

CENTER OF INTERCULTURAL STUDIES AND RESEARCHES  
DEPARTMENT FOR TEACHERS EDUCATION  
„GEORGE ENESCU“ UNIVERSITY OF ARTS, IAȘI

# **REVIEW OF ARTISTIC EDUCATION**

no. 1-2 / 2011

**ARTES PUBLISHING HOUSE, IAȘI, ROMANIA**

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**IAȘI – 2011**

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## **REVIEW OF ARTISTIC EDUCATION**

Review published by  
"George Enescu" University of Arts Iași  
under

**Center of Intercultural Studies and Researches**  
**Department for Teachers Education**

Ing. Felicia Balan International Relations Assistant  
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Carmen Antochi Desktop Publishing

## **General Informations**

**Year of Release: 2011**  
**Publishing: "George Enescu" University of Arts Iași**  
**ISSN = 2069 – 7554**  
**ISSN-L = 2069 – 7554**  
**Format: print and electronic abstract**  
**[www.rae.arts.ro](http://www.rae.arts.ro)**  
**Releases/year: 2**

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## ARGUMENT

The volume, which includes the first two numbers of the magazine, contains a part of the scientific works/studies presented at the three international events that were initiated and organized by the Department for Teachers' Education within "George Enescu" University of Art from Iași through the Center of Intercultural Studies and Researches during the year 2010, with the occasion of celebrating 150 years of modern artistic education in Iași. In this way, between 12 - 14<sup>th</sup> of April 2010 took place the Workshop and the Scientific Communication Session with international participation **Artistic tools in education**. Within this frame were featured studies that aimed the following areas: Instruments and artistic mediation in the problematic of intercultural education, Creativity and development in didactical carrier through artistic activities, Interdisciplinary approach in artistic education, psychosocial implication of the education through art.

Then, between 23<sup>rd</sup> -24<sup>th</sup> of October 2010 took place the National symposium with international participation **Romanian artistic education-European artistic education 1860-2010**. Within this context, the propositions of the present symposium enrolled on the line of knowledge development of the way how the arts can participate at the elaboration of the educational strategies within different environments, valorizing the traditions and the perspectives The symposium has a thematic that covers different directions of research regarding the artistic education domain or the domains connected to it, with a special impact on the development of the European and Romanian education. The scientific presentations/lectures within the sections were in the following domains: Music, Theatre, Fine Arts, Education /Department for Teachers Education.

The organizing on 28<sup>th</sup> of November 2010 of the International Conference with the theme **Cultural, educational and artistic cooperation and dialog in multiethnic spaces: Traditions and Perspectives** aimed to be an opportunity for an interdisciplinary and intercultural approach open to the pedagogic, psychological, sociologic and educational politics analysis within the domain of intercultural education through the same artistic-educational domains, taking into account: the Development of intercultural dimension within the culture and education domains: Education in the spirit of human rights, the reform of

educational system, the protecting and valorization of the cultural patrimony, the intercultural education of youth, practical examples of applying the intercultural perspective within the aimed domains as well as the cooperation between authorities and the civil society.

The declared goal was and it is to stimulate the production of scientific knowledge in the field of artistic education and to develop the community of educational practice and research in artistic domain, as in this domain, in Romania, does not exist these kind of publications. In this way, we consider to be important the opinion of a specialist in the musical education domain – Mag. (FH) Mmag. Professor Regina Himmelbauer, from Joseph Haydn Konservatorium des Landes Burgenland, Eisenstadt, Austria: “Experience shows that children (respectively their parents) mainly chose recorder, guitar or piano as their instrument, although there is already a suitable type of any kind of instrument for children. The “Music Workshop” course from The “Joseph Haydn” Conservatoire offers to a group of children (of about 6 years old) the opportunity to experiment six different instruments and even to present their discoveries in concerts. Pedagogic music students guide them through the fascinating world of sounds...”.

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

**Editorial staff**

# PART I

## ARTISTIC TOOLS IN EDUCATION

### 1. EDUCATION FOR ART OR EDUCATION VIA ART / AESTHETIC LEARNING

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VIA University College, Viborg, Denmark

#### Abstract

*The presentation is about art and the aesthetic cognition. Art is not an aim in it self, but children and young people must in their upbringing and education meet the artistic activity form. The aesthetic process will be examined from impression to expression, where analysis, communication and technology are tools in this process. Animation films produced during the international module "animation as a learning tool" will also be included in the presentation. There will also be shown pictures where art and philosophy are closely linked. Questions in these categories will come up:*

- *Metaphysical questions: The questions that Exceed our natural world: Does God and angels exist? Is there a life after death ...*
- *Ethical issues: How should we treat each other, animals, nature? Revenge or forgiveness?.....*
- *Existential questions: Who am I? And how do I understand myself, my surroundings and other people?*

*The workshop is based on different Danish artistic works. These works are processed and formed into an independent expression.*

**Keywords:** *education for art, education in art, aesthetic learning*

#### Introduction

The media offers many suggestions for how life should and could be. If we just had this or that product or lifestyle, life would be good until the next artificial needs arise. The many different interpretations of life help to create a volatile, inconsistent and worthless world. Advertising industry seeking to influence us to ever new values and norms through materialise of spiritual values. We live in a modern era where everything is for sale. There is no answer to what is true / false or right / wrong. Knowledge and skills are today along with ethics and morality more context and relations linked than before. In this land of opportunity, it is crucial that individuals find themselves a personal platform from which we can take the many inevitable choices. Being a subjective interpretation in comparison to himself and his surroundings, is central to our modern world in order not to be lost. We have, in other words, a plethora of options, which give a great degree of freedom, but if the choices are not our own, then there is a constant danger of inferiority and anxiety. In this dilemma is the aesthetic awareness is central.

The aesthetic is based precisely on the individual and the subjective experience and sensed it is causing a sensation in and that could give them a personal impression anchored expression. Here is the narrative and the narrative that takes its form expression important. It is through these personal stories and narratives that we express and create ourselves and our connection to the social world. Communication, the common and collective in these stories related to the individual aspects. Put it in another way, you can say, that it is almost impossible to create a work without having you to appear in the product you have created. Danish, music, drama workshop, movement, art and animation courses, are all expression subjects where you have to use the "language" and thus show your spots on the impression. Every culture has always reflected its roots in the reality we live in.

Throughout history people have tried to describe and interpret this reality through physical and artistic expression. This term we meet in literature, music, theatre, media, visual arts, games and plays. It is therefore natural for the culture and learning activity subjects to look at the artistic and cultural expression as ways to acquire the various professional, technical skills and concerns. The meeting with these cultural forms hopefully energize ones own experimentation and expression, as established and maintained contact with life's themes. These terms help you to renew culture, as your expression is part of the cultural community, and accordingly provides the basis for interpretations of experiencing your expression. The courses are therefore all based on the assumption that you're effective, active and creative. Your understanding and awareness of subjects is based substantially on your own practice and experience.

The artistic approach and aesthetic awareness is important to consider in the socialization and the formation of one's personal skills and very much in our children and young people's upbringing. Through artistic work should be merged and expressed feelings, thoughts, ideas and fantasies about how the world is put together and how to relate to it. A narrative or story is not a retelling of what happened, but it is a construction of what has happened. When a child or adult is creating in a learning process, knowledge and skills turn into personal knowledge and experience. This is the core personal and useful tool in a world where truths are far more than previously tied to individual choice.

### **Identification of the aesthetic**

The word aesthetics has in recent years been a trend in which everything is pack in an aesthetic wrapping purchases will be more experience-oriented. Consumers will now have experiences and stories related to their products. Just think of the different meanings and stories, we understand and constructs when we buy eggs, industry eggs, free living eggs, ecologic or just land egg. Any weekly magazines with a little self-respecting has some aesthetic pages. The concept is used in countless variations and relationships in different media. Aesthetics are in such media associated with the "good" taste and the "right"

fashion. The perception of the aesthetic as the exterior, the beautiful and tasteful thus often us to what is worthless, and for sales just now. The aesthetic in this context is easily the popular that please most people. Obviously, this significance of aesthetics is not helpful either in an educational or artistic context.

P.H., a Danish philosophy and designer wrought a little poem, here he focused on the difference between taste and quality. He writes: "The good taste is the opposite of quality and it's the enemy of art. Like the right opinions is the enemy of thought." Should we use the aesthetic in relation to education and upbringing, it is necessary to explore the qualities that may be in the aesthetic. The aesthetic has, when it is associated with education and upbringing, its own names with different meanings and weightings of the aesthetic: the practical – musical aspect, artistic or art experiences and form expression activities. There is, in other words, always been talking about activity, tools, methods that support the child's sensory and emotional experience at both impression as expression.

Aesthetics are encyclopaedias and dictionaries, the "doctrine of the beautiful in art and nature." Aesthetics as a concept can be traced back to antic Greece, where the word meant sensing, feeling and sense of something seen. It is the sensual and emotional recognizing that has stood as a counterweight to the sense and sense terms, however. The aesthetic awareness form becomes one approach among other approaches to understand its relationship to reality, where the aesthetic is opposed to the mathematical - logical themes. The aesthetic expression is thus a particular kind of subjectivity, which also includes an objective analysis of reality. The aesthetic enterprise visibility and is showing the essentials of lives and the cultural contexts, that we are all a part of. The aesthetic and cultural expression is thereby also helping us to show in which direction we as human being are going and what humanity is. The powerful and the ugly, the strengthening of our senses that fascinates us, can also be described as belonging to the aesthetic. In this fascination form, in which the content and the subjective experience is analyzed, supported and materialize in an intentional form, we are also talking about an aesthetic expression.

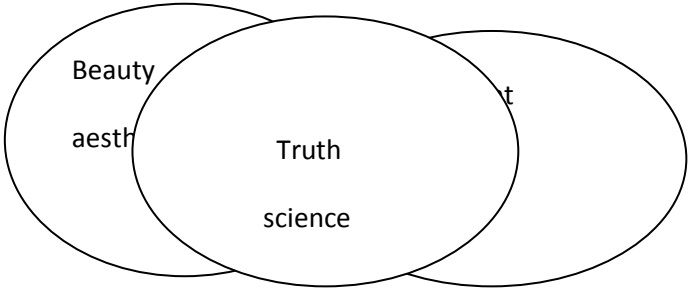
### **The world can be viewed from several angles.**

The pure reason – the pure form if we view the world from a rational perspective, the world objectively size that can be measured and weighed, and which may be the subject convictions in truth / false category. This thinking is working with a forward-looking growth and development, and in the mane of positivism takes patent on the draft project plan and set goals for our lives. We see this sense of culture throughout our society, which takes decisions, whether it comes to economy, law or teaching effects. This is certainly very fortunate and necessary, for whom would drive over a bridge if the bridge was built on emotions and feelings. More than anything we do live in a cultural sense. Sense

in terms of scientific, technological and economic rationality has become increasingly developed, refined, fragmented and spread.

