x	2
3.	Canto			x	x	2
4.	Popular music/Jazz performance			x		1
5.	Orchestra conducting			x		1
6.	Alternative performance currents			x		1
7.	Informatics	x				1
8.	Musical semiotics	x				1
	Traditional vocal music module					
9.	Folkloric chant			x	x	2
10.	Traditional / folkloric ensemble	x		x	x	3
11.	Grading and restoring traditional vocal music			x		1
	Performing module of popular/jazz music					
12.	Performing of popular/jazz music			x		1
13.	Estrada/pop/rock ensemble	x		x		2
14.	Instrumental and vocal arrangement			x		1
	Liturgical repertoire module					
15.	Historic instrument			x		1
16.	Liturgical accompaniment			x		1
17.	Choir conducting			x		1

For the **Musical performance** program, in correspondence with the professional qualifications (according to ISCO 08:2652 - Musicians, singers and composers - 31) established by the Specific standards for Bachelor's degree academic education programs in the field Arts - Music (1, p. 4-9). For the second specialisation, which refers to **Canto** (5), the competence C4 Using hearing, vocal, linguistic, kinaesthetic and expressive skills required for the musical and theatrical representation regarding the lyric performance, intending the integration in the musical ensemble (musical theatre), the integration in the work dramaturgy, networking with the other characters, stage movement and other aspects of stage performance, is the one particularising this program.

Table no. 3

Ref. no.	Disciplines / categories of disciplines	U1	U2	U3	U4	Differences
A.	Fundamental compulsory disciplines 30-35%					
1.	Theory-music theory - dictation	x	x	x	x	
2.	History of music	x	x	x	x	
3.	Harmony	x	x	x	x	
4.	Musical forms and analyses	x	x	x	x	
5.	Polyphony – counterpoint and fugue	x	x	x	x	
B.	Speciality compulsory disciplines 50-55%					
1.	Canto	x	x	x	x	
2.	Canto accompaniment	x	x	x	x	
3.	Opera / Opera class	x	x	x	x	
4.	Opera class accompaniment	x	x	x	x	
5.	Lied-oratorio	x	x	x	x	
6.	Lied/oratorio accompaniment	x	x	x	x	
7.	Make-up	x	x	x	x	
8.	Art of the actor	x	x	x	x	
9.	Stage movement	x	x	x	x	
10.	Speaking	x	x	x	x	
11.	Artistic practice	x	x	x	x	
C.	Compulsory complementary disciplines 10%					
1.	Foreign language	x	x	x	x	
2.	General piano	x	x	x	x	
3.	Physical education	x	x	x	x	
4.	Musical information on computer	x	x	x	x	
5.	Artistic/cultural management	x	x	x	x	
6.	History of theatre costumes			x		1
7.	Vocal hygiene		x	x	x	3
8.	Scientific research and writing technique / Preparation of the Bachelor's thesis	x	x	x	x	
9.	Sound musical production		x	x		2
10.	Musical aesthetics	x	x	x	x	
11.	Musical folklore	x	x	x	x	
12.	Musical culture		x		x	2
13.	Theory of musical performance	x	x			2
D.	Optional complementary disciplines 10%					
1.	Lied literature		x	x		2
2.	Stage image			x		
3.	Compared performances	x	x	x		3
4.	Jazz/Popular music			x	x	2
5.	Religious music				x	1
6.	Musical historiography		x		x	2
7.	Composers and musical literature		x		x	2
8.	Acoustics				x	1
9.	Theory of instruments		x		x	2
10.	Improvisation figured bass				x	1
	Operetta/musical module					
11.	Art of the operetta and musical performer				x	1
12.	Workshop of choreographic creation				x	1
13.	Operetta/musical canto				x	1
14.	Operetta/Musical canto accompaniment				x	1
15.	Art of musical performance				x	1
16.	History of operetta/musical				x	1
E.	Facultative disciplines 10%					
1.	Optional instrument			x	x	2
	Traditional vocal music module					
2.	Folkloric chant			x	x	2
3.	Traditional ensemble	x		x	x	3
4.	Grading and restoring traditional vocal music			x		1
	Performing module of popular/jazz music					

5.	Performing of popular/jazz music			x		1
6.	Estrada/pop/rock ensemble	x		x		2
7.	Instrumental and vocal arrangement			x		1

4. Conclusions

By analysing these aspects, it results that there are correlations between the curricula of the academic programs for the Musical pedagogy and Musical performance/Instruments and Canto specialisations. Through the periodical monitoring, assessment and reviewing practices of Bachelor's degree programs provided by the Romanian Agency for Quality Assurance in Higher Education, one ensures the compliance with the educational policies providing qualification according to the occupational standards for the Romanian, but also EU labour market.

The academic programs and the diplomas are elaborated according to the academic qualification demands collected on the market from admission candidates, students, graduates, employers and are issued by complying with the legal regulations in force. The qualifications were related to the academic results of the study level, formulated in terms of acquired competences, in order to determine the professional roles and then the correlation between the diplomas provided and the qualifications obtained by diploma. The European models of the artistic and musical education are considered in their entire diversity.

The constants that we notice are at the fundamental and speciality disciplines, and the large room of variables is present particularly for the complementary disciplines - compulsory and optional, as well as for the modules of facultative disciplines. The largest variation is present at the Musical performance/Instruments specialisation, generated by the instrumental categories (keyboard, string, wind, percussion) imposing particularisations. For the Musical/Canto performance specialisation, the offer has a variability coefficient by introducing modules: jazz/pop music, folkloric/traditional music, operetta/musical.

We notice that for the **Musical pedagogy** specialisation, the programs analysed are more homogeneous from the point of view of division on categories of disciplines and optional and facultative disciplines offer. For the **Musical performance/Instruments** program, the variations are higher both from the point of view of division in categories of disciplines and from the point of view of optional and facultative disciplines offer, presenting several particularities at U3 and U4. The same records are kept, but in a lower ratio and at the **Musical performance/Canto** program, with the same particularities at U3 and U4. The recommendations of the Romanian Agency for Quality Assurance in Higher Education are complied with, but sometimes the distribution is altered, so that some disciplines are either renamed or allocated to other categories (from fundamental to specialised or compulsory complementary), according to the regional, traditional, cultural-musical and confessional specificity. At the same time, the offer of optional and facultative disciplines is a lot more generous, provided that the students must choose, per academic year, only one discipline. At U4, we also found an offer of facultative disciplines proposed within a

POSDRU project, that we did not quantify, having a temporary character, during the project performance. We also must add that fact that one may also cover the didactic qualification facultative program, which is not ensured by the module provided by the additional courses of the Teaching Staff Training Departments, with 30 ECTS, for the last 2 programs analysed.

As a final **recommendation**, we propose a higher cohesion in creating these programs, in order to support a less ratio of variables and respecting the division in categories of disciplines according to the academic standards.

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7. INNOVATIVE VISIONS OVER THE FORMATION OF THE TEACHER IN THE ARTS

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Abstract: *The present article describes purposes, learning content and requirements of an educational academic and postgraduate (internships for teachers) process, focused on teacher training in respect of the most subtle and valuable framework for education, the achievement of the individual potential of each pupil, qualified as a unique personality. Therefore, it is proposed a synthesis on the formative program geared towards the assimilation of the future and current teachers of artistic disciplines (music, choreography, painting) of the action and behavioral models appropriate to the domain, to the effectively organization of individualized educational process.*

Key words: *teacher of artistic disciplines, training program, learning content, purposes, professional competence, the effectiveness of teacher's actions*

1. Introduction

The need of the special training of teachers for the artistic ability pupils may be argued from the point of view of several aspects. But we will mention one of them, which is determined for the entire formation/education system of children with special musical needs. Thus, it was proved that the presence of the high degree of artistic ability, even if identified adequately and early, does not mandatorily determine the achievement of high artistic performances, because frequently, the teachers who do not have the adequate preparation level, cannot provide the educational programme relating to the given category of children.

The decisive role in the development of the able pupil's potential belongs to the quality of the school educational system which constitutes the main formation framework of personality. The adaptation of the able child to the conditions, relationships, school requirements and achievement/accomplishment of the pupil's potential will depend on the oriented and competent performance of all the elements of the formation-education system, including the elements of school infrastructure. At the same time, we must mention that until now the ability typology related aspects, the identification, the schooling and the education of able/gifted children generate multiple debates and controversies. Even if the researches in the field find that the able/gifted children fall within a minority category, one must clarify that these children will become the cultural, scientific elite of the people, so the persons involved in the educational process must have an enhanced attention and a particular care for their pupils.

Leaving aside these considerations, we intended to propose in this article the content of the academic programme, which supposes the initiation of the students - future professors of artistic subjects and current teachers in essential aspects of the complex formation system of artistic able/art talented pupils. Having the theoretical and practical background, this programme intends the

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formation of the students'/becoming teachers' and current teachers' practical application skills of the formation system elements of artistic able pupils, oriented to the early and objective identification of the ability, the adaptation of the able pupils to the conditions of the education process and the continuous accomplishment of the given children category's potential.

The formative programme is demanded to reform the actual situation of the formation/education of artistic able pupils within general and special school education, being elaborated in order to be registered organically in the academic and postgraduate formation system of specialists in the field of artistic education. The specialist's activity in the issue mentioned refers to the formation/education of artistic able/gifted pupils within the general education, with curricular and extracurricular extensions (middle schools, high-schools) and within the special artistic education (schools, art studies for children). The activity specificity of the able and gifted pupils' teacher consists in the need of tracking down, supporting and stimulating the pupils endowed with superior abilities, preponderantly in heterogeneous groups.

