

10. INTERDISCIPLINARY NESS AND TRAINING OF COMPETENSES IN THE DISCIPLINE OF MUSIC EDUCATION

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Abstract: *The article explores some aspects of interdisciplinarity in the teaching of Music Education. Interdisciplinarity is the highest degree of integration of curriculum specific to artistic fields, often going to fusion. Merging is therefore the most complex and radical phase of integration. The interdisciplinary approach is inclined towards a complete “decomposition” of the study subjects involved. The merging of knowledge, specific to the various disciplines leads to the emergence of investigative fields, the development of integrated projects or even the design of research programs conforming to the new paradigm.*

Key words: *interdisciplinarity, teaching-learning-evaluation process, musical education discipline*

1. Introduction

To cope with the uncertainties and continuous changes in market economies, students need strategic competences, such as the ability to learn how to study, problem-solving skills, evaluation skills. The shift in perspective from mass production to flexible production requires broader skills and knowledge than those provided by previous specializations. Educational systems must respond to changes in external conditions that redefine the needs that society as a whole has towards the educational system. To use a metaphor of a well-known researcher in the field, we will say that “disciplinarity, pluridisciplinarity, interdisciplinarity and transdisciplinarity are the four arrows of one and the same bow: of knowledge”. Integration has several levels; these levels, described below, can be seen as steps towards transdisciplinarity.

2. Discussions

Monodisciplinarity is centered on independent study objects, on their specialty, promoting the supremacy of formal disciplines. The elements of integration can appear even from this intradisciplinary level, in at least two ways:

- a) *insertion* of a fragment in the structure of a discipline (in the content of a study object, a fragment is inserted that has the role of helping to clarify a theme or that brings new information about the investigated problem);
- b) *harmonization of some* (apparently) independent fragments within a study object to allow better solving of some problems, for the most complete understanding of a subject or for the development of certain capacities and attitudes [8, p. 143].

Pluridisciplinarity (multidisciplinarity) refers to the situation in which a theme, belonging to a certain field, is subjected to analysis from the perspective of several disciplines, the latter maintaining their unaltered structure and remaining independent from each other.

The objects of study contribute, each depending on its own specificity, to the

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clarification of the investigated theme. At this level we are talking about a correlation of the approaches of several disciplines in order to clarify a problem from several points of view. A good example in this sense is the issue of cloning, usually treated in genetics studies, but equally relevant to study from the perspective of ethics, psychology, political science, chemistry, etc. [4, p. 66].

Interdisciplinarity. If in the case of pluridisciplinarity we are talking about a “correlation” of the efforts and potentialities of different disciplines in order to provide a more complete perspective on the investigated object, interdisciplinarity implies an *intersection* of different disciplinary areas, following this intersection, new objects of study may be born. Most of the time, the core of these “hybrids” - which can acquire an institutionalized character - is between formal disciplines; the new study objects come to cover the so-called “white spots” on the map of knowledge - example: pedagogy + musical art = art-pedagogy; psychology + music = psychology of music.

In the interdisciplinary approach, the strict limits of the disciplines begin to be ignored, looking for themes common to different study objects, which can lead to the achievement of higher-level learning objectives; among these are also metacognitive capacities, *such as decision-making, problem solving, acquisition of effective learning methods and techniques, etc.* Considering that interdisciplinarity has as its main foundation the transfer of methods from one discipline to another, B. Nicolescu speaks of three degrees of interdisciplinarity:

- a) an application degree: following the transfer of methods, concrete practical applications result;
- b) an epistemological degree: following the assimilation of methods from other fields, profitable analyzes regarding its own epistemology are initiated within the respective discipline;
- c) a degree generating new disciplines: the transfer of methods between two or more disciplines leads to the emergence of an autonomous field [6, p. 87].

Interdisciplinarity represents the highest degree of integration of the curriculum specific to artistic fields, often going as far as fusion. The merger is, therefore, the most complex and radical phase of integration. The interdisciplinary approach tends to a complete “decompartmentalization” of the objects of study involved. The fusion of knowledge, specific to different disciplines leads to the emergence of fields of investigation, to the development of integrated projects or even to the design of research programs conforming to the new paradigm [7, p. 23].