Since the Renaissance in 1500 century was emerging capitalism, which emerged new forms of production and hence higher profits from merchants and craftsmen, coupled with humanism. In this fusion of capitalism and humanism, the individual perceived as independent traders and as a full human being, which could put questions to reality. Man came in the centre of life and humanism appears. Human reality was no longer governed by God, as in the Middle Ages, where any form of social mobility was banned. The science and art has in the beginning of the Renaissance the same starting point: the observation and description of the existing reality. This makes the man free in relation to God. Art and science are here working together, best illustrated in the present time, through Leonardo da Vinci`s works. Scientists were to join with capitalism and developed in conjunction with the technology. Through faith in the mathematical, logical rationality as a fundamental phenomenon for both natural and human sense the science kills ethics and aesthetics's acknowledgment forms and places itself as a centralized self-organizing knowledge system. This has caused that common sense has lost his mind, and reason has been reduced to science, technological economic rationality, which takes a patent for a reality description.

Renaissance humanity was an association of science, the ethical and the aesthetic, that is an association of 3 elements: the truth, the good and the beauty.



We are, in other words, no more free, but instead of the church as power, we now have the market forces and rational economic factor, that set up the flame of our life`s. That led the aesthetic and ethical on a sideline and it is isolated from the reality we are in. The art as critical interpretation of reality was first seen at the end of the 1800,that together with the other social movements. As mentioned, if we see the world just as a object and the mind is ruled by reason the mind is too simple. Is that in relation to things you can talk about instrumental action. Is it in connection to people, we call it strategic action. For me, such a vision is too narrowing, because it totally lacks self-reflection, and let out the aesthetic, practical reason and ethics in dealing with people.

Also within the aesthetic field in both art and education this thinking is too rational and formal. Aesthetics and the arts were accused of being the external

nature - a legalistic point of view, as the art critic Clive Bell has described as "art form is important." This vision of art is also typical of the art educational direction "Erziehung zur Kunst" "education to art", which broadly based on the idea, that art can bring the primitive child up to a sufficient level, through the acquisition of knowledge, professionalism, objectivity and culture. In this way the child is only goal for the learning of technical devices. The material form (Klafki) is a cover for this teaching form. This positivistic and formalistic view of the mission aesthetic leaves the subjective, I-interpreter and reality perception out. The perception has its roots in another cognition area namely science. Science is about to get an overview, to form categories and abstractions, through which one can master really reasoned answers in true / false categories. The teaching practices are reflected in the learning process is bound up in both objective technical knowledge as knowledge of the existing culture. This view has an ideal of a pedagogy, where the experiment, studies and each child's preoccupation not is seen.

### **The pure feeling – the expressive form**

At the other end of the scale we find the direction educational reform pedagogy. Here was the belief that the child through their own experiences and through could handle the creative process. The child was seen as a biological creature, that through different phases could be developed. Books like "All children can draw" and "creativity and growth" were Bibles in the educational world. The culture the child lived in was not addressed, because it could provide a model. This imitation or copying, it was said, would destroy the child's own internal innate natural expression.

The teacher should provide a wide range of age-related materials, as a material manager. Teacher would prefer not to advise on the content and form level, but only let the child development through experiments with the material. Although the key words for the teaching practices were: the child experiences, the subjective and the natural inherent, the children just did what they could create before. This experience-based, learning by doing pedagogy is also seen by Susanne Langer, where aesthetic and art express the emotions. "Art is an expression of emotions", or in other words - materialize intuition and feeling. Langer describes feelings as an irrational factor that can help to open and close one's experiences in the world. Langer is interested in the moods and feelings, an artist expresses through his work.

### **The pure release – the truth story**

A third assumption is based on the aesthetics and art are emancipated (critical liberating). This definition of the aesthetic is found in Herbert Marcuse. In Marcuse work "The aesthetic dimension," he employs in the arts in society. The book is an attack on the fundamental Marxism that reduces the role of art to reproduction of the existing production. In the book Marcuse makes up with the idea, that art and aesthetic production is false consciousness. Marcuse combines all the artistic presentations in a coherent whole. Marcuse says about art's role in

humans, "the truth of art lies in its ability to break the monopoly of the established reality to define what is real. During this break, which is the aesthetic forms profits appear fanciful art world as the true reality." In this statement, according to Marcuse, reality is shifting. If we use art, or are active creating art, we open our eyes to new possibilities in life, because reality, art and the actor is dialectical linked. Stone Clod Poulsen (DK) is in line with Marcuse, but in its considerations of art and aesthetics's role much deeper: "The art as critical opposition to it at any time incumbent, is one of the social forces that are stimulating people's thinking and fantasies about the new, about what is possible - but not yet existent. This may also be felt in the teaching of musical and aesthetic activity. An education that only deals with means of expression and materials - but is indifferent with respect to content - puts nothing on the move " Therefore the pure form without content is just like an act with an empty shell. Brecht has an anecdote that described content - form problem.

### **Form and substance**

Mr Kelner considered a painting, which imagined a few items with very arbitrary shape. He said: - For some artists, there is the same as the philosophers, when they see the world. During the effort to shape the substance is lost. I worked once with a gardener. He handed me a secateurs and begged me to cut a tree. It was in a jar and was rented out for celebrations. So it should be the ball around. I started immediately to cut excrescences, but how much I strained me, it lasted a long time before I managed to get the ball shape. Once I had trimmed the one side too much, a second time the other. Finally it turned into a ball, but it was very small. The gardener said disappointed: - Well, it is a ball, but where are the leaves?

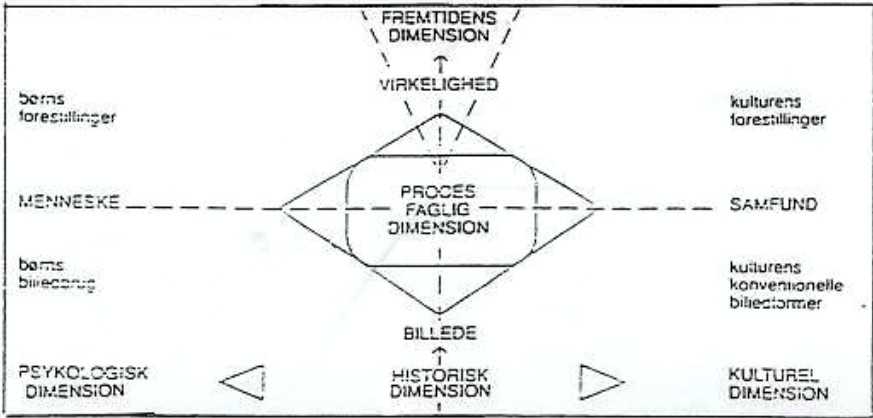
### **The dialectical and culture historical school**

As a further development of the emancipated framework, we must also research the work of Hans-Jorg Hohn and Kristian Pedersen. Their opinion is largely based on the culture - historical school. Vygotsky wrote in the years from 1915 to 1922 a series of articles on art and psychology. In the book "The Psychology of Art" Vygotsky protest against the match between sense and reason, arguing that the sense is a rational nature. Vygotsky denies that art is room for feelings, but he does not reject that the human feeling is in art. Sentiments are tied to the real reality, and through the artistic expression they becomes generalized sense and abstraheret.

About form Vygotsky writes, that art is not a simple matter of visual perception and transformation of the percept signs and symbols. It is not a matter of form alone, the form does not exist separately from the content, but the form penetrate behind the content and acts as a cleansing of the content. Through analysis the contents are grouped together at a higher and more general level, so that the aesthetic expression describes the life phenomenon. Today, the aesthetic is seen as a rational factor, which includes both assessments, emotions, feelings and intuition for the experienced. Hohn defines aesthetics as man-made

and intentional form. The word intentional hiding a cultural and formal analysis of the perception, the experienced and hence the perceived object. It is in this area, that experience integrates both the subjective as the objective perspective.

It is important that the aesthetic work is based on a content in the way of an experience-related (impressive) factor. Experience is subjective and includes a sense of the experienced and it has the fascination nature - but it need not be irrational, as it is a result of an awareness pre symbolic form and socialization of which belong to a cultural category. Is the experience coupled with analysis and a formal working of the impression it brings up learning skills and knowledge that are meaningful. Vygotsky says that the aesthetic act is not a simple matter of translating perception sign representational character. Any works, whether it is an artist's work or a child's property exists for itself. Cultural expressions created in light of cultural expression in our current reality. When a work is created, it is part of an interdependence with other works, in a system of common references. It is therefore extremely important that, the cultural expression exists in children's lives and education, and which conditions and opportunity the child has for choices. Children's habitus and cultural capital is crucial to how the child could be part of the life's various arenas. Kristian Pedersen has in the model made this socialization process in the field between the individual and the common cultural aspect, between the individual and the society dimension - between the internal and external aspect, and between the historical and future dimension.



The model reflects the ideal training and socialization, the aesthetic dimension can contribute. Model's basic structure leads me to Klafskis kategoriale concept formation, but it also gives a picture of the options and references to what a socialization is . Can we now say something sensible about aesthetics and arts. Above, I have tried to provide different views of the aesthetic. All views are visible in the aesthetic discussion today. It is therefore my hope that I have resolved some key concepts, so the conversation on the development of the aesthetic education of children may be more precise. Of course there are areas I have not taken, since this is only an introduction to the

aesthetic concepts. I will now try to sum up on how the aesthetic can be liable for pedagogy.

Through the artistic and aesthetic work, and work with the representative symbolism (such as image, text, drama, music), your child have a recognition of the empirical world structure, while an awareness of subjective emotions and cultural anchorages, which are attached to the sensory framework. The aesthetic learned goes here in two directions. Through this process of interaction between the subjective (child/ artist) and the objective (world/ really) there will be a sensory examination of the facts about the reality in reality and reality. In this creative process, there is a convergence of information, aesthetic solutions, cultural signs and symbols, and ethical considerations. Like any other language art is learned through the use, imitation and identifying the substantive content to the given situation and context. To get progression in the regular expression and thereby deepening understanding of humanity, it is important to have injected new energy. This can be done through meeting the art. Artists have always described the world and the relations in the world through difference human existence themes. The common themes of human existence is also what children, young people and adults should work with, and these are the same issues as what you find in art. Summery, and very strongly the aesthetic activities can be formulated as: The aesthetic act always works with practical life situations. Its goal is through sensory studies and analysis of reality to make contact with life's themes. Through the aesthetic techniques to translate and to symbolize this study to a representative and deliberate form expression. In such a process reflecting the aesthetic act about how life is - and especially how it should be.

