Abstract: The analysis of the double dimension of characters of the animation theatre – the imitative and the interpretative – and the role between animation and public, allows us to show the need to use methods focused on inter-disciplinary and comparative studies; belonging of these characters to performing arts is obvious. These elements determine us to structure the show workshops so as to have as a starting point the practical argumentation of theory supported by our research. Every stage action started from a core idea, concept or hypothesis, the stage performance confirming or invalidating the anticipated formula. This led to better understanding of resources of stage expressivity offered by simultaneous presences (puppet actors – actors), which can be identified throughout the history of performing arts; this aspect forces us to perceive more attentively and objectively the relation between various forms of performance; tendencies to structure the role theatrical language in outlining the show being harmful, in our view.

Key words: scenic action, animation theatre, theatrical language

The analysis of the double dimension of characters of the animation theatre – the imitative and the interpretative – and the role between animation and public, allows us to show the need to use methods focused on inter-disciplinary and comparative studies; belonging of these characters to performing arts is obvious. These elements determine us to structure the show workshops so as to have as a starting point the practical argumentation of theory supported by our research. Every stage action started from a core idea, concept or hypothesis, the stage performance confirming or invalidating the anticipated formula. This led to better understanding of resources of stage expressivity offered by simultaneous presences (puppet actors – actors), which can be identified throughout the history of performing arts; and to necessity to correlate rehearsal time (voice, body) to the type of performance and also to organic understanding of the theory used.

All these aspects call for a more careful and objective perception of the relations among different forms of theatrical performance; tendencies to structure the role theatrical language in outlining the show being harmful in our view. The anthropological approach can generate, though, getting an awareness of cultural patterns, inside which a performance unfolds; creation always has a tendency to overcome cultural limitations, the autonomy of the stage language being the result of the ability to summarize and communicate factors of influence. Modernity invites to accepting the necessity to study not only artistic creation techniques (system building, animation, actor interpretation) but also the role of art, of the dialogue between the artist and the public in shaping response attitudes equally to everybody’s and community problems. On stage, on streets, in health and educational institutions – the performance arts merge trying to redefine their role. Among entertainment, therapy, teaching method or response to life impulses, more approaches appear, more artistic identities choose to adopt as a means of communication the one specific to animation

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performance. The puppeteer must leave world of illusion and fiction, in order to use its metaphor for expressing his ideas about the world and life; parable acquires its meaning only if it finds its correspondent in the unrest of human existence. Animation theatre looks for its stage identity (in classical forms of expression) also outside theatre; sociology, education, communication sciences – these use more often techniques specific to this art.

The debates that place animation theatre falsely in obscurity made us launch a series of argumentative studies not only by providing our own experience of practising performance workshops but also by relating it opinions of important creators from the world of performance (outside the technical sphere). We draw your attention on the observation of the stage director Andrei Şerban: „Later I read Gordon Craig, who in Über-Marionette says that, in fact, the ideal actor is the puppet-actor. Paradoxically, a puppet can have more soul than an actor, who sometimes is conceited, full of his subjectivity. A puppet is more expressive, more generous and more objective.”196 Thus, a stage director interested in funding the meaning of theatrical experiment emphasizes the importance of special qualities of puppets, his opinion reminding us of an important essay by Kleist that stresses this important feature of the puppet-actor in relation with actor-person. Stage directors can also consider the principles that govern the art of animation in their attempt to understand actor’s psychology; small stage becomes, thus, a theatre space where we can discover ways of expression, formulas of high expression.

Starting with the second half of the XXth century, puppeteers firmly acknowledged stage interferences by redefining their art as a synthesis of performance techniques; where they tried to incorporate the path from primitive art to 3D cinema projections, received and used influences from the world of circus, dramatic theatre, dance theatre, entertainment shows, popular theatre (rituals based). This was the reason that made us engage into a new research of the duality character-object, including the double condition of the object as an actor and playground and also the relation between text and performance in the animation theatre, and the reevaluation of Alfred Jarry’s, Gordon Craig’s, Vsevold Meyerhold’s, Jerzy Grotowski’s theories.

In fact, this redefining is triggered by the development of a new relation between the actor and the stage object in a new semantics adopted in approaching the performance. Defining the theatre puppet as an animated object (by the human factor) in order to deliver a message transfers us into a space of the sign object that involves emotional and cognitive engagement in the exchange of ideas between the stage and the public. It reverses the path: from the specially built object (sometimes technically sophisticated) to a natural or common object, of fairly use. The common becomes a source of expression, the object passes from its common use to that of aesthetics. „The art (…) is connected, on the one hand, to visual perception, and, on the other hand, to technical procedure. Perception can be an object of rational thought for a

philosopher and scholar; and for an artist it is an incentive that triggers a system of operation designed to produce through proper techniques artificial images identified as an object, the work of art.  

In case of animation theatre, the synthesis is even more accentuated, the actor functioning, in fact, as a technical system, an object that develops a specific animation technique; aesthetic rules will remind equally of the understanding of the beauty in both fine arts and in performance art in perfect agreement and that goes back in time. The Puppeteer, named generically, handler, falls behind its own animated object becoming an actor; the technical system designed to create stage images generating certain emotions or ideas, force the animator to adopt a playful style, adapted and well-defined. This type of interdependencies create the specific context in which we will something that could be called simultaneous appearances – the handling actor and the object actor in a dialogue, one serving the other, but ready to fight for its supremacy.

The research of this topic forces us to reflect on psychology of creativity, anthroplogy and theatre aesthetics. Thus, the art of animation theatre can suggest ways which are many times neglected by those interested in understanding the world of the theatre performance art; in its attempt to discover forms of stage expression by which the puppeteer could communicate to the public its message (with high impact), the puppeteer has to abandon himself for the benefit of the created object. The magical meeting point is searched, and the animated system becomes a machine which makes the journey possible and that is why it should be carefully and rigorously chosen. The viewers are willing to accept this convention if, beyond technique, the emotion is born.

The performance-workshop can facilitate getting closer to the magical point, as its main aim is the journey and not the final end, without excluding it though The aesthetic side is replaced by the educational one; the performance should not be only enjoyed but also it should develop conscienceness and creative personalities. The unrest of searching is learnt, the patience of acquiring a skill is trained, the undefinable talent is given from a place Beyond Our Understanding. The performance energy is born in a close meeting of the actor with the character, of the concrete with the metaphor. It is important to approach the performance-workshop with at least with an intial understanding of theatre semiotics. „Etymologically, a symbol is a recognition sign made of two parts of an object torn in two parts which we get closer to; the verb sumballein literally means to throw together with and it means to put together, to gather, and from here its derived meaning to weave - and here we get closer to the text, texture and to its weaving.\" In case of puppets theatre, we can develop the idea and accept that halves of symbols will be held by the puppet theatre and its viewers an almost ritual-like convention. The meaning will be delivered when the meeting takes place. Keeping the discourse matrix, we will accept the fact

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that a sign can be defined as "...a material object serving to evoke or remind in a conventional way about something absent or impossible to perceive."\(^{199}\)

Both concepts show that there is a need to create harmony between the symbol and the symbolized, the sign and the signified. Choosing has as the main aim obtaining the highest *expression*. The people involved are forced to distance themselves; the play of the puppet is almost Brechtian: "...its play is just a version where other versions are just sensed (...) What it does not create is the content and it should rely on what it does. Thus, all its language and gestures appear as decisions, the character is under control and tested. In professional language, we call this procedure – identifying *No-But*.\(^{200}\) The scriptwriter shapes the visual identity of the sign-puppet, but the puppeteer will have to choose verbal and non-verbal elements which can complete and deliver the assigned meaning. Matching the signifier with the signified, their harmonization, will define the way to support the dramatic discourse, deeply polysemantical and with a hypothetical receiver. "...Thus, the place of metaphor – both at the level of text and representation is not decided only by the aesthetic intentions of the creator (play writer, director, actor etc), but also by the aim of communication, by the capacity of metaphor designed to deliver ideas or content of consciousness and to which are added feelings that are bought by the receptor."\(^{201}\)

*The theatre sign* has meaning only if it is deciphered; the play of the puppet-actor communicates only if its play is received. Its force of attraction comes from its capacity to communicate using means which overcome the limitations of human body.

Roland Barthes suggests approaching the theatre sign as a living human body, analyzing its *health*; for puppets, this view is natural, its status as an *actor* asking those involved in its creation, *balance* – any attempt becoming a symptom of a *disease*. The freedom of creation of a puppeteer is limited by the semantic load of the animated object, the freedom of the scenographer is limited by the profile of the dramatic character and its drama. Thus, meanings appear paradoxically and can get contradictory responses; "... the existence of signs and symbols (let us accept for now these names for big forms of meaning rendering) cause surprisingly often contradictory attitudes: on the one hand, in practice signs can permanently convert into symbols, on each sign different symbols are inserted; on the other hand, the theory continuously sustains that that symbols do not exist or should not exist.

The more intensely an activity is symbolized, the more it produces the antibody which is the metasymbolic affirmation that the symbol is not revealed to us."\(^{202}\) Even if the author referred to a literary text, we observe the same temptation to approach creation as a living body. In a world of disappearing

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\(^{199}\) Burgos, Jean – Imaginar și Creăție, trad. Cercul traducătorilor din Universitatea „Ștefan cel Mare” – Suceava, retrad.n., Editura Univers, București, 2003, pag. 23


\(^{201}\) Crișan, Sorin – Teatrul și cunoaștere, trad. N., Editura Dacia, Cluj-Napoca, 2008, pag. 84

spirituality and being replaced by technology, the puppet offers the chance to adopt and convey symbolic thinking; its history is a history of associating the elements of language, but also of moving from figurative to abstract language. Balancing between representation and abstractization, the animated object using strings strengthens its connotations by creating an illusion of free movement. Left in the shadow, the puppeteer becomes a communication partner, and the strings – channels for sending a secret code. Conventions change, each generation and stylistic orientation claiming their right to express their own truths.

The story derives from the meanings of the scenic image and from the meaning suggested by characters; words are mere tools of translating the unspoken. The puppets rely on words and the floor – only to underline their grace and power to overcome gravity. The anthropologists draw our attention on the gesture; „… Van Ginneken tried to systematize the whole gesture language in order to set itself up as an absolute origin of language. According to him, gesture is primary as it is part of the action which will define it; here we attain level zero of the sign as the sigh gives meaning to itself.\(^2\) In this context, the highest stylization of gestures seems to us natural; the alteration between movement and still posture is now becomes time for taking breath and a time for the next gesture. The border line between consciousness and unconsciousness is made be by strings; the animation technique is doubled by the desire to show to the world the one’s own version about a topic; the puppet becomes a way to observe life, to investigate the general humanity in general, to perceive and send emotions; movements, breathing and uttering send secret thoughts of puppets to the public.

The second half of the XX century reappraises an interpretative technique known also in Indian scenic tradition: the animation of puppets openly. This technique can get produce different attitudes: unveiling/breaking the convention, recreating the space or a dialogue of simultaneous presences? No matter which approach we adopt, we will have to accept that in this scenic position, the actor and the puppet are presented to us as a multiple semantic sum, each element having its role in producing the final outcome; any deviation from this rule causes an imbalance and ruins the message. The identification of message can be facilitated – if the interpretative dimension of the puppet-actor and actor-puppet are balanced and in agreement with promoted values/principles. Thus, the actors (in the two mentioned positions) become vehicles of some ideas with a clear destination – the public. Getting an answer to these hypotheses also raises a set of questions:

- How simultaneous presences will influence interpretation?
- How can we choose the ideal solution?
- What is more important the sign or the significance?
- What is the scenic context inside which the signs acquire meaning?

The analysis is relevant only if it is applied, and then tested in a performance-workshop. If the director/puppeteer asks himself all these questions, then choosing the space for the play, the interpretative technique and the topic become an assumed and motivated action which can produce meaning; contrasts, distortions, coding becomes forms of style. The benefits of a semiotic analysis can be especially revealed if these consider the relation between gestures of the puppet-actor and actor-puppet; carried out openly it will become a sign and its significance can differ from one performance to another. Concerned with this aspect, we asked students to double the play of the actor with that of the puppet. Characters appeared in double poses – human and as an object – but had the same starting point. Scenic identity is shown to us in a double stance, the puppet accentuating the dramatic character, enhancing the theatrical expression. Thus, we created generic couples of the type: the clown and ballerina, the husband and wife, the leader and the subordinate – in a context and texture with high emotional impact. The circus, evening life of a family or a chess match became stage context which allowed uttering some messages, the impact of which was increased by the idea of puppetization/mechanization of the involved characters – in which the viewers hopefully recognize themselves. Between impossible and imitated love, between real and false feelings, there is a road every person took, at least once; the puppets invited the public to recognize the moment. For this purpose, the gestures adopted by the actor-puppeteer had to be adapted to those of its partner – the puppet.

The borders between genres have been, in fact, eliminated long time ago and the solution is provided with generosity by dancers and dance theatre; this approach involves the reevaluation of body-sign and movement-sign. For example, Gigi Căciuleanu invites us to reflect on the „bing-bang body“: „If we imagine the central part of a body, torso with neck and head as an explosion in the form of a tree, the roots of which go into the basin and the branches and leaves radiate from the top of the skull, then we can assimilate it, metaphorically, to a crater of a volcano in eruption. The same metaphor can be used for each part of the body with their respective extremities, obtaining thus a set of explosive-trees growing from the center outwards, to the same number of explosions. A continuous bing-bang. “204 This proposition draws our attention the expressivity of puppet’s movements comes from the way the segments and the links between them are made; the use of basin, head and parts of the body involves dealing carefully with technical aspects. Each element can be a resource point of a non-verbal message; the idea of „bing-bang“movements seems to suggest the moment of world creation – life is born in motor centers. The actor has to control his movements so as to fulfill the two tasks simultaneously: to animate and to incarnate a character. The basin, the axe basin-head and the head will move accordingly following aesthetics proper to puppets – these will be essentialized and stylized, their bodies will be an intertwining of calculation with the dream. Searching for ways of understanding

internal mechanisms we get closer again to vectors created by Gigi Căciuleanu: „Dance modernity (similar to any art) is not expressed just through an external look, but more through a way of thinking. This modernity exists mainly by means of profound and occult mechanisms, an inside look which is less superficial and more interesting to discover. The invisible and most important part of the iceberg …

It is as fascinating to discover and stimulate others to discover by means of your art hidden mechanisms of the danced moves … to constantly bring to discussion, to revolutionize from inside and thus in the most subtle way visions that are comforting and which can be seen by artists and spectators. …”

Body movements and attitudes will be enhance their meaning through their positioning in space; the direction of glances and arms, closeness, and place exchanging with the partner – all can convey meanings of sent messages and images. Nothing remains isolated; all elements resonate, the links being created by means of stories and their breathing. Even if, according to objective reality, the puppet does not have mimic and it does not breathe, the internal rhythm of a character incorporates its breathing. Movements can become expressive only if its internal resources are used; strings should not just move the segments but animate them, convey their naturalness, the illusion of a living body. From this perspective, the animation of puppets is a way to understand the expressive resources of your own body. This theoretical approach can acquire meaning only if it is accepted as an argumentative discourse pleading for interdisciplinary approach in modern artist’s instruction. The performance-workshop reclaims its role of a guide for an artist in training in his path towards building a creative identity and an agreement between his creed and time – present and future time.

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205 Căciuleanu, Gigi – Vânt, Volume, Vectori, trad. N., Editura Curtea Veche, București, 2008, pag. 18
Abstract: Geographical factors, the landscape are key factors in establishing the spatial images. There are differences between the spatial organizations of southern Europe, where assemblies and volumes have been developed horizontally, and Northern Europe, where forms have been developed vertically. The intermediate zone has made a balance between these two trends. At the global level, there are differences on the East - West direction: in the East were developed symmetrical and monumental ensembles and volumes, while the West has developed free and asymmetric compositions, Far East balancing the two tendencies. At the cultural level, the differences in the organization of space are difficult to see. There are models of investigation of Frobenius, Spengler and Lucian Blaga. These theories provide a useful analysis for each culture, rather from inside than outside. This study proposes, in addition, an analysis from the interference of cultures.

Key words: spatial images, Orient, Occident

Introduction

We often put the question to what extent the geographical frame, the physical environment, in which a culture appears, are determinative in the constitution of specific fundamental features of that culture. At a general look one may notice that spatial images have specific ways of organization, according to the geographical or landscape elements as determinant elements in cultural acts.

North and South. Natural light

The natural light has generated certain types of spatial organizations, depending on its intensity. In the South, where the light is very strong, the architectural shapes have developed horizontally, the shadow given by the horizontal architectural profiles, being thus emphasized. In the North where the light’s intensity is weaker, the architectural shapes have developed linear, vertically, with bold relief in depth for a more pronounced effect of shadow. This may also be one of the explanations for the genesis of the gothic style. The strong and very brightful light of Egypt lead to the preference for incision, for bas-relief, speculating the contrasts, the brutal passages from light to shadow, different from Italy’s light which, through its gradual passages has generated the round smooth continuous shapes in architecture and sculpture.

At the level of spatial organization, one may notice the same tendency. The southern perspective, through the speculation of the clear effects of light-shadow, has been constituted through the organization of the component objects on a horizontal direction. Each of the three elements of the perspective image

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(observation point, intermediate field and terminal element), aligned according to a horizontal axis (the main axis of view) have a visual weight contributing to the constitution of an unitary equilibrated image with congruence between the constituting elements. The very generous light also asked for the detailing of the secondary elements of the image.

![The Uffizi Galleries, Florence](image1.jpg)

The point of observation (the arcade), the intermediary field (the façades with the columns on the left and right), the terminal element (the Signoria’s Palace with the tower): unitary equilibrated image with concordance between the component elements.

In the northern perspective only terminal element of perspective is important (the cathedral developed vertically), the intermediate field and the observation point, usually developed horizontally, are minimally treated, a higher rate of detailing being unjustified.

![Schwerin Cathedral, North Germany](image2.jpg)

Figure 2 Perspective, Figure 3 Aerial View
Between north and south, the intermediate area offers equilibrium to these tendencies: the terminal element is sustained by the intermediate field which is less important as a visual weight. Thus, the temperate zone offers suggestive examples from this point of view. At a level of architectural object, the Christian architecture of the East has the vertical marked (by the tower of the church) but also the horizontal (by the longitudinal axis of the church’s nave).

![Figure 4 Plopiș church. Maramureș, România](image)

Similar to this, at architectural ensemble level, the monastic precincts have, as vertical axis, the church with its tower but also the cells, developed horizontally.

![Figure 5 The Dragomirna Monastery, România](image)
Specific spatial images of East and West

In the traditional societies the cardinal points were assimilated to the directions up-down, left-right. The up-down direction is expressed by the organization of the constructed objects horizontally, subordinated to the gravitational force, or by the vertical organization, opposing this force. The left-right direction is assimilated to the East-West direction at geographical level. One may observe the differences of spatial composition on this direction too.

The Orient is characterized by symmetry, monumentality, grandeur, an order and domination spirit more emphasised, given by the imperial power and by the religious authority. This may be noticed at the level of architectural object but also at the level of the ensemble. In the East the architectural objects are submitted to this natural fundamental law which is symmetry.

Axial perspective, conceived as an extension of monumentality and grandeur of the monument

In the West, America, through its complete isolation from the East, independent, expresses this liberty through an equilibrated asymmetry in the spatial organizations. In Mexico, the buildings are placed in ensemble, by astronomical considerations. Because of this symmetry and monumentality are not present, the overall composition having a natural, organic character.

Usually the democratic societies have developed asymmetry as a free adaptation to nature and the dominating societies have preferred symmetry, as
an instrument of artificial organization, imposed to the nature. Greece, in its
democratic period, has developed the asymmetrical type of construction (see the
asymmetry of Erechtheion, the symmetrical temples perceived in perspective at
two vanishing points, not in a frontal perspective, which would need a
symmetrical manner of organisation on the direction left-right).

In the western thought, the emphasis has been put upon ration, in the
Orient it’s been put upon intuition, upon sensibility. In India, for example, the
emphasis has been put upon a certain metaphysical substance of the soul\(^{208}\). The
Extreme Orient offers equilibrium between these two tendencies: vertical-
horizontal, symmetry-asymmetry, material-spiritual, as a proof that the extremes
reach each other.

The West has put an emphasis, during the modern period, more on the
object of architecture and less on the ensemble, and the Orient, and especially
the extreme Orient, has emphasized the ensemble, the way that Europe has done,
more or less, in the modern period. And this is because the Orient and the
Extreme Orient have remained faithful to the tradition, through the
subordination to nature of the constructed ensembles. The buildings here
complete the site, they clarify and define it. In the ensemble compositions the
dominating dogmatic axis is avoided, the axis being used only as a direction for
the view but not as a direction in the plan. The compositions are asymmetrical,
the architectural objects are symmetrical. We can find here a model of the
nature: in the nature the organisms are symmetrical, but the environment in
where they spend their life is asymmetrical.

These differences between Orient and Occident can be explained at a
philosophical level by the fact that the modern way of thinking appeared
sporadically in the oriental countries, but it didn’t develop enough and it
disappeared in its incipient phase. Concerning the modernism, in the Orient
there have existed rather conservative thinkers than progressive ones. They
rigorously perpetuated the traditional or medieval ways of thinking\(^{209}\). This may
also explain the preservation of tradition even in the spatial organizations. In the
Extreme Orient, for example, the Japanese traditions have passed from the stage
of „philosophical thought in agrarian communities” directly to the stage of
„universal religions”\(^{210}\). This feature is more or less valid for the nations of
Southern Asia an Northern Europe too (England, Germany the Scandinavian
Countries that weren’t at all or were only partially part of the Roman Empire so
they weren’t fundamentally influenced by the Romans’ civilisation, guarding
they’re own traditions). The Romans, in they’re expansion to a world-wide
level, through they’re capacity of synthesizing specific elements of different
cultures, have imposed some ways of organizing the spaces of the conquered
regions.

\(^{208}\) Nakamura, Hajime (1997), Orient şi Occident. O istorie comparată a ideilor, Humanitas, Bucureşti, page 234
\(^{209}\) Ibidem, page 535
\(^{210}\) Ibidem, page 539
Theories and interpretations regarding the constitution of spatial images

All these observations are in agreement with morphological theory that places the geographical elements first in the constitution of a certain feeling of space and, last, in the constitution of spatial images specific to different cultures. Spengler and Frobenius have put at the basis of the process of forming a culture, the feeling of space, characteristic to people in a certain place, as an element that generates culture.

The theory of the spatial symbolism defends the idea that a certain space, structured in a certain way, may become the symbol of a certain culture. Thus, there may be equivalences between the landscape, the constructed place, in which a culture and its specific spatial vision is developed. The space becomes, in the culture morphology, a creator of sensibility variable from one culture to another. Frobenius and Spengler have detected spatial symbols specific to some cultures, without talking them all out. Leo Frobenius, starting from the legends’ content, from the epic poetry and from the primitives’ cosmogonical images, has identified, two spatial symbols in Africa: the cave space or the space limited by the cosmic vault of the Hamite culture and the infinite, unlimited space of the Ethiopians, generalizing up to the difference East and West. Oswald Spengler does the same generalization, giving to western culture the symbol of the infinite, three-dimensional space. Spengler ascribes the vault or the cave as a symbol of the Arabian culture, including here Christianity too, with the cosmogonic representation of the sky rounded off towards the earth, explaining this through the fact that Christianity, in its first millennium of existence, has formed in the frame of the Arabian world. Spengler identifies spatial symbols in other cultures too: the isolated solid in the ancient culture, the labyrinth path in the Egyptian culture, the way through nature in the Chinese culture, the infinite plan in the Russian culture.

In history of art we can see these differences. Ancient Greece has conceived the space as a simple presence of the shapes in space, as a condition of the limited physical existence (the symbol of the apollinic soul, according to Spengler). Ancient Greece put more emphasis on the outer space, the buildings being conceived as huge sculptures in space, built much more for the exterior perception, the interior being usually inaccessible. The Hellenistic epoch is the passage from the type of temple – object in space, convex, to the U shaped temple, concave; from the edifice – isolated object, to its integration into the ensemble, this being another step in the conquest of the depth.

Egypt walks the other way around from Ancient Greece, concerning the spatial depth. They didn’t look for depth in plastic representation. The Egyptians were hiding in full, in the material more than they wanted to free from it. The direction in temples and pyramids is from empty to full, from light to darkness, from profane to sacred. Ancient Rome brings as a novelty the container space similar to the vault space of the Close Orient (identified by Spengler as spatial symbol in the Arabian culture)

There are also theories that deny the relationship between the spatial vision specific to a culture and the landscape in which it appears.
accepts the fact that the landscape may ease the construction of a certain spatial vision but he also draws attention upon the fact that, at the same time, in the same landscape there may be totally different spatial views. He brings to forefront the individual or collective unconscious which contributes to the construction of a specific spatial horizon. Thus, every culture, clearly formed, has a corresponding spatial horizon, generated by its unconscious inner structures.

The feeling of space, as a characteristic feature of a culture, is replaced with the spatial horizon of the unconscious. Blaga makes the difference between the real landscape of the conscious sensibility and the spatial horizon of the unconscious. Between these two, there may exist, in some cases, agreements, but also disagreements. He proposes the term of „stylistic matrix”, a complex of determinants, discontinuous elements, responsible, among others, also for the spatial horizon. This theory excludes the idea of spatial symbolism of Frobenius and Spengler. In their theory, the determinative element from the basis of the style is the feeling of space. According to Blaga, style is never the product of a conscious individuality, but the product of an unconscious complex. It doesn’t represent an individuality, but an anonymous reality. The spatial horizon of the unconscious persists no matter the variability of the landscapes. This explains the fact that in the same landscape may coexist cultures with spatial horizons fundamentally different.211

In Transylvania, the Saxons have built homes and farms in a different style from that of the Romanians, closer to the German style, even if they were born in Romania. Similarly, contemporary homes of Gypsy minority are totally different from the Romanian architectural style, being rather like the Indian traditional construction. The matrix space is very important in the construction of a culture. It is „the determinative element for the stylistic structure of a culture or of spirituality be it collective, or individual”212.

Blaga’s theory that can be applied to each culture comes to support the idea of preserving and revaluation of the traditional culture, especially of the popular one, the birth and the survival of a culture depend on this preservation of the matrix space in the unconscious structures. Blaga said: „The Romanians have been born when the matrix space took shape in their souls”213. The popular art, which proposes eternal patterns, beyond the specific originality of the personalities, preserves this hallmark of the spatial horizon. Because of this the tradition must be preserved in architecture even at a level of spatial organization, the popular art being an eternal source of inspiration for those who create. At a first sight, this type of analysis becomes useful to each culture much more from within, to support preserving the tradition and revaluate the popular culture. From without, we cannot speak of preserving the tradition, but of a revaluation of the creations from the interference of cultures. But with all the specificity of a culture or of a certain style the cultural contamination is still possible. The

212 Ibidem, page 194
213 Ibidem, page 201
influence between cultures can be explained through the fact that the stylistic matrix of a culture may contain common elements with the matrix of another culture\textsuperscript{214}. And from here results the validity of the theory of the unconscious spatial horizon even in the areas of cultural interference.

At a more general look upon these theories one may observe that they aren’t contradictory. If we admit the influence of the geographical elements, of the landscape when constructing the conscious spatial symbols, specific to the culture and, if we admit in the same time the theory of the existence of some unconscious spatial structures, as determinants of culture, we can follow the line of the determination or inter-conditioning between conscious and unconscious. The unconscious doesn’t always oppose to conscious, although it has other laws of organization than the conscious. Sometimes the unconscious is subordinate to the conscious, being in synergy with it.

All these actions and psychic processes contain conscious and unconscious processes. The stylistic matrix has a general, anonymous character, being generated by a collective unconscious. In the collective unconscious stylistic features of culture are fixed, features that result from the community of the dwellings, from language, traditions, myths, way of living, becoming archetypes, as Gustav Jung names these synthesis.

From here we may conclude that the landscape, the geographical frame may be important elements in establishing spatial images, as determinative elements in the construction of some cultures, to the extent to which they contribute, partial, to the construction of the collective unconscious. In this vision the two territories become one, complete each other, in the hypothesis that the landscape, the geographical areas can act fundamentally upon the unconscious psychic structures. When Frobenius started from the legends’ content, from the poems and from the primitive cosmogonical and when Spengler started from the representation of space in architecture and art, aiming to identify the fundamental elements that are at the genesis of cultures, they were, in fact, identifying archetypes, as fundamental images of a collective unconscious.

Conclusions

The measure of emphasizing some different or common features of cultures becomes justified and necessary because we thus follow the line of the identification of the areas of cultural interference, (as areas of stylistic superposition, as cultural schemes generally valid) and of identifying of the specific areas (as traditional schemes).

The problem now is to what extent did a culture has the capacity to assimilate values of other cultures. What is the criteria after which this selection is done? Can we accept the hypothesis that the selection has been done after unconscious pre-established structures that coincided, more or less, with the assimilated values: The selection and the appropriation of values is made in

accordance to the personal unconscious pre-established structures, and the purification, the essentialization of these values is made to the extent to which the stylistic matrix, is more or less defined in the unconscious structures of a nation, of a community.

The identification of the differences or similitude on the lines of comparison North-South or West-East is set up as a measure of identification of some fundamental features, specific to the unconscious, obvious, structures explainable on limited areas or on its globality.

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Illustrations Source

Figure 1: The Uffizi Galleries, Florence. (processed image) http://it.wikipedia.org/wiki/Galleria_degli_Uffizi
Figure 2: Schwerin Cathedral, North Germany. Perspective. (processed image) http://www.panoramio.com/photo/32120534
Figure 3: Schwerin Cathedral, North Germany. Aerial View. http://www.tripadvisor.de/Attraction_Review-g187362-d651393
Figure 4: Plopiş church, Maramureş, România. Autor Maria Urmă
Figure 5: Dragomirna Monastery, România. (processed image) http://www.flickr.com, autor Stefan Petrescu
Figure 6: The Taj Mahal Mausoleum, Agra, India. Frontal Perspective (processed image)
Figure 8: Mayan city. The Observatory, Yucatan, Mexico. (processed image)
2. FEATURES OF PALEOCHRISTIAN BASORELIEF IN THE PROVINCES DACIA TRAJAN AND SCYTHIA MINOR

Ioana-Iulia Olaru

Abstract: On the territory of the two Roman provinces situated in the north of Danube, Dacia Trajan and Scythia Minor, after the Roman conquest, there will be changes both regarding the encountered topics and the artistic style of basreliefs. Once Antiquity ends, PaleoChristianity will add a religious component, with transformations regarding iconography, but also stylistic ones, this field represents one of the proofs of pervasion and spread of the new religion also in these border provinces of the Roman Empire. And this happens at the level of the two types of relief which exist even nowadays, as they did since Antiquity: funeral relief which ornaments monuments and also architectural relief which decorates the new types of buildings, the PaleoChristian basilicas.

Key words: PaleoChristianism, chrismon, stele, kline, kantharos, impost

As far as the field of basrelief is concerned, the Roman period brings thematic and stylistic novelty in the two provinces on the territory of Romania (Dacia Trajan and Scythia Minor): a synchretic style, combining Italic influences with Thracian ones, Greek, micro Thracian, micro Asian, Egyptian, the result is an original and interesting art which denotes ingenuity in doing handicraft, despite the less increased level of the artistic side. After the Roman conquest, a major ideological change took place – at a religious, political level. The eclectic forms and richly ornamented characterize a provincial art which did not only took over prototypes that used to circulate in notebooks for models, but it interpreted – using particular means of artistic expression – well-known scenes, that are naïve, but full of expressiveness and picturesqueness.

Starting with PaleoChristianity, the scenes having an ancient topic were syncretically transformed into scenes with a Christian topic and the style is characterized by an essentially modified vision: figural motifs are more and more schematic, volumes are delimited by geometrized plans, we remark the more flattened reliefs. The fact is visible in the types of relief that have been preserved until now on the territory of our Roman provinces in this area: funerary relief and the one which decorates the new religious architecture.

1. Funerary relief. A category of proofs regarding the appearance and spreading of Christianity on the territory of Dacia is the one of funerary monuments with Christian signs. The basrelief of some of them impresses through the high level of artistic execution. The provincial mark can be noticed first of all regarding the types of monuments. They are only limited at funeral steles of small dimensions, with ornaments and simple inscriptions. There are less sarcophagi richly ornamented with basreliefs, typical for the PaleoChristian painting in the Empire. Thus, an example which proves their existence in the 4th – 6th century A.D. is a fragment from a pediment decorated with a Latin cross with widened arms, placed on a sarcophagus at Tomis (Constanta), the 6th century A.D.