Interdisciplinarity represents the “implementation” of a common axiomatic for all disciplines. Through its degree of complexity, the disciplinary approach encompasses the previous ones, proposing an approach based on the dynamics and interaction of four levels of educational intervention: disciplinary, pluridisciplinary, interdisciplinary and transdisciplinary. It should be emphasized that the recognition of the distinct character of the mentioned approaches does not imply ignoring their deeply complementary character [5, p. 45].

Interdisciplinarity, although it is examined correlatively with other notions aimed at the organization of the content in study subjects or the specifics of the established links, nevertheless differs from them, a fact shown in the figure below (Figure 1):

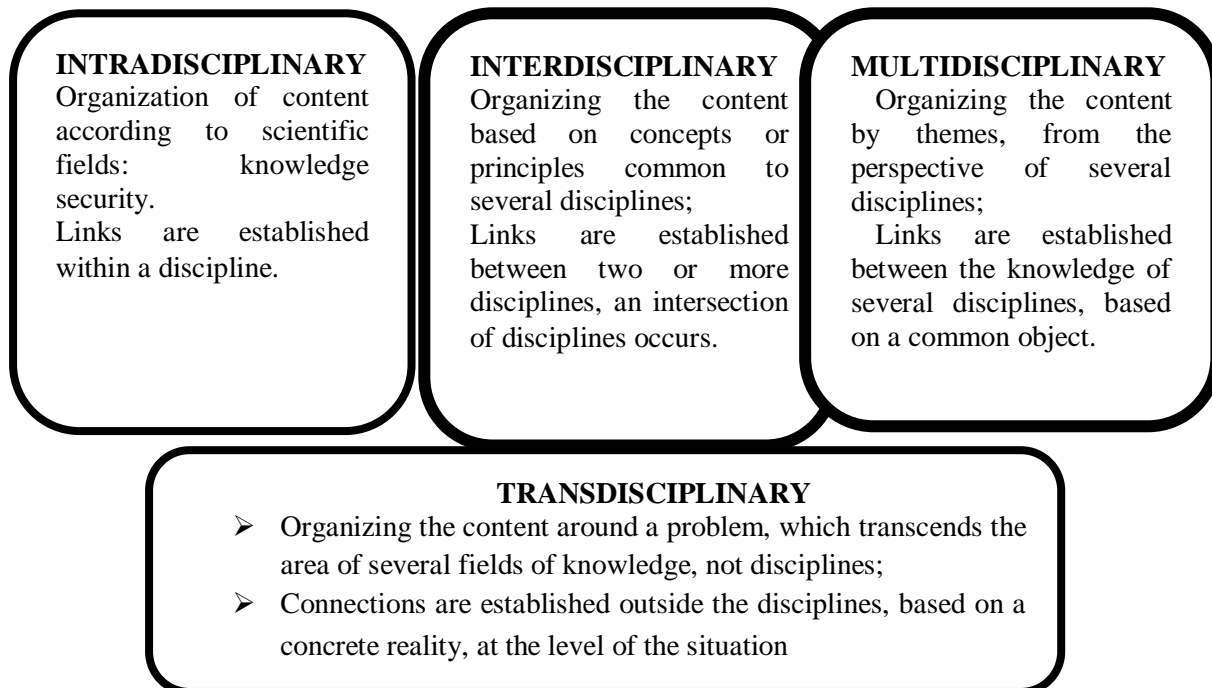


Fig. no. 1. Content organization by reference domains

In this order of ideas, the content is organized vertically – intradisciplinary; horizontally – interdisciplinary; transversal – multidisciplinary; extraversal – transdisciplinarity. Therefore, the organization of an interdisciplinary education requires a lot of flexibility of the activity and leads to the suppression of the division in traditional fields. It can be represented in the “Square of Squares” (the problem underlying the learning / formation of students' vital attitudes and skills, the learning situation, which is a stimulus for examining the contents provided by the selected subjects; the learning sequences, which synthesize and specify the contents in the basis of their value in solving the problem and revealing the key notion, the disciplines contributing to the training of the future student).