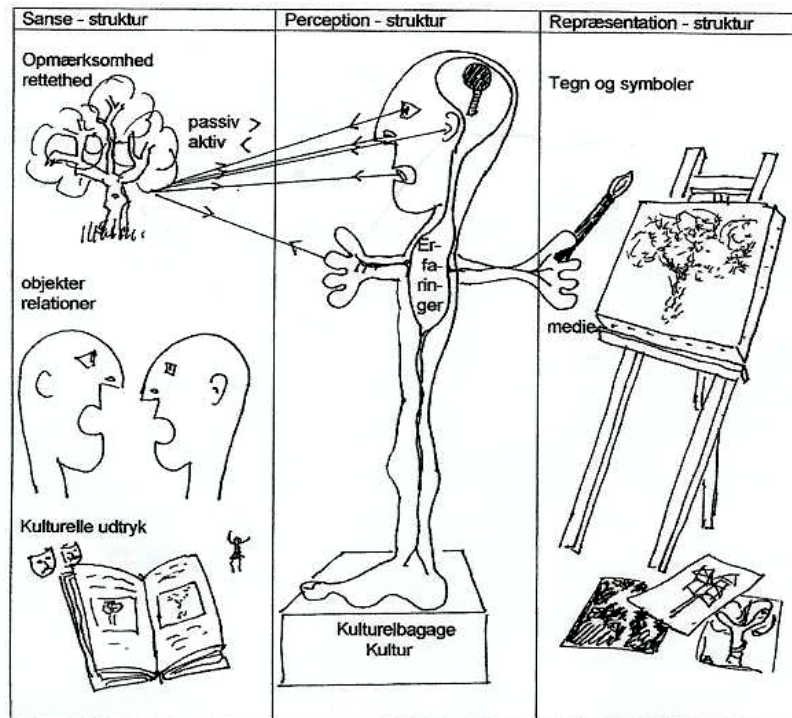
### **Aesthetic activities**

The above-mentioned merging of aesthetics is at a practical level used as a analysis-, didactic and evaluation tool. Activities are closely related and express the skills a child / student can develop through the aesthetic and artistic work. Activities and resulting competencies are as follows:

- The experience activity (the impressive)
- The analytical activity
- The expression registered activity (the expressive)
- The skills (technical and material)
- Communication activities

The creative aesthetic impression and expression can be illustrated as follows:

Reality structure	Perception structure	Representative structure
<b>objects</b> See hear smell taste touch <b>relations</b> <b>Culture expressions</b>	Observe Listen  experience  Culture bagage	   media



In the model is used an image from art. By switching brushes with a musical instrument, a role, camera or a computer, all cultural expressions can be involved. In a short form I will put it as this: an aesthetic activity begins (and should end) with an **experience** of external / internal character that is **expressed** through a **craft and technique** (aesthetic, form / content) process, based on an **analysis** and reflection of the experienced before, in and under the creation, sat in relation to **communication** and cultural roots and position. Applying the concept of activity can lead you to the thoughts and theory of Vygotsky. Man develops theory through a dialectic, and that human psychological development is based under the cultural and historical conditions, we are living in. Culture is not limited to the exterior, but is internalized in humans. Man is culture. Human beings can, through the restore activity and its understanding of the cultural baggage also transform himself and develop culture. Being active is also linguistically a beautiful phrase that emphasizes the action aspect, not just the thought and mind structures. There is, in other words, not created pictures, arts and other expressions, if the hands remain in your pocket.

### End

The aesthetic has only the opportunities that exist in social areas. The aesthetic and the aesthetic form is all about recognizing the sensory approach to reality, and especially about being able to express it in a form that transcends the verbal linguistic field. Through analysis, practical and condensation of content issues and the desired shape-related processing, there is an overrun of everyday experience, which provides new knowledge. Should it succeed, we adults must take the responsibility of creating the opportunity for child's development, so the reality can be experienced and recognized in such a rich and nuanced way as possible.

It is therefore important that the child will have the opportunity to express his awareness content, his thoughts and feelings in order to maintain contact with the themes of life, the culture and the symbol systems, the child is a part. This created a foundation and a platform for the child's vision and self-construction, which not only builds on what is most worthwhile. The aesthetic approach to reality, thus exceeding the purely rational approach and includes ethics. The aesthetic awareness comes not by itself only through clinch and entanglement in life it can change.

### **More about the 5 aesthetic activity forms**

#### **1. The experience-related activities (the impressive)**

It is important that the priority programs just reflects work is based on experience factors. The experience is always in the cultural and social realities. This experience is both objective as subjective, which includes the feeling of experiencing, fascination character and cultural internalized. Is the experience coupled with analysis of the experienced, these are lessons learned. By experience the basis for the expression regulatory action is made possible that the child's symbolising based on a personal relationship to the objective sense just reality.

The experience dimension is also present during the creative work, by deciding on all the picture surface and opens to offer during the manufacturing process. The correlation established between the work and the building is associated with many choices and opt. The product would also prefer to join to be an experience for both the creative and for the respect of the work in the cultural community.

#### **2.The expression registered activity (the expressive).**

If the result of the experience is put into a symbol (the picture), the expression remains a recognition of the unconscious and invisible level. By the language in the form language of a cultural community, through the various design (isms) and the bride is to visualize the relationship individual - community. This company has previously mentioned personal and bear greatly influenced by one's habitués, or educated to deal with a topic / theme.

#### **3.The analytical activity.**

This activity has already been highlighted in previous sections, but the summary can be said that the analysis is contained in both the experienced during work and in relation to the assessment of the finished product. The analysis and reflection is essential if the learning process should lead to new experiences and actions. Experience occurs when something unknown in the same nature, here also the traditional culture of one's attitudes and preferences, manifests itself, and you try to interpret it. When the self-interpretation previously lived in, no longer meets and will be replaced by a new, there has been a qualitative leap with new experience and knowledge. The model is the person perciperet a tree. The person has a form of a tree in the brain. This form has been developed through experience with trees from the cultural reality. The

meeting between this table and the real tree analysis and the difference is scanned, then the form of the tree expanded.

#### **4. The technical/craft activity.**

Within the practical musical and aesthetic field here has always been a discussion on the priority of process or product. It should be clear that they are interdependent. Here craft is to find the best technical solution in relation to the desired expression. Here teachers should guide the child in order to jointly find the best solutions. For instance, it is difficult to express a sunset in the clay. The craft is the method and the personal expressions the goal. The aesthetic product is the result of the learning process, a type of assessment of the process in which the child in a dialogue with an adult can perform. The product is returned as communication means and it is the only thing an observer can relate to. This phrase worthy of the product is natural, because today children are more part of a communications system. Included children's products in an efficient communications with other, it must be in order. In the sense that the child should be able to vouch for it because it is through the aesthetic product, both the child and the viewer comes close to the experience. Also for the child's self-esteem and self continued courage and desire to express themselves and participate in the communicative community is the product key. Work must be valid. A work not created out of nothing and everything is not just (-) valid.

#### **5. Communication activities.**

Cultural expressions are designed to communicate with, to communicate with, so it is also important that children form expressions are used to this: This can happen in everyday when you go into a dialogue with the child about its expression or through performances, demonstrations or exhibitions at the school, the institution and the wider community. Children experiencing honor an active participation in culture, which medskaber of culture. This is to take the children's statements seriously and valid. It gives them the courage to come forward with personal expressions and statements about the social reality, we are all complex in.

## 2. INSTRUMENTENKARUSSELL (CAROUSEL OF INSTRUMENTS) – THE MISSING LINK BETWEEN EARLY CHILDHOOD MUSIC EDUCATION AND INSTRUMENTAL MUSIC TRAINING

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### Abstract

*Summing up, a form of Instrumentaler Orientierungsunterricht (“instrumental orientation class”, as it was called by Franz-Michael Deimling when he founded this course at the music school Plön in 1983) or Instrumentenkarussell (“carousel of instruments”, which seems to be the more common name nowadays) is indeed the missing link between early childhood music education and instrumental music training. A look at the internet shows that more and more music schools in the German-speaking countries are offering related courses, but this growing demand is not yet reflected in the curricula of future instrumental teachers. Therefore a survey about the various forms of these courses, their claims and standards, their impact on children’s future music training would be helpful. A variety of further teaching aids with distinct aims should reflect those differentiated needs; the teachers who practice these concepts should be encouraged to publish their ideas, experiences, and materials. And last but not least, these courses should be established as part of musical training in the important first phase of music education.*

**Keywords:** music education, instrumental music training, instrumentenkarussell

Bassoon, trombone, horn, violoncello, or even double bass – these are not the instruments you expect six-year-old children to start their instrumental careers with. Experience shows that they tend to choose the instruments they have experienced so far in kindergarten or primary school: It’s usually the guitar or the recorder which accompanies their first musical expressions outside the family. Or the parents guide their children to those instruments which are available at home (piano) or cheap (again, the recorder).

During the last few decades, instruments suitable for children have been developed in nearly every family of instruments. This can be accomplished either by reducing the size or adjusting the mechanism for the children’s hands, or by returning to less mechanised predecessors, like using a chalumeau instead of a clarinet. These premises provide the opportunity to work with instruments like those mentioned above without fear that the children might not be able to handle them for physical reasons, therefore risking frustration or even somatic pain.

It is undisputed that intrinsic motivation is an unalterable condition *sine qua non* for starting to learn an instrument. But in order to decide which instrument to learn, one needs information on and better experience with diverse musical objects. Therefore, about thirty years ago German music pedagogues developed the idea of an *Instrumentenkarussell* (“carousel of instruments”). These mainly one-year courses offer children the opportunity to get acquainted

with up to nine instruments, one after another. Additionally, the children get to know elementary music terminology and to understand basic musical symbols like writing notes, combining patterns, and reading and executing basic rhythms.

In the meantime, various methodological concepts were formed, e.g. distinctions in the use of the instruments or in the manners of including music theory. Surprisingly, one can count the handbooks published so far on one hand, although the idea has already found wide acceptance in both public and private music schools: in Vienna such a course was initiated at the beginning of the school year 2008/09. The reason might be found in the flexibility of the concept itself: Showing honest interest in the child's imagination, fantasy, and previous general music knowledge means constantly improvising on the most basic pedagogical ideas – a “carousel” in its wider meaning.

Nevertheless, some cornerstones remain:

- acceptance of offering or being offered a way of exploring the “soul” of an instrument, but not only following the first steps of a regular instrumental tuition in the sense of an instrumental apprenticeship;
- identification with and commitment to cooperation by all participating teachers, including the development of a detailed work plan;
- group tuition in age-homogenous settings of usually between 3 and 5 children;
- proper infrastructure, including instruments, size and numbers of rooms, and additional equipment.

The implicit and explicit aims of a “carousel of instruments” can vary. Thus some implementations already switch instruments after two or three lessons, while others try to provide a deeper insight into fewer instruments, therefore switching only after four to six lessons. Music theory might be included in one teaching unit; this needs a detailed theory course plan to assure a “harmonious” continuity when changing to another teacher. Other concepts involve a beginning stage to the lesson during which all the groups sing or dance together and take a playful approach to music theory.

The Joseph Haydn Conservatoire of the Province of Burgenland qualifies future instrumental teachers. Due to the changing job profile for music school pedagogues, the master class system of the nineteenth century is losing ground and giving way to much wider fields of activity as the curriculum experiences ongoing changes. Therefore, three years ago Mag. Prof. Nikola Mach and I introduced a course called *Musikwerkstatt* (“music workshop”) which is based on the idea of a “carousel of instruments”. Existing concepts were studied; yet we had to find our own way because of the specific situation at our institution: Students should be widely included in the teaching process; therefore they first had to be introduced to basic skills of group teaching, which they quite often lack. Also the idea of “carving out the soul” of an instrument nearly always surprises them. This adventure into the player's own instrument, which they believe they know profoundly after having played it for so many years, is the preliminary journey they have to undertake. The next step is to find a way to

transfer this understanding to children, a task for which the teachers find little support in pedagogical and/or music literature. In deed, quite often their own teachers also frankly admit to not being able to contribute adequate suggestions. This is usually the “hot stage” of the project, as we supervise teachers getting to know the names and instruments of the participating students only shortly before starting the course.