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Compared to previous steles of big dimensions, which are typically Roman, it is now normal to see the reduced trapezium shaped stele, while regarding iconography, the non-figurative ones provide most of the new motifs of decoration specific to the period of beginning of Christianity: first of all, the engraved cross and Christ’s monogram. In Dobrogea, one of the most representative and most well-done steles from the beginning of Christianity is the Funerary Stele of Terentius, Tomis, which mentions Terentius, the son of Gaione, a soldier among “the young archers”, with the monogram of the name of Jesus Christ (the 5th–6th centuries A.D.)\textsuperscript{216}. Crosses having widened arms can be found on the Christian stele that was built by Marcia Aurella, the wife of Marcus who was once principalis (with administrative financial onus), at Tomis (the 5th–6th centuries A.D.). Another stele from Tomis has a more laboured decoration: two Latin crosses, with the arms widened at the extremities, flanking a chrismon placed in a circle, superpositioning two doves – birds with a Christian symbolism. A chrismon inscribed in a circle is – in fact, a crown having another Christian symbol in the lower part: two vine leaves – here is to be found the pseudo pediment of a funerary stele from Tomis (65cm)\textsuperscript{217} which mentions Torpilla, probably hailing from Epiphaneia Cilicia (Asia Minor) (the 5th–the 6th centuries A.D.)\textsuperscript{218}. A fragment with an inscription (in Greek) with a secular text – “Seppon’s, a wine merchandiser from Alexandria” – has a palm branch represented (the triumph over death) and one of pentalph (a Pithagorean symbol taken over by Christian art)\textsuperscript{219}. Not even the inscription in Greek on a stele from Tomis, with three relief busts, dating back to the 4th century A.D. (121cm high) is not explicitly Christian, but the text has a small fish at the end and, moreover, the stele is decorated with other specific symbols: on the gable, a dove is ticking a grape, while under the gable, there is the representation of the family, mother, father and a child\textsuperscript{220}. Concerning the funerary stele found on Trajan’s Wall (the County of Constanța), dating from the first half of the 3rd century A.D., it is considered by some researchers that it surely is one of the oldest Paleochristian steles: it is the stele of Hylas buried with his daughter, Pantera, and with his son, Hermogenes (all of them having a Greek name), the wife having a Roman name, Matrona who was converted (?) (“changing her opinion”) and buried separately from the other members of the family. Just because she was a Christian?, as I. Barnea asked himself – he does not consider the stele a safe proof of the existence of a Christian community at Tomis\textsuperscript{221}. Except for the register with the Greek inscription, the stele contains a median register with a Thracian Knight (with the dog and the hare) and the upper register, with the funerary banquet, with a character on a kliné, with the

\textsuperscript{216} D. Tudor, (1957), Oltenia Romană, Ed. Academiei R.S.R., București, p. 516
\textsuperscript{217} Radu Florescu, (1980), Daco-romanii, Ed. Meridiane, București, p. 160
\textsuperscript{218} D. Tudor, op. cit., p. 516
\textsuperscript{220} Ibidem, p. 23-24
\textsuperscript{221} I. Barnea, (1991), Considerații privind cele mai vechi monumente creștine de la Tomis, in Pontica, XXIV, Constanța, p. 269-270
table full of oblations and with a woman seated (140cm high). Another stele (95cm high), from the beginning of the 4th century A.D. has, under the disk decorated with a rosette, near the pagan inscription (in Latin, about the two daughters of Januarius, Aurelia Januaria and Aurelia Domna), a Christian inscription, "Spiritum Deo red(d)ere". These scenes, but also the image of the Hero on the stele of Valerius Victorinus from Ulmetum, just like Hercules in the Garden of Hesperides from the relief of a monument in Tomis, or symbols (on the steles from Sacidava, Halmyris, Tomis, Ulmetum): astral, vine, funerary wreath, ivy, they are all proofs of a syncretism in art which existed in this period at the end of Antiquity, carrying the ancient concepts about the soul’s immortality forward, also the victory over death, Bacchanalian concepts about the deceased’s lack of worries.

In Dacia, regarding some reliefs from the 2nd–3rd centuries A.D., controversies revolve around the idea of agape and of the symbols with the dish with fish, the bread marked by a cross – characteristic also to the rituals of some oriental cults, also met on many pagan monuments. For example: the vinestalk, with leaves and grapes, embellishing the exterior of an aedicule from the Museum of Dacian and Roman Civilisation from Deva, a woman holding a dove on the relief from the National Museum of History from Transylvania in Cluj-Napoca, or panis quadratus on the table of the funeral banquet from an aedicule fragment to be found in the same museum. Anyway, in the future centuries, these symbols will be imposed in funeral art (the cross, Christ’s monogram, the vine, the anchor, the crown, the oranthe). Decoration for the altar from Potaissa (Turda) is 135cm high and it has the form of a vaulted truncated pyramid, ornamented on the top part with an Ionic capital of 30cm. On the central side of the monument, it is very minutely sculpted a dolphin having its head down: one can distinguish the eye and the 5 small wings, its tail is intersected by a trident. On the right wing, a kantharos appears and a vinestalk emerges out of it, while on the left wing, there is a vinestalk with leaves and grapes. Moreover, one can also find the image of the dolphin with the trident on the funeral decoration from the National Museum of the Union – Archeology from Alba Iulia, another similar item in the same place has a kantharos on one of the faces, a cross emerging out of the stalks of vine, while on the other side, a dolphin. And a monument from Micia has the representation of a kantharos with a stalk and grapes. A
funerary stele from Potaissa (at the Museum of History Turda) and a funerary monument from Gilău (bedded in the wall of the Catholic Church from here) presents the scene of the funeral banquet approximately in the same manner, with the presence of fish and loaves. The item from Gilău (of 145cm high) (completed with the colour red in Ancient times) minutely represents a man on a kliné, wearing a tunic, his hair and beard are rendered by incisions made by using a chisel, holding a cup in his hand. On a cathedra, a woman dressed in a tunic and palla is holding a patera, another character wearing a tunic is holding a simpulum, while in the back of the kliné, one can see another character with a velum. On mensa tripes, a fish on a tray and a panis quadratus are symbols which could have Christian meanings, if the existence of Christianity in the 2nd–3rd centuries A.D. could be demonstrated without any benefit of doubt here. At Micia and at Ulpia Traiana, a monument having the shape of a pediment and a stele with a similar décor (thus, also similar to the décor of a stele’s pediment from the Museum of Cluj-Napoca and a pediment of a funeral altar from the History Museum of Aiud, and also of a stele from Cășești): an almost stylized scene (consequently the symbolic meaning is implicit), with two peacocks and a kantharos ornamented with cannelures out of which one of the birds is drinking. Items which are similar to the ones from Dacia Traiana are to be found in Aquileia.

2. Architectural relief. The most frequent architectural reliefs that reflect the new transformation are the basilica’s capitals – simple and honest pleading for the new belief: Christianity. Found not only in Dobrogea, but also in Dacia, these are most of the time Corinthian (the other types are abandoned step by step), modified regarding the décor’s technique. The form is classic, of the acanthus bush, while the technique is that of a flattened relief, having only a suggested volume, eventually exploiting the play of shadow and light with the trepan (Hystria), having a pointed cut of the leaves. The cylindrical palmiform capital appears.

It also seems that in the early Christian period, the impost capital-impost (which increases the building’s resistance): at Callatis (Mangalia), the 6th century A.D., Tomis, Hystria, Tropaeum Traiani, Libida (the Russian Slava), Noviodunum (Isaccea). It is a capital derived from the Ionic one (Hystria), but where the scrolls, if preserved, are athrophied, placed at the basis of the massive truncated pyramid (Tomis). There is a great variety of ornaments on the inclined side of the impost: acanthus leaves, palmettes. And especially the cross with its arms widened at its extremities, eventually a simple one (Aegysus – Tulcea) or framed by stalks and leaves (Tomis) or even by a more complex décor: a Corinthian capital whose fragments are preserved, with stylized acanthus leaves on two superposed registers, with barely sketched scrolls, having a sculpted

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233 Ibidem, p. 249
Latin cross in the middle (Tropaeum Traiani); or, on the impost, the zoomorphic décor is combined with the vegetal one and a cross (the Greek type, with widened arms) (Hystria).

Furthermore, it is very important the composite capitol, as they are those two dating from the beginning of the 6th century A.D. during the time of Theodosius, from the Syrian Church of Callatis (having a Constantinopolitan typology): having the shape of a circular basket made of thorny knitted acanthus leaves, in the lower part fretted with the trepan; the scrolls are replaced by an ensemble of four ram protomai placed heraldically, breaking away from the vegetal décor, with sculpted ravens placed among them, holding their prey (birds) in their claws. There are pieces of a high level of execution (having microAsian influences), probably import products from Constantinople\(^{234}\) (given the quality of marble of Proconnes)\(^{235}\).

In consequence, all these architectural pieces on the territory of Dobrogea can be local, made of limestone (from Asarlâc\(^{236}\), for example), or they can be imported (there are marble pieces from Proconnes and Tasos: Tropaeum Traiani, Callatis, Libida)\(^{237}\), while some of them had been brought together with the sketched décor, so that they could be later finished in autochthonous workshops.

In conclusion, PaleoChristianity comes with its specific features, with its modified vision, in order to transmit a new message using symbols and an iconography more or less explicit at the beginning, according to the artistic changes that took place in the entire Empire. And a basilica, with its architecture and ornaments and a funerary monument which is placed in a space which is semipublic, carried a new ideatic message, a powerful message which had a propagandistic value in a period when Christianity was settling in.

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3. GUIDED INVESTIGATION – RESEARCH
AS INSTRUCTIVE – EDUCATIONAL PROCESS

Ecaterina Toșa

Abstract: In fine arts the guided investigation – research, as training method extends from the work and creation process to the evaluation of the strategy that led to certain results observable or measurable within an axiological framework and to the assessment of the teaching – learning situation.

Key words: learning by guided investigation - research, assessment, items

The educational artistic practice incorporates various stages of documentation, study, research and analysis, assessment and didactic evaluation. The project related to guided artistic investigation – research, as training and self-training method involves activities of observation, study, experiment, analysis, recordings, processing and transcoding of some graphic elements and aspects. This complex method of learning and individual or group assessment requires a long-term activity, integrated in the artistic instructive-educational activities that concern data and information collection about a certain pre-established theme and their exploitation within the study and drafting of graphic creation works.

The investigation involves an ample evaluation endeavour, made individually or within the team, that starts in the classroom, in the creation workshop by defining and comprehending the work task, possibly by starting to solve it, then it continues outside the classroom for an extended period of time, the students having permanent debates with the teaching staff. The research project ends with the presentation in front of colleagues of a report about the results obtained and of the product thus designed. The guided research may have a theoretical, practical, constructive, creative connotation that can be carried out for a longer period of time, on sequences established in advance or structured depending on circumstances.

Exercise 1 of learning by guided investigation - research:

Interdisciplinary didactic activity that intends the acquirement of knowledge by a project integrating theme suggested within the subject Study of human shapes and figure in drawing, 9th grade. The suggested theme is “Eyes – window towards the world”. This form of learning by guided investigation – research develops students’ capacity of observation and artistic creation founded on the application and experimental practical character, involving in the visual-plastic expression, the knowledge of organization laws for the elements of plastic language and the transposition of the conception by particular drawing techniques.

In the preparation and performance of the exercise will take into account the knowledge acquired in biology, physics, physical education, history of arts

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and architecture, drawing, modelling. The lesson is carried out in phases, during a 3 hour course. Class level: intermediate. This specialty project emphasizes the development of visual perception, the comprehension, mainly visual of the outside and inside world that we are living in. This is why the eye - the extremely fine and sensitive organ that helps us perceive, recognize, comprehend the surrounding universe - is to us the fundamental instrument of reception and subjective comprehension, together with the hand. Besides their biological role the eyes offer, from artistic perspective a big possibility to express the model’s character, the conditions and feelings of the represented characters.

I – First phase: students document, collect documents and information related to eyes (students can come up with bibliographical suggestions);
   a. biology elements – from the atlas and biology text books
   b. optics elements

II – Second phase: students are guided to make warming, relaxation, re-energizing exercise of the eyes (the palms are rubbed until they warm up, then both eyes are covered with the palms to convey the energy accumulated);

III. – Third phase: Determination of the elements of artistic procedure for the comprehension and reproduction of the shape;

IV. – Fourth phase: action instructions related to the integrating theme of the project (approaches); Some pieces of information will be displayed from the following areas: biology, physics (optics elements). Boards are displayed using biology atlases, images on the computer monitor about types of eyes, their positions in relation to certain axes and facial marks. In the conversations with the students is employed previous biology and physics knowledge, updating and completing it. Students are seated face to face, in twos and they watch one another (shapes of the eyes, colours, proportions, expressions etc.).

A few exercises of warming up the eyeball, focus, energizing, relaxation will be presented. The theme for the following class is to notice the action of temperature (outside and inside) upon the eyesight. The complex, biological shape of the eye is observed and studied, reducing it to the spherical basic shape for the image creation using lines and valorization. By drawing exercises the relations between components will be observed and analysed: different sight angles of the eyes, various situations: eyes wide open, eyes half opened, eyes closed, eyes closed tight, looking upwards, looking downwards, sideways, etc.

Students experiment movements, eye relaxation and activation exercises:
Students’ activities: they watch and analyse, they actually make the exercises to test their skills and limits, they sketch, schematize and draw. The eye drawing exercises are made on 50/70 cm drawing paper, in coal or pencil using a living model.

V. – Fifth phase: students, project and activity assessment;

The assessment should be incorporated in the activity materials, this including students’ activity products, illustrative images from the lesson. In the end the drawings are compared and the papers and the activity are evaluated.

Exercise 2 of learning by guided investigation - research:

In the subject Study of human shapes and figure in drawing, the main preoccupation on the level of 9th grade is the study of portrait. The study of human shapes and figure in drawing forms and develops students’ capacity of artistic creation founded on the practical application and experimental character, involving observation and perception materialized by analysis and synthesis. Also, in the visual-plastic expression are studied the rules of organizing the elements of plastic language and the transposition of own conception through specific techniques. The lesson suggests for investigation the theme of the portrait detail “mouth” and it is carried out in phases, in two courses of 3 hours each. Class level: intermediate.

I. First phase: Research content – Parts of the basic theory

positioning
proportions
biological role
II. Second phase: Pointing out the possible difficulties encountered by the students and their remediation:
- opting out the template drawing of the mouth;
- logical approach, founded on the basic principles, on the comprehension of volumes in the direct observation;
- making arched shape of the mouth line;
- study of volume and eliminating the local colour;

**III.** Third phase: Students activity: two sub-groups are formed and they investigate alternatively the element from different perspectives, mainly theoretically and practically. Basic questions: what is the role? what is the shape? what is it formed of? how is it made in drawing? what are its sizes? what are the proportional shares?

From biological perspective is included information from:

![Image](link)

From artistic anatomy perspective:

<table>
<thead>
<tr>
<th>Gotfried Bammes</th>
<th>Dr. Gheorghe Ghîtescu</th>
<th>Giovanni Civardi</th>
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<tbody>
<tr>
<td>Anatomie artistică</td>
<td>Anatomie artistică</td>
<td>FigureDrawing</td>
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</tbody>
</table>

From imitative arts’ history perspective:

![Image](link)
From the study of shapes perspective:

Theoretical elements related to this anatomical fragment are studied, investigated from various points of view and various sources. The anatomical fragment will be analysed, comparing the solutions found by the masters and seeking of own solutions, drawing by using moulds and gypsum models. All the information collected is displayed and analysed so as to reach an overview.

The students of subgroup 1 research, study texts and images from anatomy atlases, artistic anatomies, texts and images from the internet (they will read, summarize, memorize, abstract, sketch and draw based on images). Each student will pick 5 essential pieces of information and will make at least 5 drawings, sketches within 50' time. The students in subgroup 2 study the volumes of moulds, the gypsum portraits made available (they will notice, touch, rotate, lift and put down, until they comprehend the shape and the volume). Each student will pick 5 pieces of essential information and will make at least 5 drawings, sketches within 50' time.

IV. Fourth phase: Students communicate the conclusions of their own subgroups, discuss and exchange information, they expose the limits of the approach manner, the way in which the personal preoccupations, the possibilities offered affected and influenced the study. (50')

In the following week’s course the roles are reversed, the subgroups will perform the tasks of the other subgroup. Additional investigations: from one week to another, students will study artistic anatomies in electronic format.

V. Fifth phase: Students and activity assessment;
Students assess each other’s works according to synthesis and analysis criteria of this anatomical fragment investigated.

At the end of the investigation - research all students will be able to:
- approach drawing of the mouth based on simple and clear principles of creating the visual shape (essential reference points, vertical and horizontal axes, large areas of shadow and light);
- see and comprehend the volume of visual components of the mouth in tri-dimensional space;
- to transpose in drawing by own methods the individual manner of comprehension.

Assessment:
- for 10 – 9 grades the student will present: minimum 5 significant theoretical pieces of information, fluently in the adequate language; minimum 5 quality drawings made after mouldings and portraits on A4 paper size;
- for 8 – 7 grades the student will present: minimum 3 significant theoretical pieces of information, fluently in the adequate language; minimum 3 quality drawings made after mouldings and portraits on A4 paper size
- for 6 – 5 grades the student will present: minimum 1 theoretical piece of information, cursively in the adequate language; minimum 1 quality drawing after mouldings or portrait on A4 paper size.

Skills: observation, sizing, transposition, communication, cooperation.

Abilities learned by students: approach abilities of the subject from various perspectives, visual observation abilities, cooperation, communication, oral expression abilities, visual - plastic expression abilities.

The evaluation of efficiency of learning by investigation – research is made in the lesson in which they draw an oversized portrait on a drawing paper of 70/50 cm size using a gypsum model or a living model. The final assessment involves reporting to students’ class by comparing students results, the progress levels, or by comparing the results to a standard of experiences or reference to firm standards, made by selections and ranking with high degree of objectivity. This method employs competition which has a special motivating and mobilizing role for students. Besides these forms of assessment the individualized scoring is also applied, which involves comparison of students’ results to other of their performances. The latter form is used due to the value of pointing out the didactic acquisitions. In the learning exercises by guided investigation – research the teachers must take into account some contextual variables, of social cultural environment, the possibilities and specific resources, the actual creation and learning conditions of students.

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Abstract: The present article offers a summarized vision on the situation of the Bessarabian nude in easel graphic, trying to unveil the local specifics of the evolution of the genre. The study reveals the artistic and stylistic particularities present in the nudes signed by notorious artists like Auguste Baillayre, Alexandru Plamadeala, Moissey Kogan, Eugenia Malashevski and others. The mixture of the works mentioned in this study tries to outline the image of the Bessarabian figurative art, marked by oriental and Western cultural interferences.

Key words: easel graphic, Bessarabia, nude, human figure, drawing

One of the less known genres in the Bessarabian art, the nude, offers us a better understanding of the establishment of the modern figurative art and the specific artistic means of the graphic and its role in fine arts. Researching the approached genre reveals a world of workshops marked by daily exercising of the drawing of male and female models, this being a part of a practice and a secular tradition of the European art. The history of nude art is an integral part of the art study methodology, preliminary study of sculpture modelling, painting and engraving, designed to challenge the aesthetic perception of contemplating the beauty and the harmonious proportions of the human body.

The introduction of the nude in the local graphic arts reveals the freedom of artistic creation and the laicization of the art, both representing aspects of one and the same phenomenon, i.e. constitution and modernizing the artistic process in Bessarabia. The emancipated and modern aspect of the Bessarabian art from the first half of the 20th century was the cause of the exigencies of that time, where the amorphous character of the local cultural space couldn’t exist much longer, being animated by the European artistic tendencies and processes.

Constituting the genre is a part of the art education system and the methodology of the human body studies developed by the art academies. These art centres shaped by the Italian and then French models which appeared in the 16th and, respectively, 17th centuries, have expanded in the entire Europe until the 18th century. The uniform academic arts curriculum was based on the rigorous study of the nude model and, in particular, the male nude model. Thus, by the 19th century, the same methods were implemented by the French, German, Italian teachers, as well as by other art institutions from Eastern Europe. An eloquent example is the academic drawings made after the nude models by Michelangelo, Rafael, Annibale Carracci, Peter Paul Rubens, Lorenzo Bernini, Pierre-Paul Prud'hon and others.

In the 19th century, with the apparition of the realism of the ‘30s, the perception of the nude has suffered several modifications. Thus, the classical impersonal nudes, with common features and idealized body, captured in heroic
attitudes and gestures, were overtaken by realistic tendencies, this way obtaining an individual physical and psychological representation.

An important role in engraving plays the material used for it. Starting with the 15th century, the black rock (or the Italian rock), the red one (sanguine) or the white one (white chalk) were the most common materials used in the nude model graphics. Thus, resorting to Italian pencil, pencil or sanguine demonstrates an attachment to the secular classic traditions. But being adepts of the graphic approach, the Bessarabia artists avoided simultaneous applying of these rocks, preferring drawing in black and white with monochrome shades of red. This means that there was a lack of influences, and a distance from the Rubens-like traditions from the 17th and 18th centuries, which implied making sketches with the three rocks – the black served for defining the shapes, the red one for reproducing the skin and the white for placing the lights. By the end of the 19th century, starting with the 20th, the graphic aspect of the nudes gradually moves away from the academic realistic interpretation towards a new post-impressionist and modern vision. As a result, the meticulous and detailed processing of the model disappears, and the mechanical hatching which was used to indicate the volume and the light/shade was replaced by vibrant contour lines which emphasized the form and the shape.

The preferred techniques of the easel graphic remain: the pencil, which, when professionally handled, allows precise lines and modelling of the forms; sanguine, which can obtain natural shades, giving vivacity to the model; and charcoal, which is used in a forth of drawings, like the pencil. This is explained by the possibilities to obtain a much sensual textures than other instruments, which makes perfect harmony with the artistic message transmitted by the nude.

Easel graphics representing nude figures have appeared starting with the 15th century. They treated subjects like mythology, religion, mystical and moral ones as the “The battle of the nudes” (1470) by Antonio del Pollaiolo and “Adam and Eve” (1504) by Albrecht Dürer. These works were the result of long searches of proportions and harmonious shapes, which were launched by Renaissance artists. A less veiled approach in other stylistic visions was regarded to the 17th century nudes, one of a kind being the graphic works signed by Rembrandt. The situation of the morals remained unchanged for centuries, slowing down the evolution of this genre. Only by the 18th century, during the rococo period, the admiration towards the beauty of the female body and the laicization of the art contributed to the constitution of this genre in the frame of the easel graphic. Still, at this stage of the evolution we can only talk about the representation in engraving, like nude female bodies by Gilles Demarteau, after François Boucher, and others.

The 19th century has substantially enriched the genre, marking a revolutionary stage in its evolution, launching new stylistic visions related to romanticism, impressionism and culminating in postimpressionist art. We can contemplate the romantic vision on the human body in the aquatints of Francisco Goya and the etchings by William Blake, but the apotheosis of the genre in the graphic art was reached only by the 19th century, remarkable examples of it
being the “Nude” (1890, etching) by Pierre Auguste Renoir, “The sleep” (1885, monotype) by Edgar Degas, “Manao Tupapau” (1894, xylograph) by Paul Gauguin, and others.

By the beginning of the 20th century stamps on this subject became more popular and frequently seen in the creation of Paul Cézanne (“The bathers”, 1900, colour lithography), Henri Matisse (“Female torso”, 1937, etching), Pablo Picasso (“Nude woman in front of a statue”, 1931, etching), and others.

In Eastern Europe, which in the second half of the 19th century was dominated by the traditions of the “peredvijnic” painters, realist vision in treating the nature was consolidated, and in the frame of the Russian art school there were more and more conflicts between classic tendencies and new ones, which were supported by Piotr Cistekov, Ilia Repin, Vasilii Surikov and others. So, the laborious study of nature, marked by the realism art school, became inherent to the Imperial Academy of Fine Arts from Saint Petersburg, and also to the art schools from Moscow, Kiev, Odessa, and others.

Eloquent in this matter are the early works of Eugenia Malashevski “Model” (1895) and “Model” (1898), “Model of a man with sword” (1899) and the works of Nicolae Gumalic “Male figures” (1893), while studying in Odessa.

The cognitive and formative role ensures the genre with continuity and popularity in the frame of the process of constitution of the national Bessarabian fine arts school. The first nudes appear at the end of the 19th century, representing laborious drawings in the realistic academic method. In the pre-war period, i.e. before the First World War, a very small number of creations were preserved, a large number of them were undated, but it is certain that throughout that period stylistic transformations have occurred, leading the Bessarabian art towards the modern Western values.

For the constitution of the easel graphic many sculptors, painters and graphic artists have contributed. The works of Moissey Kogan, Alexandru Plamadeala, Militsa Petrashev, Auguste Baillayre, Eugenia Malashevski and Theodor Kiriacoff reveal a constant interest for this genre, offering us a broad stylistic and artistic interpretation. In sculpture, the graphic sheets completes the artistic vision of the searches in gypsum, plaster, wood, bronze and clay, while the nudes in easel graphic and stamps done by Auguste Baillayre and Eugenia Malashevski are supported and followed by chromatic and compositional searches from the works of the artists.

Among the creators of the first generation of artists that have contributed to the founding of this genre in the Bessarabian fine arts there is Eugenia Malashevski, Auguste Baillayre, Moissey Kogan, Militsa Petrashev, Pavel Shillingovski and Alexandru Plamadeala. The first four had the possibility to watch and follow for a long time the Western artistic process in Paris, Rome, Munich and Amsterdam, and Moissey Kogan even went on a long cultural pilgrimage, contributing to the German, French, Swiss and Dutch avant-garde,

241 Д. А. Сафаральева, 1990, Учебный рисунок в Академий Художеств, Изобразительное Искусство, Москва
going back to Chisinau only in 1933 for a short staying, while the loyal supporters of the rigorous drawing P. Shillingovski and Al. Plamadeala stayed the adepts of the realistic traditional vision. The diversification of the artistic climate in the 1920s encouraged the definitive emancipation of this genre. In the 3rd decade it is ascertained the increase in the number of artists, stylistic variety and apparition of a considerable number of nudes in drawing, as well as in engraving techniques. In the 1930s the tendencies launched in the previous decade continued, but with less pretension, and during the Second World War the interest towards this genre fades away.

Analyzing the specific techniques of the Bessarabian graphic, we notice the domination of techniques afferent to engraving, which constitutes three fourths of the total number of nudes. The works of the Bessarabian artists Alexandru Plamadeala, Eugenia Maleshevski, Moissey Kogan, Auguste Baillaye and Moisey Gamburd are rich in drawings in pencil, charcoal and sanguine. These materials allow artists to solve the fundamental artistic problems which refer to the anatomic construction of the body and reproducing the volume in art space. The few artists, among which was Militsa Petrashcu, made nudes in ink, ink wash painting (literati painting) in combination with mixed techniques by adding chalk, watercolours and gouache. Others, especially the graduates of the Fine Arts School in Chisinau, like Elena Barlo, Elisabeth Ivanovski, treated the nude as a simply decorative art, using watercolours and gouache.

The necessity to explore the forms through the techniques of the stamps was also felt by the Bessarabian artists, who have conceived the sinuous composition, mostly vertically, by using techniques like xylography, etching and linocut. The number of figures varies from one to four, being represented en face, few of them from the back, and rarely from three fourths and from profile. The space of the graphic works is dominated by monumental shapes of the models, and often the background is absent (“Two curled up women”, 1929, xylography), or it is purely decorative like in “Jizo” (10) (1922, xylography) by Moissey Kogan. In the stamps of E. Maleshevski and Th. Kiriacoff the model is always inside, together with its attributes, sometimes even presenting a daily action like in the “Nude putting socks on” (1927, xylography) by Th. Kiriacoff.

Eugenia Maleshevski (1863-1942) possessed a perfect technique of the academic drawing, learned while studying at the Drawing School in Odessa and then at the Fine Arts Academy in Saint Petersburg. Between the study years of 1892 and 1903 she makes laborious nudes in Italian pencil with dense and short hatching, which virtuously models the form and the volume. As mentioned above, the majority of the nudes were made after male bodies, respecting the academic tradition. The next stage of the study programme is constituted of female nudes, most of them lacking the date of the creation. At the National Arts Museum of Moldova there are preserved around 80 sketches, studies and drawings made by Eugenia Maleshevski. They present female and male nudes made in Italian pencil, pencil and colour pencil (brick-red), sanguine and charcoal, but also a stamp in etching. The compositions of the artist are arranged
mostly vertically, having one or two figures. The double nudes are placed according to different compositional formats. They are placed in a space and are united through an action, a common state, they are overlapping vertically and in different colours, or they are placed separately horizontally, being delimited by an empty space. Most of the times, the models are presented standing up, in static poses, but there are some dynamic drawings, representing fighters. Most of the nudes are made with minimum hatching, the artist applying a vibrant and spiral line which sinuously models the figure. The presence of contour, the lack of mechanical effort and the shade processing of the short and dense hatching make these drawings different from the ones made in the early years of the academic studies. Plus, the nudes made after 1898 are lacking the background, giving them a pronounced graphic aspect. The models presented by Eugenia Maleshevshevschi are young and they correspond to the classic proportions. A large number of the nudes are made in sanguine or red and brick-red crayon, these natural shades increasing the effect of the delicate and tender skin.

Among the graphic works made in the engraving techniques which are emphasizing this subject, only one work was preserved – the stamp in etching “Female nude”, made after graduating school, and the stylistic vision of the work inclines towards Art nouveau, the style which she will embrace in the ’20. The nude had a distinct and original position in the work of Auguste Baillayre (1879-1961). From 1918 until 1940, while living in Bessarabia, he works as a teacher together with Al. Plamadeala at the School of Fine Arts from Chisinau, giving his personal contribution in forming tens of Bessarabian artists. His creative and pedagogical effort brought the Bessarabian art to a new qualitative and aesthetical level, making us call this Frenchman one of the most important Bessarabian artists of the era. From his graphic heritage of his Bessarabian period, very few works are preserved. We only know the “Female nude” made in charcoal in the 1940s and “Landscape with nude” (1957, gouache), “Nude” and “Landscape with nude” (the 1950s, gouache) from the period of his staying in Bucharest, which are in the personal collection of A. Baillayre.

These few works reveal a totally separate artistic vision towards this genre, dominated by a formalist, postimpressionist aesthetic, in essence – a true cult of beauty. The master ability and originality of his artistic searches is presented in the “Nude. Homage to Goya” painting (1945). In the nudes with background landscapes, which were made in gouache, as well as in “Nude. Homage to Goya” painting, the subtle overthrow of the genre is introduced, this being obtained by placing the human figure in a natural environment and still objects. This experiment provokes a sudden psychological effect, after which the perception of the nude is changed, depending on the frame.

The unusual forms of this genre are present in the work of the sculptor and graphic artist Moissey Kogan (1879-1943). The female figure represents the

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242 T. Stavilă, 2003, Eugenia Maleșevschi, Editura ARC, Chișinău
243 T. Stavilă, 2004, August Baillayre, Editura ARC, Chișinău
main theme of the artist’s work, initially approaching it in sculpture, decorative art, graphic, and starting with the 1920s, in engraving as well. In museums from Germany, Switzerland, France, Belgium, USA and Poland, there are about 150 works of the artist, made in the technique of engraving, as well as its afferent techniques. Moissey Kogan has systematically exercised the drawing in red and brick-red sanguine, in pencil and red-brown pencil, in charcoal, but also in linocut. The nudes in the easel graphic are presented in different positions: standing up, bent over, laying down, curled up, and sitting. The figure is placed in the main space of the drawing, and the backgrounds, in pencil, sanguine and charcoal are absolutely empty. The brick-red, brown and reddish shades of the sanguine and the coloured crayons suggest the skin colour by using contour lines, but also the hatching, which blurs the contour, materializing the voluptuous volumes of the nudes: “The woman sitting, seen from behind” (paper, sanguine), “Nude” (paper, sanguine), and others. Female nudes are always placed in a space and form groups united by loving gestures. Even if the female models appear to be very thin, they correspond to the canonical proportions. Overall, the works create a state of mind full of lyricism and tenderness and demonstrates the admiration towards the beauty of the female body.

The etchings, xylographs and linocuts of the artist have a decorative nature and are very stylized. The figures have various gestures and attitudes, being melodious and full of rhythm. The characters dance, meditate or relax, always communicating between them through a language of gestures. The single figures are rare, the largest number of the works presenting compositions of two and three nudes, rarely four. The artist uses three procedures for presenting the figures: the figure appears as a dark-black, brown or black-olive silhouette on a light background of the paper, this technique is applied in the following linocuts and xylography: “Female nude with the legs crossed” (1927, linocut), “Two female nudes curled up” (1929, xylography). In other cases, the figure, as well as the background, is dark-black, brown or black-olive and the white lines delimit the silhouette of the nude, this method being used in the “Male nude sitting” xylography. Another version presents the figure and the background light, as the colour of the paper, and a dark-black, reddish or brown line models the contour of the silhouette, the method being applied in the following etching and xylography: “Two female nudes standing up” (1922, xylography), “Four female nudes” (1929, etching).

Unlike the nudes made in the afferent techniques of the engraving, the graphic works made in xylography and linocuts have varied backgrounds. Thus, the figures are presented on: white background – light background covered by dense white texture made with the chisel; decorative background – strongly stylized and vegetal background with grass or trees. In the 1920s, Moissey Kogan makes a few engravings on mythological themes: “Daphnis and Chloe” (1920, etching), “Diana” (1922, xylography), “The three graces” (1929,

244 H. Shiner, 1997, Artistic Radicalism and Radical Conservatism. Moïssy Kogan and his German Patrons
etching) and “The woman with the reindeer” (1926, linocut), which served as a wonderful opportunity to present the female nude. Moissey Kogan is very far from the aesthetics of the German expressionists, his work exploring the ancient beauty and its sophistication.