2. Discussions

The specific purposes of the formation process of the teacher for able pupils. Before exposing the specific purposes of the formation process of the teacher for able pupils, which can also be named efficient attributes/qualities and competences in educating the able pupils, it is appropriate to emphasise a significant aspect. In the intended context, the following question appears frequently: which one should be the ability degree of the music teacher himself involved in the formation/education of the pupils gifted with a high potential of skills? Relating to this aspect, we opt for the position according to which a good educator must not mandatorily have a high degree of musical endowment/of musical taken (it is just a desirable quality), but he must know to identify, to valorise, to develop the endowment of his disciples, to have behavioural qualities which will facilitate the accomplishment of educational aims.

The training programme stipulates the accomplishment of the following general aims as *knowledge*:

- the concept of ability/talent for arts as a degree/type of manifestation of the updated phenomenon;
- the relevant factors for identifying the able/gifted pupils;
- gaps/asynchronicities in the endowment structure - negative factors for the social adaptation of able/gifted children;
- general characteristics of able children;
- composition/structure of talent for arts;
- methodology of identifying artistic able children and pupils;
- specificity of differentiated formation organisation strategies of artistic able pupils;
- types of psychological and social interactions between the school and parents of able pupils;
- efficient personal, professional and social characteristics of the teacher of the artistic able pupils;

- undesired characteristics of the able pupils' teacher.

At the level of *abilities*, one follows:

- the awareness of ability as gradual phenomenon;
- delimitating the ability, gifting, talent, genius categories;
- projecting educational adaptation actions to the school conditions of able/gifted pupils in the presence of internal or external gaps;
- adapting the general characteristics of gifted pupils to the situations of identification of music able children/art talented children;
- naming/objectively identifying the art able pupils;
- treating the organisation strategies of differentiated formation in relationship with the individual particularities of artistic able pupils;
- conceiving the advisory activity content of able pupils;
- modelling the updating situations of the psychosocial needs of able/gifted pupils;
- adapting and compensating the skills of the teacher of artistic able pupils according to the heterogeneous contingent of pupils.

At the level of integration/application, the programme intends to involve the students and the professors, according to the knowledge acquired and to the skills formed, in the modelling activity of the educational, instructive, psychosocial situations oriented to: the objective identification of artistic able pupils, the avoidance of able pupils' non-adaptation to the school conditions, the efficient education of able pupils. The analysis of the reference studies in the specialised literature allowed us to formulate the ***skills, the efficient qualities and the dominant attitudes of the teacher*** for the artistic able pupils, as follows:

- to be competent in the art field (music, plastic art, dramatic art etc.);
- to facilitate the instructive-educational process; in this context, the following functions/competences impose: a) the creation and maintenance in the group of pupils of the positive communicative atmosphere; b) the flexible use of the time and education programme both during the academic hours and outside of them, according to the needs, interests, special skills and general psychological particularities of pupils);
- to identify adequately the pupils' skills;
- to know to collaborate effectively with the parents of the able pupils;
- to be capable of diagnosing and solving the adaptation difficulties to the educational process of pupils with special artistic needs;
- to use in a creative and individualised way the educational activities and technologies;
- to have projecting abilities of study individualised programmes, centred on the personal needs of able pupils;
- to be aware of the special issues of artistic able pupils/art talented pupils;
- to be capable of encouraging the pupils in difficulty and to adequately provide rewards for the success;
- to be different by an independence of thinking;
- to be empathetic (intuition and anticipation);
- to have personal flexibility;

- to be democratic, respectful for the uniqueness of each pupil;
- to be enthusiastic, creative and innovative;
- to be punctual, responsible and perseverant in his activity;
- to exercise an attentive, kind, polite and sociable behaviour.

The programme, being oriented to the formation of efficient teachers for able pupils and/or artistic gifted pupils supposes inevitably the involvement of trainees in a series of *learning and research activities*;

- the projecting of psycho-pedagogical and/or psycho-social actions oriented to the adaptation of able/gifted pupils to the school conditions, in the situations of presence of particular gaps/asynchronies;
- modelling the educational situations by considering the special needs of able/gifted pupils concerning the social adaptation;
- elaborating series of tests for identifying the artistic able pupils;
- making the own opinions about the efficient teacher of the able pupils/art talented pupils;
- modelling the educational situations of updating the personal, professional, behavioural characteristics of the teacher of able pupils;
- behavioural training oriented to the assimilation by the students and/or master students of the efficient qualities of the teacher of able pupils.

3. Conclusions

The final evaluation means the revealing of the acquiring and awareness degree by the trainees of the theoretical matters of the education issue of artistic able children: the concept of art ability/gift/talent; identifying the artistic able children; avoiding the non-adaptation situations of able children to the school conditions; anticipating the internal and external conflicts when educating the able pupils, methodology of identifying the artistic able children/art talented children, strategies of organising the differentiated education of artistic able pupils, the efficient model of the teacher for able pupils. The verification of the trainees' formation level of the practical implementation skills of the aspects mentioned is made in the tests of dynamic appreciation by analysing the efficiency of the students' and current teachers' actions - who wish to initiate in the issues of education and formation of artistic able children and by the analysis of the educational effect of the situations projected and modelled in the training.

The formation programme of the specialists in the field of educating artistic able students at the academic and postgraduate level intends to accomplish the previously mentioned purposes which, being synthesised, may be reduced to: the awareness by the professors of the structure, characteristics and levels of the artistic ability/art talent (music, dance, plastic art, dramatic art etc.); operating with techniques of determining special skills; solving the psychosocial situations relating to the efficient schooling of able/talented pupils; forming the skills for the effective education of this category of students.

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8. THERAPEUTIC AND EDUCATIONAL POTENTIAL OF COMBINING COGNITIVE BEHAVIOURAL THERAPY AND ART – QUALITATIVE ANALYSIS OF A CASE STUDY

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Abstract: *Cognitive behavioural psychotherapy is, just like other psychotherapeutic systems, of an eclectic nature. Should a therapist be successful across a wide range of issues, he/she needs to be adaptable, flexible and eclectic in terms of the techniques applied. Eclectically oriented therapists use a wide range of interventions; however, they adhere to individual theoretical structures. The aim of the paper is to point out the application of a combination of artistic activities within the system of the Cognitive behavioural therapy. For this purpose the paper presents a qualitative analysis of two case studies. We formulated the following research questions. Can the methods of combining the cognitive behavioural therapy and art accelerate the course of therapy? Can the methods of combining the cognitive behavioural therapy and art be perceived by the client as effective? The phenomenon investigated in the case study is a functional analysis of a client's case and subsequent application of therapeutic and educational techniques of the Cognitive behavioural therapy and art. In both case studies it was demonstrated that the involvement of therapeutic elements accelerated the course of therapy. The clients in the research sample assessed the therapy as beneficial.*

Key words: *cognitive behavioural psychotherapy, arts, special education, behavioural drama*

1. Introduction

The cognitive behavioural therapy originated in 1970s by integrating behavioural therapy and cognitive therapy. The essence of behavioural therapy is an analysis of an individual's apparent behaviour in a problem situation, and its core principle is to strengthen desirable behaviour. The aim of cognitive therapy is to analyse thinking, opinions, beliefs and attitudes. Generally speaking, the cognitive behavioural therapy attempts to analyse maladaptive patterns of thinking and behaviour, explain how these patterns originated and what maintains them, and in the course of therapy helps the patient substitute them with more suitable, constructive and effective strategies to mitigate or eliminate the patient's negative emotional experience.(Chandler, L., Dahlquist, C. 2002). The core features of the cognitive behavioural therapy are as follows. These include:

- Time limitation.
- Structured nature and directiveness.
- Intensive therapist-client cooperation.
- Focus on the present.

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- Concreteness and boundedness of the monitored phenomena.
- Scientific nature.
- Educative nature.
- Primary focus on problem maintaining factors.
- The therapeutic procedures applied are not the aim themselves, but rather a means to achieve a particular objective agreed between the client and the therapist in advance.
- CBT focuses on specific changes in life.
- CBT is of a scientific nature.
- The ultimate goal of CBT is client independence. (Praško, 2007)

The Cognitive behavioural psychotherapy (CBT) is, just like other psychotherapeutic systems, of an eclectic nature. However, its eclecticism is not boundless. Should a therapist be successful across a wide range of issues, he/she needs to be adaptable, flexible and eclectic in terms of the techniques applied. An ethical therapist will use techniques that seem beneficial irrespective of their origin. However, the therapist must be cautious before enforcing any theories that brought forth a specific procedure. In fact, methods or techniques can be effective for reasons other than those that gave rise to them. Eclectically oriented therapists use a wide range of interventions; however, they adhere to individual theoretical structures. (Lazarus, 2005) The following text concerning the combination of art and CBT is based on this assumption.

2. Selected methods of cognitive behavioural therapy and their combination with art

Exposure methods

Avoiding unpleasant situations and security behaviour leads to maintaining negative convictions. Therefore it is important that therapy encourages the client to actively face situations that he/she fears. CBT methods suggest that an individual is repeatedly and systematically exposed to situations that lead to anxiety. (Praško, 2007). Praško further describes the importance of exposure. After being exposed to a stimulus that causes fear and anxiety, very quickly – within a few tens of seconds – the feelings experienced by the client become very unpleasant, and sometimes unbearable. This period is referred to as the **sensitization stage of anxiety**. If the client aborts the exposure during this stage, anxiety decreases quickly, but is of the same intensity next time. The next stage is called **habituation** – this is a period during which anxiety maintains roughly the same level. This can last from several minutes to several tens of minutes. Habituation time extends, if anxiety is maintained by automatic anxious thoughts. After some time, however, anxiety decreases – this period is called **desensitization**. Even during desensitization anxiety might increase temporarily, but gradually decreases to an acceptable level. If the client is repeatedly exposed to feared stimuli and situations, anxiety gradually decreases to a lower level and habituation time shortens. Generally speaking, after repeated exposures, anxiety disappears completely from specific situations. In some cases, a single exposure is sufficient to eliminate anxiety. Exposure can be observed in three tiers.