The formation of *Musikwerkstatt* in detail:

- twelve children around six years old
- six practice teachers and one supervising teacher
- six instruments, depending on the skills of the students; in academic year 2009/10: fall term –flute/recorder, guitar, and violin; spring term – clarinet, horn, and piano)
- one cycle consists of four lessons and a concluding concert

The structure of one fifty-minute lesson usually consists of:

- 5’: Song or dance (one or two for each cycle) (*whole group*)
- 10’: Music theory (*whole group*)
- 30’: Instrumental training in smaller groups (four children per group)
- 5’: Goodbye (*whole group*)

Every fifth meeting is a concert, which turned out to be an important part of the concept. This concert draws together and concludes the experiences of the previous weeks. It is usually well attended; parents and grandparents, brothers and sisters, aunts and uncles watch and listen to the children. During the course the children experience the adventure of presentation six times, and the progress on how to conquer the huge stage is enormous. The first steps are usually very timid, with a few children even preferring to watch in the beginning. But they apparently gain more and more self-confidence in presenting themselves before the public; therefore the program also contributes to the development of the growing children’s personalities.

What can be performed after having touched an instrument for the first time only a few weeks previously? One helpful means is a so-called *Klanggeschichte* (“sound story”), where a short story is told and illustrated by even experimental sounds on an instrument. Nearly everything is allowed: scratching, knocking, stroking or blowing. A bit more challenging is the use of a bourdon or even a more elaborate *ostinato*, as it is demanding for the children to keep a steady beat without the support of an advanced player. To show more different instrumental techniques, graphic notation helps the children to visualize the concept of sound on the instrument. These workshop concerts also contribute to deepening the communication with the parents. Watching their own daughters or sons can be a starting point for a dialogue on perceptions and stories children have told at home about their experiences during the course.

In these talks, mainly the expectations and targets of the parents are discussed, although a few parents do not have any specific intentions except to provide their child some musical experience without aiming at a specific

instrumental instruction. Yet the parents for the most part are interested in getting advice on a possible choice of instrument: In the forefront are questions on aptitude and talent, which require more differentiated information: fun and motivation, staying power and tolerance for frustration, curiosity and zest for discovery can all be even more important qualities for successful instrumental tuition than physical aptitude. The shifting preferences for instruments which the children show during the course also put personal abilities, as mentioned above, on the list of frequent discussion topics. Active listening is the foundation of tuition, of learning an instrument, and also the base for informed future concert audiences. But sensory sensibility will also be trained, a most welcome effect even if a child does not want to proceed with instrumental training after the course.

Three years after implementation of the course diverse objectives crystallized: In the first place children (and parents) are curious to experience several instruments, maybe even want to nourish already existing affectations for an instrument, and, of course, just to have fun. The scope of parents' expectations is broader, as they are acting on the urge to offer creative opportunities to their children: Many questions revolve around aptitude and talent, asking for professional advice regarding the choice of an instrument, or even help with purchasing an instrument. Some parents also take the opportunity to become acquainted with a potential teacher for their child and to get to know different teaching methods. Parents and teachers alike can observe the child's degree of perseverance, a necessary precondition for learning an instrument. In this course the instruments are left at the conservatory due to insurance issues; as a result there is no need to "practice" between sessions. In any case, the introduction of daily practice would add an extra aspect. Further research (based on Grounded Theory) must now follow in order to differentiate and assess motives.

For teachers this programme also offers a multitude of opportunities. During the course the teachers can observe, estimate and develop abilities and giftedness based on their working experience and recruit capable and motivated pupils for potentially long-term instruction. As group tuition, which in fact is the familiar (informal) way of learning for children, is becoming the norm and displacing individual tuition to a great extent at public music schools, this course also introduces the children to formal learning groups. The required team-teaching and networking also contributes to motivation and continuing training of teachers. Last but not least, teachers can establish a trustful contact with parents and communicate various aspects of what it means to learn an instrument. Parents can test their commitment not only to offering support and interest in a child's musical path, but also to investing in an instrument. They also have to handle the logistics, e.g. to bring the child to and from school, and to be responsible for the child's regular participation. Motivated and understanding parents are an important element in successful instrumental training; the course offers a reality check for them as well.

And what can be expected from the children? Nothing but curiosity, the ability to show enthusiasm, the readiness to communicate and collaborate, and the willingness to integrate into a group. Besides basic instrumental training, the children are challenged regarding their perseverance, patience, powers of recall, courage and imagination.

However, the preliminary preparations should not be underestimated. Children's instruments including auxiliary equipment in sufficient numbers have to be acquired. Several rooms have to be equipped and furnished appropriately. These investments in infrastructure require the permission of the person leading the institution. Modern leadership demands a convincing concept focused on a long-term implementation. And this is probably the crucial point: A "carousel of instruments" needs the commitment of all participating instrumental teachers, who usually are used to teaching by themselves with no great need of continuous cooperation. Identification with the idea must be the starting point. Continuous motivation for self-reflection about one's own pedagogical competence might lead to the insight that specific further training might be necessary. E.g., it is desirable to have at least a basic knowledge of each instrument which is presented during the course in order to comprehend the children's developing musical understanding. Also, knowledge of early childhood music training is not necessarily at hand for all instrumental teachers. Furthermore, permanent exchange of ideas and constant coordination of each child's progress is essential.

Also the organisation of the program requires continual attention: developing a schedule and a room plan, agreeing on an information policy for children and parents, and the formation of the groups are tasks which, according to our experience, need more than one meeting, especially in the first year of implementation.

But the most time-consuming process of all is agreeing on a teaching plan, even when using one of the few already existing curricula. The reference to precedent and subsequent lessons quite often puts the teachers in the difficult situation of showing flexibility in methods without missing the goal which had been defined in advance. These junctions should be clearly defined in order to accomplish general musical progress during this one-year course. This could also include the idea of teaching the children how to practice with the help of little homework assignments, which could then lead to the development of first practice plans. In any case it is necessary to create teaching material such as pictures of used instruments, songs, "sound stories" in graphic notation and illustrations of playing techniques. This material is also a means of communication between the children and their parents: In describing the material to their parents, the children can reflect and therefore deepen their experiences.

Summing up, a form of *Instrumentaler Orientierungsunterricht* (“instrumental orientation class”, as it was called by Franz-Michael Deimling when he founded this course at the music school Plön in 1983) or *Instrumentenkarussell* (“carousel of instruments”, which seems to be the more common name nowadays) is indeed the missing link between early childhood music education and instrumental music training. A look at the internet shows that more and more music schools in the German-speaking countries are offering related courses, but this growing demand is not yet reflected in the curricula of future instrumental teachers. Therefore a survey about the various forms of these courses, their claims and standards, their impact on children’s future music training would be helpful. A variety of further teaching aids with distinct aims should reflect those differentiated needs; the teachers who practice these concepts should be encouraged to publish their ideas, experiences, and materials. And last but not least, these courses should be established as part of musical training in the important first phase of music education.

### 3. THE ROLE OF THE EXTRACURRICULAR MUSICAL ACTIVITIES IN THE FORMAL AND NON-FORMAL EDUCATION, AS AN INTERCULTURAL MEDIATION ALTERNATIVE

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#### Abstract

*The work proposes to present the specific of the musical didactic step's organisation in the formal and non-formal education, considerations and new suggestions regarding the types of groups and approached repertoires. The insufficient orientation of the programs for the musical education has generated this analyses and solutions for a new atomization of the musical – artistic education both in school and in children's clubs, as an alternative for the extracurricular musical activities, with the purpose of intercultural mediation for all curricular cycles of the Romanian education in the formal and non-formal system. It is a real need to know and use the required techniques of projection, teaching, learning and evaluation of the didactic activities, as all to operate with contemporary methods and techniques. A new more flexible musical educational model may allow quick and mobile adaption to the contemporary reality from methodological and conceptual point of view, leading to the extension and the deepening of the connexions among different vocal-expression, instrumental and vocal-instrumental modalities, assuring multiple formative-instructive valences. It is necessary to retain the fact that through vocal and instrumental singing performed during the musical activities, children concurrently balance and relax, these having a therapeutic effect too. The musical education realization's specific consists in the fact that uses specific creations, songs (vocal or instrumental), which are the main means of familiarizing children with the musical language, musical games that represent the most complex form of children's artistic education. In the beginning, under the form of a game and then under the form of a lesson, the musical education brings only benefits, joy and enthusiasm in children's souls, no matter the parallel or the meridian they live in, the affiliation to an ethnic group.*

**Keywords:** *intercultural education, extracurricular music education*

The intercultural education requires a new approach of the values' horizon, opens new ways of differences' manifestation and cultivates attitudes of respect and of opening towards the diversity, also it is a specific, pedagogic response to the trial of solving some socio-cultural consequences imposed by the emigrational phenomena of vast proportions; it is a way of preventing and diminishing of conflicts, requires social and civic education, the learning of human's rights, the preparation and participation to the social life, teachers' forming from cultural interaction's view, the education and cultural development of immigrants and minorities, the education in a multicultural society. The intercultural school has as objectives the people's maintaining and the protection and the school's preservation, realizes an integration process by cultural preacquisitions' undertaking which children posses, invites teachers to understand and to turn account the pupils' cultural potentials assuming a new

way of conceiving and implementing a school curriculum and a new relational attitude among teachers, pupils and parents. The formal intercultural education includes initiatives and programmes which are developed by school and in the school. The non formal intercultural education has the same objectives as the formal intercultural education, but differentiates through the available working methods and techniques. It is voluntary, does not have the school's compulsory character and adjusts its contents in accordance with the participants' needs. The methodology is active and participative, and the teacher's relation with the participants is closer. The intercultural education's processes: the dissociation (to imagine yourself from outside), the vision on world (to understand the world in which you are living), the cognition (to be informed on other realities), the positive thinking (to see the difference positive), the attitudes and positive behaviours' atomization.

The inclusion represents the school's adjustment to offer special educational services, to meet the teaching and participation's needs of all pupils to all activities. The inclusion measures by the increasing of the participation level and the decreasing of the exclusion's level, in any way it may manifest. The required factors to create an inclusive ethos are: the understanding of the inclusion concept and the diversity's appreciation, the understanding of the relational dynamic's in integrative education, the understanding of the education system's position from Romania in report with the other educative systems at European level. Our education system it is not yet organized to respond to the specific needs of children, youths, adults' instruction on their directions of interest and according with the cognitive capacities and with their natural abilities, and the differentiation of the educative offer must be done on age categories in accordance with their specific abilities and needs. These needs are: of the personality's emancipation and of abilities' increasing, of performing in a specific domain and of leadership, of artistic knowledge, of adjustment to another culture as well or to another set of cultural values, of response to different crises and of forming of habits and specific socializing, communication abilities, of protection and of respect of the socio-cultural environment.