The graphic nudes made by the avant-garde sculptress Militsa Petrashcu have an original touch. She was the pupil of several famous sculptors like: Antoine Bourdelle, Constantin Brancusi and Henri Matisse. Being a passionate drawer, in the 1930s, the sculptress created several nudes in ink and derive mixture of techniques, like ink, literati painting, watercolours, white chalk and gouache, a large part of them being preserved at the National Art Museum of Romania. Stylistically, these nudes oscillate between the fate and the vivacity of the brush typical for the drawings of Bourdelle, and the spontaneous effect of the a la prima idée, observed in the early sculptures, with ragged style with impressionist touches of Auguste Rodin. The model is placed in the centre, occupying the whole space of the sheet. In the often white background, there are silhouettes contoured with spontaneity, by using the black ink pen. The resulted line is so vivid, that the model looks like it is moving, suggesting the dynamic illusion even in an apparently static position (“Female nudes”, 1930-40, ink, literati painting and watercolours on paper). The silhouettes of the figures either remain as the colour of the background (“Female nudes”, 1930-40, white pencil on black paper and “Nude”, 1930-40, ink on paper), or are given a slight colour by using literati painting, offering a strange transparency effect (“Nude on his knees”, 193-40, ink, literati painting and watercolours on paper). The easel graphics of Melitsa Petrashcu present female nudes, as well as male nudes (“Male nude”, 1930-40, ink on paper) and the compositions are formed by one or two figures (“Couple”, 1930-40, ink on paper). The anatomical construction of the figures is slightly deformed, and the proportions are stretched. The essential charm of these works is the spontaneity and virtuosity of the execution. Melitsa Petrashcu has actively participated at exhibitions in Bucharest and European cultural centres like Paris, Milano and London. Even if she worked and lived in Bucharest, she would often visit Bessarabia and participate at Fine Arts Salons in Chisinau (1938)245.

A separate page in the history of the easel graphic of Bessarabia constitutes the easel graphic drawings of the sculptor, painter and teacher Alexandru Plamadeala (1888-1940). The artist was a theologian by formation and he was following a lucid and rationalist logic, where the contemplative spirit would offer him a limited but distinct space. This character of his work is illustrated in the “Nudes” collection, preserved at the National Art Museum of Moldova246. Unlike the complex compositions of the avant-garde artists, the drawings of Al. Plamadeala are simple, laconic, composed by only one figure which dominates the entire format of the sheet. The layout of the page and the frequent lack of the portraits of the models suggest a spontaneity and a

245 I. Vlasiu, 2004, Milița Petreașcă, Editura ARC, Chișinău
246 T. Braga, 2007, Alexandru Plămâdeală, Editura ARC, Chișinău
pronounced aspect of a sketch in many of his nudes (“The kneeling nude”, 1930s, pencil; “Diagonal torso”, 1930s, charcoal; and others).

The graphic work of Al. Plamadeala lacks the stamp technique. The sculptor exercised only the natural drawing. This effort was oriented towards the study of the complexity of the human body, being in different dynamical, static, symmetrical or relaxed positions, sitting or laying down. In the 1920s to 1930s, when the graphic nudes were made, the artist also explores this theme in sculpture: “Sappho” (1920, wood), “Despair” (1921, patina plaster), “The girl with circle” (1921, patina plaster), “The woman with a shell” (1921, patina plaster), “Torso” (1922, plaster), “Nude, boy” (1921, patina plaster), “Sketch” (1930, bronze), “Nude” (1933, wood), “Torso” (1938, plaster). The multitude of the works makes us ascertain that the nude genre, as well as the portrait, is a dominant theme in the creation of the artist. But the nude graphics were a part of the workshop and it was not exhibited in the frame of the Drawing and Engraving Salons in Bucharest and the exhibitions of the Fine Arts Society from Bessarabia. Everywhere the form is marked by a steady contour line, which in the case of the charcoal drawings is much more plastic and subtle. In some of the drawings, the artist models the surfaces by the usage of halftones and the eraser drawing. (“Nude”, 1920s, charcoal on paper). The background is empty, only the white of the paper is crossed by the dark lines of the silhouettes. The position of the models are individual, and their proportions correspond to the canon (“Bent over nude”, 1930s, charcoal).

This generation of artists was followed by a flux of young and talented artists, who have, like their predecessors, travelled throughout Europe. Few of them have returned to the home country, less of them to Bessarabia, Chisinau.

The next stage of the development of the nude was marked by Th. Kiriacoff, M. Gamburd, E. Barlo şi E. Ivanovschi, all of them being pupils of the School of Fine Arts from Chisinau, of whom only M. Gamburd was marked by the Belgian sober realism, while the other ones were the adepts of the decorative art with a modern character. The painter, the graphic artist and the stenographer Theodor Kiriacoff-Surceanu (1900-1958), while residing in Chisinau (1922-1927), had elaborated one of his most enigmatic works: the stamp cycle “Bestialites” (“Bestialities”) – an album of 13 colour xylography works dated with the year of 1927, among which there is also a series of nudes. Currently, these works are preserved at the Art Museum of Bucharest. These controversial engravings were made in an uncommon to his predecessors’ techniques (M. Kogan, A. Baillaye and Gh. Pojedaeff), and it is supposed that this technique was learned by the artist while studying abroad.

The nudes in xylography made in Germany by M. Kogan were analyzed, but the manner of the carving, the modelling of the shape and the artistic vision of both artists are totally different. If in the stylized figures of M. Kogan most the silhouettes are black and white, white and brown or black-olive and the decorative line is wavy, then the nudes in xylography by Kiriacoff are modelled by the line, the hatching and the spot of colour. The technique of the execution of the Kiriacoff’s xylography reminds of the British illustrations from the
beginning of the 20th century (Stuff and Nonsense by Walter de la Mare created by Alan Bold). Still, the artistic vision and the grotesque of the subject remind us about the xylography of the German expressionists, about the nudes by Schmidt Rottluff and the bordello themes with old prostitutes by Otto Dix. “Nude getting dressed”, “Nude with pot” and others are extremely rare images for the Bessarabian art, where the aesthetic sense of beauty is jammed and marginalized to its limits247.

Another Bessarabian painter who was excited by this genre was Anatol Vulpe (1907-1946). After the retrospective exhibition in 1947, the name of the painter disappeared from every channels of the history, it was like the artist never existed. He was known especially as a landscape, static nature, portraits and female nude’s painter. With the last ones he had participated at the Autumn Salons of 1934 and 1937 (drawing, engraving and poster), in Bucharest. With this occasion, at the Autumn Salon of 1934, Oscar Han declared him “all the way manly and elegant in the noble and steady presentation of his nude, which is more expressive in movement”. A first comeback of the work of Anatol Vulpe, after a long period of nothingness, happened in 2009 in Bucharest, at the Bessarabia Moia exhibition. In the Bessarabian art the nude motive can be admired in the works of such artists like C. Cobizeva, L. Dubinovschi, I. Antoceanu, T. Baillayre-Ceglokoff, D. Sevastianov, P. Piscariov, as well as in the works of B. Anisfeld, M. Larionov, Idel Ianchelevici and others.

Following the evolution of the nude in easel graphic, we can see its multifunctional character. On one side, the exercising of the nude plays a formative role in the process of the study and in the systematic effort to make the drawing perfect, and on the other side the nude becomes the object of the artistic revelation of the beauty, putting up problems more elevated than the simple solving of the form and anatomical shape. Approaching this subject, Bessarabian artists have resorted to multiple techniques of the easel graphic, but also of the engraving – this thing demonstrating the distinct position of this genre in the frame of the fine arts.

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247 T. Stavilă, 2006, Theodor Kiriacoff, Editura ARC, Chișinău
5. FORM AND METAMORPHOSIS EMBEDDED WITHIN THE PLASTIC COMPOSITION OF GRAPHIC, SCULPTURAL AND ARCHITECTURAL LANGUAGE IN SCENOGRAPHY

Cosmin Mihai Iaţeşen

Abstract: The syncretic character of arts gained momentum especially in the second half of the XXth century though the diversification and the transmutation that started from the first decades of the regarded century. The plastic correspondances between graphics, painting, architecture and scenography originate from the relation between the perception of volume and becoming of some shape concept's space, from sketch up to props and setting. One can represent volume in plastic arts in a large and diverse variety of possibilities, all the more so in which sculpture is regarded. The elements of language, such as the dot, the line, the spot and the shape, complete their expressivity through the plastic language's value, plastic rhythm, chromatic expressiveness through dominance, contrast and harmony. Through that which signifies or symbolize a representation in a specific context of the composition. According to the sculpting creators and theorists the sculpture disposes of a richer potential of expression than the painting or the graphics. This may be because the sculpture has a certain force generated by a tridimensional configuration while its volume regenerates. The plastic image that is embraced on in ronde-bosse, attaches and conveys the content of ideas and the piece of art’s aesthetic value in scenography, more evidently, through its style (functional or spiritual, according to the century’s overview). By amplifying the vibes and the atmosphere of the century’s through architecture (where the volume, the surface and the design coordinate with the science and the art) and through the style of the costumes (outliving time and space) one can create the perfect circumstances for the action this is suggested to the characters whichever these may be either in the theatre, cinematography on television.

Key words: shape, metamorphosis, grafic, sculptural, painting, architectural, scenography

The plastic correspondences between graphics, painting, architecture and scenography originate in the perception of volume as a space of genesis for concepts related to form, sketch up to props and setting. Publius Ovidius Naso (43 î. Hr. – 17 d. Hr.) the Latin poet writer, affirmed in Ars Amandi, II, 113: Forma bonum fragile est (lat) – Beauty is an ephemeral gift. In his ethos, the form comprises a certain type of beauty, the emotion produced during the contemplation of art. The dreadful vision from Dali’s universe is created from substance, metamorphosed in terrestrial symbols and originating in objects (time related – the watch), zoomorphism (the apocalyptic stallions or the elephants of St. Anton’s Temptation) or anthropomorphism (Narcis’ Metamorphosis, 1937 and the monstrous creatures from The Premonition of Civil War, 1937).

The elements of its pictorial compositions distort and decompose themselves. The destructive echoes of medieval art are seen within the terrifying universe, specific to the morphology of creation belonging to Jeronimus Bosch. In the 20th century art, there is a constant relationship of contiguity between archetypal forms, their connotations from traditional environments to virtual space, manifested as a projected result of the technological progress. Many forms of art coexist today within the globalization context, due to a diversification of the expression tools of the artistic language, which the creators

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apply within the human relationships. New creative solutions arise within the endless way of seeking the absolute truth in our existence, through the interaction between the vivid and amorphous form. The syncretic character of arts increased in proportion within the second half of the past century, through the diversification and transformation produced in the sphere of languages. In the artistic field, the originality of form is obtained by associating diverse expression ways throughout different fields. Artistic syncretism is therefore based on nature, as a framework of manifestation for the human expression.

One of the paradoxes of the artist’s condition is that he does not really know what he has to do after he finishes his artwork. This is a consequence of him detaching from reality, of des-humanization of art from postmodern era. Under the rational, objective veil and the exact sciences confronted with his ethos and reasoning, the artist who does not know what he does is not a true creator. Our Universe of artistic activity is composed of spaces and forms that depict it. According to the idea that the form is the visual aspect of creatures, objects and natural phenomena everything surrounding us has a form. Thus, the substance is taking very diverse forms. Everything embedded in micro and macro cosmos has a form.

Since the human beginnings, drawing was a tool of communication, a bridge between civilizations, which – along the way – got a symbolic function. The artistic contemporaneity is a premise of symbols because of the analytic spirit. In drawing the soul of the image, the dots, the lines and the patches are creating an internal structure of the artwork from the first artistic touch. The Drawing represents the sine-qua-non premise In the process of metamorphosis of the form. Through a widely accepted convention and keeping the representative character, the focus is on the universal value and the inter-disciplinary role that the graphic representation involves in communication. From one era to another, the motivations of the artistic visions are changing, proving the necessity to transform experiences, specific to human nature in symbols. Sculpture expressively communicates through drawing,

251 Heinrich Lützeler – Roads towards Arts, translated by Dorin Oancea, Ed. Meridiane, 1986, op.cit. p.149 – Our existence is assigned to a universe of distinct physical presences, in an unlimited variation, that we can perceive through our senses. All the physical corps perceptible through hearing or sight are defined as forms, and all the accomplishments in arts are extensively connected to the shape of the artwork and its completion.
252 Arnheim, Rudolf, Arts and visual perception, Bucharest, 1979
253 The drawing – represents the organically integrated form in the image and visual representation, which serves as a fundament for all the extra-artistic fields, generally referring to visual communication - Bartoș, Mihály Jenő, Mural Arts, visual – artistic interferences, Ed. Artes, Iași, 2006, op. cit. p. 84.
254 The term of metamorphosis comes from Greek – meta – after, morphe – form, and defines a plastic expression mode, through changes of the standard form, without changing the substantial essence. (cf. www.dexonline.ro).
255 Generally accepted definitions of form: the external aspect of a physically determined presence; the lining or the profile; the lining of a certain physical presence, perceived through sight. Greeks use the term morphe – cover, opposed to eidos – idea.. (cf. www.dexonline.ro).
value, colour and material, adding the volume. The expression\textsuperscript{256} of metamorphosed forms within a composition, underline the significations that the artwork displays to the “reader” – a high -level understanding of the style of the era.

A general understanding of the concept of form enhances a better delimitation of terminology. The ensemble of the elements able to visually signal any space presence, are designating the concept of form. Since we are born, we are surrounded by diverse forms/shapes, with a different aspect and different functionality, sometimes very similar to each other. The artistic activity begins with the contact between man and the visible world, on an enigmatic fundament, but to express an idea means to create a form\textsuperscript{257}.

Delimitating the meaning of the term through the vocabulary of art critiques help us underline the composure of language tools that build the external aspect of the artwork: colour, line, volume, etc, the result of the creation process, including the fundamental idea standing at the basis of creation. Following these linguistic and connotative explanations, the form dovetails with the creation itself. German dictionary bring several proofs for the idea that the concept of form generates the term of \textit{gestalten}\textsuperscript{258}, which means – the process of creating an artwork. The dissociations of the ways of expression have a structural feature, following analytical goals. The artistic form has more than one definitions, being widely accepted as a result of the artist’s perception. This can be unprompted or elaborated, symmetrical or asymmetrical, geometrical or three-dimensional. In \textit{The Paradigms of arts and beauty, a historical and systemic perspective}, the aesthetician Constantin Aslan focuses on the complex history of form\textsuperscript{259} memorable from Wladislaw Tatarkiewicz in \textit{The history of

\textsuperscript{256} Expression – is the semantic role of lines, colour, sound, form and position, temperature, intensity and modulation, through which all these psychologically and intellectually congregate in a Bostan, Ilie – The dominant contrast in the drawing composition, Ed. Artes, Iași, 2007, op. cit. p. 2.


\textsuperscript{259} The Form –dating back to the ancient Greeks, is related to the concept of beauty. Its resistance in time since the romans’ era is reflected nowadays in many European languages: Italian, French, Spanish, Romanian,
the six notions. The Polish author delimited the following important aspects of form:

1. The form as a proportions system (resulted from Platon’s research – by respecting the measurements and Plotin – with harmony and shining form)
2. The form – as an external aspect, the colour (Le Corbusier, mentioning the importance of form and not of content)
3. Spatial form – the lining of objects (Giorgio Vasari – unifying the form with the drawing of a human body)
4. The substantial form (the essence) – or the form in the philosophical sense, Toma D’achino and Aristotel – entelechy – the state of completion.
5. The a priori form (after Kant, in the Critique of Pure Reasoning)
6. The metamorphosed shape (Umberto Eco in the forms of content. The Aesthetics of Ugliness and Beauty)

In my vision, the interior form of the creator’s spirit is an archetype, determined by a series of intrinsic and extrinsic factors connected to the artist and the act of creation. Along with the time, several concepts of form have been related to the space constituted within the characteristics of each era. Unilaterally, these conceptual delimitations can determine us to affirm that the external form is able to communicate or to support a compositional idea. This brings into discussion the total form, or the form resulted from a comprehensive understanding of its details. Apart from all the mundane aspects, which the form can inherit through the daily condition of humanity, this presents itself as a result of metamorphosed elaboration. This is a reflected in the symmetric dispose of the parts of the object, combining colours and the harmony of the “sounds”. Between the form and content we need to make the following distinction – the form is the lining and the content is the space that can be visually perceived, the substance, or material from which the form is modelled, with an attributed function and significance. The visual elements are the form components of the artwork, such as the line, form, the mass, the space, the dark and light colour nuances, texture, time, movement etc.

Fig. 2 Visual stimuli scheme – adaptation from Mircea Miclea

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Russian, Polish, with small changes in English and German schimbări în limba engleză și germană. – Constantin Aslan, Paradigms of Art and Beauty, A historical and systematic perspective, Ed. U.N.A, Bucharest, 2006.
A series of perception stimulus of form contribute to the organisation of the scenography space: the light, shadow, movement, colour, material. Physically, the light is understood as a phenomenon. From a creator’s point of view, this has to be given a great importance, a sine-qua-non condition to reflect the artistic expression. It is the primary condition both to visual perception, but also to the content of painting, sculpture, graphics, tapestry, photography or cinematography. Thus, the wide range of expressing the volume is extremely wide and diverse, particularly in scenography.

The language elements, such as the dot, the line, the patch and form are combining their expressivity through the meaning of value, plastic rhythm. At the same time, they converge through the dominance of chromatic expressivity, contrast and harmony, through what they symbolize as a representation in a specific composition. Choosing the most suitable elements of the approached theme, the scenography producer creates through repetition, along all the duration of the show, a specific state of beholder, driving him to the right reception of the message, of the artistic representation.

Structuring the elements of an artwork so that they can form a balanced, homogenous assembly, able to convey the viewer the creator’s idea and emotion represent the fundamental principles of the composition. By using the light, colour, form and movement, we can symbolically embed the unity of the human universe. The widely known scenography producer Ion Truica advises us to take into account the significance of the dominant forms when structuring the scenography space. He underlines the role of the vertical volumes (which bring stability and dominance to the artistic composition, suggesting order, aspiration, dominance, masculinity, morality and dignity), and the use of horizontal forms (suggesting calm, peace, equilibrium, feminism).

Moreover, there is one aspect which cannot be left aside within the composition of scenography – like the rough, rigid or aggressive feature of the oblique forms (by working with the horizontal volumes, the space becomes active and dynamic). This is based on supporting the “dramatic” moments and their tension through ascendancy or lineage; the former is based on an impetuous background and the second based is related to a grave, tragic, heroic fundament.

The aesthetic function of the use of curves and counter curves convey a dark atmosphere, specific to the baroque style, driven by a unique dynamism, a complete freedom along with a specific undertone of the rococo style. Without doubt, the volumes are connected by architecture through a continuous plastic dialogue with its elements, and harmonized with the background using the light or chromatics. The final goal is to create a warm and dynamic ambiance, for action. Using the line, the value, volume and colour to create an artwork, we

260 Dan Covâțaru, Symbol and object in sculpture, Ed. Artes, Iași, 2005
262 Ibidem, p. 19
need to respect the nature’s rule, which is in itself impressive through its composition\textsuperscript{263}.

The composition is the mean to organise and subordinate the expressive elements (in a unitary, homogenous, harmonious and indestructible rhythm) which includes a preoccupation for the selection, proportion, distribution and correlation of elements. The composition is not resumed to a simple sum of principles. This is aimed at creating a coherent unity for qualitative change. Its elements and constitutive parts are keeping their identity through an osmosis generated by an internal force, which is in turn represented by reciprocal attraction through contrast and metamorphosis, structuring the natural elements functionally and morphologically transformed in plastic elements. Stylistically, the specific expression ways become subjective conventions. According to this series of reasons, metamorphosis becomes an important condition within the compositional structuring. Compared to painting and graphics, sculpture has a wider expressive potential due to the force generated by the tri-dimensional configuration and the volume generated in space. The relief or ronde-bosse plastic image communicates through a more obvious suggestion power the content of ideas and the aesthetic value of the artwork in scenography, through its style (functional or spiritual, in accordance with the style of the era).

In the art of animation, the contiguity of the plastic language with the marionettes is widely related to movement (with the visual perception) and the space (where the real action of objects is developed on three coordinates: horizontal, vertical and in depth). The plastic space is characterized by three important features which can be distinctively understood. The notion of place (dot, position, zone or the space occupied by a static object) can relate both to the idea of space and surface. The surface is understood as the external part of an object or corp, the superficial layer.

From a plastic point of view, obtaining distinctive features from the surface, grinding, polishing and planning to get gloss, and shining are needed; referring to its texture, we can mention properties such as uniformity with a smooth, velvety aspect. Two dimensions delimit the elongation: width and length, prolongation, surface stretched in space. In scenography, the quality of material and the texture of the surfaces obtained manually or industrially, perceived with the help of light, conferring cant, shine, diaphanous effects by placing the character in the semi-darkness.

Not until long ago, the space has been characterized through three specific dimensions- width, length and height. The latest research qualifies it as four-dimensional. The fourth dimension, understood from Albert Einstein’s theory of relativity, on the same principle underlined by Galileo Galilei. The mathematicians Henri Poincaré and Hermann Minkowski have introduced the concept of continuum and four dimensions. In order to create an optical illusion, there is a need of technique and magic and these, from a plastic point of view, are created by modifying the form through metamorphosis. To apply the process

of metamorphosis on the elements of plastic language in graphic, painting, or architecture, we need to take into account the aspect of space. Even from the beginning of humanity, the space\textsuperscript{264} was considered a wave of permanent interest in unfolding the daily activity. Referring to Aristotel and Descartes’ definitions, the space is a corpus, the product of a mental act – the form of all the external phenomena or the subjective condition of sensibility. Further, the scheme below is a representation of different categories of space, constructed throughout sequent historical stages.

![Diagram of types of spaces]

Fig. 3 Types of spaces constructed along the time (Cosmin - Mihai Iațeșen)

Scenography or the plastic composition of an animation show contributes to the reception or living again the past memories, with the hope that the public can retain the emotion produced by the actors and the visual elements represented on the scene. Remodelling a reality and sometimes a fantasy is related to the plastic image created by the scenography producer and it has a few dimensions within the dialogue with the public: it brings events closer to the human soul; it creates the awareness, and complete the satisfaction of going through them, unveiling the interior aspect of the spirit. Once the script has been understood by the scene producer, the artist brainstorms a series of plastic solutions that could bring out the forms – objects, gestures or conflicts, staged by their relevance and value within the producer’s conception.

In animated theatre, the marionette is not the only one suggesting actions, intentions and feelings to the spectator; the setting and the stage props portray a particularly important role. The setting amplifies the dramatic action and depending on the context, it can bring out a character. \textit{The formal compilation of arts operates with models that can be exclusively extracted from rationality}\textsuperscript{265}.

\textsuperscript{264} The Space is defined as: The fundamental form taken by the substance, undetachable from its existence, having a continuous aspect with 3 dimensions which express the order and in which the objects and the processes are displayed simultaneously. (www.dexonline.ro).

\textsuperscript{265} Alincăi Cornel – Alincai Cornel, Introduction in the visual language grammar , ed. Polirom, Iasi, 2010, p.38
Sometimes there is a harmonic relationship between the pure geometric approach – and the mimesis of nature – as a technical perspective in approaching the forms. Certain natural elements, plastically metamorphosed can be personified and contribute to the artistic reflection of a picture or – metaphorically- of the ensemble. The stage props has been not rightly considered a less important element of the theatrical show. In the art of animation theatre, the objects have an incredible power of suggestion, even when these are not animated, but only brought on the stage to limit a stage. This allows the artist to represent and perform with marionettes with a greater originality.

Creating and choosing the props is not down to the scenography producer only, but to a great extent to the stage production. Stage props have a remarkable role in the animated theatre, being able to suggest ideas and concepts to the same extent as the marionette. Through their metamorphosis, the compositional principle can start from a very simple props object and be extended to the whole stage space. This is a the visual space combining elements of plastic language with the elements specific to the art of animation.

However, this process can only be understood by looking at the variable of volume. In scenography, the relationship between the costume and the setting has a very real significance. By using the contrasts (warm-cold, complementary or simultaneous) the creator exposes the costumes, which is distinctively observed against the furniture and the other objects. If the setting suggests the static ambiance, the costumes are the chromatic, dynamic accents from the space of scenography266.

*The Volume*, as a result of the spatial unfolding of the assembly image, composed by an infinity of partially articulated images, is identified with a representation of the form in a two-dimensional plan, by representing it through different profiles consisted of light and shadows. By going through those stage by stage, previewing a statue becomes an impressive symphony in which each voice has its own song, but all of them come together in an organic unity, toward a new proportion. As it is widely observed, the concrete volume makes the difference between sculpture and other arts. *Sculpture was the first artistic occupation in the primitive era, [...] although archaeologists disagree on the matter*267. Volume is what makes the peculiarity of sculpture as an art, no matter of type – ronde - bosse, tutto rondo or a static corpus.

*The artistic spirit is unlimited through the power of imagination (Petre Tutea).* Albert Einstein affirmed that *imagination is much more important than knowledge* and John Muir stated that *the power of imagination makes us immortal.* The light effects and the meaningful deformations devolve from the thematic of space cognition. A deformation is a deviation from a specific form. *Through deformation, the form is still a form (eidos) but with a different aspect*

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(or the aspect meant to be)\textsuperscript{268}. Therefore, by breaking the connection with the standard form, deformation becomes pronounced through the modification of volume or the surface of a material (Fig.4). A logical example, from mathematics and geometry can be given by the sequential process of re-shaping a square’s four sides, bringing it to more complex forms – rectangles, parallelograms, rhombus.

Using the concave and convex mirrors, the 16\textsuperscript{th} century mannerists practiced anamorphosis (\textit{ana} – greek meaning). The anamorphosis are the direct result of the geometric process\textsuperscript{269} proving to be pure mathematics. The idea of modifying the dimensions of a rubber holder for painting by stretching it, was leading to not knowing the compositional elements represented. The most convincing examples are the ones represented by the advocate of these conceptions – Jurgis Baltrusaitis. His artwork – \textit{Anamorphosis} – in which the painting of Hans Holbein – \textit{The Ambassadors} - is recognised for the elasticity of the painting frame. Through anamorphosis, the stage prop elements can become characters, can transmit emotions, feelings and get new forms, both aesthetically (symbolically) or functionally (utilitarian).

The light and shadow are two visual components in the metamorphosis of the form, along plastic arts history. These incentives can be compared to the characters of a drama, who confront themselves telling the story. Relevant examples were found by Victor Ieronim Stoichița: Giorgio de Chirico – \textit{The Mystery and melancholy of a street} – 1914 and William Rimmer, \textit{The Shelter toward the target}, 1972\textsuperscript{270}.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig4.png}
\caption{The artistic forms elaborated in relation with stimulus of perception and space. (C. - M. Iațeșen)}
\end{figure}

\begin{itemize}
\item \textsuperscript{268} Mihai Pamfil, Pamfil Mihai, \textit{The Aestethic perception between returning and constitution}, Ed. Artes, Iasi, 2007, op.cit. p.206
\item \textsuperscript{269} Jurgis Baltrusaitis - Anamorphosis, edited. Ed.Meridiane, Bucharest, 1975, op.cit., p.5
\item \textsuperscript{270} Stoichița Victor Ieronim, \textit{Short history of the shadow}, Ed. Humanitas, Bucharest, 2008, op.cit., p.5
\end{itemize}
In the stage space, the light and the shadow, as ways of visual expression in kinetic arts, as well as in painting and sculpture, have a functional feature of synthetizing the message perceived by the public, the receptor. Therefore, depending on the director’s concept, the light is artificially driven, the effects are obtained by coordinating and mixing different lighting objects with traditional light sources – such as the candle, the torch, the lamp – leading to special expressive connotations. We can talk about a new stage producer, specialised in lighting design, and following the new technical possibilities dominated by the intervention of computer. This is accurately determining the intensity, trajectory or the position, the rhythm and the colour of the scenography composition. The unlimited variety that the domain of animation integrates proves that when communicating a meaning, anything is impossible. The metamorphosis of objects can always provide an added originality, in mirroring the transfigured reality, through the profoundness and novelty of the marionettes’ space.

The amplification of feelings and the era’s spirit through architecture (where volume, surface and plan are harmoniously combined at the confluence of science with art) with the costume elements (portraying the time and space) and create the setting of the characters’ action in theatre, film or television. Throughout the important architectural elements for scenography, we can mention the windows, the door (under different forms, in which all the styles characterize the interior and the exterior of the buildings, with multiple significations). In addition, important place is given to the arcades (Romanic, Gothic, renascent or baroque) and the columns (which connect the spaces involved stylistically and functionally, as well as the stage movement; this proposes a solemn and monumental atmosphere, comprising a magnificence of each painting moment.
The artwork represents a bridge between the creator and the contemplator. It accumulates, metamorphoses, and generates emotions, through the interior levers of the human beings, of the cultural self. The states, feelings and attitudes often taken and transposed in scenography, along with the new expressivity and polyphony of the form – as a totality of expression ways and the content of the artwork.

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PART IV
EDUCATION

1. NEWS ARGUMENTS FOR AESTHETIC EDUCATION AND THE EDUCATIONAL DIMENSIONS OF THE ART MUSEUM

Constantin Cucoș

Abstract. Education for aesthetic values has to draw both on classical art, which is based on the cultural tradition as a source of perennial meanings, passed down to us from ancient times, and on novel recent contemporary artistic expressions, which, though possibly perishable, evoke the life experience, the apprehensions and the hopes of the contemporary people. In close connection with these innovations, we aim at re-systematizing and re-formulating new arguments in favor of the institutionalized aesthetic education in accordance with these recent artistic developments. At the same time, we insist on the importance of the objectives of the art museum as a way of didactic cognition and reinterpretation of reality.

Key words: aesthetic education, museum pedagogy, museum education, non-formal education, informal education

1. News arguments in aesthetic education

Any responsible educational project assumes a position in relation to every person's aesthetic and artistic formation. Arts education shows a particular way of seeing the human being, a unique philosophy of life, a vision of what is more precious in order to become a human being. The importance that art appreciation gets within the society gives the measure of value of that society, its sophistication and axiological altitude. Arts education leads to new horizons, for it develops the interrogative and reflexive spirit (Gombrich, 1973). On this occasion, the young man consciously enters art's domain, learning something about himself, and this learning will allow him to solve problems, ask questions and enroll in a reflexive culture of the self and of the surrounding world to which he belongs. Arts education becomes an education of the self in the perspective of integration in humanity (Levinson, 1998). The education for beauty engraves a deep meaning, integrative and above all the other things acquired in school. Artistic training offers students an experience for enlightening and building a path for one's existence.

The education of the senses, of aesthetic taste, forming the attitudes and an aesthetic ideal does not have to be the attribute just of the artistic disciplines. It is more than that, reaching other domains. This is a concern of all disciplines, to the extent that they not only aim for the forming of the intellect, but also of sensibility as well (as knowledge will be passed, equally well, through artistic disciplines, becoming, through this, among others, a form of intellectual education). That is why, whenever necessary, the beauty of the area that the discipline takes into account will be targeted (living nature – biology, physical

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nature – geography, divine perfection – religion, the human behavior – psychology, the harmony of computations – mathematics etc.). If truth and good, for example, are targeted by a large number of disciplines, why could not the same thing happen to the beautiful?

The value of a work of art is, at times, determined by its context, as a result of playing it on stage, of a representation, of a meaningful investment (Fivaz, 1989). The places where art is present become similar to the “temples” in which the appearance of divinity is officiated, the emergence of value and its embodiment in artifacts or materials with the agreement of witnesses, of those that receive and who trust that the birth of value is celebrated. Value is not given, but built (and re-built) whenever a receiving conscience wishes, projects it, invests in it, builds it.

More than ever, new manifestations of social, cultural and technological praxis bring up new arguments for the foundation of educational efforts in this regard. We bring to your attention the following bases for a programmed aesthetic education, achieved through intentional teaching practices:

1. Axiological basis. The socio-cultural environment in which the individual lives is full of many aesthetic stimuli that need to be integrated or signified by man through affective and intellectual complicity. These instances do not become values if no one takes them into account, if no one receives or enjoys them. However, relating to aesthetic stimuli assumes giving a review to the subjects that relate to these, an introduction to the “grammar of art”, a prior exercise of aesthetic object “usage”. Reporting on these phenomena and practicing aesthetic values become a prerequisite of founding aesthetic values themselves. If these values are not received and internalized, it is like they do not exist at all. The condition of their ontic presence is given by the condition of their axiological validation. Art becomes art only when someone is aesthetically enjoying it.

2. Cultural basis. From the point of view of self-improvement, aesthetic values closure helps its enlightenment, shaping a polymorphic spiritual profile, open and multidimensional. You cannot consider yourself a culturally fulfilled person if you do not know instances of beauty in certain artistic genres, genres that evolve in time, with different stylistic shapes from one art school to another, from author to author. On the one hand, you cannot aspire to the status of culturally “furnished” (ennobled) person if you know nothing about the evolution of art, about the intimacy of the aesthetic phenomenon, about art reception pathology etc. and, of course, you do not have a rich receiving and “consumption” experience of aesthetic goods. On the other hand, the enrichment of this aesthetic culture will precede or stimulate other cultural horizons in the fields of philosophy, science, morals, religion, citizenship etc.

3. The basis related to the self-realization and self-assertion of the individual. Aesthetic training of the individual leads to self-fulfillment, to an existential happiness through valuing an affective “deposit” that has to be “consumed” by emphatic protection and complicity to the materialization of beauty. The human being, by nature, also has an affective dimension that has to reverse through
projectivity and activity. Aesthetic exercise is fundamental and defines the superior consciousness worn by the individual and humanity. Aesthetic joy (selfless, obviously) is specific only to man, who manages to get away from materiality, from the constraints of a physiological existence or a quickly pragmatic one. To do something only for “the love of art” is a sign of existential superiority, of a separation from factuality which only human beings can hope for.