1. In vivo exposure, i.e. exposure to an external situation (go out to meet people, go shopping, talk in front of people).
2. Interoceptive exposure, i.e. exposure to internal stimuli (heart palpitation, dizziness).
3. Exposure in imagination, i.e. exposure to an idea or reminiscence of a feared situation and its worst consequences.

Exposure techniques offer a wide range of applications in expressive therapies. It only depends on which muse will inspire us. The following techniques describe the combination of the exposure method and artistic means.

Exposure by means of creative drawing

This is a frequently used technique of work, particularly with children. An object that raises anxiety and fear is drawn by a child on paper using colours. Then the child can better describe the object of fear and talk about it. An example might be when a child draws ghosts from nightmares. The drawing of a ghost might sometimes reduce anxiety. We can also ridicule ghosts or make friends with them. Another option is to project a different supernatural being to protect the child.

Exposure in the role

This method uses drama techniques. A scene is staged that causes fear and anxiety in the client, then the scene is acted out. Sometimes a substitute story can be used, in which the main characters deal with a similar situation (see further, behavioural drama).

Exposure by means of reading

Reading appropriate literature can induce the client's relief. It is important to make sure that the main character of the book is in a similar situation as the client. Reading such story might be unpleasant for the client. Here it is important to educate the client about the stages of exposure. In most cases, the client reads appropriate literature at home and there is a risk of putting the book away during the sensitization stage of anxiety. Examples of appropriate literature may be: Hana Androniková: Nebe nemá dno – clients with cancer, Eve Ensler: The Vagina Monologues – issue of rape. The application of appropriate literature should always be governed by the client's needs and be clinically supervised.

Exposure by means of artistic production

An important role in gradual desensitization might be played by various theatre performances, artistic performances, films or other audio-visual material. Again, this type of production should be selected according to individual client's needs. An example might be the treatment of the posttraumatic stress disorder in soldiers who return from war zones through repeated exposure to situations in which the disorder occurred by watching war films.

Role playing

A method closest to the concept of expressive therapies is a technique used by CBT, i.e. role playing. This method is used to analyse the patient's behaviour in a specific situation. It is much more informative if the client shows what happened instead of retelling. This method is mostly used in training social skills and assertive behaviour. (Praško, 2007)

Change of cognitive schemas by role playing

Another method of CBT using drama is the Change of cognitive schemas by role playing. This technique is used by CBT therapists when they have mapped the dysfunctional schemas and negative core convictions. This technique uses a number of procedures such as the empty chair, self-dialogue, role swapping, double. Instead of imagining roles in their minds, the clients act them out. These scenes may take place between the therapist and the client or between the clients in a group therapy.

Behavioural drama

As already mentioned, behavioural therapy aims to develop desirable behaviour and suppress negative behaviour. Role play is the core method of drama therapy to achieve a change. If we use a proven technique of positive conditioning and complement it with role play, this combination is in fact the behavioural drama method. Behavioural drama can be defined as deliberate, systematic and scientific application of drama resources in order to induce a positive change in the client's behaviour and to eliminate undesirable behaviour through systematic guidance. In this context, the drama resource is the role play method. Contrary to behavioural therapy, this approach includes an aesthetic distance, which allows an individual to detach from emotional experiencing, which is for some time replaced with experiencing the role character, at the same time however, the psychological conflict takes place in the client's ego. The objective of a subsequent verbal analysis is to highlight the benefits that the new behaviour brings to the individual. (Růžička, 2014)

Training anger management

In the context of traditional CBT, training anger management consists of the following steps:

1. The therapist explains to the client which factors affect an angry reaction.
 - a) Risk situations, circumstances, and triggers that can cause an outburst of anger.
 - b) Inner feelings of the client that can induce an angry reaction (stress, fatigue).
 - c) Thoughts, reminiscences, ideas and attitudes that confirm aggression as correct and required (rationalization of aggression).
 - d) Skills of the client that allow neutralization or strengthening of these internal triggers.
2. Subsequently, the therapist together with the client draft a list of these factors. In this way the client usually begins to understand which factors present a risk and cause angry reactions. Using the elements of expressive therapy, the therapist can innovate the programme by helping the client find a suitable piece of art and fictional character (or a real figure from the history), who experienced these situations in a similar way, and then they jointly analyse the implications of this behaviour for this character.
3. The next step is a joint development of skills of reacting to anger triggering situations in various ways. Possible intervention areas are controlling the triggers, thoughts, behaviour changes, searching for a different source of relief other than an outburst of anger.

4. The last step is to find an alternative cognitive self-confirmation that helps the client cope with these situations. It appears convenient to act out these situations in a drama context. An interesting technique in this respect may be a dialogue of positive and negative thoughts and its subsequent drama performance, which can also be non-verbal. It is also possible to use other muses to complement the drama aspect. The following techniques represent expressive therapies that CBT therapists may work with in this stage.

Non-verbal conflict technique

As already mentioned, this is a technique based on recalling the client's thoughts that led to a negative aggressive reaction. These thoughts are analysed in order to develop a figure that characterizes these cognitions. Subsequently, a character is developed according to alternative thoughts depicted by the client during a therapeutic interview. A subsequent non-verbal conflict of these two imaginary characters might be performed by fellow clients in a group, or one of the characters might be performed directly by the client. The purpose of this technique is to understand the necessity to change thinking in situations that previously led to a conflict.

Sculpting technique

The technique is based on non-verbal expression of the experience of own aggression. The client models sculptures using other clients. These sculptures represent the stages of the client's reactions in a conflict. First, sculptures are modelled, and then a joint reflection session is held on what the client realized in this process. (Růžička, 2014) Other techniques for better understanding of own aggression may include the **abstract drawing technique** or the **music production technique**. In both, the client projects aggressive feelings into art.

3. Research methodology

Research questions:

Can the methods of combining the cognitive behavioural therapy and art accelerate the course of therapy? Can the methods of combining the cognitive behavioural therapy and art be perceived by the client as effective?

Method: Case study

The general definition of case study suggests that it is an intensive study of a particular case, i.e. one situation, one person, one problem. (Liščiaková, 2015, Silverman 2005) This method was selected for the analysis of the above defined research questions. The investigated phenomenon is a functional analysis of a client's case and subsequent application of therapeutic and educational techniques of the Cognitive behavioural therapy and art. The application of this method always includes deliberate sampling. The sampling in our study focused on clients with drug addiction who had experience with expressive therapies in therapeutic communities.

The very structure of the case study is based on the methodology of the Cognitive behavioural therapy. At the beginning, the clients' medical history was traced. Then we performed a functional analysis consisting of the description of the following phenomena: predisposing factors, trigger factors, vicious circle of the problem, short-term and long-term consequences, and

maintenance factors of the problem. Based on the Cognitive behavioural functional analysis the problem was formulated and the client's order defined. After that the therapist suggested and applied therapeutic techniques of the Cognitive behavioural therapy combined with artistic methods. Then the client's desired change was assessed.

4. Analysis and interpretation of research results

Case study No. 1

Female M (22 years old)

During adolescence she took methamphetamine, after a toxic psychosis she has abstained for nearly three years. She has continuous haunting thoughts that her environment sees her as a junkie. She has anxious feelings that she might be linked with drug addicts. She has concerns that she may lose her job if people at work find out. She is anxious to maintain abstinence.

Family and social history

She was raised by her mother, grandmother and grandfather. She likes her family very much. Although she lives in a different town she often visits her family. The family supports her and helps her in difficult moments.

Predisposing factors

When she took drugs she suffered from strong paranoid fantasies, which now return in her dreams.

Precipitating-triggering factors

In critical situations (job competition, communication with the management, date) she suffers from a compulsive feeling that everyone will find out that she is a "junkie".

Vicious circle

Triggers: An important event that might affect her life.

Cognition: They certainly know that I am a junkie or it will soon find out.

Emotion: anxiety, withdrawal, sadness

Physical reactions: butterflies in the stomach, tight throat

Behaviour: falling into lethargy, nervousness, memories of horrifying past

Consequences:

Loss of self-confidence, fear of the future, fear of losing a job, fear of not having a partner...

Maintenance factors

Regarding the fact that she was previously a client in an aftercare programme, she knows people with drug history in the town. They often come to McDonald's, where she works, or they apply for a job there.

Formulation of the problem, client's order

Get rid of negative thoughts, relieve anxiety from stressful situations.

Methods applied on the border between Cognitive behavioural therapy and art.

Change in cognitive schemas by means of role playing, sculpting, exposure through creative drawing.

Result

The client learned to identify the triggers of her anxious behaviour and to deploy the so-called anti thought. As a result of role training she gradually managed to reduce anxiety in stressful situations.

Case study No. 2

Male (30 years old)

He has been treated for opiate addiction for a long time. He has abstained for the last 5 years with two relapses. He has just completed an aftercare programme, but wants to continue therapy. He works in an advertising company; his responsibility includes advertising production and customer communication. Besides work he is enrolled in a combined university course. His hobbies include active sport. Despite his achievements in work and in school, he suffers from very low self-confidence. His personality is of a performance-oriented type. Long-term performance behaviour results in opiate lapses.

Family and social history

He comes from a divorced marriage. The divorce took place when he was 10 years old. Paul's father is a relatively prominent personality and wanted his son to be successful as well. After the divorce, he lived with his mother. He has taken heroin since 15 years of age, but managed to stay in a family environment until graduating from secondary school. After that he left home. He alternately worked and took drugs until 25; at that point he decided to begin treatment.

Predisposing factors

As the only son he was constantly compared with his father's success. Here I see the possible cause of his low self-confidence. The parents' divorce and subsequent moving house did not help either. The first drug he tried in his life was heroin intravenously. Even during a period of long abstinence Paul cannot imagine a greater pleasure than H.