The preoccupation for the specific of the musical didactic step's organization in the formal and non formal education, especially from intercultural mediation point of view, considerations and new suggestions regarding the types of formations and approached repertoires have been generated by the orientation's insufficiency of the musical education programmes. Therefore, through this analyzes and proposed solutions, we would like a new atomization of the musical-artistic education both in school and in children's club/palaces, especially from intercultural mediation's view. It is a present need for the musical education of children and pupils from all curricular circles of Romanian education in the formal and non formal system, for the cognition and using of the projection, teaching, learning and evaluations' required techniques of didactic activities, as well for the operation with

contemporary methods and techniques. We would like to give to those involved in specific activities the needed information with psychological and pedagogical character, with the purpose to offer assistance for a more efficient atomization of the reserved time to activities of musical ensembles from school, as well to those from children's clubs and palaces. A new more flexible musical educational model will allow quick and mobile adjustments, from methodological and conceptual view to the contemporary reality, leading to the extension and deepening of the connexions between the vocal-utterance, instrumental or vocal-instrumental ways, assuring multiple formative-educative valences, contributing in this way to the forming of a new attitude toward the cognition and true art.

Must be remembered the fact that through vocal and instrumental singing performed during musical activities, children balance and relax in the same time, these having also therapeutic effect. The specific ways of realizing the musical education use specific creations, songs (vocal or instrumental), which are the main way of children's inured to the musical language, musical games that represent the most complex form of artistic education of children for genuine values. In the beginning, under the game's form and then under the lesson or rehearsal's form, the musical education brings many benefits, joys and enthusiasm in children's hearts, no matter what the parallel or meridian they live in. Important is that the scientific beginning, coordinated, of the musical forming to start from what is familiar to them, namely their folkloric creations to be able to develop in the sonorous universe specific to the area they belong to. But all this effort will not have finality if it is not anchored to the immediate reality that imposes the interdisciplinary correlation with all domains that explore in their cognitive way to understand the universe they live in.

Important component of the education, the music is one of the artistic forms which contribute to this complex process. Addressing to the human's sensibility and not only, touching through language elements, has a great influence on children and youths, captivating their interest in an essential way. The vocal and instrumental study that is done in the musical circles from scholar institutions, children's clubs and palaces, gives the possibility to learn and reinforce the melodic-interpretative and rhythmic-metric cognitions and abilities, assuring the evolution of voice and musical hearing, of artistic gesture and the creation of analyzing, interpretation and composition possibilities. Thus we have the chance to conduct the correct appreciation of valuable music and to stop the evolution of "kitsch" phenomena which meets a great "blossoming" in this period of time. In this process of musical forming, specialists have distinguished the existence of a report between efficiency and complex representations. Two fundamental aspects have been remarked: 1. the extent of the artistic conception characterizes through clearness, materialized through a improvement of sonorous ensemble, which becomes model determined for the final interpretation of quality; 2. the vocal and instrumental skills techniques are

assimilated quicker when the final result is fitted in the interpreter's sonorous image.

Children's clubs and palaces have always been a talents' nursery. Not few of those that have attended a shorter or longer period the courses of this kind of club, have applied and graduated music schools, high schools and colleges, some of them performing on different stages from the country and even abroad. Maybe those who apply here they have a real closeness toward the music and having this "love" are more receptive to learn the music's secrets even from early ages. Established almost 60 years ago (1<sup>st</sup> of June 1950) in cities with a numerous scholar population, children's clubs and palaces have become powerful institutions of children's attraction, their activities diversifying, improving their working content and methodology in such way that today they have the function of methodical centres for the extra scholar activity in technical-scientific, cultural-artistic and sportive-tourist domains. These circles substantially contribute to the inducement and development of children and adolescents' creativity to the forming of the taste for beauty and sensibility's education. They have a significant role in children's free time arrangements as well, of their entertainment, through aesthetic environment that they create, preparing them to spend their free time in pleasant and cultured ways.

The formative role is assured through the suppleness of activity's forms and methods, through initiatives' inducement, of the inventive spirit, the cultivation of skills and talents, the orientation and atomization of interests and passions, the discovering and the assertion of vocational qualities. Must be added as well the fact that during the time these clubs have been set up in the rural areas as well, giving equal chances to all children in the artistic, technical-scientific and sportive-tourist qualification. Through emotional excellence, music wakes up children's interest from the early ages, due to its specific or through which it addresses to emotional life. For this very reason, the aesthetic education is important through song and hearing, because it completes the youths' personalities, through the cognition of the aesthetic values, through the forming of the capacity to appreciate and taste the beauty, through the development of the artistic skills. Through their content, aesthetic-musical values contribute to the enlargement of the sphere of reality's cognition, to the yearning and desire's education to introduce elements of beauty in daily life, in adopting of a civilized and sensible attitude in relation with those around.

The existence of the institutions in which children and youths develop skills and aspirations is needed even now, at the beginning of the IIIrd millennium. Because in the present education system pupils beneficiates of an education centred especially upon cultured and folkloric values, through practice vocal predominant, in children's clubs and palaces they can also receive a guidance to understand and learn the entertainment music as well. The extracurricular activity can offer a diversified musical education to passionate and gifted children from musical point of view. In these musical circles from

school and above mentioned institutions, pupils study and consolidate their musical cognitions, vocal or instrumental interpretation skills, justifying the educative function, assuring and organizing the applicants' free time; the entertaining function is materialized through active rest, relaxing programmes and it is completed by the aesthetic-amusing function through which children participates to interesting actions, diversified both during the scholar year and on holidays.

The working groups constitute on age categories: preschoolers, 6-7 years old, little scholars from primary education (I-IV classes), middle school pupils (V-VIII classes) and high school (IX-XII classes). That is why the working techniques and the contents will be adjusted to each age. The musical education of which the music circles members' beneficiate contributes to their personality's shaping. It is known that the final goal of the musical education is that of forming the aesthetic attitude, to prepare the future adults to become listeners AVIZA by aesthetic values and eventually interpreters or creators of music. The personality's shaping is obvious through music, through positive enrichment of temper features, character and skills. The music's study has two levels: informative-theoretic and formative-applicative. The first level visas the forming of reproductive-interpretative know-how and skills. On the basis of the contact with the musical phenomenon representations, notions, categories, value judgments achieve, theoretic culture forms, as well musical language and it's decoding. The second level refers to the right attitude toward the aesthetic values, through sensibility, emotions, hearing, singing, interpreting and musical values creation capacities.

Valuable musical and educative pieces will be promoted both from Romanian creation and the minorities' one or international. The interference with the intellectual education proves through the cultivation of imagination, thinking, originality and motivation's suppleness for performance, especially for the participation to spectacles and contests. But also the moral education is realised through these group activities which need a collective working discipline, of respect, collaboration. The texts' contents reinforce the character features as the love for family, for country's beauties, the respect to the country's history. The physical training means movement and this element is provoked by the sonorous phenomenon, especially in light and folkloric's music interpretation. The specific choreography combined with the expressive interpretation means an adequate interdisciplinary education. Pupils' participation, belonging to the ethnic majority or minority group, to the musical ensembles' activities give the opportunity of the musical education completion received in school or kindergarten, based just in vocal singing and hearing. The entrapment in vocal-instrumental or instrumental formations contributes to the development of musical skills and know-how. In repertoires' selection must be taken into account children's age: the melody must be clear, accessible, the rhythm simple, the harmony and the text adequate. But nothing can be done

without a systematic study. The working methods must not become stereotype practices, but means of attention's organization. But without pupils' will and perseverance in working together with the instructor-teacher they will be no results. Only the right guidance can develop in children the power of focusing, the emotions, the inventiveness, the personal initiative and the creativity.

The concept of modern art engages the civic and moral responsibility of the artist, the superior perspective of the appreciation of phenomenon characteristic to the contemporary epoch, the creator's situation on solid ground of the new realities, the desire to realize some works of wide inspiration, the cultivation of the late traditions of our art, the increasing of the Romanian music prestige abroad – in the creation and interpretation domains – are fundamental conquests of our musical culture in the present time. The gradually accumulation, the riches of senses and constants, the language essentialness, the synthesis done by composers have met in their development anfractuosités. It seems that during this period we confront with other aspects in the appreciation of the different music types. Specialists assure a correct appreciation but the great public points it's preferences on the opposite pole, to non-culture; here is the paradox of this time.

The artistic skilfulness has been maintained in the emulative spirit, the own tradition background enriching with the rhythms in fashion, without losing its originality and authenticity through this. The valuable composers' effort to remove the over-simplification, the superficial spirit, and the lack of componistic art is obvious; the talented ones will present melodies in harmonisations and orchestrations done with taste and fantasy, giving up to stereotypes, with a rich thematic. The song of light music as well the cult one or folkloric, is present in the daily life through the force with which the musicians know to mobilise the neat feelings of love, optimism, gentleness, new content of life in the exquisite forms from artistic point of view, the sol of a sustained work of creation. The children's applications for the musical activities are favourable, because they help us to orientate the preferences and skills toward the music of value. The groups form on age categories and ways of interpretation: vocal (individual or group) and instrumental. The bands are usually vocal-instrumental with soloist or vocal group and the ensemble of accompaniment being made of instrumentalist interpreters. The musical activities are adjusted to constituted groups, because the solicitants present a heterogeneous education level. The instructor-professor finds himself in the situation to tackle different methods of work, starting with the musical initiation and then with the instruction of performance for each studied instrument. The pieces transcriptions and versions for these bands in accordance with their members are permanent in the leader's activity of the musical circle. The approached repertoires must be in concordance with the children's ages.

The purpose of music's study and assimilation of the best quality – at all education levels – circumscribes in the sphere of the aesthetic education of

maximum importance in the adult's future formation through: passion's awakening and the gentility in music's appreciation, the taste's cultivation for melody, the good music outdistance of the entertainment one and of those excessively sensual or fake, pathetic, the cult of national values in whose virtue the Romanian spirituality enters in the universal music circuit. The teacher becomes may time compose, because must adjust the musical pieces for children he guides. He does it in children's benefit, because in fact they are the winners; the promoted didactic step must be the partnership one, respecting the fundamental condition – the pupil's cognition; a great variety of differentiate work must be combined: 1. the segregation – meaning the value pupils' grouping, in term of skills, work possibilities and result; 2. the acceleration of the study for the talented and industrious ones leading to quick progress; 3. the enrichment and thoroughgoing study of knowledge and skill through diversified lessons during the week or at it's end, on holidays or profile camps.

The vocal and instrumental singing has favourable effect for the harmonious and balanced development of children. They assimilate the musical knowledge and skills of long term, can decipher and interpret or compose music and in the same time, through auditions, analyze the interpretations and creations, appreciating the value and differentiate it from non-value. The didactic methods of great efficiency are those devoted in pedagogy. Thus, the explanation uses in teaching the new cognitions (musical grammar and musical instruments), orientating pupils' thinking toward the sonorous phenomenon causality. The heuristic conversation helps in the evaluation of the way in which pupils have assimilated the musical knowledge (writing-reading or instrumental). The right, expressive demonstration offers the interpretation model to which little artists must reach. Can be attended or executed by the professor. The exercise contributes to the formation and consolidation of the vocal or instrumental interpretation skills. These can be of: intonation, rhythmic, melodically, of solmization, memory, audition and creation. The work with the textbook is needed to understand and thoroughgoing study of the solmization and instrumental singing technique. Usually are used textbooks (methods) for string, percussion, wind instruments, theory and solfeggio. At preschoolers or I-IV classes, the learning is done by hearing and beginning with the Vth class the learning is done by musical notes. The solfeggio helps at the minute execution of the musical text (vocal or instrumental), covering the following stages: melodic reading, rhythmic reading, and rhythmic-melodic reading. It applies as well to the vocal and instrumental parts. The musical audition has a great efficiency offering the level to which interpreters-children must reach, and in the same time form the hearing skill, the skill to develop the receptivity and the interpretative style.