4. Sympathetic basis, of sharing experiences and mutual acceptance. The methodical introduction of the young man into the artistic universe facilitates a connection to the variety of ways of existing, of his fellow's different experiences, leading towards an understanding and tolerance of otherness and different ways of thinking and feeling. We could say that aesthetic education can be converted into a prerequisite for social education in the broad sense, for smoothing living altogether in a context in which everyone can express in one’s specific way. In this way, we understand that people have many vibrating shared experiences, but all of them are going to materialize in a different way depending on their prior experience, their community's dominating culture and the age that the man is living in, accidents or all kind of insecurities.

5. The basis of identity structuring and assertion. Aesthetic education leads to the creation and delimitation of an identity, to forming a one of a kind spiritual profile. Art offers the person an opportunity for updating some affective potentials that will make up a physiognomy specific to each subject. We come into this world with certain affective, attitudinal, volitional talents, but they are going to work when getting in touch with a spiritual casuistry delivered by art, with specific “traces” left to the world by other people's spirit. Prolonged contact with the different instances of art is going to bring certain needs, behaviours, habits, both individually and collectively. All of them, while interacting and in its own combinations, are going to define and sketch the person's uniqueness.

6. The basis of positive usage of temporality. Aesthetic experience, both through cognitive relation, but especially affective and participatory, is the attribute of a person who has extra time that needs to be exploited for perfection, for controlling the inner balance, for proper spending of free time. The individual's and mankind's time gain forces and additional responsibility in managing it. Extra time can become a burden or a dismantled factor for interiority if it is not wisely used for covering superior human’s needs. This aesthetic goal, together with other objectives (social, material, tourism-related etc.), can overwhelm, in value, a resource surplus that has to be taken into consideration: the extra time of modern man.

7. The basis of the individual's and human's projectivity and transcendence. Art keeps, for man and humanity, a durability and perenniality beyond context, accidents, existential vulnerability or perishability. It extracts and perpetuates the most sublime in us, ignoring all kind of insecurities. Both for creators and contemplators, the artistic universe is a horizon that is the basis for the durability and everlastingness of value. If through corporality and definitive actions, we are limited by time, through artistic creation, we have the possibility to pass the
test of time, to “move” or spirit in a place of axiological perenniality in which continuously new spiritual reflexes will be deposited – unique through their individual emergence, but generally valid for humanity.

8. The basis of controlling creativity. Aesthetic initiation since an early age builds and maximizes the individual's creative potential, a huge reservoir to increase cultural capital, for individuals and humanity as well. Certainly, creativity can express itself in numerous fields, but there are a number of broad and specific factors that can be strengthened through aesthetic experience and then transferred to other areas of manifestation (in science, mechanism, social action, sport, etc.). There are some completeness relations regarding human activities, some kind of “communicating vessels principle”, that make a benefit that prove to a certain extent useful to another.

9. The basis of modelling existence in accordance to artistic illustration. Art can be a part of a set of referential values for becoming an individual, in a worthy to follow example. Through itself, on the other hand, art has paidea valences, urging an existential elevation and rectitude. Artistic exemplarity can guide our lives through building high aspirations, through cultivating thirst for perfection, through the need for living near values, through internal mobilization. The history of art is full of a “casuistry” and “portraits” of creators that have overcome their condition of a usual, dull existence through perseverance, trust, self-realization. On the other hand, our existence can become “artistic” through the internalization of equilibrium, harmony, coherency alleged by artistic beauty. Artistic order can be transferred from creation to receiver, can perpetuate or perfect in people’s everyday actions. The artistic mimesis can have a different side: not only can art be a copy of reality, but reality – that of man – has to copy art.

All these arguments (to which others may be added) have the purpose of supporting the need for a coherent, responsible and inspired effort, of the pedagogical substantiation of aesthetic education conducted by school. Through the contents of the school curriculum, through setting fair relations between scientific, social, human and artistic disciplines, though specific controlling of explicit and implicit aesthetic objectives, brewed with the non-specific ones, through the way that didactic activities are sized, through didactic tact or grace, children must have, since primary school, a formation in the spirit of beauty, harmony, and coherency of the world that surrounds us.

2. The formal-nonformal-informal relationship in museum education

The museum can become an educational source either as a nonformal environment, or an informal one of learning. The difference between these two occurs depending on the degree of intentionality, the connection with knowledge from school and the degree of involvement of the trainer and the trainee. In the case of the nonformal, museum education becomes a ”prolongation” of school education, it is programmed, intentioned, carefully planned, made by pedagogy specialists, but the presence of children to these activities becomes compulsory. In the case of the informal, museum education is left to the trainee, it is optional,
accidental, self-conducted and it can occasionally be fructified at school. It definitely leads to a supplementary culturalization of the educated person, but it is not always ratified, capitalized, evaluated at the level of formal educational activities.

The connection between formal and nonformal museum education is ambivalent, it can vary from continuity, complementarity and mutual strengthening going towards discontinuity, inhibition or opposition between these elements (Lucas, 1987). It is important that these continuities or tensions stimulate each other, leading to broader knowledge or experience, even if sometimes these reports lead to interrogation, problematization, research (see Zbuchea, 2006a). Any form of completeness can subsume some sequences that, at least at a specific moment, do not match. If a pupil, for example, finds out at school about a writer and one is told something else or one notices different information in the memorial house of that writer, the only thing left to be done is to research on one’s own or with a group of colleagues and find a solution.

The museum as a place or resources can strengthen, extend or constitute a proof for school teaching sequences. It can become a territory for fixing knowledge, for assuring integration, correlations having a conclusive or transdisciplinary character or for stirring interest, diving in the complexity of the phenomenon in order to motivate and arousing the joy for learning. Prolonging „the teaching” of some content elements in the museum is connected to the thematic specificity required by the curriculum (aimed competencies, content elements), to the availability and the offer of the museum (the presence and capitalization of the exhibits), but also to the resourcefulness and didactic talent of the teacher whose responsibility is to know and inventories this potential, to previously inspect or collaborate with the representatives of these cultural spaces. The creation of brotherhood or partnerships between school and museum represents an institutionalized formula of foreshadowing this formative complementarity. Of course, this type of opportunity cannot be identified everywhere (it is one thing to educate in a cultural city, another one in a remote village), but only in the geographic areas where there are museums, their capitalization should be done by the school. To put it differently, inside a museum, other types of activities can take place, implicitly or explicitly, such as the support of some thematic conferences, the creation of some laboratories or research centers, the editing of specialized magazines.

Didactic knowledge does not oppose scholar knowledge, but it is based on it and it derives from it, it is a form of redevelopment in connection to the circumstances of teaching. It is generated by scholar knowledge, but it is re-dimensioned according to psychological, pedagogical, deontological, logical, epistemological, praxiological principles. Furthermore, didactic knowledge should always keep the contact with reality, with the area of emergence or stocking knowledge, it should be open to those fields where knowledge is alive, it pulses, it is produced.

The museum can facilitate the knowledge of our past and present and also of other people and it can be the basis of the development of intercultural types
of behavior. It is polarizing or „detonator” of other and unprecedented spiritual development. The escape from a specificity or a faulty closing does not put its identity in danger, on the contrary. It is the interface between two worlds, becoming a „meeting space between non-specialists and professionals/ artists/scientists. Museums are those that „translate” the academic discourse, making it accessible for a larger public” (Murgoci, 2005). It can play the role of cultural referential and facilitator starting with pre-school children’s education and going to the education of adults. It is not only depositary of cultural goods, but also of significances (cf. Schouten, 1992). The museum pre- or re-interprets the world through the way it focuses on the exhibits, on the way it gathers them, it brings them together, it offers them a significance, it presents them (the interpretations of the visitors will be added). It installs meanings, it concludes, it shows directions – for those capable of perceiving these things. It is a resonator of this world, it is sensitive to the present, but also careful towards the present. People who prepare and exhibition or are managers of museums also need education and also the people who enter them.

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Abstract: The article concerns changes in Latvian Roma ethnic identity over last decades. Roma traditionally perceive society in a dichotomized way (Roma and non-Roma), but in the process of assimilation a category of ‘half-Roma’ has appeared. Thus, a question arises – what is the ethnic awareness and status of “half-Roma” in Roma and non-Roma communities. The study is based on interviews recorded during author’s fieldwork. The author continues the exploration of ethnic boundaries actualised by Fredrik Barth. The focus here is on assimilated younger generation Roma living in the “ethnic borderland”. The article discusses the modes of ethnicity articulation. The author concludes that until recently the most significant exposure of ethnic belonging has been the participation in community events and communication, not the use of ethnic attributes or a traditional lifestyle. Moreover, today ethnic belonging is a choice not a restriction more than before.

Key words: Roma, ethnic identity, assimilation

Introduction

Dichotomization of society – separation between us and others – always is the basis of ethnic definition. In the case of Roma it is explicit and manifested in their daily use of language – in Latvia their endonym is Roma and all non-Roma are called gādže (there are also less popular names to designate the non-Roma). Roma and gādže are plural forms of these nouns, but singular forms are used to address a man, woman, boy or girl depending on their belonging or not belonging to the group: a Romani man is called Rom, non-Romani man is gāžo, a women is romni or gādži, a Romani girl and boy is čhaj and čhāvo, but a non-Romani girl and boy is rakli and raklo. The usage of the word gādže can be neutral or pejorative the same way as the Romani exonym Čigāni in Latvian language.

This categorization of people through the use of language demonstrates their perception of society. Until recent, Roma had a clear and nonnegotiable identity including definite borders and ideology of belonging, which are confirmed in practice. The Roma have a comparatively hard ethnicity if we use John Milton Yinger’s terminology:

“We need to distinguish a sociologically and psychologically important ethnicity from one that is only administrative or classificatory. We might call these “hard” and “soft” ethnicities. The former connects directly with many aspects of life; the latter is marginal. A hard ethnic order is thoroughly institutionalized, with clear separating boundaries and a strong ideology. A soft ethnic order has blurred permeable lines, incomplete institutionalization, and an ambivalent ideology.” (Yinger 1994:3)

While interviewing lotfika Roma in Kurzeme (western Latvia) I was intrigued by the use of the word ‘half-Roma’ (pusčigāni in Latvian). I started to
question what does this category mean and how it is compatible with the traditional and rather explicit interpretation of the Roma–gādže dichotomy. The word then was not addressed to the persons from mixed families where one of the parents is non-Roma, but used in the cases when a person no longer meets the old and traditional standards inherent to Roma (Rom-ness). Roma use the Latvian term pusčigāni as criticism. In Romani language the word ‘half-Roma’ is not introduced and the person is diminished to the non-Roma status – gādžo. The following parts of this article present an analysis of, first, how do the elderly and middle age “pure” Roma define Rom-ness and what endangers its existence. Second, it focuses on two case studies on ethnic identity awareness and strategy of younger generation “half-Roma”, who, if we use the metaphor of ethnicity analysis used by Fredrik Barth (Barth 1969), live on the boundary of their community.

1. Roma ethnicity

When questioned about musical traditions and traditions in general, older and middle generation Roma were frequently sceptical and talked about undergoing changes that during the last decades have affected their community and endangered its identity. Here are three informant viewpoints:

- “We [in comparison with Latvians – I. T.] stick to each other more. Earlier. But not now. (...) Now it is not anymore so that we go to each other.”
- “We were more with the older together. Even if we were aside, we still have the old [traditions – I. T.] inside. The youngsters now generally... We are still towards the old times. These will go lost – they do not know anything at all. The younger generation, the more that Gypsy forgets traditions and the like. What traditions? We don’t have any traditions anymore – we do all towards Latvian trend. We do not have anything special – less and less we have.”
- “Earlier there were more Gypsies, now there is no more. Inside Europe and finished. Nobody is interested [in Gypsiness – I. T.], everybody goes with the trending. Own folk gets forgotten. We become ourselves not as Gypsies anymore. Earlier – some kind of relationships... Now everybody cares about self, everybody strives in their own life.”

It is evident from the quoted informants that assimilation process divides younger generation from the previous ones and it is linked to two aspects. First, the amount of their cultural and social knowledge and its use in personal life differs. Second, the intensity of communication with the community members varies. Both aspects are mutually conjunct in the real life – sociocultural knowledge or lack thereof manifests also in communication. Noticeably, specific attributes (national costumes, etc.) are not mentioned in Romani ethnic identity discourse. Despite Herbert J. Gans in his research on ethnic groups of America in 1970s points out that nowadays ethnicity is more expressed with the help of external and easily applicable and perceivable symbols but not through continual behaviour and everyday habits (Gans 1979:9), in the case of Latvian Roma it proves the opposite. Ethnic symbols (in the meaning of attributes) such as a flag, a stylized folk costume, specific musical instruments or the usage of “folk”
songs are almost of no significance for in-group communication. This peculiarity of Roma ethnic practice is effectively demonstrated by their attitude towards such an apparently sacral aspect of ethnic identity as language.

The Roma of Latvia are hardly influenced by the romantic nationalist ideology that considers language, songs and fairy tales, as well as other expressions of intangible culture as basis of folk identity. There is a Romani saying: “Not all are Roma, who can speak Romani language”. Language is a significant part of Roma ethnic identity, however their approach to language is instrumental and the usages of other languages are not perceived as a threat to their ethnic identity. One example of this attitude is seen in their musical repertoire that includes many songs in Latvian and Russian languages. Nevertheless, they consider those as “true Romani songs” and recognize the Romani worldview implied in them, as well as connect the songs with their own or their relatives’ life experiences. The priority of mother tongue has to do with nuances and freedom of expression, because the Roma appreciate orator skills. One of the informants noted that the Roma recognize a speaking style that could be described as “winding language” (understanding it as the use of witticism, cunning, comparison, epithet, proverbs and ability to respond to verbal challenges). Therefore they laugh at people, who talk “straight as plug”. Moreover, their traditional manners of obtaining livelihood often are connected with the communication skills within non-Roma society. Fast mastering of necessary everyday speech is one of their survival techniques. As a result, they use Romani language only in communication within their community and multilingualism is their everyday practice.

It turns out that Roma ethnic identity is not threatened by not using ethnic attributes. More important are the other two aspects – sociocultural knowledge and its use in everyday life, as well as participation in community events.

In the second half of 20th century many aspects of the traditional Roma lifestyle underwent changes. An informant, born in 1949, points out that the 1960s changed both Romani values and lifestyle: “The youth that was growing up were interested in something else. Some started to work, wanted to have an apartment. (..) Others started to get an education, stopped roaming”. These are signs of assimilation that are connected with every day and social life of Roma people – household, education and sources of income. Fieldwork data proves that the Roma of Latvia settled in permanent places of residence as early as the second half of the 1960s. Despite that their houses concentrated in specific parts of towns, a tendency of alienation begun as well as a decrease of family members in each household.

Nowadays the lack of formal education is considered an obstacle for successful social and economic integration of Roma people (Lukumiete, Martišūne 2003:7). In the Soviet period even the illiterate Roma had legal or illegal income opportunities, which provided enough for ones living or even made profit above the average income level. Nevertheless, those Roma, who chose to get education and work legally, started to structurally assimilate into the society of Latvia. In accordance with the idea of Milton Gordon, it is structural
or institutional assimilation, not acculturation, which leads to irreversible inclusion (Gordon 1964:81). The pressure of structural assimilation has grown since the resumption of independence of the Republic of Latvia, the development of capitalism and the joining of the European Union in 2004. The introduction of a free market has decreased their marketing opportunities while the increasing role of education has reduced their chances to take part in the labour market. Government and EU Roma politics aim to help their community and solve the problems of Roma education and other integration issues, nevertheless the traditional Romani survival strategies become less applicable and therefore their ethnic self-confidence is not as strong as it was.

Along with worsening of financial situation, there is a decline in communication intensity and preservation of traditions, because taking part in traditional festivities includes participants’ economic contributions, which they sometimes cannot afford (Tihovska 2005). An informant described that as a result of changes Roma people “do less visit and stick to each other”. However, this is also connected with another significant aspect of Roma cultural knowledge and its practice – the behaviour proper to traditional social roles. “It is important that you are invited. Because you are invited only, if you are normal,” an informant described the situation of taking part in festivities emphasising this aspect. Being a part of Roma community requires its members to be loyal to the Roma and to behave accordingly to sex, age and kin status. It is regulated by various laws and by social control including the Roma court as the community’s juridical institution. A Roma that is integrated in the non-Roma environment and culture not always is willing and skilful to behave accordingly to the traditional social roles, for example, a Romani woman, who wants to receive higher education, is not willing to marry at a young age, because traditionally being married and getting an education is not compatible. Another example would be a person who has gained stable status in non-Roma society and thereby might be not willing to act accordingly with inherited family status or might not care to prove his loyalty to the Roma community and its values. Frequently the younger Roma generation lack also the necessary knowledge and skills, for example, not everybody can perform traditional Roma dance tribakus or kozakus, which is the most powerful show-off element in Roma gatherings.

Moreover, Roma people who marry to a non-Roma spouse do face a choice to which community they are going to belong; although, nowadays Roma people still frown upon mixed marriages, the numbers are increasing. However, such marriages have been around at least since the beginning of 20th century, but that has not troubled these families to gain respect and status in Roma community (Leimanis 2005[1939]:30–31). Definitely mixed marriage brings along extra risk for structural assimilation because spouses do not belong to the same social environment. Nonetheless, if the couple is willing to integrate within Roma community and are ready to accept its rules, then even a non-Roma spouse can become an accepted member of Roma community. This situation is well described in this comment of an informant: “If a Roma marries a non-Roma woman, so called gādži, and nor she does want to learn Romani language, nor is
interested in Roma traditions (..) – it turns out, that he chooses the other mentality. When he enters back into the Roma community, where are only Romani traditions and essence, there is a feeling of discomfort, because he is not anymore as our own, he is little bit like the others. (..) But some Roma have Latvian or Russian wives who have learned the language, who respect the values and speak or behave so that you cannot tell that she is non-Roma.”

To sum up, the most important principle that maintains traditional Romani identity is taking part in communication while demonstrating behaviour acceptable to the Romani values. Unpersuasive performance of proper behaviour might result in a decrease of the individual status or even in becoming a community outcast. Successful integration in non-Roma society does not increase a person’s status in Roma community; it rather threatens it, because fruitful border crossing might include adoption of non-Romani values and behaviours.

2. “Half-Roma” ethnicity

The following chapter is a comparative analysis of ethnic self-confidence and strategy of two Roma from the younger generation. The comparison is based on two in-depth interviews – one is recorded in May 2010, the other in February 2013. Both of them got noticed because their lives were connected with music. Informants, we will name them Dainis and Kaspars, were 32 and 31 years old. Both of them have had the experience of being called “half-Roma” and they can be taken for not typical Roma. Both have studied in higher education institutions – one of them had multiple pedagogical qualifications on Bachelor’s degree level and during the time of interview he was studying music pedagogics for Master’s degree, the other had an unfinished higher education degree of technical translation from English language. Both of them were not married and had no children, as well as they were successfully integrated in Latvian society – had respect and did not experience discrimination in the labour market. In the time of interview they lived in the capital Riga, one of them worked as a music teacher in a public school, the other worked as a musician, music manager and journalist. Their life scenarios are not typical for Roma and might be described as non-Romani.

If one part of their story of social belonging is the integration in Latvian society, then the other part is incorporation in Roma community – and here they have different experiences. Dainis visits his hometown in Kurzeme every week. He visits his mother and takes part in the local Roma community, as well as communicates with more distant relatives living also in other towns. Dainis regularly is invited and attends many Roma festivities, has good traditional dance skills, and has participated in few local Roma courts. However, his status in Roma community is ambivalent. On one hand, he is a stranger – many do not understand his never-ending education that is not giving the profits corresponding to the input resources, but on the other hand, he has respect – his family status in local community is rather high and he has quite good knowledge about local Roma history, families (their statuses) and personalities. Most
important is the fact that he is conscious about his behaviour in both societies and is choosing an appropriate communication style: “A wise person adapts to everything and that is what I do – I forget about my education, I act in a simple and Romani manner. When I go to the work, I cannot be only a Rom. There I have to be who I am essentially and I have to live like that. So it turns like that – adapt to every situation. (..) Because there is a boundary – you are inside or outside that community. You are a gādžo or not. It is very easy to get that (gādžo – I. T.) status.”

Kaspars is less integrated in Roma community. Although, he has also grown up in a Roma family in a town of Kurzeme, his grandparents chose to disassociate themselves from local Roma community and their traditions. His grandparents wanted that their children, Kaspars’ parents, get an education, which they did not have themselves. Kaspars’ parents got professional education and took care of the education of their children. They had an official job and did not take part in the illegal sale of commodities in short supply during the Soviet times. Kaspars summarizes his family lifestyle: “We grew up in a rather Latvian way, I do not know how, but… Maybe it was because of my grandparents – they grow up in quite poor conditions, they were not rich. Apparently, they tried to save from this the next generations. They taught that we have to behave in a different manner, because their family experience was not pleasant and they understood that being a Roma means being rather poor and with no perspective.”

At the time of interview with Kaspars, he did not participate in Roma community and communicated only with closest family members. He seldom goes to Roma festivities, which has two reasons – first, many of his relatives have emigrated to Great Britain, second, he is not among honourable guests. Kaspars no longer is an active community member and he is even criticised for his professional work, which is a paradox, because at that time he was one of those who contributed a lot to create a positive Roma image in the Latvian society. He comments their attitude: “I know that many are invited to funerals only because they are some kind of special persons in the Roma community. But I am not invited and I do no long being invited. (..) It is inevitable, that they do not accept people like me. (..) I take liberties. (..) Eventually, time is passing and I cannot wear black pants and a black jacket or turtleneck sweater all the time. I do not reproach that they do not understand it. How could they understand the details of my job?”

Although Dainis and Kaspars differ from each other by the fact how much do they participate in Roma community and how much do they know about the history and traditions of the Roma in Latvia, their attitude towards ethnicity is similar. To understand the role of ethnicity in their identities, they were asked, if they feel as Roma. The first and spontaneous answer did not approve the importance of ethnicity (Kaspars: “I feel as a human.” Dainis: “I feel wonderful – as myself.”). However, even as they do not live a typical Roma life and not always identify with their ethnic group, ethnicity is an important part of their lives. Both of them use their ethnicity in a practical way, they use the
opportunities of Romani ethnic niche (a term used by various authors to define the link between ethnicity and economical profits – see Alba 2000). Dainis has not only strategically chosen to be an insider in Roma community, but also is the author of several publications on Roma culture; he is involved in a Roma non-governmental organization and has been a researcher in an international documentation project of Roma dialects. Kaspars has founded a Roma non-governmental organization himself, has maintained a home page about Roma community in Latvia and has been a Roma musician (at the time of interview Romani music was his major income source), despite the fact that he is not involved in his local Roma community. However, ethnicity has a significant role in their self-reflection – both of them call themselves Roma, they value Roma traditions and make sense of their life in contemporary society in a dialogue with these values. Kaspars describes his ethnicity awareness: “First reaction is rebellious, I think that it [being a Roma – I. T.] has nothing to do with me. (..) But in reality I often notice that… As the time passes by… I see a reflection of old Romani wisdom. Then I have to deduce and admit, that it [being a Roma – I. T.] has to do with me. (..) I cannot explain that, but they are wise, those old Roma people. Only it is hard to accept their wisdom straight away – some time has to pass, when maybe we ourselves will understand these things.”

Conclusion

Over the last decades there is noticeable evidence of the acculturation and structural assimilation of the Roma community in Latvia. As a result the younger generation has a weaker link to “old times” or the worldview and life model of Roma from previous generations. Another reason, why their community becomes less compact and tied, is the decrease of in-group communication. However, ethnicity still is a significant part of younger generation Roma. The most difficult challenge that has to be faced if one has to integrate both in Roma and non-Roma community, is the two different and sometimes opposing value systems and rules both societies live with. The analysis of ethnicity practice of two young Roma men shows that ethnic belonging more than ever has to do with one’s choice. It corresponds to a thesis by Richard Jenkins: „…neither ethnicity nor culture is ‘something’ that people ‘have’, or, indeed, to which they ‘belong’. They are, rather, complex repertoires which people experience, use, learn and ‘do’ in their daily lives (..) Ethnicity, in particular, is best thought of as an ongoing process of ethnic identification.” (Jenkins 2008:15)

A further research might show how many younger generation Roma do value and appreciate belonging to their community and whether they are interested to invest time, money and other resources to be an active part of Roma community. Another question is how 21st century will shape the Roma community – will the Roma tolerate the upcoming changes and which modifications will they accept to define their contemporary identity.
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3. THE STANDARDS OF PROFESSION IN CURRENT APPROACHES TO ASSESSING QUALITY IN ROMANIAN ARTS HIGHER EDUCATION

Mihaela Mitescu Manca

Abstract: It introduces an analytical approach to assessment of quality in arts higher education in Romania, with a focus on academic standards for university teaching staff. Should a similar view over professional standards apply to artists in higher education as it does for other academics, or better yet should their work be reviewed on another set of professional standards? A comparative perspective on approaches to assessment in arts higher education in other countries informs the argument presented here, proposing a critical view on what is local/universal in practices of arts higher education and, implicitly, in approaches to assessment for quality in this type of academic activity.

Key words: assessment, arts, higher education, standards.

The required standards for quality assurance in higher education in Europe have been agreed upon by ministers of higher education in 2005. They are stated in the Report on Standards and Guidelines for Quality Assurance in the European Higher Education Area. The standard for teaching is that “Institutions should have ways of satisfying themselves that staff involved with the teaching of students are qualified and competent to do so. They should be available to those undertaking external reviews, and commented upon in reports” (ENQA Report, 2009, p.18). Apart from stating the standard, the report also provides general guidelines to practice, not differentiating between the type or contents of learning in higher education. The general statement of requirement is that of acknowledging the importance of certain features of teaching in higher education: the teachers are generally expected to “have a full knowledge and understanding of the subject they are teaching, have the necessary skills and experience to transmit their knowledge and understanding effectively to students in a range of teaching contexts, and [can] access feedback on their own performance” (idem).

Problem statement

Matching perfectly current trends on nurturing a cost-efficiency rationale in assessing quality in higher education, the ENQA standard and general guidelines translated into increased control and practices of evidence subjecting to standardization and quantitative approaches to measuring performance and quality in all learning areas, irrespective of the traditions, values and practices in various academic disciplines. In the pitfalls of this approach the arts higher education institutions seem to have caught tightest.

In a comparative report on quality assurance and accreditation of higher music education institutions in Europe published in 2008, the Association Européenne de Conservatoires (AEC) explains the situation created by the

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standardization approach in a manner applicable to all arts disciplines: “The vast majority of substantial work in music predates the assessment movement of the latter half of this century that calls for the substantial collection and comparison of data, reliance on quantitative benchmarks, use of large-scale technical review systems, and the production of symbols that reduce complexities so that results can be understood by all, irrespective of expertise. Such simple indicators are intended to confirm what students should know, what they should learn, what they have learned, and thus what teachers should teach. The cry for accountability of this kind has become commonplace. One result is the need to describe, codify, and explain past, current, and evolving practice based on the different natures of fields and professions. It is important to be cautious and aware, however, because wrong decisions about assessment policy can reduce the effectiveness of higher education. Two important issues to keep in mind are: (1) higher education is ever changing, and to assess in one common way that which changes constantly is overwhelming, if unrealistic given the fact that changes are ongoing in many disciplines and institutions; and (2) that which is important to be assessed can be easily lost in the concept, rhetoric, and operation of an overly-standardized review procedure” (2008, p.10).

The concern expressed in the AEC’s report is comprehensive of a number of aspects concerning the quality of teaching and learning experiences in the arts higher education, with which Romanian faculty staff in arts universities are often in a position to declare shared views and worries. Faculty in Romanian arts higher education have been responding to a national methodology of assessment with similar requirements of quality and an equal focus on quantitative markers of academic performance for all types of academic institutions and their teaching staff, irrespective of the discipline or content-related specificities of learning in those institutions. Often admitting to feelings of irrelevance and lack of efficacy in the face of what the governmental take on assessment of their academic work quality was, faculty in the arts feel their work with the students in concertos, recitals, in theatre shows or in visual production of any kind is something simply left out of the scope of quality markers like: number of published papers in peer reviewed publications, ISI indexed or else, number of international conferences attended etc. It thus become relevant to voice and pursue the question: should a similar view over professional standards apply to artists in higher education as it does for other academics, or better yet should their work be reviewed on another set of professional standards?

Paraphrasing AEC’s stance on music, it is simply common sense to admitting that arts go far back in the history of human interests and occupations, whereas the study and practice of arts within and among nations is stable and carried forth in a peaceful, cooperative spirit. As arts production, forms of consumption and learning diversified immensely, the arts higher education institutions promoted approaches to learning heavily building on the tenets of increased mobility of students and teachers among organizations, practices and traditions across and within countries. It is thus often the case that most arts higher education faculty will find it legitimate to either voice or simply resonate
with those questioning the promised increased efficiency of current centralization and standardization trends in delivering an approach to assessment that favors increased professional performance, creativity and higher visibility and sustainability of best practice. In their view, it is not in the value of bottom line profits, business plans, and centralized assessment mechanisms that the increased quality of arts education lies, but in the locally responsive articulation of knowledge, experience and creativity that teachers and students in arts bring forth in their activities.

This type of critical view on current assessment policies and practices in higher education is purposefully demising the stance of those placing faith in the scientific certainty in assessment. In the view of the latter, a system of assessment building on non-discipline specific methodology will help monitor, guide and most efficiently regulate against high quality academic standards the activity of every teacher and student in every university, making curricular routes and learning experiences comparable, transferable and mutually recognizable in a labor market that is increasingly open to mobility of working force.

Criticizing this call for accountability is mainly shaped in the voice of arts representatives in the argument that these approaches have merely the benefit of eliciting general information about the learning processes, applicable at a general level and missing out on many of the most important, definitive features of learning and its outcomes in the academic experience of studying the arts. Efficiency is found in the assessment instruments and methodologies that stem out of the specificities of “the discipline itself and its nuances. To assess a discipline fairly and truly, one must know its subject matter and its ways of working” (AEC, 2008).

However relevant, the viewpoint that the general ought to be replaced entirely by the local and particular one must consider in its own possible pitfalls of which the greatest seems to be isolation and incapacity to translate and calibrate its own discourse to other academic or non-academic discursive practices. The possibility of regarding learning in the arts as much an esoteric activity that it becomes a closed-in discourse, missing out on meaning and power of communication, proclaiming and pursuing the familiar and limiting what was most guarded after in the first place – the creative value of arts – is very much a possibility.

In the AEC’s report a compromise is found in the balance between what external and internal assessment exercises is desired to be about. The externally conducted assessment of quality in the arts academic proposals of learning is expected to perform a function of “explain[ing] in the larger vernacular of higher education so that all can be more assured that assessment is taking place and evolving as it always has” (AEC, 2008). Internally conducted assessment exercises should “be pursued with new refinements as a service so that paths, available to assist institutions to promote, develop, and advance the knowledge base of students and teachers, are explored and pursued with a focus on the pursuit of excellence” (idem). Thus, the outcome of both types of assessment
should be oriented towards improvement. Yet, disappointingly enough, current approaches to assessment are understood by the same author, to be regarded as a panacea, a quantitative support for funding decision making and a guiding instrument in the orientation process of new-comers to the university education in their deciding over which program to enroll in, and a discursive tool for nations to set and maintain competitive advantages against other nations. Accused to simply ignore the voices of experts in the arts fields to the benefit of best pursuing their purposes, these assessment practices are considered to be counter-productive to quality and efficiency, whilst un-tailored to “specific discipline, and work consistent with terms, approaches, and habits of mind indigenous to that discipline” (AEC, 2008).

This critique in particular, eloquently articulated in AEC’s report published in 2008 finds its counterpart in the Romanian criticism voiced in the academic practice by the professionals working in arts universities, a discourse which I became familiar with in my own experience of working at the Department of Teacher Education at the University of Arts “George Enescu” Iasi. In the following I will try to briefly analyze the context, the nature of critical discourse arising in the academic assessment exercise, proposed solutions at local level and possible ways ahead.

Findings

Every academic year each university in Romania goes through an assessment and reporting exercise which is part of the quality assurance policy in the national system of higher education since 1990. With the establishment, in 2005, of a national agency for quality assurance in higher education, Romania moved into the European landscape of quality policies, itself growing to new horizons of globalization and transferability of educational credits and work, set in motion with the Bologna process in 1999.