Precipitating-triggering factors

During abstinence periods when he is fine socially and in work he suffers from hatred toward other people. He reflects on his life, he is thirty and tries to come to terms with his past. He begins to be oversensitive to all people of his age who have achieved something.

Vicious circle

Triggers: Confrontation with a more successful person of his age.

Cognition: He is a "son of a bitch", he is a loser and so am I

Emotions: anger, retreating within oneself, hatred towards the environment

Physical reactions: tremor, accelerated breathing, tremble

Behaviour: avoiding the person concerned, offence. Loss of contact with the environment, craving for heroin.

Consequences:

Short-term: relief,

Long-term: loss of contact with the social environment, decreasing popularity in the team. His surroundings judge him as very moody.

Maintenance factors

Regarding the absence of their drug career, many people he meets (as a result of his work and hobbies) are further ahead than he is.

Formulation of the problem, client's order

Get rid of negative thoughts, get along with other people.

Methods applied on the border between Cognitive behavioural therapy and art.

Change in cognitive schemas by means of role playing, training anger management, non-verbal conflict technique, sculpting technique, exposure by means of reading, behavioural drama.

Result

As a result of cognitive training he managed to change his thoughts in cases in which triggers occurred. He gradually began to socialize more. He thinks that the application of drama methods is beneficial.

5. Discussions

As already mentioned, both clients had some experience with art therapy in previous treatment in a therapeutic community. Using artistic means for community work is relatively common in the Czech Republic. In most cases however, these are group activities. Therefore, the first step was to motivate the clients for this type of work in the context of individual psychotherapy. The clients were inclined to these techniques. The change in cognitive schemas by means of role playing was carried out with both clients after dysfunctional schemas and negative core convictions had been mapped. A number of procedures were used, including the empty chair, self-dialogue, role swapping, therapist-client double.

In the first case, the client was in one armchair in the role of a regular abstaining employee of a company; her alter ego was the original "junkie past". A Socratic dialogue was held about what supports and disproves her being considered a junkie. This process strengthened the rational attitudes of the current self-experiencing by the clients. After that the therapeutic process used the sculpting techniques and exposure by means of creative drawing. The sculpting method was used to project emotions through the alter ego – therapist in the role. This resulted in the realization of physical experiencing of stress and emotional experiencing. Exposure by means of drawing led to alleviated anxiety during meetings. The client drew comics related to her working environment with a humorous overtone.

In the second case, this again involved training of role playing assisted by the therapist. The therapy used the theme of the novel: *The Strange Case of Dr. Jekyll and Mr. Hyde* by the Scottish author Robert Louis Stevenson. The exposure by means of reading was followed by a role dialogue in the context of behavioural drama. After subsequent verbal processing, the client gradually accepted his own "shadow" and own negative aspects. The aim of other training drills was to strengthen communication skills in the client's social environment. After initial hesitation, both clients perceived the therapeutic sessions with based on artistic means positively, and tried to apply the elements achieved during

therapy in their real lives. Accordingly, other therapists have similar experience with the application of such activities. One example is the application of the elements of Gestalt therapy. (Polínek, 2009) Also this area includes successful case studies.

6. Conclusions

The application of the elements of art in the Cognitive behavioural therapy is feasible and provides a number of methods and techniques that may be useful for the client. A precondition is the client's motivation and interest in one of the forms of artistic production. The aim of the paper was to describe these methods and to perform a qualitative analysis of two case studies. The methods mentioned in these studies proved beneficial and provided therapeutic overlap into the social lives of both clients. In the first case the client learned to identify the triggers of her anxious behaviour and to deploy the so-called anti thought. As a result of role training she gradually managed to reduce anxiety in stressful situations. In the second case the client, as a result of cognitive training, managed to change his thoughts in cases in which triggers occurred. He gradually began to socialize more. Both clients believe that working with art in therapy is beneficial. After analysing the two case studies, we can conclude that in both cases the combination of the cognitive behavioural therapy and art accelerated the course of therapy. The clients perceived the methods of combining the cognitive behavioural therapy and art as effective.

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9. EVALUATION OF AN ART THERAPY PROGRAMME FOR CLIENTS WITH DIFFICULT LIFE SITUATIONS

Zuzana Ťulák Krčmáriková³⁰⁰
Barbora Kováčová³⁰¹

Abstract: *The paper evaluates selected art therapy programmes ($N_{AT}=19$) that were realized by therapeutic pedagogues – art therapists in the years 2009-2014 as parts of research projects. The quantitative aspect of the research processes the fulfilment of the conditions of art therapy programmes. In the framework of interpretative phenomenological analysis, we processed the data of each category as a part of the qualitative aspect of the research and supplemented them with authentic statements of clients ($N_P=8$). The quantitative and qualitative aspect indicates a narrower characterisation of art therapy programmes in the group of clients with difficult life situations.*

Key words: *art therapy, therapeutic education, evaluation*

1. Art therapy in Slovakia

In the circumstances of Slovakia, art therapy is a relatively young field in the framework of expressive therapies. In the context of this paper, art therapy is understood as healing through visual art³⁰². From a historical point of view, art therapy has been included in the studies of Therapeutic Education at the Faculty of Education, Comenius University in Bratislava since 1967. After the beginning of normalization, the studies of therapeutic education were forcefully interrupted for twenty years. Only in the 1990's, with the rehabilitation of the field of therapeutic education, the possibility to study art therapy was reestablished. Roland Hanus was one of the art therapy representatives. The pioneer of contemporary history of art therapy in Slovakia, Jaroslava Šicková-Fabrici gave birth to the foundations of a complex perspective of art therapy (Basics of art therapy, 2002). In 2000, the organization Terra terapeutica and its centre were founded. Its main activities include organizing individual and group art therapy for children, youth and adults with various problems³⁰³. Currently, it is possible to study art therapy within the field of therapeutic education and also at the Institute of education in art therapy, in connection with the civic organization. In Slovakia, art therapy is contained also in the education of helping professionals (therapeutic education, special education, social education, social work or psychology) and artists as a part of supportive programmes within particular fields (psychosocial rehabilitation, social rehabilitation, crisis intervention and re-socialization).³⁰⁴ In 2012, Slovak Art Therapy Association was founded in Slovakia. Other than gathering art therapists (professionals who use art therapy in their practice and fulfil the art therapy education

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³⁰² Šicková - Fabrici (2002, 2006)

³⁰³ Šicková - Fabrici, Šicko et al. (2011)

³⁰⁴ For the comparison of the system of education in art therapy in different countries, see Lištiaková (2015).

requirements), the goals of the association include professionalization of the field of art therapy.

2. Art therapy for clients with difficult life situations

The prevailing treatment of mental disorders is mostly biologically oriented. Most of the clients with a mental illness belong to the group of people with difficult life situations. Especially within the treatment and psychosocial rehabilitation of people with mental illnesses, art therapy and its use carries a long tradition in Slovakia. Based on research results from 2006, Grohol³⁰⁵ mentions that art therapy is used in treatment or psychosocial rehabilitation of people with mental disorders in 93.3% of these institutions. Working with clients with mental illnesses, André³⁰⁶ states that the treatment of a person with a mental disorder goes beyond the biological frame of a more or less lifelong treatment and therefore the usage of art therapy is another possibility of supporting the client. Fábry Lucká³⁰⁷ pointed out also the necessity of supporting the family of the client in their competences of helping and keeping resilience.

Working with a client with a mental disorder, art therapy creates space as a means of communication³⁰⁸, as a means of reflecting problems, anger, depression, chaos, fear, and despair. Their materialisation into a product of art helps integrate these feelings as a part of themselves³⁰⁹. Through the art work, clients can be brought to understanding themselves, their inner processes and situations in which they reside. It helps to map, find a way, correct and solve life challenges. The tradition of art therapy itself is empowered by the research work and professional praxis of therapeutic educators. Art therapy is used, for example in work with people with addictions³¹⁰, in treatment and rehabilitation of people with mental illnesses at specialized clinics – for example, Orosová, within her work, focused on patients with a borderline personality disorder³¹¹, at psychiatric departments of hospitals, at specialized hospitals, institutions of social services and day care centres³¹². Penzés et al.³¹³ claim that by observing the reactions of the client, the (art) therapist gains insight into the mental health and feelings of the client during the art therapy intervention.

3. Research paradigm of art therapy

The aim of this paper is to monitor selected researches which were conducted in the years 2008-2015 as a part of the master's study programme in the field of therapeutic education at the Faculty of Education, Comenius University in Bratislava (quantitative perspective). The actual research plan is oriented on the evaluation of art therapy programmes (qualitative perspective),

³⁰⁵ Grohol (2008)

³⁰⁶ André (2005)

³⁰⁷ Fábry Lucká (2014)

³⁰⁸ Orosová (2011)

³⁰⁹ Šicková (2006)

³¹⁰ Krčmáriková (2008)

³¹¹ Orosová (2011)

³¹² Yakhyaev (2014)

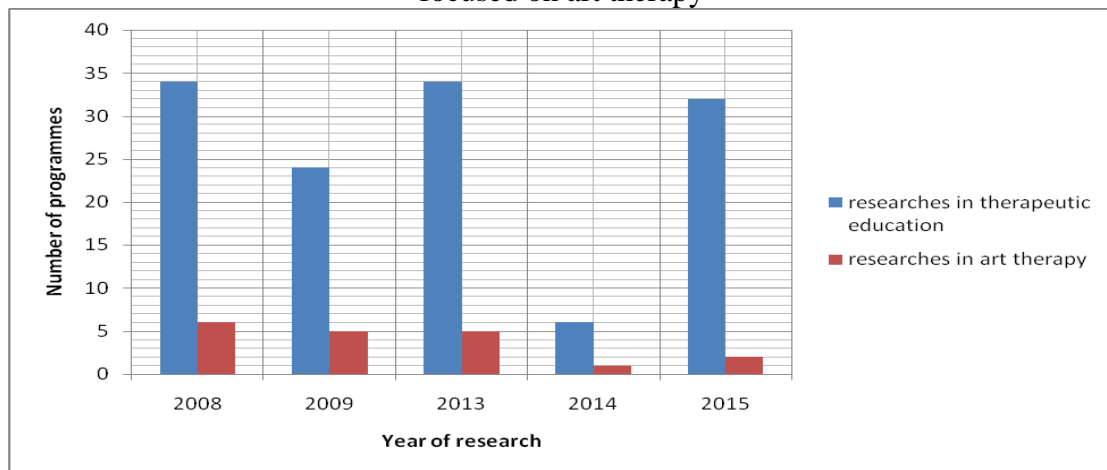
³¹³ Penzés et al. (2014)

specifically on the aspect of process, based on set criteria which are a part of the analysis of particular art therapy programmes. To be included in the process of evaluation (in the sense of all the researches focused on art therapy, $N_{AT}=19$), the art therapy programmes had to meet several criteria. The conditions were: individual form of intervention, client with mental illness, cooperation of client with a medical doctor – psychiatrist, minimum of ten sessions with an art therapy focus.