Within the extracurricular musical activities **the vocal formations** are the easiest to be realized for the instrument with which is working is the children's voice. In accordance with the age and repertoire we can organize **vocal groups**

with 10-20 members or small choirs, of chamber with 25-40 members, or big choir with 50-60 members. All these formations can be on one, two or three equal voices. For high school pupils can be realized formations on four mixed voices. The vocal groups can be of entertainment (light, folk music), religious, folkloric music, choral or musical games, what differentiate them being the approached repertoire. For the choral formations, no matter what their content, the repertoires will include pieces of different structure, from the classic and contemporary national creation, as well from the universal one (lyrical, folkloric processing, religious). The thematic can be diverse: nature, childhood, history, different holidays and events. An explanation is impressive, that the groups, either vocal, instrumental-vocal or instrumental are not conducted, only those of numerous ensembles (choirs, orchestras) can be conducted. **The instrumental bands** can be of entertainment (light music, jazz, folk), folkloric or cult, **groups** of 5-7 instrumentalists or orchestras/brass bands of 10-20 instrumentalists, the repertoire being the one that differentiate these bands. When the vocal formations are accompanied they become **vocal-instrumental**. In the musical practice we meet choral formations, of entertainment, folkloric, cults or musical games, having the following constitutions: for groups, 20-25 members, and for ensembles, 40-60 members. In the following chapters, we will make the right explanations regarding the way of work and the instruments recommended to each type of band. A very important aspect that must be mentioned is that these hours of children and pupils' preparation impose the creation of a communication climate and understanding between pedagogue and the participant pupils.

The activities prevail by the teaching-learning type, mixed, consolidation or revision, with adjusted structure. Must be mentioned that within the musical circles from schools, children's clubs and palaces the activity takes 100 minutes (2 hours) with a 10 minutes break, the first activity being used for learning, and the second one for the repertoire's reinforcement and does not exist evaluation with marks or epithets. Their appreciation consists in including them in the spectacle, the contest, the radio-TV shows programmes, in preparation's camps. The demonstration methods used by the instructor-teacher is of maximum efficiency because gives the interpretative bench-mark. In this study we have proposed to present the importance of the existent musical circles within schools, children's clubs and palaces, specific activities and working methods with different types of formations. We hope that the proposed repertoire and the activity models to justify the big number of children which solicit to participate to these extracurricular activities, as well the results obtained at different contest, showing the special role that they have in the extra scholar education of children.

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## 4. SYNCRETISM IN ART – A PRACTICAL EXERCISE IN THE ROMANIAN VOCATIONAL EDUCATION SYSTEM

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Prof. gr. did. II Carmen Crăciun – piano  
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### Abstract

- *Pro argument for the artistic vocational education.*
- *Cultural motive for the realization of a syncretic artistic activity with high school students*
- *Purpose of the project: exchange of information and impressions between representatives of different artistic domains, as well as the formation of a common group consciousness between the students from different departments of the same school*
- *Project development and finite products: preparing and finalizing the artistic products made within the framework of the project by the students from the different departments: instrumental concert, thematic exhibition (figurative object, literary circle and theatrical expression).*

**Keywords:** *project educational, syncretism in art , artistic vocational education*

### Argument and Goals

It is believed about the Romanian educational system that it is overly theorised and somewhat separate from practical application. I hope that this article will successfully stand against this wide spread belief, and rise as an additional motive to recognize the utility of the Romanian vocational high schools. This segment of our educational system, both during the Communist era as well as after, has filled the gap created in our society by the exacerbation of scientific and technological culture among the younger generations. The Art Schools are the last stronghold of humanism, confronted with the avalanche of the informational world and are fighting, successfully, against the trend which creates a young generation wholly dependent on computers and virtual games. Artistic education, combined with sport, represents the equalizing factor necessary to educate human beings whole from a spiritual point of view, and with an unaltered sensibility, still able to live in symbiosis with nature.

Regardless of the art form – music, fine art, literature or theater – all have the power to shape the human soul and exposing the young generation to „art”, at an early age, if possible, cannot but have a positive impact on the future generation. Currently the educational system present in vocational schools has diversified, with several types of artistic education being offered – music, fine art, architecture or dance – thus allowing children to pick their own specific „slice” of art, artistic culture, and, in general, liberal arts education.

Having said that, this article, aside the instrumental education example it offers, will present an integrated art project coordinated by four professors from four different fields of art: Violin professors, accompaniment professors, and

literature and fine arts professors, who, at the „Sabin Dragoi” High School of Arts from Arad, Romania, have created, together with their students, a transcurricular project.

The cultural motivator for the project was the morphing of the seasons, all natural phenomenon, into artistic expressions of a musical, visual, and literary value. The participants were students from the Violin, accompaniment, orchestra classes, as well as students from the fine arts department (ceramics and sculpture), members of the literary circle, and students from the theater section of the school. The aim of the project – exchange of information and impressions between representatives of different art forms, as well as the creation of a common consciousness and cohesion between students from different departments of the same high school.

### **Project development and finite products**

We have started with the purpose of finding a center of interest for as many students as possible, both from the music department, and from outside it. Since in the extra-musical department the jazz version of Vivaldi's masterpiece has made a significant impact, the students from the Violin class have decided they can create strong ties with the other youngsters by using this version, rather than other works of art just as beautiful.

Four students, with different sets of skills and artistic personalities, were offered each a season for study in Violin class. The professor helped the future performers find the adequate season to study. The students were helped in understanding which pieces were suited to them better, and which will create difficulties for them. From the start there were several takers for the same season, however, in the end each found him or herself with the piece best suited to their skill set thanks to the professor's guidance. During individual Violin classes different fingering and bow techniques were discussed, as well as modes of articulation. The professors gave advice with regard to different study techniques which would help resolve technical, tonal, polyphonic, harmonic, dynamic andagogic difficulties, all these helping to showcase musical expressivity.

The remaining students from the Violin department were asked to gather data with regard to the musical piece and the composer. They used references from the internet, monographies and Cds, all under the Music History teacher's supervision. While the students from the accompaniment class were studying the piece adapted for piano by the group *Tutti (ripieno)*, the other students from the music department, together with their professors, were studying the orchestral piece. Those not performing in the orchestra, under the supervision of the Forms, Harmony and Counterpoint teachers were analyzing the work from a sound architecture point of view, helping their performing colleagues in understanding the structure of each part, the themes, and to offer logical points of reference in memorizing the pieces.

At the comparative analysis auditions students from all departments were present, including those from the theater and literature departments. They were introduced to the musical motto of the project, and each were asked to research the socio-cultural phenomenon which took place in Venice in the 17<sup>th</sup> century and helped create this masterpiece. Their task was to identify and analyze the cultural phenomena, especially the connections between the different art forms represented in the Venetian Baroque movement, as well as their influence on the further development of universal culture.

While the music students were working on the stylistic aspects of the project and have eliminated the synchronization issues thanks to accompaniment, the fine arts students received a practical task, aside their theoretical one, namely the creation of a figurative Venetian object.

At the literature at theater circle a presentation was held, presenting the *commedia dell'arte* phenomenon, as well as the work of Carlo Goldoni, a contemporary of Vivaldi, and similarly immortal in the universal history of theater. After polishing the musical pieces with the help of the accompaniment class, the project went into the next stage: rehearsals with the orchestra. Due to the different sonorities present dynamic and agogic adjustments had to be made. The solo pieces with cadence-like character, especially Autumn and Winter, needed flexibility in the bass. Until the date of the concert, the students have written studies and comparative analyses of the pieces by listening to different performances by Kremmer, S. Mutter, G. Croitoru, on CDs, DVDs, or live in the concert hall. The fine arts students have visited museums and have selected from art albums fitting works of art in which the seasonal theme could be found in thousands of different aspects, all original and stylistically novel.

The results of the students research were presented in a cultural bazaar organized together with all the artistic departments. Each department has brought something new to the intercultural rapport by offering information and influencing each other through the presentation of the results of their work in their specific field. Aside the theoretical presentation, the music students have performed in their concert, a concert punctuated at the beginning, middle, and end, with poetry and prose, all descriptive in nature.

The fine arts section presented common exposition with the other participants showcasing the original masks created in the Venetian spirit – the mask being a symbolic and specific Venetian object. The exposition was preceded by the performance of the theater department which presented the idea of storm in a theatrical form. Finally, the common theme was the exchange of artistic imagery present in universal culture with relation to the idea of the four elements. All participant students were students enrolled in the „Sabin Dragoi” High School of Arts.

### **Project Feedback**

We could evaluate the success of the project by observing the participating students. They worked with joy and enthusiasm, and working together got to

know each other better, formed new friendships and showed curiosity and interest in the work done by their peers. In conclusion, we have to mention that in spite of the difficulties encountered during the development of the project, we, the organizing professors, were extremely happy to hear, the following semester, students humming fragments from Vivaldi's concerts. The music students have invited their colleagues to the theater, and the literary club has organized an outing to a Claude Monet exhibition in Hungary.

In general, aside the obvious interest in art, our students were united by the joys of working together and, together with the knowledge gained from the project, something from the Baroque and Renaissance spirit seems to have been imbued in them. The presentation was realized by the following professors, all fellows of the „Sabin Dragoi” High School of Arts from Arad:

Prof. gr. did. I Hălmăgean Ana – violine  
 Prof. gr. did. II Carmen Crăciun – piano  
 Prof. gr. did. I Trandafir Dorina – literature  
 Prof. Steinhubel Zoltan – fine arts

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## 5. THE ART OF ENGRAVING IN MEDIEVAL MOLDAVIA AND ARTISTIC EDUCATION

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### Abstract

*The moldavian engraving art had a special influence over the developing of printing and other domains of plastique arts. Known through the illustrations at Varlaam's "Cazania" (1643), the wood engraving gets new dimentions in creation of M Strilbitchi (sec.XVIII) and reaches the acme of its development in the XIX century due to the masters from Neamt Monastery- Simion, Ghervasie, Teodosie, Iosif and Damian. Their illustrations made in xylographie (woodcut technique) influenced printing area and stimulated the occurrence of a new domain in medieval arts like icon- engraving, which influenced the style and decoration of painted icons.*

**Keywords:** *art of engraving, medieval art, artistic education*

One of the areas, studied and least known of national art history, covers the development of engraving in medieval Moldavia. Although during the XXth century many publications devoted to the old book illustrating occurred most researchers focused on the text and less - on the engravings, which only decorated the texts. Lack of information, regarding developments in this specific gender of art, causes gaps in the contemporary didactic process when the art of engraving is seen as a phenomenon barely occurred without no lasting indigenous roots.

If the clip art has received particular interest, known due to the scientists' work N.Iorga (1), G. Popescu - Vâlcea (2), G. Ștrempel (3 ), M. Topmescu (4) etc, then contributions to knowledge of engraving, which has stimulated the emergence of printing, gets more refractory attention than priority. The same issues are reflected in the research monograph D. Simionescu și Gh. Buluță „Pagini din istoria cărții românești” ( București,1981) and many others(5).