The assessment of the quality of work a faculty member in the arts (albeit drama department, music or visual arts and design) was subjected to measurement of the degree in which the work done was matching standards common to all academic disciplines and fields of study. Instruments of documentation of professional outcomes and performance obliged the institution to report in numeric data what has been done, in respect of academic standards nominated by the Ministry of Education and imposed to all universities in the country in the same format and with the same methodology and guidelines. In effect, many of faculty’s self-reports on their work at the university, especially the work of those faculty members working on performing arts curriculum (i.e. orchestra classes, acting classes, painting, sculpting, photo and video production, textile design etc.), where left out of the institutional reports due to irrelevance in regard of what the national bodies of control and assessment where requiring. Whilst concertos, performance shows and exhibitions with relevant numbers of members in the audience and good coverage in the cultural and social press where there to be reported by faculty members having worked with their students to prepare and perform, in the yearly academic assessment exercises
there was no governmental interest in them, as research grants and peer assessed publications in academic journals and well established publishing houses were the single most relevant academic performance standards. The mannerist, highly quantitative manner of reporting was also found to be disregarding the nature of what was internally valued as quality feature of academic activity in the arts. For example, the art performing activity in and of itself is considered a field of continuous assessment. Lessons with instructors, individual practice, rehearsals, juries, and performances – each is thought of as fertile with opportunities for critique and improvement. These are common experiences for all arts people. It was thus, a major mishap on the part of the academic assessment methodology to ignore the fact that the basis for all reviewing, reflecting, improving of the quality of learning and teaching in arts lays in these very opportunities to individually and collectively produce art and reflect upon its making. The intricacies of this type of discursive practices were missed out on the assessment exercises emphasizing on the written word and operating with a language and forms of producing meaning alienated from the day-to-day practices of teaching and learning in the arts.

The instruments used in the assessment practice are divided between a peer/collegial assessment report form requiring people to express on a quantitative scale from 1-5 (where 5 is “excellent”) their appreciation of their fellow colleagues’ conduct in the department (supportive, collegial, respectful, on time, reliable, responsible, promoter of quality academic activities, team player, active in the academic community), an assessment form requiring students to appreciate their teacher’s work (again a quantitative 5 point scale report on clarity and coherence, attractiveness of teaching, fairness and objectivity in assessment and participation in extra-curricular activities) and a self-reporting instrument requiring faculties to detail their work on five major criteria: teaching, research, national and international recognition, activity with the students and participation in the academic community. Albeit on the self-reporting form the national standards were amended on most criteria to better fit the specificities of the work of arts faculties, these amendments are usually written in the form of footnotes, detailing or proposing alternatives to the main criterion featured in the form. For instance in the form there is the criteria of “authored course-books for undergraduate disciplines/ re-edited course-books” (in the section of teaching) which is marked by a footnote explaining solely that work no older than three years can be reported in this section, with no mentioning in whether those who teach an orchestra class, or painting, or acting class for instance are excepted from the criterion, or their manner of transposing the contents of learning in the discipline they conduct is valued for a different type of expression, other than the written, printed discourse. Further, criteria such as “having published books, monographic studies or compendia at well established publishing houses” (in the Research section of assessment) is amended by a footnote explaining that “directing, writing, choreography projects, other than those presented to students/ research projects or projects of artistic production financed by other institutions” are acceptable as well.
What can be mainly observed in the discourse of these assessment tools are two main features: a primacy of quantitative over qualitative appreciation of value in most aspects of assessment, and a hierarchical type of positioning in respect of what ought to be guiding a faculty’s perspective on professional performance, placing in a rather more favorable light the fulfillment of traditional academic performance markers, focusing on a written type of discourse and general, trans-disciplinary categories.

Discussion of findings

The question I have proposed addressing in this analytical exercise was: Should a similar view over professional standards apply to artists in higher education as it does for other academics, or better yet should their work be reviewed on another set of professional standards? In looking at partisan literature I could learn that having assessment criteria and methodologies that are rooted in the specificities of learning, teaching and producing arts locally, and with high sensitivity to disciplinary idiosyncrasies is highly desired by some representatives of arts higher education. In looking at what the assessment instruments for arts faculty in the university where I work look like, I have learned that a focus on quantitative and a primacy of operating on the basis of an overly generalized assessment discourse, where traditional criteria and categories are prioritized by position and ratio are characteristics of current practices of quality and professional performance in arts higher education in Romania. These features alone could very well justify the increasingly acid criticism to national practices of quality assessment and accreditation on the part of arts faculty members, voicing a constant complaint of assessment being overly beaurocratic and lacking relevance for quality improvement in art higher education. So, it is simply justified to attempt finding possible remedies to the situation and propose a critically informed position on assessment for quality in arts education.

Concluding remarks

Assessment is useful if it advises experts in content and operations as they map and plan next phases, both locally and on a broader scale. Assessment focused on and designed for the discipline and applied with respect for local knowledge and prerogatives, in the end advances arts culture, preserves conditions for innovation, and further strengthens civilization. If designed to ensure such attention, assessment procedures and the information they can provide can be extremely helpful and enlightening (AEC, 2008).

For most assessment practices, what needs to be recognized and taken into consideration is revising and parting ways with modern post-industrialization conceptions of knowledge and learning, placing focus on the mechanization, transmission and general control on knowledge production. With this, it needs to be acknowledged not only that the learning and work of an arts faculty member is specific and requires to be assessed as such, but a recognition that a faculty member’s commitment to his or her creative work (production, expression,
research, etc.) should be regarded as the same as that of academic practitioners in other disciplines, and simply analogous to publication in other fields. The criteria for promotion, retention, and tenure for art faculty members need to reflect the institutionally proposed conception of knowledge and learning and needs to mirror at all times the mission statement of the organization providing educational services in the arts. Professional achievement, teaching effectiveness, and service to the college and/or university criteria is recommendable to be explained in assessment instruments in a language that best expresses that continuity.

The professional activities related to research or creative production and the relative importance of activities under those headings require to be made clear and in writing to the faculty and appropriate administrators. The writing of assessment criteria is far from innocent as previously noted. Professionals’ reading of the document is not lacking in positioning and in meaning making that takes into account all aspects of communication, including semantic, syntactical and graphical ones.

While student evaluations are meaningful aids in determining teaching effectiveness, those involved with the faculty review could also consider the following and other items, usually present in the assessment practices of various academic sites in Europe and USA: peer reviews of teaching, course syllabi, teaching awards, innovative pedagogy, student portfolios and achievements, and student awards. Documentation of teaching, including but not limited to: teaching evaluations, lists of courses taught, teaching innovations, teaching awards, teaching portfolios (including documentation of student work and sample syllabi), etc, visual documentation of creative work, research, and/or scholarly activity, in a format agreed upon in the institution, documentation of collaborative artworks, situated artworks, online work, commissions, consultations, and/or curatorial work, documentation of collaborative art efforts with clarification and identification about the candidate’s role in the collaborative efforts, documentation assessing creative output, including reviews or articles about the candidate’s work, press releases, award notifications, grant applications, periodical references, curatorial letters, and/or other notifications – they all could just as well complete the repertoire of procedures and items relevant for quality assessment in arts higher education, as indicated in the practices of various arts higher education organizations for which data on relevant documents, procedures and practices has been gathered, scrutinized and compared for the purposes of this paper.

Simply noticing that current approaches to assessment in higher education do not manage to capture all that is specific and local in the practices of learning and producing knowledge in various sites of education is neither original, nor is it comprehensive of the whole problem. Neither should criticizing the over-generalization of standard assessment criteria and procedures for their lack of responsiveness when faced with the idiosyncrasies of various forms and practices of knowledge production, be limited to legitimizing overly localized, esoteric practices, failing to meet the potential to promote actual advancements
and improvements in culture and knowledge. This antithesis between generally academic and art or discipline–specific would better yet be of value to increasing quality and performance, should it elicit a focus on the quality of the assessment activity in all its aspects: its goals, procedures, markers, discursive practices overall. In this paper, suggestions as to how such a focus can be made visible in assessment practices have been put forth.

References

4. THE SUCCESS OF ARTISTIC EDUCATION: INTEGRATION APPROACH

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Abstract: The material treats the educational technologies that are subject to a fundamental rethinking, the authors are confirming, that it is the most advantageous way for the streamline the designated area is the launch of a new research directions such as the implementation by all routes of innovative praxiology. As a starting point is highlighted success and school failure in the arts. The research is adjusted to current needs of arts education and highlights some theoretical benchmarks. In the center is placed the perception and interpretation of music in the specific actions, which are identified with educative action. Worth are available: the participation of pupils in the design, organization and implementation / evaluation of musical action, the dynamics of the teacher's professional skills to achieve gradual procedure of theoretical design and practical operation (identifying the contents countries and educational and outstanding shares; diagnosis of individual resources, planning / development of assumptions, current and final assessment of the results, the changes that have occurred).

Key words: success, efficiency, educational action, musical action, innovative praxiology

In connection to the addressed issue research, affiliated to the present needs of the artistic education, we point out a couple of theoretical benchmarks. First of all, the process of music reception and performance in the framework of some actions specific to the domain is identified with the educative action in itself. The value is put on: the degree of pupil’s participation in the projection actions, the organization and implementation/evaluation of the musical- artistic action (prescription of individual behavioral maps, anticipation, varying operations, implementation of tasks by choosing the optimal solution variants); the dynamics of teacher’s specialty competence formation in order to gradually implement the process of theoretical projection and practical action (identification of educational contents and value actions; diagnostic of individual resources; planning/enunciation of assumptions; current and final assessment of results and changes that took place).

Secondly, the transposition of theoretical prescriptions in practical actions is efficiently realized in the artistic domain only when the logistic projects of the action are not borrowed and used precisely, but become personal intentions and personal artistic decisions of the student-receptor-interpreter. Or, its author’s approach is an achievement with obvious artistic intentional manifestation in the musical-artistic action. The student is formed in a complex aspect of creator, interpreter, listener, spectator, reader; he integrates the image of real phenomena and subjective ideas; he asserts himself through products/ as a product of that art. Simultaneously the student appeals to other arts in order to make full the artistic image specific to the domain. Thus, the act of student’s integration is not

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one of strictly artistic or strictly musical imagination, but one of *musical-artistic imagination*. So, we qualify his actions in this domain as musical-artistic actions. It is worth mentioning that students’ activism on increasing efficiency of the musical-artistic action as well as the entire system of musical-artistic education are regulated by certain *principles*, qualified by us in the following way: principle of proactive personality education, principle of value centering, principle of artistic intro-opening, principle of creativity and success considered self-evidently as possible foundations for getting high efficiency in the process of student’s musical-artistic development.

Not least, the work is orientated towards the re-sizing of some efficiency technologies of the educational process, especially towards increasing efficiency of a student’s musical-artistic action and professional competency activation of the teacher-musician. In this respect, we will look for the answer to the question: *What is occurring and what is the efficiency?* We inflict the establishment of efficient cooperation in the relationships: student-teacher, student-art through the reception and interpretation of the artistic message, independent projection of personal actions. Starting from the reality of educational practice, we tend to specify the following praxiological premises:

- effective implementation awareness of the principle of proactive personality education through student’s gradual transfer from the state of dependency to the state of independence and intra-independence;
- need for musical-artistic action with higher efficiency, especially at the stages of its projection and implementation;
- existence of insurance opportunity of effective connection between factors: educational, individual and musical-artistic which would constitute the basis of student’s attitude for musical-artistic acquisitions and obtained results; would contribute at the re-sizing of the personality factors responsible for the expansion of the spiritual universe, the activation of the relation value-education;
- inefficient use of the principle of artistic intro-opening stops the process of student’s opening to the spirit through musical and artistic action, therefore, it is necessary to value the dynamics of changing the object/subject of education: receptor → interpreter – explaining person;
- inefficient stimulation of musical-artistic creativity which is a fundamental component of the personality and which facilitates the formation of the individual ideal and the student’s personal image;
- praxiological completeness awareness of success which would directly contribute to the increasing efficiency of the didactic action and student’s action, being a condition and aim of musical-artistic education.

**School success or failure** is that decisive paradigm in the life of any student or teacher which determines for him, if not the whole school route, then it unconditionally leaves a significant mark for the future social life, most of all in the way of taking independent decisions in behavioral actions connected to the specialty and the daily ones (social and family etc). In various
communication situations we often use the word success („we wish much success”, „be successful” etc.), without giving to the proper meaning of the word that fullness of result which is hiding in the meaning of what we call success. Or, the personal success is not a simple marking of the obtained result in a concrete school action, but it is a quality designation index whose level was reached by a person during the whole process of action development. And this success, this quality level can’t be shared with anyone and more than that can’t be compared with the success of other people (although he was guided, oriented by the surrounding people), he being unique and unrepeateable as is every person taken apart. In other words success is a behavioral paradigm which includes (it should include) the whole route of actional stages, starting from projection and finishing with the obtained result which has to correspond to the unique criterion and mainly: „work well done” (T. Kotarbinski).

In school life, in family life the notions close in meaning „school score”, and „school success” are often confused. The first formula is mainly used to indicate the student’s success in learning, namely everything that is connected to the marks with which the teacher/professor labels the learning level of material at a concrete school discipline including the student’s persistence and behavior during a school sequence (lesson, extracurricular activity, during a semester or the whole school year). The second formula, school success, covers a wider area of student’s behavior and it slumps not at the quantitative aspect of learning result, but at the activities with a different character, this time necessarily referring to the qualitative aspect of the implemented action, given exclusively only the student’s under evaluation individual possibilities, not being compared with other students. In other words, school success is an indicator of complex evaluation through which a person’s qualitative level in school development dynamics is designated. Hence, we can conclude that it is important for each student to be observed and taken into account each step of his during the registration of this or other success at individual or public level.

Closely connected to the student’s success, the paradigm of what we call „to be efficient” has to be taken into consideration. The student can be successful in an activity but at the same time cannot be efficient. Efficiency comprises not only a certain stage of a student’s action, but every component of the action (starting from projection and finishing with the final obtained result) which necessarily has to register more quality and fewer errors. We put the stress on passing all the stages of an action in the determination of individual (personal) success because in many cases, for example, student A launched only the idea of the action while the success of the action was achieved by other people. Another example: student B underwent a laborious way of projection/planning and even a detailed description of the action, while the third person, student C, did nothing else than to implement (lead to a good end the action projection of student B) and respectively gained public success.

In our vision personal success is gained by a person on the account of proper efforts and not on account of failure or due to the exclusion from the proactive space of opinions or another person’s success. In this case, the state of
“success–success” is predominant (St. Covey) which means that no one has to lose as a result of a school activity/action realized individually or in group. Contrary to the state of success–success is that of success–failure which we characterize through the desire to gain success in an activity by all means. The people who act according to the described paradigm impose other people their own will even when their practical actions or interior intentionalities are trivial, false, lacking originality. The professor/school teacher, being centered on such a paradigm, adopts and promotes as a rule a “compared” education which lies in avoiding the student’s inner world and his individual values. The freedom of self-esteem, based on affectivity, makes consequently rooted a praised paradigm in the child’s head: „I am sharper than the others”,”I am smarter than my colleagues”, „I am a talent”,” I am a star”, „I am stronger in literature” etc.

We see that the evaluation of work in the framework of school education is held as a rule in a compared form, according to the paradigm success–failure, that means that student A is successful because student D is not successful in a concrete activity or different activities. Such an educative approach (either during the lessons, in the extracurricular artistic group or in the family) pays too little attention to the student’s centering on the paradigm success–success which orientates him towards defensive behaviour. Obviously in such situations the student seeks to divert from personal failure, most of all from the appreciations coming from exterior and finally to find a retreat inside himself in order to protect his personal dignity. After many field observations we identified that there, where the state of personal defence is maintained, creativity, inventiveness, action freedom and other values of the becoming personality are excluded from the educational process.

A danger no less worrisome in the process of students’ formation/development constitutes the pedagogical situation of failure-success. The students with such mentality are reserved in their actions, as a rule, undecided in their potentialities. Such a situation leads to a state of complexation which has no content itself, but only a cause. The pedagogical implication projected in the internal world of the student, the identification “step by step” of the surroundings and situations which caused the “elimination” of a positive attitude will stimulate obtaining the desired result. As a rule, the cause of the described situation is hidden in the fact that students are gradually isolated and qualified as passive, unapt for efficient creativity. Their opinions are not accepted by the teacher and colleagues that arouses the ambition of self-image formation which is of sub-esteemed nature: „I don’t have talent”,”I will not succeed”, etc. Such behavior is characteristic most of all for preadolescents (forth, fifth and sixth form which severely challenge any actional error). They minimize their real possibilities and show a week character, generated by the feeling of incombativeness, incompetence, inconsistency, incongruity.

The paradigm of personal success is different from that of group success because the first is characteristic not for everyone, but only for students who worry about their personal success, being evaluated as a component part of the public success. Obviously, such pupils are signed up in the category of the
proactive ones, both with the category of those who are centered on the principle of public success of success-success. The last register high efficiency in the case when high individual tendencies relate mutually beneficial with the global tendency of the group. It is worth mentioning that after the paradigm of success-success that of personal success also constitutes a real factor in the context of an efficient school education.

The category of quantity constitutes the condition and mandatory form in the structure of a quality of the acquisition and modification process. The very notion of quantity determines the human action through the volume of resources invested in the process of formation. For example, in music the action of singing a melody implies the presence of the following resources: psychological (musical thinking, musical hearing: timbral, melodic, harmonic, altitude; tonal sense; musical memory; sense of rhythm and music etc.); physiological (productive relationship between the auditory receptor and the control centers with the actions of the vocal apparatus); aesthetic (the ability to have elevated taste for beauty, to appreciate the artistic value of works of art). The personal and public success in the musical-artistic field can be of a positive and negative nature. The result of work is positive if a certain qualitative change, a positive transformation, „favorable mutation” has taken place in the process of action development [2, p. 5] or on the contrary the result is negative if a state of „opposition with a negative - distructive aim” has been registered in the actional process [ibidem.]. For a deeper argumentation of school success in the artistic field, the phenomenon of success was recently launched as a principle in a fundamental research [1, p. 67-72].

The principle of personality success is reported to the law of passage or change of quantity into quality. There is a relationship of interdependence and contradiction between the listed philosophic categories. The quality can’t exist without a quantative acquisition and viceversa. The quantification unit of these two categories and the relationship intensity infers the notion of „measure”. Measure determines the moment of passage of quantity into quality or the qualitative mutation of the individual action. Quality represents an integrating feature of the action result. For example, the expressions: „the student evolves as an interpreter”, used with practical sense or: „evolves as a performer „ in a theoretical sense implies the result of a quality obtained through a series of previously completed exercises. If we assume personal success as a philosophic hypothesis, then we state that such a hypothesis could become a principle related to the epistemological model of contemporary knowledge. Student’s success in an activity is expressed, as a rule, through personal or public success which coincides with the meaning of nominees in the case when „the reference system to which they relate <···> is attached to an individual” [2, p. 6]. In the reference system hypothesis enroll cultural values, standards of contemporary ethics etc. Reported to the social-cultural values of the environment, the individual tendencies and the aims of educational outcomes, the subject of the action checks its own potential, projects imaginary the physical and spiritual resources necessary for the achievement of secondary and final aims of the process. The
report between what was achieved and what was consumed constitutes the efficiency success which is calculated through the formula: \( E = \frac{S}{C} = E^nS_1 : E^n1C_1 \); where: \( E \) – efficiency; \( S \) – final aim, sum \( S^n \); \( C \) – global consumption (sum of elementary consumptions); \( E^n \) – particular efficiencies.

Success constitutes that state of satisfaction which stimulates the person, multiplies his/her powers and safety to tend towards ample and continuous manifestation. This judgement leads to another problem, that of self-knowledge, which the author H.Ey splits as: self-knowledge or self-perception, self-image, self-evaluation and self-appreciation (H.Ey,1998). Self-perception is an aim examined in genetic, environmental and educational terms.

Getting to know the world through activity, the Self gets to know itself, forms its self-image. The factor of self can have a positive or negative character depending on the nature of self-evaluation processes which are arising under a super-estimative or a under-estimative sign. The nature of self-evaluation differs from an age to another, from a person to another. For example, self-evaluation of personal success or failure in young pupils have an objective character, but teenagers’ self-evaluation of the same action is much subjective.

The most important but not the unique factor which engages the student’s tendency towards an aim-image of performance in a domain is the interior dissatisfaction reported to other students’ success. The tension of such dissatisfaction grows once with the growth of personal efficiency. Student’s personal success, for example in vocal singing, wakes dissatisfaction for the state of things in similar activities, unleashing the tendency to perform successfully in instrumental interpretation, reception and commenting the musical messages, music improvisation and composition. Although the degree of dissatisfaction tendency differs depending on age, environment, initiation forms, however, „the freedom to opt” [3, p. 57] is essential in the pedagogical context.

Option constitutes the key with whose help we find a way out from any situation. The registered failure in an activity can be compensated through another success. Determining the cause of the negative effect allows us to exclude failure in this action and similar actions. For example, the student worked hard at activity A, but the result doesn’t meet expectations. He has nothing else to do than to opt for a similar activity B because the energy consumed by activity A is not lost, so it can have a positive effect for activity B. Similar is the effect of reverse influence. In this context, it is necessary to opt for the activities C; D; \( Z^n \), which would have the desired effect for activity A. Thus, option makes the student or professor more sure. „The tighter our sphere of activity is the happier we are; the larger it is the more exposed to anxiety and sorrow we are” says A. Schopenhauer [5, p. 145].

The musical-artistic domains can influence the subject directly, according to the formula of shortcircuit, or indirectly: artistic creation- teacher- pupil. Getting in contact with the world of artistic images, the consciousness seeks to give them the status of real existence. Art, although it is inspired from reality, is not a duplication, a copy of the last. The power of transfer from real to spiritual,
from the state of „to exist” to the state of „to be changing” constitutes the most important postulate of the movement „towards”. There is the material, objective world, a world without consciousness, but it is impossible a spiritual world to exist without „artistic reality” which stimulates attitudes, efforts, influences with the significance „from”. The principle of musical-artistic success certifies a mutually beneficial relationship with the category of time which is conceived as „one in relation to the other” [4, p. 277]. If we assume that the person’s success in the artistic domain runs in time, and time runs differently from a person to another, then it is necessary to set out point A from which we start and point recipient B towards which we intend to get because „relativity is relative in itself as it has absolute benchmarks at the basis” [ibidem.]. In every student’s action we can establish certain absolute benchmarks, specific elements which allow us to look at the process of development and its result not only linearly, but in terms of reversibility, detour, resumption, superposition, interference etc. In this respect, the causes of success-failure have to be looked as ways of quantifying a person’s physical and spiritual recources which amplify psychological tension between the initial constant and the „trajectory” of concrete operations.

The evaluation of the personal success and success of others takes place on the basis of present images, those formed in the past and those from the future. By maneuvering in time and space we get a viable performance through a linear movement which would not be free of selectivity, disapproval, discrimination, reconstruction, renovation. That’s why, in pedagogical sense, it is necessary to examine the data about the determinants of a person’s activity through systemic ways of its organization and orientation referring to the circular model.

The student’s success is conceived as equivalents of some results registered at the end of the courses of study. But reducing success, only at the final stages of education (end of semester, end of a school year), means to exclude continuity. Success is also registered in the context of learning a topic, an operation. Real success which has an integration effect on the activity, its and personality’s product, is that which is seen and which keeps up in dynamics, which is built on the basis of musical-artistic skill achievement and student’s personality qualities. In other words success constitutes an act of accomplishment, an act of change.

We examined the theoretical and epistemological specifics of the problem through the sizing of essence, nature and laws of integrated operation of musical-artistic education theory and practice, approached from the perspective of modern educational concepts. With an eye to identify the efficient ways of student’s approaching to art and formation of personality through music, we refer to a systemic analysis of demarches which contain ideas of education for change and progressive concepts of pedagogic and psychologic domains from the beginning of the twentieth century till present moment. With a comparative-analytic value we intended to approach the theory of naturalist progressivism, perennial doctrine (A. Adler, S.Barr etc.), especially we referred to the aspects of liberal and moral education; the doctrine of intuitive education, the concepts
of problematized training (I. Lerner, M. Scatkin etc.), scheduled training (V. Ananiev, V. Bespaliko etc.) the ideas of which have large application in the contemporary educational praxiology.

According to the progresivist currents from the past, we conducted our conceptual analysis of musical education from the Republic of Moldova with the aim to identify the completeness of the targeted educational system components. Through this study we didn’t intend to review or dispute the content components of the domain, but to bring precise arguments on integrated aspects of the problem of efficiency of musical-artistic education thanks to: a) the level of methodic instrumentation of the educational process where the authors do their best (V. Vasile, I. Gagim, E. Coroi, V. Axionov, A. Bors, A. Popov, S. Croitoru etc.); b) the level of relationship between the exposed demarches in Curriculum, in textbooks and school guides; c) students’ attitudes towards the contents and topics of musical–artistic actions, targeted by the school Curriculum; d) insurance by the decision factors of transdisciplinary efficiency; e) access of school teachers at the theoretical-methodic acquisitions of the domain. The result analysis of this study conducted us to the conclusion that the system of musical education from the Republic of Moldova, for the time being, in poor measure generates the conceptualization and capitalization of a receptive-innovational praxiology, specific to the educational-artistic domain.

Through the gradual approach of the educational technologies, in the context of musical-artistic education, we sought to confirm that the system of musical-artistic education is not a closed one, but is an open system for all the other educational systems both horizontally and vertically. The postulate of educational technology has an integration significance in our vision. The content key of such a compartment resides in the elaboration of foundations which would enhance the process of efficient integration of educational components: theory-praxiology-practice. The notion “proactive personality” designates a complex phenomenon of the transformation process of notion Self in new behavioral qualities, having at the basis the idea of efficient relationship between stimulus-answer and fundamented in the research of S. Covey, B. Wilson, K. Myers, V. Negovan, E. Joita etc. The elaboration of the principle of proactive personality education offers to the educational theory considerable possibilities in the categorization, differentiation of the people by their way of perceiving, behaving, taking decisions, especially in the context of musical-artistic activities with practical character. We established that proactivity is a lived attitude, checked by personal experience, own way of existence, thus it is an interior-exterior balanced behavioral way.

The value, the world of spiritual values, which is the second theoretical foundation, conceptualized by T. Vianu. VI. Paslaru, V. Gutu, V. Mandacanu, V. Vasile, N. Silistraru in the context of musical-artistic efficiency constitutes the interior acquisition and is built in the depths of Self. Art, music is value and feeling. They constitute that totality of features which give price, honour, performance to a person and which allow to quantify the measure or degree in which it is appreciated. By cultivating in students the style centered on values,
musical-artistic education contributes to the formation of a constantly changing personality.

The intro-opening constitutes the third theoretical-epistemological foundation which once with the democratization of the education imposes the review of traditional dominance visions of the material of study on the student and the necessity to get success in artistic actions (A. Cemortan, I. Gagim, A. Bors, E. Coroi, C. Crețu, M. Robu). Through such statements we say that the student should be thought of, first of all, as subject and then as object of education. The observations on children and teenagers allowed us to identify and systematize the individual particularities of musical intonations characteristic for the proactive and reactive types of behaviour which correspond to the ways of artistic intro-opening. The student’s intro-opening towards art undertakes high spiritual effort and resides in the elementary formula which reflects the phenomenon of intentional penetration in the essence of musical contents through the independent projection of behavioral maps.

Creativity, the fourth theoretical foundation according to the concepts of more authors, (M. Jigau, M. Roco, Al. Rosca, M. Bejat, C. Crețu, Gr. Nicola, I. Radu, N. Silistraru etc.) is a term with an integration role in any human activity including the artistic one. Creativity is not a construct imposed to the human being from the exterior, but it is essential to the principle „to be” original and to tend towards innovation. The artistic success constitutes the fifth theoretical foundation which by the evaluation of completeness of musical-artistic education confirms the supposition that it runs unfavourable in a compared form according to the paradigm success-failure and failure-success which orientates the student towards defensive behavior, at the same time increasing the state of complexation. As an efficient behavioral form in the educational practice, we highlight the paradigm success-success.

Thus, through the content of the first dimension of the work, we intend to answer the first part of the aim of our research and namely we elaborated the theoretical and praxiological foundations of making efficient the internal-external resources which need to be integrated in the process of students’ musical-artistic education.

References

5. THE DEVELOPMENT OF ABSOLUTE PITCH: THE EARLY TRAINING THEORY

Dorina Geta Iușca

Abstract: Absolute pitch is defined as the ability to identify the pitch class of a certain given sound without the aid of an external reference pitch. Due to the fact that this aptitude is quite rare between musicians, absolute pitch often remains to the mercy of myths and speculations. During the last decade, a growing body of literature focused on finding the psychological and musical factors associated to absolute pitch, as well on discovering its true etiology. The present study aims to review the most relevant studies dedicated to this special ability. The relationship between absolute pitch, pseudo-absolute pitch and relative pitch is first discussed. The incidence of absolute pitch is significantly higher between tone language speakers and, as a result, the link between language development and absolute pitch development is also approached. This aptitude may be considered either having a genetic component (the innateness hypothesis) or being a consequence of early music training during a critical period (the early training theory). Educational implications of the early training theory are argued.

Key words: absolute pitch, innateness hypothesis, early training theory, tone language

1. Introduction

Absolute pitch is a distinct cognitive ability possessed by a minority of musicians, that refers to the unique capacity of recognizing and naming the pitch of given sounds without the use of an external reference pitch (Takeuchi & Hulse, 1993; Bermudez & Zatorre, 2009; Miyazaki & Ogawa, 2006; Deutsch et al, 2006; Baharloo et al, 1998; Gregersen et al, 1999; Brown et al, 2003; Parncutt & Levitin, 1999; Deutsch, 2002; Levitin & Zatorre, 2003). Other definitions indicate the idea of „quickly and accurately labeling tonal stimuli on the basis of their fundamental frequencies (without the use of a reference tone)” (Ross et al, 2004, p. 1793).

When discussing absolute pitch, it is important to differentiate it from the relative pitch. This is why some definitions of absolute pitch need to include this aspect: “absolute pitch is the rare ability to name a music tone correctly without comparison to one another” (Cohen & Baird, 1990, p. 31). Relative pitch refers to the ability to recognize the relationships between musical notes. A person relying on relative pitch will name certain tones only if given a reference musical note and by calculating the pitch ratios between the reference note and the new one. A musician with absolute pitch will perceive and name the notes individually, without relating them to one another. The ability to judge one note in relation to another (relative pitch) is a basic musical skill intended to be acquired by most of the music education programs. Excellent relative pitch is common among musicians, can be developed through ear training exercises and is very important in musical practice.

Another essential facet of absolute pitch is its automatic character. Those who have absolute pitch claim that identifying pitches is effortless and

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immediate and that they make no special effort or conscious strategy in naming the tones. Some authors (Parncutt & Levitin, 1999) even suggest a shortcoming associated to absolute pitch. Referring to people with absolute pitch, the two Canadian researchers imply that their constant awareness of musical pitch labels can detract from their enjoyment of music. Many times musicians with absolute pitch may complain: “I don’t hear melodies, I hear pitch names passing by” (Parncutt & Levitin, 1999, p. 12). The capacity to name notes with a minimum of deliberation and in a very short time is often used in unraveling real absolute pitch owners from musicians with very good relative pitch who sometimes memorize the frequency of one or two musical notes.

2. Prevalence of absolute pitch

The proportion of absolute pitch possessors is roughly estimated to be less than one to 1500 or even one to 10000 in the general population (Miyazaki & Ogawa, 2006). Among musicians, the estimated proportion of absolute pitch possessors varies from 3.4% to about 15%, or sometimes to 40% (Miyazaki & Ogawa, 2006; Parncutt & Levitin, 1999). Gregersen and collaborators (Gregersen et al, 1999) observed large variations in absolute pitch prevalence among music student populations: conservatory (24.6%), university-based school of music (7.3%), or liberal arts/state university music program (4.7%).

Absolute pitch is more prevalent among blind musicians, with a proportion of 57% (Hamilton et al, 2004). The finding was interpreted as a result of specific neurological features related to the increased variability of planum temporale asymmetry among blind absolute pitch musicians. The notion that cross-modal plasticity involving the occipital cortex may provide an additional neural substrate for the development of absolute pitch in the blind is an intriguing hypothesis that merits further investigation.

Another interesting aspect about absolute pitch is its curiously high prevalence among Asian musicians. The fact has been explained in various ways. Gregersen and his colleagues (Gregersen et al, 1999) found a significant correlation between absolute pitch and the age at which and individual first began playing music. Moreover, the presence of absolute pitch in a child may provoke more serious parental efforts at music education in certain cultural groups and may lead to preferential selection of this population into higher levels of music education. Alternatively, certain childhood educational systems (for example, the Yamaha method in Japan) may foster the development of absolute pitch. Finally, the possibility that certain Asian populations may have a higher prevalence of absolute pitch susceptibility genes should be considered.

Diana Deutsch (2002) suggested a specific justification for the increased prevalence of absolute pitch among Asian musicians supporting the hypothesis of shared perceptual and memory skills between absolute pitch and tone languages. When learning their native language, Mandarin children are

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277 In tone languages, words take on entirely different meanings depending both by their pitch heights and by their pitch contours. For example, in Mandarin the word ma means mother when spoken in first tone, hemp when spoken in the second tone, horse when spoken in the third tone and a reproach when spoken in the fourth tone.
associating a particular pitch or combination of pitches with a verbal label. Analogously, when a person with absolute pitch identifies the sound of the note do# as do#, he or she is also associating a pitch with a verbal label. Consequently, if given the opportunity, infants can acquire absolute pitch as a feature of speech, which can later generalize to musical tones.

3. Absolute Pitch as a Result of Early Training

The early-learning hypothesis is the primary focus of recent theorizing about the etiology of absolute pitch. The hypothesis states that absolute pitch can be learned most easily during a limited period of development, possibly comparable to the critical period for language learning (Krumhansl, 2000; Takeuchi & Hulse, 1993; Levitin & Zatorre, 2003; Miyazaki & Ogawa, 2006; Deutsch et al, 2006; Cohen & Baird, 1990).