4. Evaluation of research findings – quantitative perspective

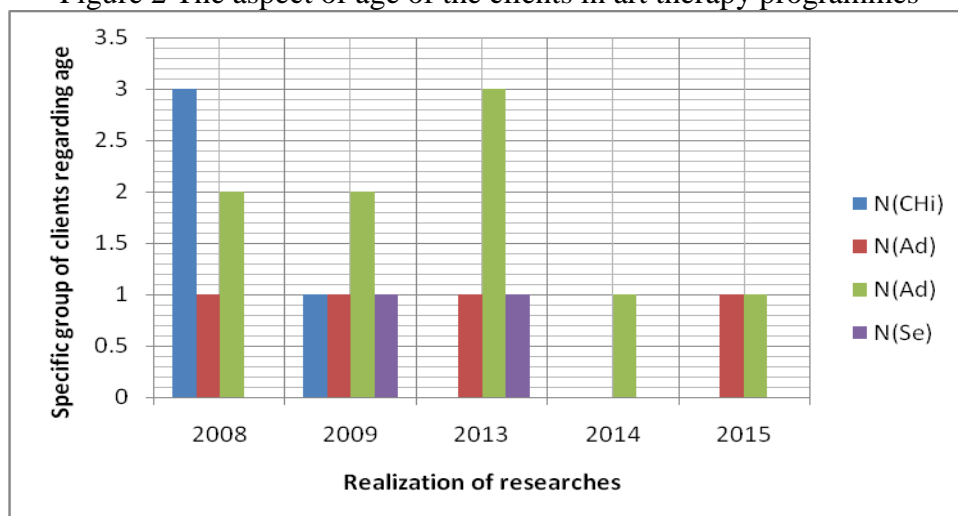
We focused on quantitative representation of conditions that each art therapy programme had to meet to be included in the research. From the main dataset of researches ($N=130$) which were conducted in from 2009 to 2015, 13% of the studies were focused on art therapy, its possibilities and limitation in helping people with difficult life situations (Fig 1).

Figure 1 Ratio of research theses in the field of therapeutic education compared to theses focused on art therapy



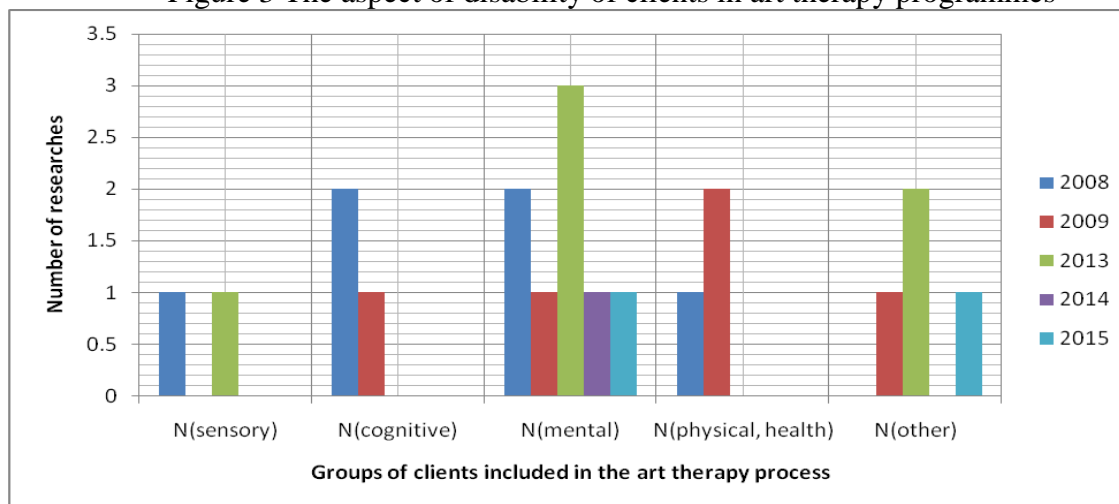
In the quantitative analysis of the researches focused on art therapy, we processed the aspect regarding the age of the clients (Fig. 2). To a group of adult clients at the age of 20 to 58 years, 47% of researches were indicated. The lowest number of researches was recorded in the group of seniors ($N_{Se}=12\%$).

Figure 2 The aspect of age of the clients in art therapy programmes



We focused also on the aspect of handicap. We created four groups, in which particular risks/disabilities were differentiated based on sensory impairment, cognitive disability, physical disability and illness, or mental disorder (Fig. 3). All the clients are affected by their disabilities. Regardless its form or degree, the disability influences quality of life and therefore it represents a difficult life situation. Art therapy programmes that were realized and evaluated in groups of clients with mental disorders constituted 40% of the researches. These researches created for the framework of qualitative analysis.

Figure 3 The aspect of disability of clients in art therapy programmes



5. Evaluation and interpretation of research findings – qualitative perspective

Based on the researches orientated on art therapy ($N_{AT}=19$), we focused on the ones that provided help for clients with mental disorders ($n_i=8$; 40%), at the age from 20 to 58 years, organized in the form of individual art therapy (individual art therapy programme, P1-P8). As a part of each programme, a goal was defined, which primarily focused on “*creating space, in which the author (client) could be more personal and could integrate methods of art therapy within the mental disorders.*” Based on the analysis of particular programmes ($n_i=8$; 40%), we transcribed eight themes. Then we selected one of them (1 PROCESSUAL ASPECT) and proceeded to analysis of the themes. Gradually, we grouped them in clusters of themes (categories), numbered them in order and named them. Within interpretative phenomenological analysis, we created the main themes: BACKGROUND, PROCESS OF CHANGE, SEARCH FOR MEANING and PREVENTION. Based on this scheme, the analysis of the programmes is constructed (Table 1).

Table 1 Scheme of themes and categories in qualitative analysis

	Main theme	CATEGORIES
PROCESSUAL ASPECT OF INDIVIDUAL ART THERAPY PROCESS	BACKKGROUND	family, childhood, upbringing, school
	PROCESS OF CHANGE	disorder, treatment, rehabilitation, work, process of change
	SEARCH FOR MEANING	message, real life (fears, desires)
	PREVENTION	self-discipline, cooperation, prevention

In the main topic of BACKGROUND, four categories were created. They were constructed through an analysis of 97 individual sessions. The categories are of an informative nature. They describe the clients (sample of 8 participants) in the representative characteristics: family, childhood, upbringing and school. From individual characteristics, we learn about the parental type of upbringing, social status of the family as such, problems in early childhood, and search for professional help. None of the participants had a diagnosis that would suggest an outset of a mental illness. *“As a four-year-old, I used to scrub my hands until they started bleeding. My parents searched for a professional, who told them that children at my age have many bad habits...”* (P4). *“We used to wait at the doctor’s office all the time. Every time I had a bit of a cough or a runny nose. But nobody tried to solve the bedwetting, that was shame”* (P5). During the sessions, information about emotional instability of the parents was recorded (e.g.: about their arguments or indecisiveness that they tried to hide from the child). *“I knew that when they whisper, it is something bad, but I figured it out only after my parents got divorced. They wanted to protect me from the bad, but I hear the whispers even when I see them walking towards each other...”* (P4). Based on the analysis, it is possible to construct all the predictive risk markers which characterize the theme of BACKGROUND. All of them were verbalized by the clients during the art therapy process. The eight participants evaluated their childhood as partially (or fully) problematic with a rapid change (when mental illness was confirmed) at the age of adolescence when the family became disrupted (75% of the parents found new partners). The perception of their problem from the early childhood, which affected their feelings as well, crystallized into a diagnosis with the necessity of psychiatric care. However this happened already in the time of the family crisis.

In the category of PROCESS OF CHANGE, we generated 18 categories which closely relate to the process of art creation. At the outset of mental illness, the need to change one’s own behaviour does not exist. The change of behaviour or life in general is impossible without professional help, help from the outside. Participants of art therapy programmes which are a part of narrating their life stories talk about the *process of change in their lives as about a long-term, difficult life with repetitive failures* (P1, P4 and P6). In all the individual sessions, the process of creation in the art therapy programmes was focused on gaining distance and insight through art production towards the real environment. Three quarters of the participants verbalized during the product analysis that their view of a particular situation was changed also based on having the opportunity to express their problem in a tangible form. From their perspective, the situation that was previously difficult to grasp and acted as a barrier gained new consistency. The topics of all the art therapy programmes were not selected randomly, but regarded the goal oriented intervention for the benefit of the integration of the clients, for their support and co-existence in the family community and community of peers, for supporting their self-esteem and abandoning the pathological exaggerated self-observation and desintegration of one’s own feelings, for example connected with self-awareness.