In particular this is a crucial work done by I. Bianu, N. Hodos, D. Simionescu (6), which includes also most representative images in addition to text books describing the miniature book or printed book. Thus, in part, cited sources are related to the priorities of history of literature, writing and printing developments, to the paleography, engraving that once graced the book and artistic value, what is being the last, somewhat at a lower plane.

The book by Gh Racoveanu “Wood engravings at the Neamt Monastery”, the work of the XIXth century may be regarded as a rare discovery from the engravers of Neamt Monastery. The importance and rarity of this paper are mentioned in the title sheet, stating that the monograph was published by the Royal Foundation for Literature and Art in number of 26 copies, consists of 44

pages, 160 original prints of which only 14 were previously presented in the album of A. Maniu „La gravure sur bois en Roumanie”, published in 1929 in Bucharest (7). Among the recent research publications can be nominated as available that of C. Tatai-Baltă(8), where authors remember the first wood engravings printed in „Cazania lui Varlaam” Iasi in 1643.

Same process went within the present Republic of Moldova, much later than in Romania. In the monographs ordered and printed in Moscow in the 70s of the XXth century, A. Zevin and K. Rodnin introduced a dedicated compartment for medieval engraving of book, inserting and some illustrations, which have been the only source to which we could refer until recently (9). A more comprehensive approach, with references to various studies on xylography appears in more recent publications of T. Stavila (10). Usually, however, as in Romania, the main attention of researchers from Moldova focused on literary or paleographical aspects of the manuscript -book or printed book in the XIV-XIX century. Notorious name in this field is the work of V. Pelin (11) and V. Chiriac (12).

Summing up all above we can say that the emergence of xylography stimulated the appearance of printing, which in medieval Moldavia passed a specific way. It is known that the emergence of first printing press due to joint efforts made by ruler Vasile Lupu and Kievan Metropolitan Peter Movila, through which, besides the Three Hierarchs Monastery in Iasi is established first printing (1642). With the printing presses, the Metropolitan received some wood engravings, made by the Ukrainian monk Ilya and considered among the most successful editions of prints in Kiev and Lvov between 1639-1670 (13). The engravings of this master illustrated the first book printed in Iasi in 1643 – „Cazania”; or “Romanian book of teaching” written by Metropolitan Varlaam.

Ukrainian master of engravings signed by Ilya holds a quarter of a page and illustrates the main text of Cazania. But the specificity of these designs is not established by iconographic originality of evangelical motives, but it is made by clumsy and naive expressiveness of the treatment, his images are close to works of folk art. This is eloquently illustrated by scenes “Birth of Christ”, “Candlemas”, including the engraving of “St. Paraschiva” (14). Engravings for the frontispiece bears the same stylistic features of text initials, using models from manuscripts or image printing “white on black” and vice versa (15).

During the XVIIIth and XIXth centuries Varlaam’s book was reprinted 12 times, each edition bears significant deviations in terms of illustrating the Cazania. Engravings from books printed in the Three Hierarchs Monastery had the mark of Ukrainian influence, with dark background and at the same time, they had a traditional character, particular to his miniature of Crimca Anastasius. Geometric ornament was replaced with vegetable, one stylized forms became more pronounced.

It was frequently used material exchange between printing and the use of stereotypes of older wood. For example, illustrations for “Mass” in 1672 and

“The Apostle” from 1756, with signatures of Sandu and Gregory printers have the same clichés and some support. Similar are ornaments crafted by M. Strilbițchi for “Prăvălioara” printed in Iasi in 1784, which were repeated in several books. “Penticostarion” printed in Bucharest in 1800 by Thomovici Stanciul and “Penticostarion” printed in Blaj in 1808 and signed by Peter Râmniceanul contain the same images that shows that both had an older original as a model.

A special fineness of medieval Moldavian art of xylography -is characterized for engravers printers Gregory and Sandu, who in 1745 printed in Radauti Ceaslovul. Two of the engravings accompanying the text – “Annunciation” and “Jesus Christ blessed” with the signatures of these engravers reflect an elegant compositional structure and unique mastery of xylography technique. Title page inscribed with medallion in the center of the engraving depicting Christ at the Last Supper, four other corners with small medallions with images of Iacov, Vasilie the Big, Ioan Gură de Aur and Gregory, designed on a dark background and filled with floral ornaments. Engraving shows a special master of put in page design and fineness, of drawings in the application of shades on dark and light background (16).

Book engraving of the eighteenth century in the second half of the century was marked by the most representative personality’s engraver of the time - Michael Strilbițchi, which was established in Iasi in 1750. Since 1756, when the engraver made up the first work till 1807 / 08, time of death, he became known as the author of about 200 engravings, including title sheets, frontispieces, biblical scenes and images of evangelists, and various vignettes and initial (17).

During his stay in Iasi, in 1778 and until 1792, M. Strilbițchi excellent engravings illustrated with “Prăvălioara” (1784), “Calendar or Saints” (1785), “Octoechos” (1786 and 1789), “Psalter” (1792), “The Apostle” in 1791. With the transfer of printing to Dubasari in 1792, M. Strilbițchi, apart from religious books, printed ones with more secular orientation, such as textbooks, educational books and vocabularies, popular books, but the illustrations were missing. Anyway their names – “Bucvar” (1794), “Alexandria” (1793), “Poems by Ioan Cantacuzino” (1793-1796) are not an exception in publishing activity of the engraver.

After 1796 Mikhail Strilbițchi transfer typography (printing) from Dubasari to Movilau, which will run until 1800 one (18). Late eighteenth century knew besides the book engraving and the etching on paper, spread out as icons, many of them are products of the engravers of the Neamt Monastery. Engravers School from that time on has become the authority not only because of M. Strilbițchi but artisans Simeon, Ghervasie, Joseph, Theodosius and Damian, who worked not only here but in other places.

The most gifted of them, Ghervasie, decorated with engravings in 1818 “New Testament”, one of the most beautiful Romanian illustrated books. Ghervasie also worked for the first illustrated “Gospel”, extraordinary

monumental printing presses engraving worked out in Neamt in 1821 (19). Our attention for the publication of Gh Racoveanu is dictated by the fact that it is the only source of identification of xylography in medieval Moldavian ambience

During working on monograph author found in Neamt monastery 900 blocks of wood, of which "... almost 500 were icons, borders, frontispieces, vignette, ornaments, and over 400 titles set, and handwritten text and signature" (20). Existence xylography-icon to "... late eighteenth century and most of the nineteenth century ... it is ... known about isolated engraving, of large scale, which has spread as an icon in many thousands of copies, colored (by hand, besides contours lines), or uncolored ..." (21). Taking into consideration the research carried out in the convent, G. Racoveanu notes that "... since the second decade of the XIXth century, engravers of Neamt Monastery dominated, with authority, this art field in Romania ..." (22).

As long as the printing press enabled in the Neamt monastery, between 1808 and 1874, when the photo appeared, there have been, judging by the dimensions given, made some examples of icons and not 500 as previously mentioned Racoveanu Gh. Large sizes ranging between 298 and 160 x 372 mm x 328 mm. and unlikely, that could be used for printing illustrations in books, although this time can not be excluded.

First published woodcut-icon into the monastery is "Assumption" (1821, 160 x 238, Ghervasie), followed by wood engravings of Theodosius the monk, disciple of Simeon and Ghervasie. "Virgin" is engraved on wood in 1827 followed by "Ascension" (1831) and "Saints Constantine and Helena" (1852). He is still the one who cut in wood a version of that subject in 1855, with the same dimensions, and in 1856 - a "Deisis". A single work piece of great scale is "Iconostasis" originally performed in Neamt in early times, in 1821, which repeat exactly the scenes of traditional Orthodox iconostasis, signed by Ghervasie (23).

Another author of xylography-icon, was Damian Hieromonk, activating at Neamt between 1857-1860. His icons representing "Virgin", "... reveals a purely decorative concern, with obvious notes of naivety" was made in 1857 and 1858 (24). Perhaps as Icons could be used and book prints, images of which were related to typical motives for icons such as: "Mother of God with Child" (Iereu Simeon, 1829), "Cathedral of Holy Angels" (Ghervasie, 1833), "Holy Martyr Barbara (Teodosii, 1833) or "Deisis" by the same author, executed in 1850.

Talking about interference style between wood engraving and icon, it would be too easy to identify them as some imitation or copies who were transferred from one gender to another. With special features, which refer to various plastic processes, materials used and, finally, the ultimate goal of the distance of each works differently from one gender or another, yet we can not overlook the common and distinctive aspects which occurred pithy in the XIXth century religious art.

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*Simeon Iereu. Scara Părintelui Iona, mănăstirea Neamț, 1814*



*Iosif Ieromonahul. Gravură din „Cuvintele lui*

*Isaac Syrul”, mănăstirea Neamț, 1819*



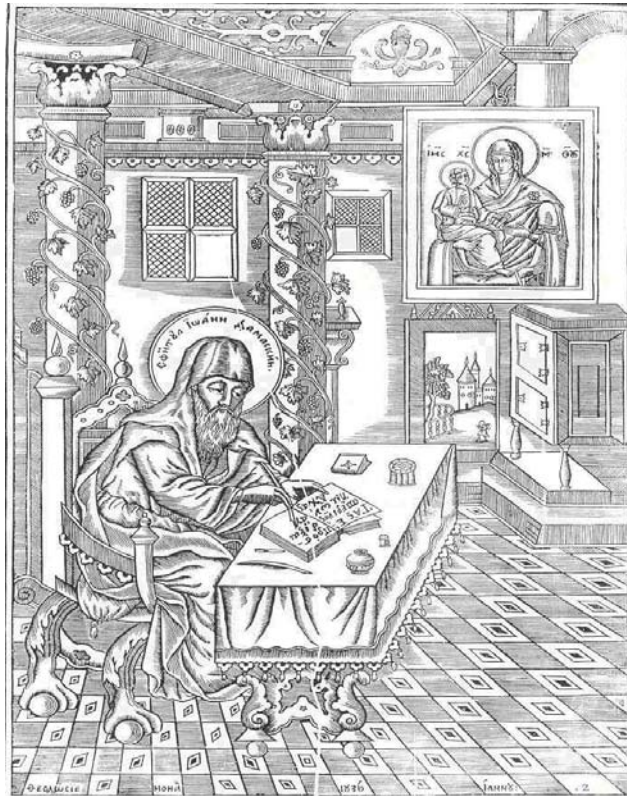
*Simeon Iereu. Născătoarea de Dumnezeu, mănăstirea Neamț,  
1829*



*Damian Ieromonahul. Sfântul Ioan Gură  
de Aur, mănăstirea Neamț, 1859*



*Ghervasie Monahul. Soborul Sfinților Îngeri,  
mănăstirea Neamț, 1833*



*Feodosie Monahul. Sfântul Ioan Damaschin, mănăstirea Neamț, 1836*

## 6. THE ECONOMIC EDUCATION AND THE ARTISTIC EDUCATION, A POSSIBLE INTERDISCIPLINARY MODEL

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### Abstract

*The relation between economic education and artistic education implies an interdisciplinary approach in terms of the conceptual-theoretical understanding of the informational contents specific to a paradigmatic reality. Thus the structural-functional dimension of the interdisciplinarity reflects a communication based, on one hand, on the improvement of the knowledge process and on the other hand on different levels of understanding. Furthermore, a conceptual-methodological transfer from one level to another is possible within such an educational model. In this respect there are obvious explanatory-normative dimensions which generate aspects of pragmatic nature meant to justify the necessity of the interdisciplinary information. Therefore the connection between the two types of education validates the professional methods which support the quality of the educational approach.*

**Keywords:** *interdisciplinary information, economic purpose, pragmatic education, managerial evaluation, relational competence*

### 1.1 Explicative-Regulatory Dimensions of Economic Education

As a social phenomenon, education is a specific human action that changes its aims, contents and functions along with society it self's changes, which affects in turn. Generally, education is a result of instructional and educational activities present at the social level. In these circumstances, the role of education is to promote the social experience of the actors involved in the objective reality's approach. Therefore, an economic education is necessary to the extent that changes in the social paradigm have a pragmatic nature.