Several lines of evidence (Takeuchi & Hulse, 1993) support the early-learning theory of absolute pitch:

a) a negative correlation between age at onset of musical training and probability of possessing absolute pitch (Levitin & Zatorre, 2003);
b) a negative correlation between age at onset of musical training and accuracy of absolute pitch identifications among absolute pitch possessors (Miyazaki & Ogawa, 2006);
c) greater success in teaching absolute pitch to young children than to older children or adults (Ross & Marks, 2009);
d) a shift in the reproduction of melodies from absolute to relative features in children from 3 to 6 years of age (Saffran, 2003; Saffran & Griepentrog, 2001);
e) similar shifts from absolute to relational features in other fields of perception (Sergeant & Roche, 1973);
f) suggestions of a residual absolute pitch in adults (Parncutt & Levitin, 1999).

Baharloo and his colleagues (1998) reported the results of a survey that tracked age of onset of musical training for 92 absolute pitch possessors (fig. 1). Notice that the distribution is characterized by a mode near 6 years old, and that people who started music training before 6 years old are more likely to develop absolute pitch.

Despite children’s auditory sophistication, there are a number of arenas in which they differ from their adult counterparts. Investigations of developmental change have primarily focused on experience dependent shifts in auditory perception due to learning, particularly with regard to speech and music, the two auditory domains of most interest to children. Perception of speech sounds differs as a function of native language experience for older children and adults, but not for young children (Saffran & Greipentrog, 2001).
Fig. 1 Relationship between age of first music training and the possibility of developing absolute pitch (Baharloo et al, 1998)

Although early musical training may not be the single most important factor for the development of absolute pitch, it is still a key element. The correlation between early musical training and absolute pitch could be explained by a developmental critical period for absolute pitch, during which the brains of some individuals are particularly amenable to the establishment of new circuits or to fine-tuning of pre-existing circuits involved in pitch perception.

Not all music education programs are adequate for absolute pitch development. Absolute pitch may only develop if early musical training includes the association of pitch names with particular absolute pitches. If musical training focuses solely on the relational aspects of pitch, then the child may not develop absolute pitch. Standard music training may actually undo any nascent absolute pitch ability, since it emphasizes relative pitch ability and musical interval perception rather than absolute tone identification.

4. Conclusions

Although the perceptual-cognitive mechanisms and neural correlates of absolute pitch are not fully understood, a growing body of literature explains the etiology of this ability through early training theory. Furthermore, while not all individuals who start music training before the age of 6 develop absolute pitch, for the significant majority of them, early music lessons are considered to play the key role.

Developing absolute pitch requires a specific auditory music training in which the musical tones are always labeled by association to the absolute pitches. Standard music lessons usually focus on improving relative pitch rather than absolute pitch. The Yamaha music program in Japan is one example of an educational program that facilitates the development of absolute pitch.
References

6. THE DEVELOPMENT OF THE AESTHETICAL TASTE THROUGH THE BUILDING-UP OF SKILLS AND ABILITIES TO PERCEIVE AND CREATE THE NATURAL BEAUTY

Viorica – Torii Caciuc

Abstract: The aesthetical dimension of personality is the most disfavored in the context of the contemporary school. However, the interdisciplinary approach to the study of various components of nature in disciplines like art, technologies, mathematics and natural sciences creates educational situations for developing the aesthetic taste. Besides practicing skills and abilities to perceive and create the natural beauty, the introduction of elements of ecological ethics contributes to the development of the aesthetic taste, as a premise for the pupils’ ecological awareness.

Key words: aesthetical taste, the beauty of nature, ecological ethics, ecological awareness

Introduction

If we are to answer to the question why do teenagers love kitsch in favour of value, we would be tempted to say that we are dealing with an art crisis, a crisis similar to a moral one, and that the young people are confused and do not know what and how to choose. “If there is an art crisis, that does not have to do with the lack of artistic creations, but with our perceptiveness towards this phenomenon. The so called ‘art crisis’ is in fact a communication crisis, a sensitivity crisis that does not adapt to the new means of expression. This is why it is important for us to permanently rebuild our receptive sensitivity” (Cucoş, C., 2002, p. 71). No matter its shape, the child is always under the influence of the beauty found in nature, art and society. The relationships formal – non-formal – informal is shaping the way in which the fine taste is built up, and also upon the reception and creation of the aesthetic values. In this context school has the duty to teach children the ABC of aesthetics, how to admire and perceive the natural beauty. This is the only means through which the aesthetic education can contribute to reaching the objectives of the ecological education. Building up the sensitivity of each pupil for nature, will teach them to offer an inherent value to nature, mainly due to its aesthetic properties.

Starting from these observations, the goal of this paper is to emphasize the need for an interdisciplinary approach between aesthetic education, ecological education and ecological ethics so as to reach a quality education. We will review different concepts and theories regarding the attitude towards environment and its problematic and the ways to put them to good use during the didactic activity.

Remarks of an Ethic Nature

The contribution of the philosophy of nature is remarkable in the way we understand different situations and we reconsider the values and the concepts related to nature. As part of nature, man has the same faith as the other beings:

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he is born, lives his life and dies. Changes have affected plants, animals, landscapes and even the cultures, in different époques, and they have all had the same destiny. The representations of nature and the way it is perceived in relations to man have changed also, not only because of the natural and scientific discoveries, but also because of the way in which man got to perceive himself and his purpose in this world.

When talking about the place of man in nature, Lothar Schäfer said that “man’s behaviour towards nature can be analyzed on three levels or better said, on three dimensions: man can relate to nature (1) by means of knowledge (2) of (technically and practically) acting or (3) by reflecting upon it(from an aesthetical point of view). The present day issue is if man should also adopt a moral-practical position towards nature” (Schäfer, L., 1999).

The fact that the ecological problems are in fact social problems and not natural ones is justifiable more or less by means of an ecological ethics, by analyzing the relationship between man and nature, by rethinking the value of nature. Thus, by analyzing the history of philosophy we might say that nature has been approached in approximately three manners: (1) nature as it is – this approach has links with the ideas of the beginning of the world and the uniqueness; transforming nature into a subject has lead to the development of philosophy and science; (2) the nature that needs to be tamed – this approach refers to the transformation of nature, starting with the XVII\textsuperscript{th} century and the changes in philosophy and science, into an individual object of study for the natural sciences that were in a full progress; also in the XVII\textsuperscript{th} century nature is seen as an unlimited reservoir of strengths and substances for the technical-utilitarian practice; (3) the nature that must be protected – the ecological crisis proves that the subject related to nature must be re-evaluated and re-considered because seeing nature only as an object for the natural sciences and as an unlimited resource for the industrial-technological exploitations have lead to the destruction of the natural equilibrium, its abilities to regenerate and recover, which threatens even the fundamentals of life: nature that was characterized until now as being indestructible and inexhaustible is in fact vulnerable, destructible and it gains a new value, that of a “precious good” that must be protected (Schäfer, L., 1999).

Another argument in favour of offering nature a moral value is its own aesthetic property or better said, its beauty, be it exterior or “given by certain details specific to the biological function of things”. This argument is being challenged and accepted at the same time (Elliot, R., 2006, p. 320). Holmes Rolston III argues that “nature has in people’s minds a long range of values” among which the aesthetic one, thus trying to prove the intrinsic value of nature. In discovering such an aesthetic value, it is crucial to separate it both from the utility and the life support and only those who will recognize this difference can appreciate the desert or the tundra” (Holmes, Rolston III, 1998).

The passage towards the ecological holism is made by the existence of some other moral features, even if they are being contested by the more restrictive ethics. Such an example would be the feature of being a natural
According to it, the destruction of rocks – which are natural objects – by means of mining activity, is to be condemned. Some other features like the existence of a diversity of parts, the functional integration of parts, the existence of a balance and a self-adjusting system can be accepted as determinants of the moral significance of ecosystems and biosphere. By analyzing the natural character and the existence of a diversity of parts, R. Elliot compares a natural rock with a synthetic one or an aria covered with rain forest with a similar one which was cleared and cultivated to prove the value of the natural ecosystem. Thus, the rain forest becomes valuable because of its diversity of flora and fauna and because of its beauty that was obtained “because of the way in which parts work in harmony in order to sustain the whole” (Elliot, R., 2006, p.321). The conclusion is that the ecosystem of the natural rain forest is definitely superior to the artificial environment. “A reason for which a man-made forest is not as good as the natural one is the experienced eye that can make the difference …These differences can be spotted and they affect the value of the forest. The reasons for the low value of the <<fake>> forests are similar to those for the low price of a forgery”(Elliot, R., 1995, p.88). In this way one can prove that the restoration projects can be a viable solution for the destroyed environments and that their value can be restored. However, R. Elliot proves in his article that the regeneration actions “do not always bring back value because part of the reason we cherish the environment is because it is purely natural.” (Elliot, R., 1995, p.80)

John Passmore makes the history of the attitude towards nature by analyzing a philosophy of nature influenced by an anthropocentric vision and concludes that the philosophy of the modern West regarding the relationship man- nature can be classified after 2 main traditions: “the first one inspired by Cartesian is that nature is not alive and passive and that its relationship with man is a despotic one because the man can remodel and reshape it as it pleases because nature cannot oppose his desire in any way. The second one is inspired by Hegelian, and here nature exists only in potentia as something that is in man’s care and that is present in his art, science, philosophy and technology, thus something that is human, alive, something where man can feel just ‘at home’; nature is not something odd or strange, but a mere mirror in which man can see his own face. According to this second perspective, man is complementary to the Universe not only by living in it as it is suggested in the myth of the Genesis, but by helping create it ”(Passmore, J., 1995, p. 136).

Taking into account this history of the attitude of man towards nature, the author understands as justifiable the demand of the environmentalists for a new ethical, religious and aesthetical vision upon nature.

Peter Singer presents even some more arguments in favour of protecting the wilderness, but this time from the perspective of the non-human beings. So, the destruction of the habitat in which animals live will cause a permanent loss. First there will be the problem of relocating animals in the near environment, that if there will be any free, uninhabited spaces and then besides the destruction
of some species, we should take into consideration the suffering cause during death (starvation, drowning, etc.). All of these are strong arguments in favour of granting animals a moral value. Therefore it is important when taking into account the decision to preserve or to destroy nature, to also think at the animal losses that nature will suffer. The real problem emerges when the author moves from the animal centered ethics to the life centered one, respectively to the totality ethics. “If we cease to speak in terms of conscience, the border between living beings and the lifeless natural things becomes even harder to protect” (Singer, P., 1993, p. 268). In order to better understand the intrinsic value of plants and ecosystems, P. Singer appeals to the arguments of the representatives of the deep ecology. Significant in this meaning are the principles for a deep ecological ethics of Arne Naess and George Sessions which were published in a magazine in 1984: “1. the wellbeing and prosperity of the human and non-human life on Earth has a value in itself (synonyms: intrinsic value, inherent value). These values are independent of the utility of the non-human world for the human purposes; 2. the richness and the diversity of the life forms contribute to reaching new values and are in themselves other values; 3. men cannot reduce this wealth and diversity, except when they are using it for their own vital needs” (Singer, P., 1993, p. 281).

But after all of these, P. Singer reaches the conclusion that the representatives of the deep ecology are not compelling enough on what concerns the intrinsic value of plants, species and of ecosystems because they find more important for the moral meaning the difference between the conscious and unconscious beings than the one between the living and the non-living beings and that the arguments of the animal centered ecological ethics are enough to protect the wilderness and nature in general. “The rejection of the basis of the deep ecological ethics does not meant that the process of protecting nature is less important. All that it means is that a type of argument – the argument of the intrinsic value of plants, species and ecosystems – is in the best case a problematic one. If it cannot be places on a different, stronger ground, than we should limit ourselves to the arguments based on the interest of the present day and future, conscious beings, be they human or non-human. These arguments are enough to show that in a society when no one has to destroy nature in order to find food, survive or to find shelter from the nature’s wrath, the value of protecting the natural arias that are left is far more important than the economic earnings resulted out of its destruction”(Singer, P., 1993, p. 284).

In the end, P. Singer highlights a new threat which is “the proliferation of the human species together with the secondary products of an economic growth” (Singer, P., 1993, p. 285). Starting from the premise that the ethical principles are changing too slow in comparison with the need and the urgency to intervene for protecting nature and some of these principles act exactly in the opposite way, P. Singer tried to elaborate a new environmental ethics, based on the following directions: to consider the damaging actions upon the environment as being dubious from the ethical point of view, and the unnecessary ones as being totally wrong; to save and recycle the resources which should be seen as virtues
while the useless use and the extravaganza should be perceived as vices; to show respect towards all the interests of all the conscious beings, including here even the future, distant generation and to appreciate aesthetically the natural places; to reject the ideals of a materialistic society in which success is determined by the consumption goods a person can accumulate and to appreciate success as the development of someone’s abilities and as the fulfilling of new satisfactions and goals; to promote frugality as far as it is necessary so as to diminish pollution and to ensure that everything can be reused or recycled; to consider the theft of resources from the common property of the world and the throwing of the recyclable goods as forms of vandalism, the damnation to use consumable goods that are not necessary or that are seen as extravaganzas: the one time use products from paper, the furniture made up of wood coming from the tropical forests, etc.; to disapprove with the pleasures resulting from consumerism or from the food resulted from the exploitation of conscious beings, and to recommend frugality and the beauty of the social relationships, of sports and of leisure activities that are in harmony with nature (Singer, P., 1993, pp. 286-287).

**Research hypothesis, objectives and research methodology**

The interdisciplinary approach of ecological ethics and of the other disciplines from the school curriculum represents an efficient means to reach the objectives of the ecological education from a small age, the pre-school age. Being an older preoccupation of ours, by means of the present study we are trying to better analyze the interdependences and complementarities between the two fields and especially the way in which the intrinsic value of nature is reflected - by means of a series of properties such as: the aesthetic one, the property of being a complex system, a natural object, of having interests, etc. – in the educational content studied by children in schools. The hypothesis from which we started our study is the following: to know and to see these properties during the instructive-educational process, alongside with learning all the different techniques to reach these properties, contribute to ecologically build up the personality of pupils.

**The Objectives of the research:**

- to identify the attitudes of pupils towards the use of the properties which reflect the intrinsic value of nature in the instructive-educational contents of different disciplines: Environmental Knowledge, Practical Abilities, Arts;
- the good use of the experimental procedures in different contexts so as to make them part of the pupils’ stock of information and attitudes which will be later on transferred into their daily lives;
- to build up an eco-centric mentality on what concerns the man-nature relationships which will correspond to a preventive ecological behaviour towards the present and future problems of the environment;
- to identify some psycho-pedagogical implications of some suppositions confirmed by the results obtained with the purpose to assure a better understanding of the relationships between man and nature and to improve the attitude of pupils towards nature.
The Research Methodology

In the present research the experiment was used and the experimental scheme supposed a random selection of a sample called experimental, followed by the analysis of the results obtained. The sample was made up of 35 II\textsuperscript{nd} grade pupils from No.28 School that were all of the approximately the same age and that were manifesting an increased interest in studying. The research activity took place in the first semester of the 2013-2014 school year, when pupils have studied in Arts, Practical Abilities and Environmental Knowledge a unit called “Plants”. Taking into account the age of the participants, we have tried to pinpoint among all the properties that reflect nature’s intrinsic values the followings: the aesthetic value, that of being a complex system and that of being a natural thing. These have represented the independent variable of the experiment.

By comparing the pupils’ ecological attitude from the moment of the final evaluation with the one they manifested at the initial test, we will notice an improvement in the way pupils relate to nature. All of these will be visible at the level of their mentality and in the way they will do their portfolio home works, and they will make up the dependent variable of the experiment.

The problem regarding the relationship between man and nature, the effects of uncontrolled intervention of man against nature, must be included in children’s universe of knowledge, starting from the preschool period. Children literature, using the metaphoric language of descriptions, stories, poetry etc. represents an efficient mean of making children aware of the reality surrounding them. The texts regarding nature and beings are the most accessible to children, in order to encounter the environment with all its components, in order to become aware of the fact that every being, plant, stone etc. has a well-established role and is conditioned by numerous factors: the place it lives in, food, way of reproduction, relations to other elements of the ecosystem it belongs to. These writings are helping children to understand the relationship between man and animals or plants and their environment, contributing to fulfilling the area of means of achieving the objectives and ecological contents, establishing a transfer of knowledge. The major contribution of literary texts for children stands in the fact that it makes the cognition of nature’s intrinsic value presented in scientific texts, more accessible, favouring the living and creation of positive feelings and conducts towards nature. Animals’ interests and aesthetic proprieties that offer their moral value are described in a fine and crafty manner by the authors of literary writings. In other words, the complementarity of literary texts and scientific texts is highlighted by the reflection of the philosophical ideology and political ideology of the school books’ and curricular materials’ editors (Caciuc, V., 2011, pp. 221-227).

The three stages of the experiment have resulted into introducing during the classes of Environment Knowledge, Arts and Practical Abilities of some of the ecological ethics elements mentioned above in order to help reach the objectives of the ecological education and to overcome the purely
intellectualistic manner of approaching the problem of the environment and of the relationships between man and nature.

So in the pre-experimental phase, during the Environmental Knowledge classes, the children have learnt the main forms of relief with their own vegetation and fauna, while in Arts they have painted different landscapes specific for each aria. During Practical Abilities, they had to attend a class called “The trees in autumn” where with the help of the dry leaves and plants the children have decorated a tree which was placed in an autumn scenery. Even if they were merely at the beginning of the experiment, during the debates the children have shown their total interest for protecting nature either so as to have a healthier environment or just to enjoy the beauties of nature. During the experiment the pupils have learnt about the structure of a plant and also about the role and the importance of each part of plant, they have learnt also about different types of plants, about the forest and its role in man’s life, and also they learn about different ways to protect nature and what a plant needs in order to survive. During this period, they have done some experiments themselves with the springing of wheat and corn and the pupils have had to observe the evolution of the new plants. They were questioned about what they have observed and learnt during this experiment. What was amazing was the fact that almost 80% of the pupils have said that the new plants are similar to some beings that one must respect, take care of and must offer the proper means for wellbeing. They have all answer to the question regarding their plans concerning the plants if they grow bigger and the pupils do not have a garden where to plant them. Another task for their portfolio was to create a poster entitled “The Forest, the Green Gold of the Planet” where children had to present their attitude towards the preservation of nature by using as an argument the aesthetic value of nature or its property to protect man’s health by preserving the quality of the air (the Ozone) or even its therapeutic functions. During their Practical Skills classes, they have had to make up the following portfolio: to create a fruit tree in the autumn with the help of dry leaves and other materials, a girl made up and embellished with dry leaves of different shapes, sizes and colours, an orchard in the autumn with the help of the collage technique, autumnal fruits (the apple and the pear)by mean of the technique to stick wrinkled paper, the pot of flowers in the autumn and dead nature by means of the same technique. During Arts classes they have had to paint: a carpet of leaves in the autumn, autumnal sceneries, the beauty of nature by using hues and tones, main and secondary colours, worm and cold colours. The post-experimental period coincided with the period for evaluating the portfolios created for the three disciplines and also with the final tests which were evaluating the knowledge gathered and the attitudes concerning the protection of nature.

Results and Discussions

While analyzing the results of the pupils’ activity, we have taken into consideration a series of criteria, among which: the scientific fairness, the use of the aesthetic properties of the nature’s elements, the conjunction between the
colours and the shapes, the correct use of the materials and of the working techniques, the pupils’ creativity, etc.

Therefore, if the result for the first home works that made up the portfolios, are not quite encouraging (8.57% have received an A mark, 74.29% a B mark and 17.14% a D), among the week spots identified were: the scientific incorrectness, the negligent way of elaborating the papers and the fact that some of the papers were unfinished. On what concerns the following home works, the results were satisfying: the posters use fully the aesthetic property of the forest and they have promoted a protective attitude – 17.14% contained aesthetic aspects alongside messages that disapprove the destructive actions upon nature and that encourage the preservation of nature; 77.14% pinpoint to the aesthetic value by presenting sceneries from different arias and seasons; and 5.72% have not delivered any home works; the paintings from the Practical Abilities classes have proven the pupils’ interest towards the aesthetic properties of plants both by means of their selection of leaves and fruits of different shapes, colours and sizes and of the accuracy of their work, the good taste welding between different materials and also by using correctly the working techniques (over 80% of their works have met the criteria); in Arts classes, the pupils have valued the aesthetic properties of plants by combining with good taste different categories of colours, hues and tones, by means of the accuracy in elaborating their works, etc, and they have created beautiful sceneries that arise the admiration even if they were elaborated in a childish way (85% of the works have met the criteria).

Taking into consideration the results obtained during the analysis of the pupils activities we can consider that our hypothesis proved to be right and therefore in education there must be an interdependence between knowledge, believes, attitudes and behaviour. In building up the moral-ecological conscience and behaviour of children of a small age up until the pre-school age, it is necessary to follow up all of these steps that will be reflected in an adequate behaviour from the part of children in their life and social activities, in their relationships with others and also with nature. This last one will be illustrated by showing a certain attachment towards plants and animals, towards everything which makes up nature. The dominance of the report between internal and external in the building up and the development of the ecological attitude are reversely proportional with the age. This means that if the child is smaller of age, than the social dominance will be higher because of the fact that the child observes and imitates the facts he sees around him. Later on he will be able to understand the importance of these deeds. Only by means of action will the ecological knowledge be transformed into ecological convictions. At this age, firstly the pupil explores the attitude and the behaviour of the people (adults) towards nature and only then he will focus upon the actions of other children (that have the same age as he does) and of his own, by analyzing the negative and the positive learning experiences, both his own and of others (Caciuc, V., 2013, p. 122 – 127). This is why I propose a broader openness towards ecological ethics which might bring back the moral values and virtues, the return to their abstract meaning and to the concrete reality they represent. For “in the
current context, when the need for morality is a priority, building an educational support which finds its essence in depth ethics is we believe welcome” (Jeder, D., 2006, p. 220). It is therefore imperative that the initial formation of the future teachers should emphasize the formation of an ecological attitude in order to manage a significant change in the formation of young characters, it is of utmost importance to focus on the initial and continued formation of teachers, from the perspective of ecological ethics and education, so that to prevent cases where the teachers are supposed to plead a cause which contradicts their own beliefs. Putting together a set of values able to lend nature and its components an axiological character cannot be achieved without the implementation of ecological ethics elements in the general, specialized and psycho pedagogical culture of the teaching staff. It is the only way for the educators to form personalities prone to granting respect and attention to nature, to take cautious decisions, useful not just for the present generations, but also the future ones.

Reference

Abstract: The change in structures of Romanian primary school produced by the inclusion of preparatory grade within this educational level, determined curricular changes especially for the cycle of fundamental acquisitions. The new curricular products form the reference materials for the present analysis on the place and the role of aesthetics in Romanian primary education. Although international programmatic documents describe a personality profile for which the aesthetic dimension is relevant in the context of integrated education of the autonomous and creative citizen, national curricular structures do not cover appropriately this aim. It is also the case of Romanian curriculum for primary education (cycle of fundamental acquisitions) which isolates the aesthetic dimensions in two curricular structures: music and movement, respectively, visual arts and practical abilities. Although other curricular areas/disciplines avoid the aesthetic dimension, the two integrated structures previously mentioned indicate a more visible concern among decision-makers and practitioners for innovative revaluation of contemporary tendencies to include aesthetic education in all curricular structures (including mathematics and sciences).

Key words: aesthetics, art education, elementary education, Romanian curriculum

1. Aesthetics in elementary education: a briefing of international trends

In a report on aesthetic education in school curricula around the world, Amadio, Truong & Tschurenev (2006) provide a short history of aesthetic education movements from the middle of the nineteenth century in Western countries to the beginning of the twenty-first century and conclude with several reflections on its widespread across school national systems, especially in elementary education. In their view, aesthetic education found its place within school curriculum, but it is certainly better represented in early education than in higher grades and embraces more comprehensive aims than in the past. More exactly, aesthetic literacy or ,,learning in, about or through the arts” Amadio, Truong & Tschurenev (2006, p. 3) became the major aim for aesthetic education in the school. This rather general and generous aim is translated into definite choices in educational policy and practices, as reflected in several analyses conducted in the place and the role of aesthetic education within national school curricula (e.g., Taggart, Whitby & Sharp, 2004). In their report, Amadio, Truong & Tschurenev (2006) also review several studies which emphasize the role of arts education in general and music education in particular on improving overall academic achievement, enhancing individual learning capacity, and improving emotional and social functioning.

Although a large majority of international studies which announce an emphasis on aesthetic education reduce their investigations in arts education due to different reasons, recent research-based work tend to value more what should be in our view the role of aesthetic education and experience in children’s life,

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and focus on aesthetic elements as reflected in curricular areas rarely connected with arts and aesthetics. Thus, Jakobson & Wilkman (2008) analyzed records of children’s talks and children-teachers interactions during sciences lessons in elementary school and showed that aesthetic judgments closely follow moments of anticipation or fulfillment; based on these results they suggest more nuanced connections between aesthetics and learning than discussed in the literature and, moreover, promote aesthetics as part of learning experiences beyond arts. Using a different perspective, Girod Twyman & Wojcikiewicz (2010) developed an experimental intervention based on teaching and learning from transformative, aesthetic experience as defined by Dewey and their results suggest that this type of approach would determine students to perceive differently the world. Going even further, Yang (2013) proposes didactic approaches to promote learning from the aesthetics of nature, which is as much as valuable as aesthetic dimensions of arts. Moon et al. (2013) address the usage of aesthetic experience favored by arts education in developing students’ awareness of democratic values such as diversity, freedom or responsibility.

Aesthetic education is infused into school curricula in quite different manners: as disciplines or school-subjects (i.e., arts education, visual cultural studies, music education etc.) or integrated into larger curricular approaches in order to promote interdisciplinary connections. In an international study covering arts education in nineteen countries, Taggart, Whitby & Sharp (2004) concluded that only a half of the analyzed national curricula include integrated curricular structures addressing this educational dimensions, while the rest favored distinct subject-matters with music education occupying large parts of instructional time and efforts devoted to aesthetic and arts education. This manner of ensuring aesthetic education is often criticized, as the scope and in-depth meaning of aesthetic education goes beyond the boundaries of arts education, regardless the number of school subjects dedicated to the field. As suggested before in the present contribution, aesthetic experiences are significant parts of children’s life, as they have the tendency to express high motivation and attachment in artistic forms. On the other hand, sciences and nature, as well as social life are valued more and more for their aesthetic contents and power, and this should be more deeply reflected in school curricula.

2. An overview of developments in aesthetic and arts education within Romanian National Curriculum

Developments in aesthetic education in Romanian National Curriculum over time reflect the same preoccupations and tendencies as international trends in policies, practices and research summarized in the previous paragraph. In a diachronic analysis of aesthetic education in Romanian early education, Baciu & Bocoș (2012) reviewed several curricular document issued over a period of fifty years (the oldest document was issued in 1963, while the latest curricular national structured covered in the cited work is promoted in kindergartens since 2008) and concluded that this dimension of education evolved from a static
perspective to fostering creativity and integration of all aspects of children’s
learning, development and life experiences.

The emphasis on interdisciplinary and integrated approach of aesthetic
element into early curriculum is further refined in a contribution of Pașca (2010)
who suggests integrating music education alongside different curricular
structures in Romanian kindergarten and elementary school, given the role of
this process in stimulating a coherent view of the world and life among young
children.

As reported in a study coordinated by Education, Audiovisual and Culture
Executive Agency (EACEA) & Eurydice and published in 2009, the Romanian
National Curriculum includes only two compulsory arts subjects (visual arts and
music) and no other arts subjects are included as optional studies, except those
proposed at school and local level. The study mentions among cross-curricular
themes targeting arts and arts education Romanian language and literature, and
musical education (integrating literary texts in musical pieces); practical abilities
and fine arts education (decoration of schools and school yards); local art
monuments and historical places; photography between science and art (p. 32).
It is important to notice that these cross-curricular optional subject-matters are
common especially in early education (preschool and primary school). The
instructional time dedicated to arts education remains stable over grades, by
contrast with other educational systems where the total amount of taught time in
arts education decreases in higher grades of compulsory schooling. As in other
European school curricula, ICT is explicitly associated with arts curriculum, but
his trend is more visible in vocational high-schools with artistic orientation.

Formal arts education is seconded in Romania with extracurricular
educational activities organized by the schools in close cooperation with
museums and other cultural establishments. Recent developments in
extracurricular activities within Romanian schools show a more clear orientation
towards using community resources in promoting students’ personal growth,
with an emphasis on artistic activities. Education and culture governmental
institutions, as well as several NGOs organize creativity workshops and artistic
events promoting arts and artistic expression of children and youth.

Although several steps have been taken in order to better reflect the care
for aesthetic education, Romanian educational policy and practices still lack
consistence and tend to concentrate on arts education which cannot completely
fulfill the aims of this important educational dimensions. The following brief
analysis of the new curriculum for primary school, especially for the curricular
level of fundamental acquisitions (preparatory, first and second grade) illustrates
these trends, and highlights areas to be further developed if aesthetic education
is to be considered more than arts education.

3. Aesthetic dimensions in current Romanian curriculum for elementary
education

The new Romanian Law of Education 1/2011 reflected the need of
including one of the preschool years within compulsory schooling, as a first step
in ensuring coherence and continuity in between kindergartens and primary school. More exactly, the last year of preschool education became the so-called preparatory grade and became compulsory for all children of 6 to 7 years of age, starting with the school year 2012-2013. The implementation of this apparently administrative measure was used for rethinking the curricular structures corresponding to primary school. The present analysis focuses on the current situation of aesthetic education within primary school curriculum, with an emphasis on curricular structures and corresponding instructional time, competences and educational aims, contents and suggested learning activities.

3.1. Curricular structures and prescribed instructional time

The overall curricular framework for elementary education is detailed in the Educational Ministry Order no. 3371 issued on 12th of March 2013, and came into force at the beginning of the school year 2013-2014. The new curricular structures for primary education tend to be integrative, as they propose new approaches under new names, at least for aesthetic education. Thus, curricular areas as physical education, sports and health, arts and technologies are to some point explicitly connected, as they are presented altogether and some of the corresponding subject-matters (namely, “Play and movement”, “Music and movement”, and “Visual arts and practical abilities”) are organized beyond discipline boundaries. However, at the heart of this approach lies the same traditional and somehow narrow view of covering aesthetic education only through arts education. In addition the instructional time dedicate to the two arts disciplines included in the core curriculum for primary education decreases: for “Music and movement” there are allocated 2 hours per week in preparatory, first and second grades, but only 1 hour per week in third and fourth grades; similarly, for “Visual arts and practical abilities” instructional time goes from 2 hours per week throughout preparatory to third grades of primary education to 1 hour per week in the fourth grade. It is relevant to note that the upper limit of weekly school time for primary school students varies between 20 and 21 hours per week. In other words, at the beginning of their elementary education, around ten percent of students’ school time is devoted to mainly two branches of arts education, and instructional time prescribed by the National Curriculum has the tendency to decrease to nearly a half towards the end of this school stage. Several other subject-matters are favored in terms of instructional time, among which we mention mathematics and sciences, and even foreign languages (the latest doubles its instructional time in third and fourth grade).

Curricular structures and instructional time prescribed for educational programs organized and taught in languages of national minorities keep similar time allocation for the two interdisciplinary subject-matters devoted to arts education. There are also noticeable exceptions from this perspective, in curricular prescriptions for integrated primary school programs in arts: thus, for elementary education integrated with intensive music preparation, primary school students are expected to follow four hours of musical education weekly, which includes playing a musical instrument, and music theory, solfeggio and
dictation; for elementary education integrated with intensive primary school in choreography, fourth graders are expected to get eight additional hours per week in dance and rhythm. The core subject-matters preserve their time allocations in all special educational programs in arts and sports.

3.2. Competences and educational aims

The Romanian Law of Education 1/2011 establishes eight domains of competency which has to be addressed through curricular structures and learning activities in primary and lower secondary school (Articles 68, paragraph 1): communication competences in Romanian language and mother language for national minorities; communication competences in foreign languages; basic competencies in mathematics, sciences and technologies; digital competencies reflected in using technology for learning purposes; social and civic competences; entrepreneurship competences; competences in cultural sensitivity and expression; and finally, learning to learn. As highlighted, one of the key competencies reflects the care of decision-makers for aesthetics, and suggests a larger approach than the one based on teaching and learning arts. These key competences are described for the elementary school level in the Ministry Order no. 3371, and the aesthetic domain is covered by the subsequent competence defined as manifestations of creativity and innovative spirit through participation in projects developed in the familiar environment, realization of various products by using new working techniques and using knowledge acquired in various contexts for solving new tasks.

Competences and educational aims for the two interdisciplinary curricular structures directly related to arts educational – “Music and movement” and “Visual arts and practical abilities” are further developed in Educational Ministry Order no. 3418 issued on 19th of March 2013 (Annex 2, applied from the beginning of the school year 2013-2014). The new curricular products cover only the cycle of fundamental acquisitions, which includes preparatory, first and second grade. General competences for “Music and movement” aim at perception of children's songs and simple elements of musical language; interpretation of songs for children, with age-specific means; and expression of ideas, feelings and experiences through music and movement, either individual or in group.

For the integrated subject of “Visual arts and practical abilities”, general competencies target exploring artistic messages expressed through visual language in diverse familiar contexts and creating functional and/or aesthetic objects using diverse materials and techniques. According with the structure of Romanian National Curriculum, for each general competence several specific competences and examples of learning activities are provided, but they will be discussed in the following section of the paper.