For each client, the category of SEARCH FOR MEANING was *“a long-term journey; sometimes returning back, other times slowly going further”* (P3). The clients considered a dialogue and the actual interpretation of the art product an opportunity for ventilation of their emotional experiences. *“I know that I do not need to suppress anything. I use the colours that I see now, in reality”* (P6). The dyadic relationship between client and art therapist was considered a test, a kind of a message for their life. Despite that, they considered it the most difficult: *“I had to learn to trust, not only in myself, but also in people who wanted to help me. So many times and always, they stood by me, even though I failed in searching for meaning, meaning of life, meaning in myself. They accepted me as I was... and now, gradually, I am thankful to them...”* (P4). Three quarters of the clients claimed that art creation in connection with verbalization helps them deliver messages of their own expression. These statements are thoughts and messages for people who *“acutely needed to be accepted and not stigmatized; considered a human and not only a number from the patient card; those who needed to be one of us”* (P4). Each of the statements includes an authentic and existential experience of a person with a difficult life situation, into which they were carried in their mental illness.

In this group of clients, the area of PREVENTION was a markedly underestimated category, especially regarding everyday life. Mostly, the patients had no experience with any form of prevention (seven participants mention that they have no experience at all with prevention!) – *“people should have information”* (P2), *“maybe some help during my growing up would help me to to be here now”* (P8), *“I think that upbringing and the values in it are very important for the child to develop in the way they are supposed to”* (P3). The most effective factor in prevention is a personal example, modelling by the parent. Metaphorically said, the personal example is the essence of life in the family and the essence of upbringing and education in educational settings. It is disputable to use the personal experience of a person with a mental illness in a particular programme. Each of the participants evaluates highly their personal example in real personal relationships and bonds in primary and nature-like small groups of people with mental illnesses.

6. Conclusions

When solving problems connected with mental illness in family, its existence is usually denied, especially at early age. The crystallization of the illness and its manifestation happens at an age when clients become independent and realize their own limits caused by the illness (however, they do not feel the need to search for professional help yet). The decision to analyze the art therapy programmes has stemmed from the need of practice in the context of therapeutic experience within the professional orientation of the service providers in the area of mental health. It has also been a search for possibilities from the perspective of an art therapist and for benefits that art therapy, as such, brings.

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10. UTILIZATION OF NARRATIVE APPROACH IN ART THERAPY IN CHILDREN WITH BEHAVIOURAL PROBLEMS

Miluše Hutýrová³¹⁴

Abstract: *The article deals with the possibilities of applying narrative approach in art therapy context and focuses on the situation of problems in social and cultural contexts, the development of alternative stories, and externalization as one of the basic techniques of narrative therapy. Along with looking for dominant, alternative and preferred stories, externalization develops potential for therapeutic and education intervention in individuals of various target groups. The article focuses, in particular, on children exhibiting problematic behaviour and disordered behaviour. The objective is to find the points interconnecting narrative therapy and art therapy in the creative potential and artistic anchorage, which, along with expression, embody a challenge of new opportunities to find new ways, methods and approaches.*

Key words: *narrative approach, art therapy, children, behavioural problem, externalization*

1. Introduction

The narrative approach in therapy stems from the knowledge that a fact is such as thought and spoken about. The individual processes may be enriched in the logics of individual life stories. It is an undoubted human need to integrate experiences and put them into a meaningful whole. In the target group of children exhibiting problematic behaviour or the so-called disordered behaviour, the possibility of narrative work opens new perspectives in the use of intervention strategies that would lead to the desirable change in the view on their problems and, thus, change towards positive behaviour patterns. The author stems not only from her own sources of education, when the primary source represents special education, the second on the narrative approach in psychotherapy and the third on art therapy, but, in particular, from the experience in therapeutic work with children exhibiting problematic behaviour, within which it is indispensable to not only use time-proven approaches, methods and techniques of work but also look for new stimuli that could be useful to the target group individuals.

2. Art Therapy concept

An individual's fine art expression leaves imprints, has been a means of communication since ancient times, up to the current graffiti, and the healing effect of art has been evident since time immemorial. The co-influence of a safe therapeutic space, when the one perceived as a client or a patient creates a work and an individual imprint in the presence of a therapist and his reaction or intervention or in the presence, reaction and intervention of other group members, forms the basic framework of art therapy. Art therapy is a therapy through a means of fine art. A more essential factor seems to be the process of producing a work rather than its result (Hanušová in Vymětal et al., 2007). Art

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therapy is perceived as a multidisciplinary domain combining artistic, pedagogical, psychological and medical spheres, which ensues not only from the means used within it but also from the wide range of clients and facilities where it is applied (Bažantová in Vybíral, Roubal, 2010). Art therapy creative activity is perceived as a conscious and active process giving feelings difficult to communicate and unconscious reactions a specific form. Clients may consider fine art activity as an acceptable method of ventilating emotions unacceptable for him and other situations. Fine art enables the externalization of feelings, troubles, problems or difficulties into an object, artefact, which the clients may use at their discretion: keep them or change or destroy them.

Art therapy works with both material and word by not only the production of a projective work in the presence of an art therapist but also by the subsequent verbal interaction, always by vision and in someone's presence. The current trend in art therapy stems from the presumption that fine art expression, at least in a certain form, may be included in each sphere of problems, that is, also in children and adolescents manifesting problematic behaviour. In art therapy, it is also important to establish a space for the production, that is, be able to create an environment where authentic work is possible. (Rubin, 2008) Art therapy allows working with various types of clients in clinical practise and special schools and facilities. It may be used in working with healthy people who want to deepen their self-cognizance and with children and senior people and is suitable for people having problems verbalizing emotions.

The utilization in children is of special significance since in children, it is difficult to express experiences through verbalization. A fine art expression reflecting on the internal world is a good means of understanding a child's internal states and processes. (Rubin, 2008) For example, aggressive tense may be ventilated through a work accepted by a therapist without evoking a feeling of guilt in the child. At the abstract level, it is possible to work with value-based and moral factors and lead children towards tolerance and understanding of differences. Children express their emotional problems by changing their behaviour, being anxious, obsessive or compulsive, having phobias, etc., which is why they are subject to therapy. Emotional problems and behavioural problems are joint vessels and it is necessary to work with both aspects. The fine art expression constitutes a safe, natural and spontaneous means of communication and expression of emotions (Hanušová in Vymětal a kol. 2007).

3. Narrative Therapy

The postmodern narrative social constructionalistic opinion offers useful ideas of how the knowledge, truth and power are represented in individuals, their families and social contexts. (White, Epston, 1990) It is indisputably more useful to approach people and their problems in a way which stems from, and correspond to, these ideas and thoughts rather than only use the individual narrative techniques. The basic ideas of this approach are as follows:

- reality is socially construed;
- reality is developed through language;
- reality is structured and maintained through narration;

- no unchangeable truths exist (Freedman, Combs, 2009)

The narrative approach in therapy stems from the presumption that human experience is organized in short or long stories and the narration of stories belongs among the most popular human activities in which the sphere of processes (events) is differentiated from the sphere of consciousness (meanings). Only the incorporation of an experience in the sphere of events gives it some meaning. The narrative approach is typical of focusing on various views on an individual through narration. Thanks to the therapeutic context, these views are hidden and events are set into a certain time period, are ascribed meaning and are interconnected. The narrative approach in therapy emphasises that we organize our lives on the basis of stories and interpret them based on such stories. And when we interpret them so, we develop a context which is accentuated by meaning. (Epston, 2009)

3.1. Narrative Process

The narrative process uses specific expression language. For example, what can be perceived, heard and noticed the most intensively and the most frequently is identified as a ‘dominant story’ arranged by time or pattern and it is always possible to find something else relating to it, that is, an ‘alternative story’ leading to another exhibition of behaviour of the one who is narrating it. We also look for details in a story and try to stimulate the client to describe them vividly by posing questions since a story containing numerous diverse details is more descriptive. Therefore, at the beginning of the narrative process, we hear a client’s vividly descriptive story and, then, try to find events which have been left out; that is, we create a pattern from the dominant problematic story to an alternative, preferred story. There are many techniques to achieve this, for example, the unique episode, which is a search for exceptions to the problem, which are missing but assumed. (White, Epston, 1990, Epston, 2008, Skorunka, 2008)

3.2. Basic Techniques

The basic techniques of the narrative approach comprise externalization, deconstruction and authorization. **Externalization** focuses on how to separate a problem from an individual who is not a problem, but the problem is. If we separate an individual from a problem, we make the individual the author of a story. It is important to listen to the individual and formulate the name of the problem as a noun. Externalization as such is a language exercise in which an object unfolds from a problem. It is essential to develop a rich description of the problem. **Deconstruction** can also be perceived as a transformation. It is predicated on the principle that gaps and discrepancies are looked for in the structure and logics of a narration and are used for disrupting the narration. It is a process of transformation when one thing turns into another but something still exists there and only changes. **Authorization** strives to prevent the new something which is built from turning into impersonal level. (White, Epston, 1990, Epston, 2008, Skorunka, 2008)

4. Children with problematic behavioural

The concept of disordered behaviour usually represents negative deviations of children's behaviour from the standard. The question is what standard behaviour actually is. Lechta in Hutyrová, Růžička, Spěváček (2013) states that the concept of standard can be understood as fiction. Exhibitions of diversity in children in schools and school facilities are considered as necessary. On the other hand, it is necessary to define the standard, even for the society to function as a whole. Standard behaviour is behaviour which is considered as usual and is expected of the given individual. The expectations are influenced by a child's age, situation and cultural context.