The problem must contain a contradiction, a choice, an argument, a challenge, a doubt and serves as a starting point both in the formulation of the situation and in the formulation of learning sequences and objectives. The problem imposes a state of tension, which in turn generates the student's interest. But the emphasis will not be placed directly on these objectives, but on the main purpose of transdisciplinarity – the formation of the student's vitalist attitude through artistic education [8, p. 23].

The fundamental objective of any educational system is the formation of general culture in students. The contribution of each discipline should not be constituted by what is specific to the disciplines, but by what they have in common, transferable elements, elements that ensure the general character. In this way, through education, in which the curriculum overcomes the barriers of a single discipline, the specific but also transferable skills necessary for the student's personal development (the ability to learn to learn, social and methodological skills) will be formed. On the basis of such an open and flexible education, deep specialization can be achieved through the formation of long-lasting general skills. The integrated approach, specific to interdisciplinary, is centered on the real world, on the relevant aspects of everyday life, presented as they affect and influence our lives.

3. Results

The interdisciplinary level involves an integrated approach to the curriculum by focusing on real-life problems, with a focus on identifying solutions, solving problems from real life, in order to develop transversal skills [9, p. 83]. The interdisciplinary approach:

- provides students with the appropriate formal framework for organizing knowledge;
 - is suitable for all levels of intellectual ability or learning style;
 - is fully participatory, student-centered, based on previous experiences;
 - requires the use of any active teaching style;
 - presents a high degree of complexity, both in terms of content and approach methodology;
 - it is constantly refined, updated, as a result of the feedback of the educational user.
- Interdisciplinary competences cannot be classified according to the contents of a discipline. They are classified as follows:
- general-methodological skills: observation, experimentation, graphic representation, interpretation of data or a text;
 - metacognitive skills: estimation of the degree of difficulty of the workload, strategic planning, evaluation of results, behavioral monitoring, personal learning techniques;
 - positive, motivating attitude: realism, interest in learning, tolerance for contradictory information, positive attitude towards personal performance;
 - pragmatic skills: personal initiative, ability to concentrate, orientation of actions towards solving the task, work skills.

What will the student be able to do after interdisciplinary learning?

- interpret, analyze, formulate, express personal opinions;
- to use the information in order to solve a given problem;
- to identify and solve problems.

According to the Learning Efficiency Standards of Music Education in primary and secondary education in the Republic of Moldova (2011), we mention that the standards developed in the document proposed by the Ministry of Education of the Republic of Moldova take into account the necessary training-assessment skills specific to the discipline of Music Education and are *formulated according to the four fields of musical activity*, considered mandatory for general education: elementary musical creation, musical interpretation (vocal-choral and musical instruments for children, reflection). This way of understanding musical skills led us to classify the specific skill in:

- Musical skills in field I - Audition;
- Musical skills from field II – Musical interpretation;
- Musical skills from field III – Musical creation;
- Musical skills in field IV – Reflection.

The musical competences specific to the areas of Music Education - are characterized by the level of manifestation of the attitudes and behavioral states specific to the student receiving music. In the psychological, philosophical and pedagogical literature according to researchers (J. Piaget, L. Thurstone, G. Allport, A. Chircev, V. Measişcev, D. Vrabie, Vl. Pâslaru, I. Gagim) both cognitive elements

are present in the structure of attitudes as well as affective and behavioral elements.

4. Conclusions

The cognitive and affective components of the attitude are those that determine the awareness and significance of the subject-object relationship. Therefore, in the value/aesthetic assessments given to a musical creation, through the actual behavior of the subject of education in the musical-didactic activities of listening, interpretation, creativity marked by reflection, both the intellectual and the emotional. Based on these findings with reference to the addressed problem, we mention that the foundation of internal and external mechanisms is emotional experiences [7, p. 77]. *The specific competences* include several intimately related and interdependent elements: musical awareness, beliefs about music, appreciations, values, which arise from the student's conception of life, from his value system.

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