The key competence corresponding to the very end of elementary education, as well as general competences proposed for music, visual arts and practical abilities offer a mixed picture of decision-makers’ intentions: on one hand, we should note a considerable advancement towards curricular integration if present structures are compared with the previous prescriptions included in the
National Curriculum; on the other hand, integrative connections are suggested only among the subject-matters traditionally associated with arts, with few tentative openings to physical education and new technologies, which somehow partially respond to society’s trends and expectations, but also to changes in children’s learning needs.

3.3. Contents and suggested learning activities

Specific contents for “Music and movement” include vocal interpretation, individually and in groups, diction and timing; playing musical instruments, especially corporal percussion (e.g., clapping) and the use of improvised musical instruments; singing with accompaniment provided by teachers; elements of musical language: natural and instrumental sounds, rhythm, nuances in interpretation (joyful and said, loud and gently etc.); the melody (musical genres as children folklore and carols); movement on music (free movement, movement suggested by lyrics and rhythm, dancing, marching etc.).

“Visual arts and practical abilities” integrate drawing, modeling, working with paper and textiles, constructions, and photo and video production. Specific contents and suggested learning activities cover all fields, and the rational beyond this choice reflects acknowledging the role of visual arts and practical abilities in the overall development of children, and in preparing them for the creative use and expression with a variety of techniques and materials. This view which was made visible in the curricular structures is in line with recent developments in international arts education and promotes a more comprehensive understanding of aesthetics in day by day life. In addition to traditional elements of visual language, the new suggested contents also provide clear connection with verbal and social expression of feelings (see for example, drama play and costume creation, illustrating short stories with images or shadows, decorating the classroom for special celebrations, role-playing with toys and objects created by children, organizing exhibitions open to the community etc.). This new subject-matter seems even more open to integrative approaches beyond its own boundaries, as it may be implicitly linked with language and literature, history and civic education, sciences and so on. However, all these potential links which may cover the gap in between school-subjects and may influence deeper infusion of aesthetics in elementary education are barely suggested and come to life if classrooms teachers perceive their formative importance and are open to new visions and didactic approaches. One of the most common complaints of classroom teachers in primary schools refers to overcrowded contents in “central” school-subjects (i.e., language, mathematics and sciences) prescribed in the National Curriculum and the derived limited attention and preoccupation for “marginal” matters, as arts. Moreover, if curricular structures for upper educational levels will follow a different organization path, all efforts in bringing to light aesthetical dimensions in all curricular areas as resources in liberating child expression and understanding life experiences beyond their factual aspects are in vain.
4. Final reflections

The present work aimed to suggest a different frame for looking at new curricular structures focusing on arts education, especially for elementary educational level. New Romanian National Curriculum for preparatory, first and second grades provided a good opportunity for illustrating partial integration of contemporary tendencies in promoting arts education in formal schooling structures and beyond. The curricular structures briefly presented and commented respond only in part to the voices asking for more careful and deeper infusion of aesthetics in education (Jakobson & Wickman, 2008; Girod, Twyman & Wojcikiewicz, 2010; Moon et al., 2013), and for avoidance of arts education as a closed construction with pale connections to real life experiences. However, it is to be noted that the new curricular structures for Romanian elementary education reflect certain openness to trends in international debates focusing on artistic and aesthetic education.

International studies emphasize the fact that arts educational remain the major approach for ensuring aesthetic education of students worldwide, but also reflect the care for limited effects of this route on children’ understanding of beauty outside artistic expression. Aesthetic education aims the acknowledgement, the appreciation and the creation of beauty in all its facets and manifestations, and this view is still to be reflected in school curricula, although important steps have been taken in order to integrate arts education with other relevant experiences in children’s life.

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8. THE FORMATIVE SIGNIFICANCE OF AESTHETIC CONTENTS IN EARLY CHILDHOOD EDUCATION – AN ANALYSIS OF ROMANIAN PRESCHOOL CURRICULUM

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Abstract: Human beings prove constant receptivity for aesthetic dimensions of world’s components, regardless of their age. The interest of young children for beauty (in its various facets) allows educators to activate it for its instrumental value in developing personalities (the emotional, volitional, moral, cognitive etc. dimensions), and for the benefits of reaffirming aesthetics itself. More than at other educational levels, in preschool education children’s interest for aesthetics is acknowledged, and their aesthetic sensitivity grounds the achievement of all educational aims, by the coherent and proper integration of aesthetic contents into preschool education. The curricular offer for young children includes aesthetic experiences in distinct spaces, related with priority themes appropriate to children’s developmental level (getting acquainted with the natural world, with human/social groups, and with humans as unique individuals). The present study integrates conclusions derived from the analysis of the current Romanian curriculum recommended for preschool education in 2008; main ideas refer to the identity of aesthetic contents and to associated formative meanings, as illustrated in the curriculum, but also beyond it.

Key words: education, aesthetics, aesthetic contents, preschool curriculum, young child.

1. The contents of education during the first years of life

Shaping the personality of young children, just like in the case of any person, inevitably engages a sum of educational contents. The variety, diversity, and novelty that they share are characteristic features that beg no demonstration, since they are self-evident. Thinking along Comenius' philosophy, we argue that the offer of messages for young children integrates all significant fields of human knowledge and action, starting with metaphysics, physics, dialectics and grammar, and continuing with optics, astronomy, geography, chronology, history, arithmetic, geometry, statics, mechanics, rhetoric etc. (Comenius, 1970, pp. 135-136). We also agree to the variant proposed, in a quite inspired manner, by two American scholars who have become quite famous through their poem Children Learn What They Live (Nolte & Harris, 2007, p. 15). Without indicating the locus of origin for aspects of existence that are suggested to children, in order to be assimilated during their first years of existence, the authors highlight the essential values that need to be cultivated for the construction of psychic human normality (irrespective of the circumstances in which it is appropriate for them to be activated): tolerance, patience, on-going encouragement, appreciation, acceptation, approval/ recognition, generosity, honesty, respect, fairness, justice, friendship and so on. As one can see, the aesthetic is not listed among the invoked sources, but this does not mean that its existence is neglected or mitigated. On the contrary, what is offered to young children is unveiled by adults under the most advantageous hypostases,
including the aesthetic perspective. In fact, the contact with the beautiful, as well as with the ugly is intrinsic to the life of a child (Florian, 1992), but the educational act, which is intended, controlled and proposed institutionally (by adults) stimulates the reception of the beautiful by children, and their awareness of its presence in the human living environment (nature, man-made objects, speech), their engagement in achieving beauty by drawing, painting, modelling, singing etc. (Momanu, 2002, pp. 92-103). Capitalising on the formative valences of the aesthetic in nature, society, human manifestations or art as such is stipulated in fundamental documents of the management of the educational system\(^{283}\), in regulatory documents\(^{284}\) or documents that ground paideic intervention on young children, in theoretical analyses or in educational practices of human development during preschool and school education (Amadio, Truong & Tschurenev, 2006; Baciu & Bocoș, 2012; EACEA P9 Eurydice, 2009; Crain, 2003; Wallon, Cambier & Engelhart, 2008, Pașca, 2010; Schulman Kolumbus, 1998).

2. Preschool curriculum in Romania – an object of multiple investigations

The education of preschool children in Romania has been grounded and oriented strategically since the year 2008 by the regulating document known as the *Curriculum for the early education of children aged 3 to 6 / 7 years old* (henceforth, *Curriculum 2008*). The interest for the thorough study of the above mentioned regulatory document is justified by at least two reasons, detailed in the following. Firstly, *Curriculum 2008* is an ideatic-normative construct, consistent with similar educational frameworks from other countries in the world (England, France, Italy, Germany and so on), with a new, original structure that is extremely complex in comparison with previous similar documents targeting preschool education in Romania. It suggests a radical change of optics on the contents offered to preschool children by explicitly assuming a certain curricular perspective in education. Thinking along D'Hainaut's idea, the authors of the quoted material highlight the fact that the core point of the curriculum must be the pupil, not the subject matter ... and that when one talks about the contents of the curriculum, one must understand that it is not a matter of statements of subject matters to study, but of goals expressed in terms of a pupil's competences, ways of acting or of knowing, in general (*Curriculum, 2008*, p. 9). Seen in this context, the issue of the contents offered to young children becomes a more difficult matter, which is more nuanced and requires increased and comprehensive vigilance\(^{285}\). Secondly, another source of

\(^{283}\) For instance, the National Education Law in Romania stipulates, under article 67, the sense of the orientation of the national curriculum for early education, showing that children's development in the kindergarten implies the emotional component of their personality as well (apart from the physical, cognitive and social components), which presupposes the resort to aesthetic contents.

\(^{284}\) The most representative example of regulatory documents are the programmes that guide educational activity in kindergartens. Beginning with the year 2008, in Romania, the type of document that we invoke in this paper has been known as *Curriculum for the early education of children aged 3 to 6 / 7 years old*.

\(^{285}\) Such a vision obliges one to perform an analytic change of direction: the world in which a child manifests himself or herself must be received as a background (fascinating, important, interesting in itself, as well as for the small child) for the world of the child himself or herself, for the universe that the child as such embodies at a
interest for the research of the official document that regulates formal preschool educational activity in Romania comes from the fact that its enforcement has been accompanied by a rather insufficient preparation of teacher trainers and educators, which, nevertheless, was explicitly assumed (a quite important aspect); at present, as well as when the new curricular orientation came into force, it is valued as unsatisfactory for the theoretical grounding offered to practitioners who use the document in their daily professional activity\textsuperscript{286}.

Structurally, *Curriculum 2008* integrates nine segments of variable length\textsuperscript{287} (which, for the sake of facilitating the transmission of data in our study, we shall count, in what follows, from C1 to C9), each with a separate cognitive meaning:

**C1** - **introductory component** (called in the analysed document *The context which has favoured the introduction of the concept of early education in Romania and, implicitly, curriculum revision*) presents the framework for the introduction in Romanian educational practice of the concept of early education, and the circumstances that have imposed the revising of the preschool curriculum in the 2008 variant;

**C2** - **psycho-pedagogical grounding component** (*Development and education of children aged 3 - 6/7 years*) refers to certain characteristic features of the development and education of children aged 3- 6/7 years, and mainly summarizes relevant results of scientific research in this matter;

**C3** - **self-identification component** (*Structure and contents*) features the structure of the document proposed to educators under its new hypostasis;

**C4** - **particularisation/ particularity component** (*New accents present in the revised curriculum*) indicates the new elements advanced by the regulatory structure proposed to be enforced;

**C5** - **managerial-organisational component** (*curriculum*), for the age intervals of preschool children (3,1 – 5 years and 5,1 – 7 years, respectively level I and level II) indicates the curriculum as such with indications on categories of learning activities and the time intervals set apart for them daily/ weekly;

**C6** - **methodological component** (*Methodology to apply the curriculum for children aged 3 to 6/7 years old*) indicates the major orientations of instruments approached in the formative relation with preschool children;

**C7** - **strategic contents component** (*Stipulations concerning the organization of the yearly study programme according to topics*) indicates six topics of

\textsuperscript{286} The introductory remarks to the *Curriculum 2008* point out that “a genuine trainer knows that the true work of a kindergarten teacher lies behind this curricular document, that there are countless fine details that she is to conceive and evaluate alone and that nothing can be more challenging from a professional point of view than to “compete against” the curriculum used with the group of children and thus find new meanings, approaches, strategies for its application etc.” (Curriculum, 2008, p. 9).

\textsuperscript{287} The nine segments outlined are of variable scope, from one page up to 80 pages, in a document totaling 142 pages.
generous names that will be found in the entire programme of the kindergarten as subjects that are constantly followed, and tailored according to the children's age; the topics are: Who am I/are we? How is it/was it and will it be here on earth? When/how and why something happens? Who and how plans/organises an activity? What and how do I want to be? By means of what and how do we express what we feel?

C8 – objective component (Framework objectives and reference objectives) indicates the system of framework and reference objectives for the six major topics; C9 - contents component details, for each major topic, the thematic approach for the two age levels of children in preschool education: 3,1 – 5 years and 5,1 – 7 years, by correlating a set of components for each topic: fields of experience, reference objectives, behaviours aimed in agreement with intentions assumed as objectives / reference objectives and possible / suggested contents. The fields of integrated experience are: aesthetic and creative (ECF), man and society (MSF), language and communication (LCF), sciences (SF), and psychomotor (PMF).

3. The aesthetic dimension reflected in Curriculum 2008

The current study synthesises a few observations resulting from the analysis of the ideological contents of Curriculum for the early education of children aged 3 to 6/7 years; we look at aspects connected to the aesthetic component within each element in the structure of the document. Our major interest is to identify if there are references, considerations and/or explicit ideas referring to the aesthetic component in the education of preschool children; to signal aesthetic contents indicated to be integrated in formal interventions proposed to children, and to indicate the pedagogical value of messages with an aesthetic dimension in the set of paideic interventions on children.

The aesthetic dimension is easily found in the document that we are analysing; none of the C1 – C9 components indicated above avoids the aesthetic aspect. If in the contents of certain components (such as C1, C2, C3, C4, C5), references are at the level of statements, in the other components, namely C6, C7, C8 and C9, they are ample, explicit, consistent and direct. Among the latter category of components of Curriculum 2008, according to their relevance in our study, we can identify aspects concerning the complex of goals in which the aesthetic content proposed to preschool children is engaged, we indicate the elements of aesthetic content for levels I and II of preschool education, and finally, we draw some concluding remarks.

3.1. The goals of aesthetic education in Curriculum 2008

The aesthetic and creative field (ACF) in activities with young children aims for six framework objectives, respectively twenty-three reference

288 C3 mentions the Aesthetic and creative field of Experience – ACF, together with the Man and society field (MSF), the Language and communication field (LCF), the Science field (SF), and the Psycho-motor field (PMF).
objectives \( (Curriculum, 2008, \text{pp. 33-34}) \). Although the intentionalities indicated in the curricular document under analysis are associated mainly to the mentioned field of experience, they are constantly pursued in the other fields as well (MSF, LCF, SF, PMF), in all activities or situations lived by children in the kindergarten environment and outside it.

The general objectives inventoried for the orientation of activities with preschool children aim to: train work skills for drawing, painting, modelling; draw correspondences between the various elements of plastic language and forms, objects from the surrounding environment (nature, art and social life); stimulate creativity and expressiveness via drawing, painting, modelling; train the capacity to receive sounds and music; train capacities to express oneself by music; know the great values of national and world musical creation.

Deriving from the preceding general intentionalities, the reference objectives indicate: creating visual themes that are specific to drawing; obtaining visual effects, spontaneous and elaborate forms via techniques which are specific to painting; practising the technical skills that are proper to modelling in reproducing visual themes; recognising the elements of visual language and differentiating the forms and colours in the surrounding environment; knowing and differentiating materials and work instruments, respectively knowing and applying rules how to use them; using an appropriate language with respect to various actual visual activities; the original, personal visual composition using various materials and techniques chosen by children; the free and creative interpretation of visual works that express aesthetic feelings; recognising the artistic creations that are appropriate to the age-specific features of preschool children and to their preoccupations (portraits of children, family scenes, landscapes, humans’ or children’s daily activities and games); discovering the surrounding world via hearing; the auditory differentiation of the tone of sounds from the close environment and of musical sounds; the auditory differentiation of the intensity, length and pitch of sounds from the close environment and of musical sounds, in particular; singing songs for children; singing/ singing with a musical instrument; the rhythmic accompaniment of songs; singing/ singing in elementary harmonic-polyphonic arrangements; association of movements suggested by the text of a song with its rhythm; expressing the psychological state created by the music listened to via movement; expressing musical impressions in games; doing spontaneous improvisations, free from syncretic motifs (onomatopoeic text and melody, onomatopoeic text and movement, onomatopoeic text, melody and movement); recognising fragments from national and world musical creations that are appropriate for the specific age of preschool children and for their preoccupations.

3.2. Recommended contents in the aesthetic education of preschool children

Young children's enthusiastic perceptive receptiveness to the aesthetic \( (Crain, 2003, \text{p. 81}) \), especially via visual and auditory perceptions, as well as the natural way in which children engage in them \( (Schulman Kolumbus, 1998, \text{p. 49}) \), generate, at institutional level, the constant enabling of a child's contact with certain aesthetic contents. Young children's gradual familiarisation with the
aesthetic is carried out, on the one hand, via drawing, painting, modelling and, on the other hand, via music.

Seen through the perspective of the contents of drawing, painting and modelling, *Curriculum 2008* retains as messages that can be integrated in activities with preschool children the following thematic components:
- stimulating the production of graphic gestures, "even mere doodles" (*Curriculum 2008*. p. 42, 52);
- activating elements of visual language in thematic or non-thematic products: the point (static or dynamic), the line (straight or curved, closed, open, in various positions, continuous/ discontinuous), ornamental elements, the plastic surface (plane), spontaneous forms;
- the use of colours, individually or in combination, by engaging in various techniques (fusion, pressing, overlapping, bleaching, watering, folding the paper, the use of a tuft of wool, of a thread etc.), the use of various modelling techniques (pressing, deepening, circular movement, flattening, and so on) or of techniques which are complementary to modelling;
- the use of work materials that are different for drawing, painting, modelling (pencil, brush, chalk, marker, ceracoat pens, sponge, palm, finger, crumpled paper, special/ rare canvases, brush, stamp, clay, plasticine, dough) that must be known and used appropriately, according to specific regulations, that are subordinate to the goals of aesthetic education;
- the use of various support materials (paper, carton, glass, wood, canvas, various objects) for drawing, painting, modelling;
- creating drawings in black and white or in colours (along the entire chromatic register), on given or free surfaces, in given or semi-marked/ gapped contours (surfaces that must be completed), individually or collectively (collage), creating visual compositions, modelling on various topics (ball, man etc.);
- participation in the creation of the aesthetic environmental framework in the preschool education institution, in displays of products obtained via artistic, plastic or modelling activities (exhibitions, decorations, competitions, draws etc.);
- causing multiple reactions to the product drawn, painted or modelled by a child himself, by other children, by any person, by the great consecrated creators (justified appreciation/ rejection, admiration, desire to reproduce, improve, make comments, recognize national or universal art works etc.);
- the use of words and expressions specific to artistic and visual activities in the description of actions generated by the application of various work techniques (aspects valid for level II of preschool education).

In terms of musical contents, *Curriculum 2008* indicates the following elements of the formative offer:
- listening to sounds from nature and from the surrounding environment, listening to musical compositions / songs (pieces that are popular in the area, fragments from the national or international educated musical creation) through auditions, participations in concerts for children, festivities that involve music;
- recognising spoken/ uttered sounds, sung sounds, certain songs;
- reproducing sounds, songs/ singing or singing as an individual activity, in pairs (duet) or in a group (vocal group / choir), as a simultaneous or alternative/ chain activity, integrating various sound characteristics (intensity, rhythm, pitch, tonality, length, harmony), with and without accompaniment;
- accompanying songs with sonorous objects, musical toys or proper instruments (usually used by adults);
- reproducing the musical rhythm received by children in various ways (free or imposed movements, gestures, bodily actions);
- experiencing psychological states in tune with the musical genre/ style that children have listened to or sung/ interpreted.

It is worthy to mention that contents of aesthetic education activities (AEA) in kindergarten can be enriched with specific messages integrated in elective subjects.

4. Concluding remarks

In preschool education, AEA, via their ultimate goals and corresponding contents, possess certain pedagogical valences to shape the personality of children during the first years of their life. It is not only that one can rightfully talk about a pedagogy and didactics/ teaching methodology of drawing, music, modelling, but it is also necessary to become aware of the existence of a special pedagogy via drawing, music, modelling, and art in general (Wallon, Cambier & Engelhart, 2008, pp. 170-172). In the spirit of Curriculum 2008, the pedagogical valences of AEA are set against the following aspects.

**AEA – answer for children’s needs.** Among children’s essential needs (C1, Curriculum 2008, pp. 5, 6, 9), the need for communication received an unusual answer via the creation of opportunities for expression through music, drawing, painting, modelling (separate, independent or via their correlation in complexes of syncretic communication). Within the ECF, activities offer children the possibility to “respond emotionally and intellectually to perceptive experiences”, which implies activating children’s sensibility to various levels of manifestation of quality, the appreciation of the beautiful and the appropriateness to purpose or use” (Curriculum 2008, p. 10). The imperative of the harmonious development (physical, psychological, spiritual, social, affective, cognitive, cultural) of children, considered a priority aspect in the national and global educational policies (Curriculum 2008, p. 6), imposes the integration of aesthetic values in the offer for preschool children during the entire institutional programme and, as much as possible, outside it, in the familial environment of a child’s life. The formative potential of aesthetic contents and of AEA is directly correlated with the training/ stimulation/ development of children’s creativity in connection with all thematic openings proposed to them (Baciu & Bocoş, 2012).

**AEA – occasions for multiple experimentation for preschool children, to know the world.** The world (natural, human, social) can be discovered by preschool children by the intended, guided activation of their perceptive resources, especially the auditory and visual ones. Musical education, artistic
and plastic activities, as well as practical activities approached (at the level of a day) mono-disciplinarily or inter-disciplinarily/ in an integrated manner can be correlated with all categories of contents proposed to children. At the level of intentions, Curriculum 2008 specifies that AEA can contribute to the discovery of the surrounding world with the help of hearing (Curriculum, 2008, p. 83) and through sight, both senses being engaged in the carrying out of individual explorations/ discoveries, observations and experiments. Through drawing, in particular, children “learn how to see” (Wallon, Cambier & Engelhart, 2008, p. 172).

AEA – source of delimitation and spatial structuring/ ordering. The resources (objects) activated for ECF and AEA naturally structure the educational environment in an unusual centre (or sector, zone, corner), maybe one of the most attractive ones, which is fascinating for preschool children if we consider the slight likelihood of having a correspondent in the family environment that children come from (Curriculum, 2008, p. 19). The minuscule set of objects on which AEA is based constitutes the material support without which the category of activities that we refer to could not unfold as such, but at the same time, it constitutes an important source of contents that can be capitalised on in training children in the informational perspective as such, in their orientation in the world of things that are useful to humans, in receiving and understanding the idea of becoming, determination, causality, control over things, control over one’s own person/ self-control etc. The concrete resources on which AEA is based offers an essential support to ensure the intuitive character of teaching small age children, not only for AEA, but also for any type of content proposed to children (sciences, mathematics, language etc.).

AEA – resource to discipline children. Activities or actions for children to produce aesthetic contents are activated in the kindergarten in a repetitive, recurrent manner. Seen in this perspective, they gain the value of routines, namely “landmark activities according to which the entire activity of a day unfolds” (Curriculum, 2008, p. 19), as well as of elements of passage from one category of learning activities to another, i.e. the value of transitions. Activities based on rhythmic walking, on music, on a text uttered in jolts, games with a text and singing (Curriculum, 2008, p. 20) are suggested as opportune ways to carry out routines and transitions. For the entire daily programme in the kindergarten, Curriculum 2008 specifies the obligation to conceive a moment or a sequence of movements that will be based on games of movement with text and singing (Curriculum, 2008, p. 21). Moreover, from the perspective of the time allotted for AEA, the invocation of aesthetic contents in independent activities intended for them (and specified in the educational plan under component C5 from Curriculum 2008), and for the performance of transitions and routines, shows that there is no assumed or recommended administrative limit for them, yet there is total opening for the appeal to musical contents, to drawing and modelling whenever such an appeal is required by pedagogic reasons connected to disciplining, drawing attention, motivating, deepening or integrating contents in coherent structures that are accessible to children.
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Abstract: Authentic documents have been intensively advocated as effective tools for foreign language education, and enthusiastically embraced by foreign language teachers. The present contribution reviews advantages and limits in using authentic documents in language classrooms, but also advocates for the creative use of such documents which also have artistic value, namely comic strips, photographs and films, audiobooks based on literary texts. A general introduction for each of these authentic documents is provided, as well as some didactical suggestions which may support language teachers in their attempts to create stimulating learning activities.

Key words: learning tools and materials, artistic value, foreign languages teaching and learning

1. New and old in the debate on authentic documents

Although intensive efforts have been invested towards the creation of innovative tools for language education, authentic documents still remain a central theme for debates in the field, and numerous training courses for language teachers address the issue. At the very heart of the continuous debate lies the name of the discussed learning tool itself – authentic document. Beyond any doubt, the international debate over authentic document it is far from absolute novelty, as it started and intensified since early twentieth century, with the apparition of the phonograph, and later of the tape, tape-recorders and slides; audio documents are also traditionally used in teaching and learning of foreign languages, being viewed as a sources or reference materials in learning pronunciation and enriching vocabulary.

Authentic documents are currently opposed to documents produced for the foreign language classrooms, especially textbooks based on various pedagogical approaches. Authentic documents are considered genuine creations, designed for a variety of purposes and therefore less didactically biased, meant to entertain, to inform, and to stimulate deep aesthetic or emotional experiences. Although analyzed as a contradictory pair, “authentic” and “manufactured” documents are currently mixed in language textbooks, and therefore teachers’ work in searching, choosing and applying became a lot easier. However, the richness and diversity of authentic documents deserves further attention, and may stimulate innovative didactic approaches in language education.

Language educators attempt to define authentic documents as “real life” and “natural” materials which can be used for didactic purposes. Authentic documents are somehow a living proof of the value of language in communicating thoughts, emotions experiences. Meanwhile, they include specialized vocabulary, reinforced grammatical structures, and diverse topics and themes which transform them in important factors for encouraging learning.
of foreign languages and cultures (Berwald, 1987). Educators who assert that it is important to use activities and materials connected with learners’ lives outside of school, which are therefore learner-contextualized, also stress that using real life materials supports the transfer of acquired knowledge and skills to real life contexts. Authentic learning materials are not used only with advanced students, but also with beginners, as they can have an important role in motivating task engagement. Authentic materials also promotes learners’ part or full responsibility for the choice of learning materials, although didactic practices based on application prepared by teachers remain frequent. This alternative in the use of authentic documents can also foster learners’ autonomy, and this is even a more important aim for their future lives than foreign language proficiency (Duda & Tyne, 2010).

This type of discourse opens a new debate: if used in the classroom, therefore selected and transformed for didactic purposes, a document remains authentic? (Puren, 2012). Answers to this question are not an easy task, but at least learning tools with artistic value (literary texts, videos and films, photographs, comic strips, music etc.) are more likely to remain authentic, even when produced by students in the classroom. Moreover, we support the optimists’ voices who claim that the use of authentic document makes language teaching and learning more effective, if not more motivating, and consequently we support the use of authentic documents especially in language classrooms. Thus, Chavez (1998) argues that authentic documents are perceived by students as easier, interesting and stimulating learning materials, while Gilmore (2007) asserts that authentic documents sustain high levels of task-orientation and engagement, based on a study focusing in teaching and learning English as a foreign language.

The present contribution aims to highlight the importance of using authentic documents with artistic value in language education, for their formative impact which goes beyond learning a foreign language, and facilitates broader aesthetical and cultural experiences, and thus contributes to overall students’ personal development.

2. Some authentic documents with artistic value and foreign language didactics

In addition to the literary texts, which are themselves authentic documents, language teachers have impressive potential resources of authentic documents to be creatively employed in the classrooms, easy to be stored and retrieved electronically, available on-line or off-line; the advancements of technologies opened a new window in language education, especially by facilitating continuous access to authentic documents. A wide variety of authentic documents are nowadays accessible, and teachers may select those which meet learners’ needs, styles and other relevant individual characteristics. Media materials (TV and radio productions, web-based media) are somehow preferred by language educators, but teachers should be aware of their advantages and disadvantages (Porcher, 2004). On one hand, the media are
aimed at both a community and an individual, media tools are to be found at any time, because of their diversity can satisfy everyone’s taste, one can see and hear various speakers native and non-native such as children, elderly, men, women, and most native speakers, they stimulate linguistic, but also cultural interests. On the other hand, there are also significant drawbacks such as lack of interactivity (except the case of web-based media products), the failure to pay attention to the shortcomings of users, permissiveness, lack of adaptation to learners’ progression.

Before narrowing the debate to the boundaries of authentic documents with artistic value frequently used in language education, we attempt to list some types of tools that are often used in language classrooms: apart from literary texts, language teachers also use postcards, photos, comic strips and cartoons, songs, tourist brochures, recipes, advertisements, newspapers, magazines, films, television and radio programs, webpages and blogs, bus or subway tickets, and the enumeration can continue.

In the following lines we focus on opportunities (certainly not all possibilities) of using comic strips, photos, films, and audiobooks as authentic documents with artistic value and adaptable to language classrooms. The choice of these authentic documents for a more detailed discussion is based on several considerations: firstly, we it was our intention to cover both traditional (e.g., visual aids such as photos or pictures and films) and new learning materials (e.g., comic strips and audiobooks), and secondly, we attempt to include in our analysis real-life learning materials which stimulate learners both visually and additively, as these two ways of planning for learning support may end in developing complementary language skills (listening, pronunciation, reading, writing etc.).

Comic strips have the great merit to solicit learners to read, watch and to reflect on all contents presented. Their pedagogical value was heavily contested over time, and rigid voices argued that entertaining nature of comics eventually may lead to cognitive stagnation. However, recent works promote comic strips as educational materials especially in language education, because they are appealing to individuals of all ages and reflect authentic language and culture (for detailed argumentation of both positive and negative views see the contribution of Davis, 1997). The didactic use of comic strips was additionally supported by the development of corresponding industry (i.e., the production of comic magazines and books) which flourished in the last decades of the twentieth century.

A number of recent studies highlight beneficial effects of using comic strips in language education (e.g., Chiera-Macchia & Rossetto, 2011; David-West, 2012). Thus, Chiera-Macchia & Rossetto (2011) present the results of a study investigating the use of this authentic document in a guided writing experience in secondary school Italian language learning. The authors planned a group interactive task which asked students to use images and text sequences to create a comic strip. Their findings revealed that visual support may support
foreign language learning, especially for today’s students who are under the heavy influence of what is called visual communication.

In a didactic work, David-West (2012) emphasized the role of comic strips and cartoons in teaching English as a foreign language to middle-high intermediate and advanced university students. The approach described in the cited contribution is based on a contemporary mixture of characters, language and cultures, which enable students to get closer to American culture. In a similar study, Megawati & Anugerahwati (2012) proposed comic strips for the teaching of writing in English and their intervention was based on a collaborative classroom approach which included planning, implementing, observing and reflecting. The results showed that effective use of comic strips can contribute to improving students’ writing skills, but require proper teachers’ preparation and lesson planning.

Some examples of language education activities based on these authentic documents include: clearing the title and asking students to give themselves several possible titles; remove one or more thumbnails and ask them to redo them; delete the last vignette, so that students rethink the end; cut the thumbnails and have students put them in logical order; remove bubbles containing all the words of a character and ask them to rewrite these bubbles; imagine an interview with illustrator; introduce another character in the story; give the comics to a single group of students and ask them to tell the story to another group; present the first thumbnail and offer students to imagine a continuation; imagine role play between the characters of the comic strip; give feedback on the designs - faces of the characters, their clothes, the colors etc.

Photos or pictures are exclusively visual materials and they can serve as triggers for speaking and developing skills in oral communication. Starting with photographs of writers, for example, teachers can stimulate students to talk about themselves or to each other. This type of activities is based on students’ previous knowledge and skills. The use of pictures and photographs in general may have various objectives: enriching the vocabulary, developing comprehension skills - reinforced by activities with a visual intuitive support, and familiarization with cultural elements (Wilberschied & Berman, 2004; Bush 2007). Even if the photos are important tools for teaching foreign languages allowing the integration of cultural elements, their use is sometimes associated with superficiality (Bush, 2007). However, we can reduce the risk by organizing, classifying and archiving photos that will be used in educational activities based on various criteria (e.g., teaching contents such as vocabulary, singers, stories, writers etc.).

In terms of films based on literary and non-literary texts, reflections are close to those related to audio books. We may use the films, but also encourage students to read novels and books, in order to have a complete and correct view of the subject. A debate may arise due to these two activities - reading and viewing - starting with the choice of actors and continuing with the comparison of some scenes from the movie with the corresponding extracts from the literary texts. In a contribution about multimedia authentic documents, Vandergrift
(2007) drew attention to the fact that they facilitate the development of listening comprehension in a foreign language. It recommends an evaluation centered on films by systematic observation or self-assessment instead of a summative evaluation with tests, and this recommendation is founded on research showing higher levels of anxiety among students during test-based assessments.

The role of multimedia in teaching foreign languages goes beyond the simple development of listening skills, as noted by researchers (e.g., Harrison, 2009). The use of foreign artistic films opens a window towards language and culture. Harrison (2009, p. 90-92) offers a short instructional guide for using artistic films in the teaching foreign languages (his example is designed for learning and teaching Italian as a foreign language). What caught our attention in reading this guide is precisely the fact that it offers examples of complementary assessment methods such as systematic observation and self-evaluation, which are far more “friendly” for students than traditional assessment strategies and methods.

A more innovative approach than watching a film in the language classrooms is to encourage students to produce photographs and videos themselves. Goulah (2007) and Hsiu-Ting (2009) emphasize that this type of activity allows both the contact with a foreign culture and the development of creativity, critical thinking and collaboration between students.

Audiobooks are popular among youth, but they are regarded with suspicion by adults, especially if they are used without written support. They do not replace the written text in language classrooms, but may stimulate the interest for reading and facilitate the comprehension of oral communication. According to some researchers (e.g., Wolfson, 2008) using audiobooks with the aim to improve reading skills is similar to reading aloud, but the latest approach becomes overwhelming for language teachers if used on a regular basis (Beers, 1998). Audiobooks stimulate not only the development of reading, but also the skills of reading comprehension, as they may be also analyzed through tones of characters’ voices, quality in transmitting the message etc.