For this reason, the contents of problematic behaviour themselves are the distinguishing criterion in disordered behaviour. The definition of disordered behaviour also includes the social, psychological and personal contexts determining the individual conditions for using this category (Hutyrová, Růžička, Spěváček, 2014). The term 'disordered behaviour' may be misunderstood. We do not have ambitions to introduce a new concept. It is only necessary to interpret this term correctly. Its indisputable advantage is that it enables quick communication as it intelligibly identifies the external, observable behaviour manifestations, that is, the 'surface' of the phenomenon to which it relates. On the other hand, this term forces us to believe that a behaviour disorder is an objective evaluation of a fact. (Pokorná, 2010)

However, this may be distorted by the subjective perception of the persons with whom the given individual comes into contact and communicates. The causes of problematic behaviour may be external and an individual's behaviour may only reflect on them. Disordered behaviour is always exhibited in relation to something, which can be specified through the following spheres:

- social relationships;
- relationship with oneself;
- relationship to things and their handling.

We can ponder how and whether at all the bearers of such behaviour knowingly experience the exhibitions of their behaviour and understand it as 'non-standard'. It is necessary to ascertain the influence of such behaviour on these individuals' experiencing and quality of life. We should always speak about a child who has a problem rather than about a problematic child. This essential aspect is reflected, in particular, in the attitudes of the child himself/herself, his/her parents, siblings, teachers, classmates and other involved person in achieving reparation and change. It is necessary to separate negative exhibitions of the child's behaviour from the child himself/herself. If we want the child to change, it is essential to develop a mutually positive relationship. Only then we can think about what should be the internal presumption for changing the child's problematic behaviour and can get to his/her value orientation, self-assessment, self-respect, etc. In remedying these behavioural manifestations, the child's self-reflexion is essential (Pokorná, 2010). The behavioural problems may combine social, emotional or development disruption.

5. Interconnection of narrative and art therapy work

Despite the new legislative changes of the recent years and the deinstitutionalization and transformation of the system of managing institutional education in the Czech Republic, the increased number of non-profit organizations engaged in the sphere of care of children at risk, the functioning of the system of care of these children has not changed much. (Hutyrová, Růžička, Spěváček, 1013) The system, despite certain qualitative changes, functions as a set of activities of public and non-public entities which communicate with one other with difficulties and, in some cases, are not even able to objectively perceive their own activity, let alone the activity of another division or department. A problem is also the insufficient number of workers in the sphere of social legal protection of children and field social workers. The timely intervention and comprehensive preventive education care, whether outpatient or within the schooling system, are missing. We have decided to open an art therapy group for children in the care of a school consultancy facility and a department of social legal protection of children exhibiting problematic behaviour and being between 12 and 15 years of age. The basic criteria of selection of children for the group are as follows:

- children at risk, that is, children with education problems and disordered behaviour;
- vulnerable children from socially and economically weak and disorganized family environments and neglected, tortured or sexually abused children;
- children who have experience in crime and in whom there is a concern that they will continue with their criminal activity and children experimenting with drugs (between 12 and 15 years of age)

Eight children have been chosen. They should meet once a month for 4 hours for a period of one schoolyear from September 2015. The art therapy group work should help children to accept corrective experience and practise the desirable social roles. This work should result in targeted social support imparted to a client in the overcoming of difficulties with socialization, change in experiencing, thinking, behaviour and social relationships towards desirable ones. The programme will focus on helping the children to grasp and understand problems and motivate them towards a desirable change by interconnecting art therapy with which many children have already familiarized and elements of the narrative approach which is new to them, in particular, with regard to its language and stance.

5.1. Externalization in Art Therapy Context

As the basic technique of the narrative process, we have chosen the externalization which we will try to use in all implemented art therapy activities with the children. As the basic solution, we will use the so-called externalization map containing 4 levels of questions:

- questions focused on characterising and describing a child's problem; the child may find words for his/her problem, which best describe his/her circumstances and name the problem;

- questions focused on a problem in the context of social relationships and how this problem influences a child's life in various spheres (family, school, friends);
- questions focused on the evaluation; the child should look for the influence of his/her problem on his/her life in all contexts;
- questions focused on the justification, explanation and evaluation of the given problem with the child (M. White)

We will try to replace verbalization, that is, words, in art therapy context with visualization – pictures, colours, formats and various materials (clay, sand, paper, textile, wool, stone, lights, etc.). Essential will also be the level of perceptiveness towards each child and the recognition of his/her needs and his/her relationship to the fine art medium.

6. Conclusions

The interconnection of art therapy and narrative approaches in the intervention in children exhibiting problematic behaviour allows identifying the potential of an individual with the emotional, social and communication competencies requiring intensive therapy intervention through verbalization. From the up-to-now experience, we can state that this approach is useful as it supplements the approaches and methods which are usually applied to these children and to which the children are accustomed to, by which it creates a new potential for a child moving in environments with different quality of experiencing, relationships and success. All children have their rules and their activity is highly organized, including the fulfilment of homework and special therapeutic approaches, methods and programmes. The objective is to stabilize these environments and influence the child's satisfaction with his/her life, which has an indisputable impact on his/her further life perspective.

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11. CREATIVE INTERDISCIPLINARY MATH LESSONS BY MEANS OF MUSIC ACTIVITIES

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Abstract: *The goal of the paper is to introduce the project Comenius "EMP-Maths", entitled 'Providing Mathematics with Music Activities', in which seven European countries took part. The key chapter is devoted to music activities that Slovak team integrated in the school subject of Mathematics. Music activities were selected and designed in accordance with the content of school subject Mathematics. To each particular theme the project solvers designed methodologies and didactic musical games, contests, music and drama exercises. The authoresses illustrate in detail one example of this integration which was presented during the meeting of 7 European countries in Barcelona in January 2015. Their illustration refers to interconnection of cognitive, affective, and psychomotor goals of both school subjects to develop musical and mathematical abilities of 11 – 12 year old elementary school pupils.*

Key words: *Mathematics, music, project, creativity, experiential learning*

1. Introduction

"Music is hidden and unconscious mathematical problem of the soul"

Gottfried W. Leibniz

The project Comenius „EMP-Maths“, (2013-2016) entitled *'Providing mathematics with music activities'* was initiated by Swiss music pedagogues and scientists who searched the ways of improving mathematic literacy skills by means of interconnection and integration of music and mathematics. The main objective of the project is to enhance and innovate the teaching of mathematics by using music activities (Prídavková, Šimčíková, 2015). It indirectly follows the project which was already completed and is entitled *'European Music Portfolio a Creative Way into Languages'* (EMP-L), (<http://maths.emportfolio.eu/>). The research and experience of previous project (EMP-L) indicate that language and music are mutually supportive and that they encourage motivation of pupils by fluent development of their foreign language skills and understanding. Listening, perception and imitation creates basic skills in both subjects: English language and Music education. The project objective was to integrate music in foreign language education at elementary schools. Music activities and games for pupils were directed to improve memory for sounds and structure of the new languages. This approach facilitated language acquisition and contributed to decreasing language barriers and social integration. This social aspect can help to increase confidence in the use of foreign languages, self-expression and improvement of intercultural understanding.

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2. Integration of Music Activities in Mathematics in the Project „EMP-Maths“

In this subchapter we explain why we consider the integration of mathematics and music education to be beneficial for pupils. Mathematics, science and technical educational school subjects are given a prominent significance in present-day society. On the other hand, education in humanities is measured and summarized in tables of technical sciences and is subordinated to them. Artistic education, inclusive of music education, is often entitled Multicultural education or Heritage protection, but artistic-aesthetic ideals are presented to young generation below the surface of the commercial mass media and television shows. Real values are presented mostly in secret.

From this aspect of the two “worlds”, one that is favoured – technical world, and the other one that fails to be appreciated morally and financially – cultural world, we consider the project „EMP-Maths“, (2013-2016) entitled *‘Providing mathematics with music activities’* to be beneficial for educating contemporary children and youth. By the integration of mathematics and music there have been identified new challenges for a kind of equality between the two school subjects Mathematics and Music Education. According to Kopčáková (2014, p. 44) *“(…) mathematical education is considered to be the basis for an Information Society. Scientific research shows that present-day school practice fights with the lack of interest, motivation and trust in obtaining mathematical skills. To overcome this condition it is necessary to use innovative and creative strategies and materials. Only then learning maths can offer children more discoveries and they become more interested in them.”* The key idea of the project is to develop and enhance mathematical abilities and skills by means of cross-cutting themes with the help of music education and music activities. Other important project objective is to enhance interdisciplinary competences of teachers by the course Continual Professional Development in their further education (Prídavková, Šimčíková, 2015)

The supporters and followers of developmental philosophies of 1990s – that place an increased emphasis on understanding our own emotions, empathy, feelings and self-motivation – claim that 80 % of our success depends on our emotional intelligence (Kopčáková, 2015). However, exceptionally and profoundly gifted children do not grow into a successful one, if there is no emotion, motivation, and self-motivation. They can be helped with appropriate training which can improve their emotional intelligence. Music is one of possible devices to deepen emotions, it also helps do differentiate between shapes and patterns of emotions. Thus we consider it important to *‘interconnect’* mathematics and music education to increase motivation and improve the class climate by means of music activities. Coufal (In Beránek, 2014) highlights four mental qualities of a human being that influence the development of mathematics: a) memory, b) fantasy, c) belief in causality, d) ability to create algorithms. In Slovak comprehensive schools there is a possibility to use integrative aspects of music activities and apply them by fully qualified music teachers at various subjects such as Math, Science, Physical Education, Social

Studies, Foreign Languages and Native Language. The research results of Králová (In Králová & Kołodziejski, 2015) show that music activities and background music can affect class climate in lower secondary education, especially higher satisfaction, better cohesion, and lower tensions (at the level of significance 0.01); the competitiveness between pupils at the level of significance 0.05 and class atmosphere to more satisfactory relationships, fewer disagreements with classmates.

3. Singing the Symmetry or Symmetric ‘Mirror’ Dialogue

In the following lines we introduce one example of concretisation of providing maths with music activities” with elementary school pupils in the Slovak Republic. We tried to connect cognitive, affective and psychomotor objectives of both subjects in the sense of developing musical and mathematical ability of 11 – 12 year old pupils. The music tasks and activities were designed and selected in accordance with the content of mathematics. To individual examples there were designed methodologies, didactic music games, contests, and music and drama exercises. Each of the seven European countries was supposed to design and perform four integrations of mathematics and music education within the project „EMP-Maths“, (2013-2016). In this subchapter we describe one example of this integration that was designated for international textbook and was presented in Spanish Barcelona in January 2015.

Activity: Singing the Symmetry or Symmetric ‘Mirror’ Dialogue

The core of both school subjects in curriculum:

Mathematics: Symmetry of the surface. Axial symmetry.

Music Education: Symmetry in music. Crab canon. Renaissance.

Preconditions in Maths: Pupils follow the curriculum about central symmetry. They can move the points or figures within the surface. They sharpen their spatial vision. They can determine whether the geometrical figures are symmetric according to the axis, or centre. They can detect the axial symmetry of an object.

Preconditions in Music: Pupils follow the curriculum about a bar (measure), motive, and conscious, vocal conscious rhythmisation.

Teaching aids: Orff instruments – rhythmic sticks, drums, tambourine, etc., orchestral bells, and xylophone. It is possible to use the records of short motives of popular songs or pieces, blackboard and chalk or an interactive board.

Organisation of spatial positioning in pairs – always one pupil of the pair plays the motive and the other one the response to the musical motive, then another pair continues. Or it can be a teacher and a whole class responding by clapping. As soon as anyone makes a mistake, he or she gets off the game.

Target group: 6th and 7th grade of elementary school, twenty 11 – 12 year old pupils.

Timing: 10-15 minutes devote to fulfilling music aims, and 10 minutes to fulfil the aims in math.

Main learning aims of the lesson and its specific aims (fig. 1):

- Deepen the knowledge of pupils about geometrical figures, symmetry and axial symmetry.

- Develop their conscious rhythmisation and vocal intonation by means of axial symmetry, according to a bar line.
- Learn Renaissance crab canon.

Specific learning aims of the lesson	<p>Cognitive:</p> <p>Mathematics: Provide pupils with the knowledge about axial symmetry and symmetry.</p> <p>Music: Acquire knowledge about Renaissance and the simple steps of composing in that era. Provide a detailed knowledge about what are motives and symmetry in music and about the crab canon.</p>
	<p>Affective:</p> <p>Mathematics: Perceive geometrical figures in the flat surface and move/transfer them within axial symmetry.</p> <p>Music: Perceive musical notes / tones in music space. Develop the ability to identify the pitch of the tones, become aware of it and use it within the given task.</p>
	<p>Psychomotor:</p> <p>Mathematics: Create any figure in the surface according to axial symmetry of surface. Develop skills in exact drawing and develop fine motor skills.</p> <p>Music: Create (play, sing or clap) a motive. Create musical response to the motive by using the technique of crab canon. Develop vocal-intonation skills with the emphasis on the precise and clear intonation. Acquire the knowledge of the tonal pitch. Develop the ability to play particular tonal pitch by using the crab canon technique – development of music-related memory.</p>

Figure 1. Specific learning aims in the integration of music activities in mathematics

Educational approach used during the lesson:

- **Motivation:** discussing mirror image, facial symmetry, symmetry in the nature (flowers, snowflakes, leaves).
- **Maths:** discussing the symmetry in mathematics – parallels in the axial symmetry (drawing a face of a man, or letters V or Y in axial symmetry; the axis will be in the middle of the letter).
- **Music:** musical dialogue: question and answer – or backward answer (crab canon). Example: when a pupil wishes to speak back, he or she says everything backwards. In music, it would look like this (fig. 2).

Particular tasks and instructions:

- Pupils: play and create the rhythm in the axial symmetry.
- Teacher: write down the rhythm, clap the first line and show the symmetric musical response to the students. Then clap the second line with your hands (fig. 1):

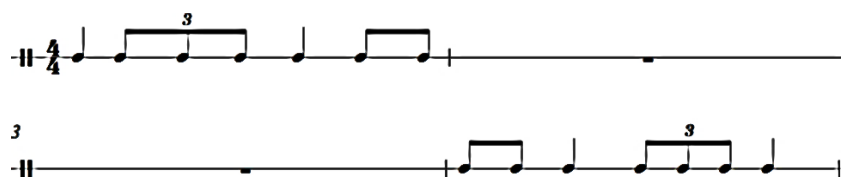


Figure 2. Creating the rhythm within the axial symmetry

- Pupils: use the conscious vocal rhythmisation while particular notes can be sung like rhythmic syllables, for example a quarter note like the syllable “ta-a”, two eighth notes like “te-te”, four sixteenth notes like “ti-ni ni-ni”, and so on.
- Pupils: sing by imitating method the interval according to the axial symmetry while the bar line is the axis (fig. 3):



Figure 3. Singing the axial symmetry - imitation

- Variations: Pair work for pupils: one pupil will make up a chord and the other student will sing it backwards (fig. 4). The aim is to improve the intonation, being aware of the pitch of the tone, develop musical memory, concentration and thinking.



Figure 4. Backward singing

- Pupils: sing the melody according to axial symmetry – the bar line is the axis:

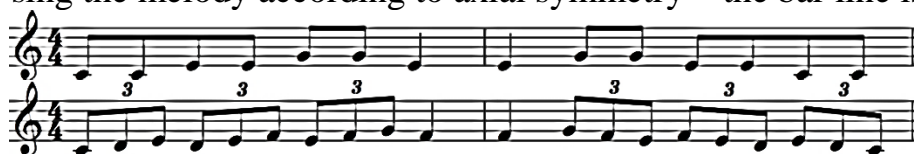


Figure 5. Singing the melody according to axial symmetry

Individual pupil: create your own melody in the tact (and with the help of the teacher it can be written on a blackboard). The other student responds by singing it in the axial symmetry, i.e. backwards (fig. 5).

Organisation of the activity:

- Teacher or a pupil outlines a flower, a leaf, a face, or whatever object in axial symmetry. Pupils try to draw an exact geometrical figure and transfer it in the axial symmetry.
- Teacher develops rhythmical pattern, performs it to pupils and asks them to sing the “pattern” in the axial symmetry according to the bar line. Pupils create a musical response.
- Teacher invents another rhythm, and students clap it backwards.
- Teacher asks students to work in pairs and create more examples – to improve their music-related memory.
- Intonation symmetry – the teacher writes down the notes and students symmetrically copy them using bar line via axial symmetry.
- The teacher sings the first measure and the students sing their ones. Students continue in pair work – analogically.
- The third musical phase is the sound-tracking of the invented dialogues. One of pupils plays the motive using the bells and another pupil plays it backwards.
- Teacher explains the term crab canon and Renaissance:
 - Canon is based on the principle of a strict imitation (mirroring) that means one voice copies the melody of the voice which started before.
 - The repetition is being conducted with certain belatedness (from 4 to 8 beats).
 - Crab canon (curriculum regarding the Renaissance): is being conducted by two players, while one of them plays the main melody from left to right, but the other one plays it backwards, from right to left (fig. 6).



Figure 6. The Crayfish

- The teacher writes a motive on the blackboard and students find only the part which is symmetric to the bar line and delaminate the axis of symmetry (fig. 7). Pupils were supposed to find the part of axial symmetry. It is marked by brown bold line and the notes that do not belong to symmetry are crossed-out (fig. 8).

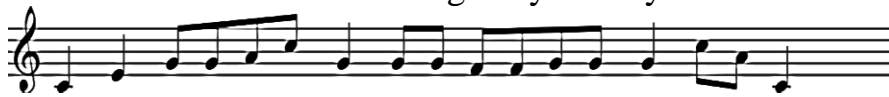


Figure 7. Improvising with a motive and axial symmetry



Figure 8. Defining symmetry by pupils, finding the axis of symmetry and singing axial symmetry

Variations: the following instrumental activities can be used as a modification.

- Rhythmic symmetric dialogue in pairs using Orff instruments. One pupil creates rhythm while teacher facilitates the process. The rhythm can include syncopation or be all the time the quadruple metre. The other pupil responds in axial symmetry while focusing and reproducing the rhythm backwards.
- Crab canon in the axial symmetry in pairs. One student makes a short melody playing Orff instruments (orchestral bells) and the other pupil responds using the crab canon in the axial symmetry. They are asked to remember and play the motive backwards.
- Teacher – student music dialogue: The teacher plays a short motive (can be a part of well-known popular song) and a student reproduces symmetric rhythm, vocally intonates following symmetry.
- Maths: Two points, A and B, are replaced in the axial symmetry while each of them is being assigned a certain sound. Pupils will draw these points in the axial symmetry according to the axis, and sing them. The same is made with a triangle, square and different geometrical figures. The points can be provided with sound.

4. Conclusions

The authoresses described the integration of mathematics and music education which they consider important in increasing pupil motivation and improving class climate. Their own integration of music activities with 11 to 12 year old elementary school pupils proved that they acquired the knowledge about geometrical figures, symmetry and axial symmetry by the development of their conscious rhythmisation and vocal intonation. The class climate with this integration was more positive because pupils created motives and musical responses by playing elementary musical Orff instruments, singing or clapping and by using the technique of crab canon. They acquired the detailed knowledge about what are motives and symmetry in music and in mathematics.

In music education the emphasis was on precise intonation, development of music-related memory, development of musical thinking, creative music-making, inventing simple motives, and the development of instrumental skills. In mathematics emphasis was on the development of imagination, exact drawing, fine motor skills, and of spatial observation.

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