Audiobooks are even more authentic than other documents, as most of them are not designed in order to be used in teaching. Nevertheless, they can be used as additional didactic tools in studying literary texts. Students can be offered an audio-book next to the written text, or listening and reading may be balanced and stimulated altogether, etc. Because there are currently no teaching grids designed to guide listening to literary works, we advocate for presentations of full written texts next to the audio document, especially in the case of poems; in this latter case, the use of audio-books is particularly motivating and moving.

Authentic documents highlighted in the present work share the high potential in bringing enjoyment and even humor in learning situations, as well as bridging the gap between the classroom environment and learners’ real lives, their experiences and preferences. They all can contribute to enhanced motivation, engagement and satisfaction in foreign language teaching and learning.
3. Concluding reflections

Although a variety of educational resources are nowadays available for teachers in general, and for foreign language teachers in particular, there still lots of classrooms where teachers rely almost entirely on textbooks. Learning materials included in the textbooks often have no relevance to learners’ real lives outside of school, and this lack of contextualization leads to poor engagement and eventually underachievement. Getting foreign language materials and teaching aids closer to students’ does not necessarily mean to be more superficial, to ignore historical and cultural issues or to embrace shallow approaches which keep the learning process at a rather low level.

These generous purposes need innovative teaching and learning tools, especially for language teachers who teach languages other than English, which recommends itself as an important acquisition for academic, work and life future of all youngsters. And what could be more seductive than the use of less conventional learning materials such as comic strips or audiobooks integrated with traditional visual and audio aids as the photographs and films? All these lively and authentic learning materials are without any doubt more enjoyable than teaching and learning materials provided in textbooks, as they reflect better real life preoccupations, are richer in cultural and – if designed so – artistic nuances, meanings and significance. Beyond authenticity, all discussed learning materials are suggested as didactic factors with positive influence on learners’ autonomy and motivation, especially when they are directly involved either in producing or in choosing teaching and learning aids.

Despite international research-based findings suggesting the role that authentic learning materials could play in various educational activities, and especially in foreign language, some teachers still ignore or underused them. Delays in adapting teaching and learning resources to learners’ needs, profiles and expectations for the future may undermine all good intentions of foreign language professionals in schools, moreover those of teachers of foreign languages which seem less appealing for the moment. Foreign language classrooms and lessons may offer unique opportunities to know diverse cultural values and products, and we have to admit that authentic materials are some of the most valuable teaching aids in this regard.

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Abstract: Teachers can play an important role in identifying, supporting and evaluating educational measures that meet the needs of gifted and talented children. Regardless of the educational policy adopted at national level to encourage the education of gifted children, it is important to analyze how teachers are trained in order to work with children possessing potential and exceptional artistic skills.

Key words: art education, gifted children, educational policy

Introduction

We intend to analyze the educational component of artistic excellence at early ages, citing an excerpt that refers to this issue: “…Whereas, for practical reasons, educational systems must be constructed in such a way as to provide adequate education for most children, there will always be children with special educational needs, for whom one must take special steps. One of these categories is the one of the gifted children. (...) Obviously, no country can afford to waste talents, and, if the intellectual potential or others, are not identified in time, it would mean a huge loss of human resources. For this purpose, it is necessary to implement the appropriate measures.” Research done in this area show that the percentages of children capable of excellence are not negligible. According to the assessments made and the criteria used in different countries, gifted children are 3-10 % of the school population.

Concepts and policies regarding the educational excellence in art education

The challenge to address the present theme was first presented by the Eurydice research in 2006, which has also proposed a record and analysis of educational policies relating to the promotion of excellence and the main measures introduced in the European education systems to educate gifted and talented children, to encourage forms of excellence at primary and secondary levels (ISCED levels 1-3).

This comparative study included 30 countries that are members of the Eurydice network. What is surprising is that the preschool stage has been omitted from this study, otherwise a very important stage in the early detection of skills, especially the artistic and sporting ones. In specific literature, a variety of terms are used to describe children capable of excellence. These terms cover different concepts depending on their origin, their cultural context and how the intelligence and talent are manifested.

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In addition, the terminology adopted is related to educational policies designed to benefit these children. We note that in most countries where the group is indeed defined, educational measures, formal or non-formal, have been introduced so as to meet their needs. It is observed that in the majority of countries and regions that use the two terms "gifted" and “talented” to refer to children with exceptional potential, have adopted a set of criteria to identify them (special psycho-physical-intellectual capacities, oriented scientifically, artistically towards leadership or management, towards the environment, or kinesthetic ones).

Returning to the present analysis, we refer to children who demonstrate artistic potential, taking into consideration that not all countries have established criteria for classification. In total, 17 of the 31 countries and regions included in this study have clearly defined criteria for classification.

Classification criteria aimed at measuring the inter-personal, emotional, psychological, intellectual, artistic performance (this refers to the creative skills in all areas of artistic expression, such as dance, music, or visual arts; the most widely used criterion being that obtained in tests of skill). According to current educational policies in the countries covered by this study, the education of the intellectually giftedness children and the promotion of excellence in schools, is either an integral part of general education, or is subject to special educational measures. Any kind of non-formal measures are placed alongside the formal ones. Almost all countries offer both formal educational measures, and non-formal ones. Literature related to the insurance of education for gifted children and the development of complementary talents points out several possible options that can be generally classified into four groups: 1) more advanced or more activities, provided for under the general educational preparation, 2) differentiated teaching (or differentiated curriculum), 3) non-formal activities and 4) accelerated promotion.

More advanced activities and more varied\footnote{Specific educational measures to promote all forms of excellence in schools from Europe, 2006, European Eurydice Unit Brussels, pages 7-12.} among the different types of educational measures, are found more often in secondary education than in the primary one and are always combined with other types of measures: 13 countries offer such activities in primary education, and nineteen countries in secondary education. Another type of measurement encountered is that of differentiated teaching, practiced either within groups of kids with mixed skills, or in separate groups.

Such an approach is generally supported by the legal framework. However, the difference must be made between the levels of primary and secondary education, with reference to groups of mixed abilities children and those of separated skills groups. At ISCED level 1, both types of stipulations appear in equal measure, while for groups of mixed abilities of children at ISCED levels 2 and 3 they are less common. At these levels, the stipulations consist in the setting up of classes or schools for arts or sports.
Non-formal activities are as common as differentiated teaching. However, non-formal activities for groups of children with mixed abilities are far less common than those for homogeneous groups. It should be noted that the government is often responsible for the organization of competitions in the various artistic disciplines. One of the most common measures, in both the primary and the secondary, is the one of promoting the accelerated method. Where there are such measures, they are generally supported by a legal framework. This type of measure is met in most countries. In four countries (Luxembourg, Sweden, Liechtenstein and Romania), the accelerated promotion is the only measure that applies to primary education.

Other specific educational measures refer to centres of excellence for the gifted, their parents and teachers, or from special educational support networks which exist in half of the countries included in this study. Thus, it becomes clear that, in order to be supported educationally, this group must first be clearly defined. In these countries, the existence of the criteria is therefore a prerequisite for giving attention to such young people.

However, three countries (Estonia, Greece and Slovakia) have no official grading criteria to identify skills. From the information obtained, particularly in those that relate to the implementation of special educational measures, it is observed that countries take into consideration the children capable of excellence and the integral approach, on the one hand, and on the other, the separatist approach.

The first of these theoretical models are characterized by a very clear commitment to an 'integral' policy of gifted children. Norway corresponds most closely to this model, while the other three Nordic countries (Finland, Sweden and Iceland), along with Malta, is very much of it. At the other extreme, the educational policy for the forms of excellence can be considered as being very selective. As a result, in addition to this theoretical model there are many specialized schools for different areas (vocational).

According to the information available, no European country has adopted a variant of this model. However, some countries are much closer to it than others, as is the case of the Czech Republic, Latvia and Poland. These countries offer a wide range of special measures for different groups of students and schools to promote various kinds of talents, especially in secondary education.

Excellence in art education at early ages

We note that for the artistic education adapted to early ages there are no studies, research and institutional and legislative concerns. Parents, through primary education, are the first to contribute much to guide the child, both formally and informally. Preschool children need and require a direct and very close communication with their parents. During the preschool period, as in the case of other ages, parents are the best support and allies, they must use the children’s own interests as a guide and support them. All these experiences should be centered on the child, to be generally acceptable and logically to be selected in the direction of the child's interests and not the interests of the parent.
In preschool children can be found in the different artistic talents, so long as there is a desire to do so. Talent is not a miraculous quality that cannot be identified. The problem that arises is not that of the impossibility of identifying gifted children, but rather one of priorities. Very little time is allocated to children gifted. Most of the educational systems are based entirely on the group tests, and since the group tests fail to highlight the gifted children, particularly those with special abilities, at least half of them remain unidentified, remaining actually only under the family's attention.

Since gifted children have special developmental characteristics, there has been created an educational system that takes into consideration these features and that can use the huge skill potential and direct the education of these children in particular. The first centre for gifted education geared towards science, but not to the arts or sports, were developed in about the same time in the USA, China, Australia, the former Soviet union, India, and in many European countries. There are centres devoted to this system of education in Austria, Spain, Croatia, France, England, and in other European countries, and programmes for gifted children were introduced in most schools.

The network of units dedicated to gifted education go from kindergarten to postgraduate education. Recently, that is in the last 10 years, Turkey, the United Arab Emirates, Oman, Republic of South Africa, Brunei and other countries have turned to the development of this system. Currently such centres are also developing in other countries from the Middle East, Africa, South America, which have not been integrated into the first wave of expansion of the system. Europe is integrated in the system, almost completely. In Central and Eastern Europe, one can the identify the development of gifted education in Serbia, Slovenia, Poland, Hungary, the Czech Republic, Romania.

**Teacher education from the perspective of artistic excellence at early ages**

Teachers can play an important role in identifying, supporting and evaluating educational measures that meet the needs of gifted and talented children. In some countries, in which higher education institutions enjoy greater autonomy, the decision is left up to them. The problem of the education for the gifted children and its approach is a compulsory subject in pre-service teacher training in almost half of the European countries. In the remaining countries, the theme is optional or not covered in official recommendations, except Lichtenstein and the German-speaking community of Belgium (in the secondary education), where the training of teachers is made abroad.

This issue is treated as a separate subject or integrated with other disciplines (for example, as part of a course on differentiated teaching or special educational requirements in general). Two countries (Greece and Slovenia) have approached the topic from a double perspective: treating it in special modules and its integration into broader themes. In Germany, Latvia, Austria and

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294 Martison, R.A., 1974, 'The Identification of the Gifted and Talented,' Superintendent of Schools Ventura County, Ventura, California
Slovakia, the problem of education of excellence is treated only as a separate
discipline.

Integrated approach is preferred in half of the countries concerned. In ten
of the countries, the dissemination of knowledge about education of excellence
and its promotion is not mentioned in the official recommendations. In the 17
countries where the subject is included in the other disciplines, the treatment is
generally completed while training for differentiated teaching. The United
Kingdom (Scotland) adopts a similar approach about meeting the needs of pupils with special educational needs. In Slovenia, education for excellence is
included in a more general context of psychological problems.

There are three directions of training, such as a separate discipline: gifted education is treated as an independent subject and taught as such; integrated approach: the subject is addressed in a broader theme, through other disciplines generally oriented towards children with special educational needs or to differentiate teaching methods in normal classes; discipline without references in official documents/institutional autonomy: the existence of courses on the subject and its approach is at the discretion of training
institutions.

In 18 countries, teachers in primary and secondary education can take
continuing education courses on gifted and talented education. In most cases,
these courses vary very much. In two countries (Malta and Norway) with an
educational policy that aims to satisfy the needs of all children and that have not
adopted specific measures for gifted children, there is no training on the subject
of education of these children. In Malta there is no recommendation in this
matter in the initial training of teachers. Also, in Denmark, Greece, Latvia,
Lithuania, Luxembourg, Finland, Sweden and Iceland there is no reference to
this problem at the training courses. In several countries (such as the Czech
Republic, Spain, France, Portugal and Slovenia), special courses are available
for the specialists in educational psychology in schools, but not for
kindergartens.

Conclusions

It is obvious that research and innovations in education will open new
horizons in this area and, in particular, those will be the results of the various
educational policies already under way. It is necessary to understand that an
educational alternative educational can and should be oriented to the principles
of intellectual endowment, that is emancipation, not manipulation, which does
not come in conflict, but also overlaps and comply with the existing education
system, but it also constitutes a curriculum, educational programmes,
methodologies and practices that can enrich the offer of kindergartens.

It is the time for Romania to have a systematic educational program
dedicated to the development of individual artistic abilities of children and their
orientation to the acute needs of evolution. It should be thought of as an
alternative educational oriented towards the amplification, diversification and
the use of the qualities of children with artistic potential.
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Abstract: Based on the theoretical developments, the article hereby defines the art work from the ontological perspective and identifies the qualities/features given to the art work: as spiritual, unitary and simple process and product. The art work is the result of many variables, resulting from: the type of thinking, the way of action, the complexity of the artistic personality, the interaction of the subject with the cultural environment and the society. The art work is proposed to the artistic experience, to the edge of which the aesthetic object is constituted as value carrier.

Key words: the work of art, principles of organizing the art work, aesthetic experience

Art is a dimension by which the establishment of the man in the society is taking shape in a totally specific way. The work of art is the man’s most determined modality of expression. From Parmenide and Aristotel to Hegel and Heidegger, the important landmarks of the identity interpretation of the art work are bulleted. Significant contributions keeping to a great extent their topicality have been brought by the Romanian philosophical schools: Lucian Blaga, Tudor Vianu, Constantin Noica.

By means of arts, the person transforms the outer and the inner world as „object of his spiritual conscience”, in which, as G.W. Hegel notes, recognizes own ego and looks at it from the eternity perspective [3, p. 37]. Referring to the essence of art, G.W. Hegel, in a metaphysical light, remarks the idea, according to which the artistic creation does not purchase anymore the spiritual satisfactions expected from it by the other-century people [idem, p.17]. In the opinion of the same thinker, “the work of art is not a product of nature, but it is realized by the human activity”, „is essentially done for the man and, namely, it is more or less taken from what is sensitive for his senses”; „anyway, but the work of art is not only for the sensitive perception, as sensitive object, but its state is in such a way, that, being something sensitive, it is at the same time, something essential for the spirit” [ibidem, p. 31, 41].

The work of art is the product created in the activity of creation, which constitutes the starting point of the „creation” and the „creator”. As M. Heidegger states, the origin of the work of art is art: „The artist and the work are, each in itself and in their correlation, through a third term, which indeed is the first one as well, namely through the something from which the artist and the work of art take their names: through art” [4, p. 17]. In other words, none of these terms can exist one without the other. „Art is nothing else that a word to which nothing real belongs anymore” [idem]. As a way of being, the work of art is an object, „something made”, according to M. Heidegger’s expression, with lots of attributes and determinations, through which it differentiates from any other type of work, at the same time marking its identity. The origin of the work.

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of art should be searched in the origin of its essence, „the work is born from and through the activity of the artist” [4]. Looking for an answer to the questions: what is and how exactly is a work of art, where and how does the art exist, M. Heidegger thinks that the essence of art cannot be acquired by a comparative research of the existing works of art, but by determining the direct and full reality of the work of art. But, by comparing the work of art with a thing, M. Heidegger clearly reaches two ideas [4, p. 45]: 1. The means by which the work of art catches the reality are entirely special, they seem „both adequate”; 2. The something which constitutes the content of the art work does not belong to the work itself, as the artist transposes into its structure „the way he conceives the work”. From here, the work includes „the opening for the establishment of being” [4, p. 44]. The word opening necessarily corresponds to the being, in the Heideggerian meaning, and the discovery necessarily belongs to the establishment. The being opens as soon as the establishment is discovered. For a reality to be discovered by the man, it should obligatorily enter in the field of the human being opening. A person which discovers one thing,a work is the one that attracts the work/creation in the opening field of own being and, in such a way, absorbing him in his own field of interest, he confers a being to the thing (namely, a meaning, a value) which it is acquiring only now.

As a constituent of the work of art, the artistic comes, as something else to which art is in beside work. The opera is a symbol. The general representation in the perspective of which the art work characterizing is moving for a long time, are the allegory and the symbol. These characteristics of the work are a kind of support in the work of art and this is what indeed counts. „The work of art opens in a specific way the establishment of the being”, the artist of the work, though, is the one to „sacrifice himself”. In relation to the opera, the artist is an indifferent element – one point, which destroys itself while creating, letting the creation pass onto the foreground. The work of art ex-poses (ist Aufstellend) a world, „by rising in itself, the work opens a world and keeps it in a permanent sovereignty” [4, p. 52]. The world which M. Heidegger speaks about is the content of the image of the works of art, which may become an „opening” for the art receiver, „a necessity of closeness”, „a directing to high”. In the process of making (Herstellung), the work is produced for this or that material, due to fact that the nature of the opera implies the character of pro-posal itself (ist Herstellend). It means that the essence of the work refers to two features, making a common body: the pro-posal of a material and ex-posure of a world. The work of art contains the truth occurrence, M. Heidegger says. Thus, the work becoming of the work is one of the ways for the truth to become and occur. Putting the truth into the creation means „put on move and make the nature of the work appears” [4, p. 86]. M. Heidegger’s point of view is also relevant, according to which not the work creation only, but also „its storage and confirmation” are both important. The phrase „confirming storage”, in M. Heidegger’s concept [4, p. 91], probably designates the act of receiving the work of art, a kind of foundation with three meanings: as offering a gift (Schenken), as foundation (Gründen), as beginning (Anfangen). The gift and foundation include
immediacy, which M. Heidegger calls beginning. The role of art being underlined by the fact that, as many times as art occurs, „when a beginning starts, History knows an impulse, History starts or revives”. The word „History” here does not represent a series of events occurring in time, but it identifies itself with a nation that „happens by insuring themselves into what they have been conferred” [4, p. 93]. M. Heidegger states that a meditative acknowledgement (it prepares the space for the work, the path for the creators, their own place for the keepers-confirmers), indispensable to art, it may realize by a raise only, leisurely, and they may decide whether art can be an originating jump and, after that, become a predictive jump, or maybe it should come in the end, so that it accompanies us as a simple phenomenon, belonging to culture.

The truly valuable art, M. Heidegger is saying, by which it represents in itself and its essence, has been estranged from the man, seized to fulfill its duties in the man’s existence. [4, p. 108]. The philosopher considers that the art can be understood not only as expression of the beauty in itself or of the living, but it must be looked at as a truth expression of the being. Consequently, art can be investigated as an aesthetic fact and artistic phenomenon, at the intersection of the aesthetics with arts and value philosophy. The grounds of the theoretical developments from the book The Origin of the Art Work by M. Heidegger, which I synthesized more concisely above, even today keeps its power to express meanings in forms addressing our sensitiveness and constitutes the fundamental meaning in which the work of art reveals its hidden.

In another order of ideas, Tudor Vianu reveals the work of art as a nucleus of its aesthetic system, outlining the work of art regarded in it, the process of its production and reception. In essence, „the artistic creation is in fact intentional. It awaringly heads towards the production of the work” [11, p. 217], of an entirely new world against what we have in the natural and existential premises in general. The work of art is the result of a procession, „a special way of organizing the material and composition of the conscience data”. In the opera research, we should differentiate between the processed material and the act of organization.

One of the ideas most characteristic to T. Vianu is that „the material” of arts is not unexpressive, but „lit and perceived by the significance of certain values”, the origin of which is „in the artist’s soul, in its way of understanding and experiencing the world and life”: the feelings of the artist are not simple accumulations of facts and images, they are also their appreciation and selection, as „prior to being an artist, the art creator is a man able to express the world in a personal way and each of his experiences has a moral or political, theoretical or religious meaning” [11, p. 234]. Different „values interlaced in its unity” (of the work), the hierarchical structure, representing „subsumption of multiple values under the large category of the aesthetic value” – finally contributes to acquiring „spiritual depth”. „The work has its own life” not because „it is guided by a goal chosen by the creator”, guidance which is possible namely because the value is „another attribute characteristic to the work” [11, p. 521, 529].
A notable contribution constitutes the comprehensive definition given to the work of art by T. Vianu, being very general, it can be applied to all the arts: art is a way of organizing the material and data of the conscience [11, p. 137]. The work of art understood as a whole, a final and perfect cosmos, to or from which you cannot add or take anything, T. Vianu recognizes an eternal existence of the work of art, insured by its aesthetic feature. This feature gives the work the power to chronologically transgress time and establish itself in the time as such, understood as a form of the universality by which Platon called „the aion picture”, meaning through eternity. At the same time, the work of art is directly related to the entire society, by its extraaesthetic values which it sums up and supposes to its unity. The extraaesthetic content itself gives expressiveness to art and makes it participative in the dynamism of the historic life and excises a great force of influence on the society. As principles of organization of the work of art, according to T. Vianu, are well recognized [11, p.137]:

a) **Isolation.** The first constituent moment of the work of art, isolation – flows from characterizing the aesthetic value as a goal in itself and allows the isolation of the work from the complex of phenomena compiling the field of practical experiences. The isolation modalities vary each time. Thus, the silence preceding the beginning of a musical creation or of a theatre representation works in these arts as an isolation framework. The silence preceding the music is not only a psychological condition for its good reception, but also an aesthetic constituent moment. That which is represented by the silence and darkness in music, is the framework in painting. There is no work of art which by its way of representation does not display its feature of being isolated against the rest of the reality.

b) **Ordering.** For a conscience which is not guided either by the scientific discipline or by the art, the impressions penetrate in it in a completely casual manner. The world icon can be put in order, but unlike science, art does not need to sacrifice its sensitive qualities. We may say, „art remains in all circumstances the world ordering as an image”.

c) **Clarification.** While knowing the world, we can distinguish a perceptive and a normative content, its aspect and significance. Clarification, as an art constituent moment, for its works, does not involve the obligativity to represent clear creations only, meaning well outlined and well lit.
In painting, for example, the representation of the chiaroscuro comes off from suggested elements, in music and poetry the states of spirit are expressed with no well determined shape.

d) **Idealization.** By the operation of isolation, ordinance and clarification, the piece of material or the group of facts of the conscience processed by the artist may acquire an ideal feature, which compiles the fourth constituent moment of the art work. The art work may be considered independent of the conscience it reflects, to be able to determine this way the peculiarities of its objective structure. Art always remains correlated with the human spirit. Being a way of appearing, it is a way of appearance for the human science. The peculiarities of
its structure are constantly adapted to the conscience functions. Isolated from amidst the world, not conditioned by that, simple appearance, we should admit its ideal feature.

Consequently, merging the axiological point of view (T. Vianu) with the understanding of the work in the ontological perspective brings, undoubtedly, an increase of clarity and study in the field of our topic of research, useful in tackling the artistic phenomenon in education.

A different position is taken by the direction of Georg Lukács, who builds the ontology of the work focusing on the meaning of the creating subjectivity. The merits of G. Lukács lie in the elaboration of the reflection concept and its ultimate application in the study of the art work. „Even we cannot indicate in principle any determined object in the existing world in itself, able to be „imitated” by a determined object in an art work, it certainly doesn’t mean, cancellation of its character of reflecting the reality” [6, p.273]. As „the art work naturally and primarily constitutes for us – us in the aesthetic reflection, not for us – which directly meets the important characteristics of the self” [6, p. 276]. The exemplarity of the work, is observed by G. Lukács through the fact that it is not a copy based on the specific of the creation: the connection between „existence and perfection”, but also „just of a determined way of performance” [6, p. 281, 282]. Against „all the other objectifications”, the art creation is „the being for itself”, which results into „a direct action of the subjectification on the whole and an all the parts of the art work”, as, „the existence for itself”, it „is „a world”, a kind of objective self, which stands in front of the receptive ones (…) in a grounded need” [6, p. 284]. Through these very significances, the work appears as a „supreme way, the richest and most unfolded of display of the human subjectivity. Its power of making the subjectivity reach the people in expression, towards flourishing, is limitless in itself. But this power is of an objectification one, of putting, of the new conception, and in no case, of a subject” [6, p. 285].

In search of a definition of the art work, Roger Prouvet settled three conditions [10, p.10]: 1. The Conditions of the Intelligibility, when the definition is comprehensible, without the mediation of an art theory; 2. The Condition of Neutrality, when the definition does not constitute a preliminary judgment of values (artistic/aesthetic); 3. The Condition of Universality, when the definition is applied to the majority of the things we call art creations. Preoccupied by finding a definition reported to the above mentioned conditions, R. Prouvet identifies the extrinsic and relational features in the art creation, classifying all the attempts of defining the art work in more groups [idem, pp. 43-63]:

1. Definitions by representations, form or expression (the theory of the creation as representation – Platon; the theory of the arts expressiveness – Robin George Collinwood);
2. The definition through the aesthetic experience (Monroe Beardsley, Noel Carroll);
3. The procedural and institutional definition (the institutional theory of the art - George Dickie, Arthur Danto);
4. The historic and intentional definition (Jerrold Levinson);
6. The definition as an art factual substance (Gerard Genette, David Amstrong, A. Denken).

Imposing as a methodological filter the intelligibility, neutrality and universality, R. Prouvet describes, analyzes and tests the main definitions of the art work in circulation: some of them invoking extrinsic and relational properties, definitions by representation, form or expression, definitions in terms of aesthetic experience, others included in procedural, historic and intentional arguments. To come to a reasonable definition, R. Prouvet considers, that we should overcome three difficulties requiring avoiding eliminating the role of the context and dissolve the ontology of the art work, use the concept of the art work within evaluating terms; not to exclude the objects and events from the category which we call art.

Almost all the works of R. Pouivet are characterized by two assumptions: 1) „no aesthetics exists without ontology” and 2) any aesthetics sends towards a certain metaphysical position. The tentative to define the art work relates to the specific of a strictly philosophical enterprise. The ontological problems regard the way of existence of the art works or the meaning of their „nature”. R. Pouivet invokes „the manner of being” or the „way of existence” („the way of functioning” or „ specific functioning”) in order to characterize that which makes the art work be taken as such [10]. There are two suppositions common almost to all the creations of R. Prouvet: 1) „there is no aesthetics without ontology” and 2) any aesthetic sends to a certain metaphysical position. The tentative to define the art work refers to the specific of an enterprise strictly philosophical. The definition is determining the significance or the conceptual content of a term or expression („What is Arts?”). It can be implied, real, nominal, conventional, ostensive, contextual, nominal, recursive, stipulation, persuasive ... Often, though, the definitions are vague, partial or obscure. They do not necessarily express themselves upon the ontological statute of a thing („what does a work of art consist in?”). In an almost scholastic manner, R.Prouvet states that the „art creation is an art factual substance, the aesthetic functioning of which determines its specific nature” [10, p. 75].

We support the vision of Petru Bejan [1], according to whom, this definition does not answer the universal exigence, as it leaves outside the artistic experience where the message is important, not its „creation” quality.

Gregory Currie mentioned that what we lack is not information for understanding and evaluating the work, but the elements from which the art work is constituted [Apud: 10, p. 119]: the process (H) through which an artist reached the discovery (D) of a certain structure (S) at a certain moment (t), all of these forming a type of action or event. The formula suggested by G. Currie - [x, S, H, D, τ], the artistic creation as an event-type, is the ensemble of these elements. This formulas is inspired from the theory of events proposed by Jaegwon Kim, through which is realized the passing from the concept of the
creation as an object to the concept of the creation as an event. In this respect, the creation is the creating activity as a property of the artist, realization of the artist discovering something the art creation cannot be translated exclusively in event terms, as G. Currie argues.

We should remember the observation of V. Morar [8, p.193], according to which the art works, besides the substituted format of words, sounds, movements, lines, volumes, colours, etc., we find a meaning we cannot subordinate to a concept or to a link of precise concepts, a richer meaning and which, continuously overflowing the concept, provokes the limitless work of the meaning reestablishment. So, the artistic symbol is limited. The artistic originality is not only immutable, but also limitlessly symbolic. We can say that the work is the finalist product endowed with value of a moral creator who, using material and integrating multiplicity, introduced in reality a qualitatively new object. This qualitatively new object is original and symbolic in case of the works of philosophy and science. It is immutably original and limitless symbolically in case of the works of art.

Along with the appearance of the post-modern art, they stress the interest for the reformulation of the working definition of the art creation. The postmodern thinking is characterized, according to Jean-François Lyotard [7], by a vivid homology with the modern art, seen as avangarde of the transformations in society and thinking. More than that, as arts in general may be considered an "elementary school of the plurality" (Welsch), the aesthetic paradigm becomes the model according to which they reflect general philosophical orientations (for example, post-heideggerian and post-gadamerian hermeneutics) and currents coming from the science, like the constructivist thinking, which some place in parallel with the postmodern thinking.

In this order of ideas, we should mention the vision of Mădălina Diaconu [2, p. 63], through which they refer to the reasons that led to revising the definition of the art work from the perspective of the modern arts. Thus, for example, the contemporary plastic arts gives an extremely large field of verification (more, of infirmation) of the usual beliefs about the identity and unity of the art work, as it is destroyed by a collage and by the procedure of the collective creation; the creation is not working anymore, it becomes an event or a lifestyle - "the sculpture of itself" planned by Michel Onfray, following Foucault), if it does not remain a simple mental project; also, they cultivate the confusion, often calculated, between nature and artifacts.

Art is withdrawing from an object-producing activity into a purely spiritual one, as the reverie and meditation, following, amongst other things, the correlation of the artistic practice with the existence of the artist. Thus, they consider that art should become a goal in itself, a tool of the existential fulfillment, first of all, of the artist and then, eventually, of the receiver. She should reconcile the man and nature, from which he broke up by his scientific mentality and technique, and to re-teach him the "living", to help him find the feeling of intimacy with the world. Other artists use the art as an experience of discovering the otherness of the objects, which can be interpreted either
positively, as recovery of a meaning of the „wonderful“ and of the „miraculous“, or negatively, as expression of the alienation.

So, starting from the **transformations of the art work concept** in the avanguardine movements (dissolution of the work unity, of the author in collages, using as creating agent of the hazard in dadaism or of the inconscientious in suprarealism), passing from *happening*, and through those trials where the receiver actively contributes to the *production* of the work (of the structure or of its configuration) and ending with the radical experiments like the conceptual art and *Land Art* or with the most recent of the digitization – all these contest the concept of creation.

In contemporary art, the creation is understood, on one hand, as a proposal that can be accepted, changed or even declined by contemplators, in their position of participants to the "co-creation", art being transformed in an action essentially social and communicational [2, p. 69]. On another hand, it falls into the opposite side, by, absolutizing the creation into its reic character and we speak instead of „art work“ by *Stück* or *Pièce*. Other prudently advance vague solutions, of the type that this concept that became problematic should be limited, extended or eliminated. In other words, we should choose between limiting it, by using it only for the European art between Renaissance and the second half of the XIXth century, and use it in a very broad meaning (and at least apparently nebulous), as „everything that refers to history and the present of any culture, and which is displayed in museums and exhibitions or is studied in sciences“; finally, it could be eliminated when they describe the contemporary art [2, p. 187]. In the specialized literature, we cannot find appreciations regarding the need of such radical solutions. Probably, the current transformations in the art field regard the concept of the art creation in general, but as a one of its variants.

As I have mentioned, **the contestation of the theoretical primacy of the art work** comes today especially from the plastic arts. The fact can, actually, be explained, as most of aesthetics so far applied an ontological model from the field of the plastic arts and called, in its turn, by the work paradigm. Thus, the art work is considered a physical object endowed with the aesthetic value, obtained by processing a material of creative spirituality, called artist. He had an ideal content, but a material shape, the two aspects being indissolubly linked. This is where the importance of the theory of the symbol for aesthetics comes from, as the symbol was the nodule linking two worlds, that of the spirit and the material. But the work has a closed unity, that of the substance; the fact that it enters the budding and that its accidents vary in time does not hinder it from keeping to a constant and continuity, in other words, a static identity.

So, **the traditional design of the art creation** leaves from certain ontology, based on a determined understanding of the identity. The latter is characteristic to the common sense and that is why it roots deep in our current way of tackling any object of the knowledge or action, being defined as:

- natural process continued on the spirituality plan (G. Séailles),
- delirious act, even insane or mystical, impulse of the Divinity (Platon),
• sensitive expression of the Absolute Idea (G. Hegel),
• spiritual prelogical and immoral activity (B. Croce),
• pure revelation (A. Brémond),
• sublimated compensation or manifestation of the instinctual discharge (S. Freud),
• a pathological product (C. Lombroso) or of the automatic dictation (A. Bréton),
• free act, random or simple game (K. Gross),
• expression of the harmonious and superior synthesis of the vital availabilities (J. M. Guyau),
• the art factual substance the aesthetic functionality of which determines its specific nature, having a relation between the non-aesthetic properties and the aesthetic properties, which co-vary (R. Prouvet).

The aestheticians see in these transformations a radically new beginning in the arts history, as they put under question a fundamental concept of the arts theory so far – the art creation. As a solution, they suggest that the aesthetics takes as an object the aesthetic experience not the creation. In this meaning, the work, the process of creation/the artistic act and the personality of an artist/receptor of arts are coherent and parties of a unitary whole, like a live being – expressions of an individualized way of thinking, of reporting to culture, society, the historic evolution of the artistic phenomenon.

References