The conception of education in a society marked by profound transformation is completely different from the traditional one, because of the fact that any adjustable availabilities relate to the operationalization of the social actions. In this way, George Vaideanu argues that "contemporary world problems, characterized by universality, globalism, complexity and high priority, demonstrates that the most efficient solutions can not be found through approaches and sequential plots, but it takes a holistic learning and settling of the most efficient means of solving the great problems of humanity" (Vaideanu, p.106). It is obvious in this way a simple approach that generates a complex one, but conversely complexity boils down to simplicity. Thus, an economic education becomes effective if the actors' performances are made within the process of organizing the society.

In this context, economic education by promoting the social paradigms refers to a perspective in which is obvious the training of the future consumers,

employees and entrepreneurs in the spirit of market economy. In the institutionalized education the *strategic targets* of this new type of education aim (N.E.M Newsletter, nr.4/1999, p.61/62):

- ◆ receiving and assimilating the basic concepts of competitive economy;
- ◆ understanding how the market economy works;
- ◆ familiarity with terms, concepts, regularities, mechanisms and practices associated to the production, sale and consumption in the context of free competition;
- ◆ awareness of proper decision-making opportunities as employees, managers, investors, customers, owners and citizens;
- ◆ efficient use of specific mechanisms and institutions of market economy;
- ◆ training and supporting those skills and abilities related to the competitive economic environment;
- ◆ insuring young people and adults practical experience in business and career choice;
- ◆ pace with the increasing availability of labor and to assume risks;
- ◆ promoting and supporting the teamwork spirit;
- ◆ training of people, age appropriate, in market economy practices performed by information technology and modern technologies related to information flow;
- ◆ strengthening of the economic and work motivation;
- ◆ developing the spirit of private initiative and willingness to develop business;
- ◆ strengthening the partnership between business and educational process;
- ◆ connecting to the global economy development, contributing to, and benefiting from its progress, both individually and in communities to which individuals belong;
- ◆ increasing individual productivity and living standards;
- ◆ motivational training concept for future business initiators.

In a world where “economies of knowledge” (Suciu, p.27) grow rapidly the forming of a new culture reveals values and attitudes that need reviewing in the light of new obtained results. Moreover, an important argument in supporting those assertions is that within the educational system and process there must be clear the professional development of socio-educational actors, beneficiaries of new information technologies. That is why an economic education program has a dual character, in the sense that within the education system it is obvious the introduction of a new dimension in the school curriculum and on the other hand, within the partnerships between educational institutions it is visible the advantage of working with various levels of school graduates who already know the general problems of economic education. In

these circumstances, within the conceptual-theoretical and practical comprehension it is required an interdisciplinary approach to information content transmitted to the beneficiary of the educational activity. As a result, the interdependence of social and educational system reflects a paradigmatic reality designed to support the explanatory-normative dimension of such an interdisciplinary model.

While studying economy, in formal or non-formal environment youth develop a significant amount of important skills such as:

- ◆ to identify economic difficulties, alternatives, benefits and costs;
- ◆ to consider the context and causes of various economic activities;
- ◆ to examine the consequences of economic and/or political changes, socially and personally;
- ◆ to argue and compare benefits with costs of any initiative act.

Economic education relates to existing social phenomena that individuals make depending on the cost of opportunity to which they relate "(...)all social phenomena have as starting points the choices that individuals make according to benefits and costs which are expected, because all people have an economic behavior " (Heynes, p.59). Thus, an economic way of thinking implies a constructive criticism of the initial steps. Acquisition of such an attitude is a subject to a higher level of thinking, based on knowledge, understanding, application in field, analysis of the main socio-economic phenomena, synthesis of value activities and evaluation of judgments in general. Therefore, the skills derived from economic thinking reflects the development of the educational process, in line with social reality questioning.

## **1.2 Expressive Methods of Affirmation at the Arts Individuality Level**

Initial and continuing training of social actors expresses their need to attend everything that relates to educational reality. A special character comes from the ideality that constitutes the artistic and from its axiological values. In one way, the correlation with expressivity marks the power of being. The resulting conduct of arts education should correspond to a value registry where the transfer of symbols is more than obvious. In fact, arts education requires a special training of the individual so that the emotional-artistic valences intensify as artistic individuality. Therefore, it is an artistic imaginary through which authentic human behavior varies from one subjectivity to another.

Relevant for understanding we'll try a pragmatic approach taking an example from the artistic field. If we think of a painting, the first thing that comes in our mind is a picture with different colors and shapes, which at an initial assessment would have nothing to do with the economy. But viewed from another perspective, things are actually otherwise. It is about a mental representation in which the object (picture) is analyzed. As each person is unique, with his own mentality and vision it is normal for each exposed analysis to be different. It's about the famous saying "How many huts, as many customs" which expresses the artistic individuality being as potentialized.

The expressive ways of artistic work involve a state of resonance of subjectivity with the very artistic object, but also a specific sensitivity to those involved in the act of contemplation itself. Perhaps that's why the artistic work/creation expresses a detachment by the artistic object, but also an analysis that concentrates mainly upon it. This paradox stimulates and certifies the certainty of the idea, but in the same time opens doors towards new conceptual-theoretical interpretations. The reception of artistic values relate to the being of the artist and the symbols that highlight a specific syntax of a truly linguistic scale. Thus, the contact with the work of art shows above all in the context of new educational paradigms encouraging interdisciplinary scenarios.

The link between arts education and economy is more than obvious while everything what is done is rather connected to a culture of being, of existence. The art of learning to educate before any art involves knowing how and who and what to educate. However, an art education should be promoted in the social and economic system together with the new obvious challenges. In these circumstances, an economic crisis does not lead, we believe, a crisis of artistic education. An art education survives in any situations, even if they reflect, obviously, social and economic crisis. If it is agreed upon the existence of crisis in arts education, then this issue should be raised to the level of responsiveness of the created work. Sensitivity can not know the economic crisis, it can at most adapt to new expressive ways of asserting at the artistic individuality level. Therefore reassessment into axiological structures, arts education should be linked to economic education based through excellence on individual human behavior.

The artistic meanings of these terms reveal in these conditions the building of the capacity to work properly with artistic values, but also the (by)building according to certain criteria of value. At first glance it seems not to be a connection or relationship between economic and artistic education. However, economic education makes its presence felt at every step of our existence, its quality often depends on the economic actors involved in the instructive-educational approach. Most times their involvement is done only at a formal level, not taking into account the initial, pragmatic approach. Moreover, the skills of economic actors are not always those which should correspond to the educational system. In this way, questioning appears on forms of education assumed in economic system.

Interpreting this situation highlights a certain methodological share that is reflected through cognitive skills. However, the scope of the norms undertakes at instructional-educational level performances specific to the economic education. This type of approach somewhat supports somehow the achieving of the main goals. Making them operational is, moreover, an openness to continuous (self) training questions.

Interdisciplinary approach exposed by the economic relationship between education and arts education concerns the conceptual-theoretical understanding

of specific information contents of a paradigmatic reality. This paradigmatic reality comes into contact with various economic, artistic, social information that tries to succeed in delivering a cognitive model that has an important role in the educational organization. Thus, the connection between the two forms of communicational education highlights a certain percentage by which professional practice becomes operational. Consequently, relational skills in the economic and artistic education are only supporting a possible interdisciplinary model whose size is provided for structural and functional pragmatic valence.

If we take this information as such, we should say that each has its own sphere, without too many links. However, if we achieve a comprehensive approach, will be surprised to see the close connection between them, moreover, to the existent interdependence of social and educational system development, on the basis of the progress of society being the social learning, assimilation and the practice of new behaviors, attitudes, values. These approaches not only succeed to enrich the educational process by discovering new methods and techniques of information recovery, but they help to avoid monotony changing the way of thinking and way of working by introducing interdisciplinary facets. In conclusion, we accept that education is possible at an interdisciplinary model built on the one hand on the features of economic education and on the other hand on the specific axiological structure of art education.

Of course, it must not be neglected the idea of human responsibility in promoting such a model. We consider both the pragmatic nature of the promoted results at educational level and their quality in terms of conceptual-methodological transfer. In addition, we consider this type of approach as an openness to understanding the reality of the educational process that should be tightly correlated with main skills assumed by the socio-educational actors. Also, different levels of understanding of the structural-functional dimension merely support the connection between the two types of education.

However, we support beside such an interdisciplinary model the idea of an informational process, possible through appropriate educational management. It is necessary in these circumstances a management assessment of the two forms of education (economic and artistic) to a more effective control on strategies for promoting interdisciplinary model, but also to optimize the steps taken in the context of education. Therefore, the quality of educational approach can be supported by the existence of an interdisciplinary model, whereby axiological and cognitive valences of economic and artistic education intertwine, creating specialized skills of social organization process.

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## 7. VALUE REFERENCES IN THE ARTISTIC EDUCATION

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### Abstract

*The naturalness and spontaneity express different manifestations of the artistic spirit. Such an assumption legitimizes at the social level the existence of the fundamental modalities specific to the formation-promotion activity of the actors involved in such an approach. In these circumstances, the dynamics of axiological structures generates situational contexts appropriate to some increasingly diversified psychosocial requirements. Therefore, an information valuation at the level of an epistemic methodology involves a series of purposes which refer rather to educational reassessments.*

**Keywords:** *axiological structures, informational valuation, educational strategy, educational reality*

### 1.1 Axiological structures in promoting the artistic education at educational level

In the present context, the society only needs to participate in promoting the artistic education, in relation to the scientific spirit manifestations. The artistic education provides independence and emotional implications in society. The existence of a complex language at the level of the artistic education involves a subjective realism of the reality. However, in arts generally, communication is possible using a specialized language. Thus, the understanding of the reality involves a relational knowledge that has a compositional structure that refers implicitly to the expression “informational valuation”.

Taking into account a reintegration of the artistic education within valuation, the new social paradigm focuses on a type of knowledge, which sometimes refers to the human consciousness. The authority of the artistic education determines the social actors to elaborately analyze their personal creations. The meaning of the described or revealed reality shows, in fact, the potential of the human life, the consciousness of the artistic spirit. Moreover, the essence of the artistic education shows the particularity of a humanistic culture, which consists rather in the ability to symbolize what is known as reality. Therefore, in this respect, we consider “the transforming function” (Batlan, p. 172) of the culture, which naturally occurs in natural plan (the culture transforms the existence in a nature for humankind’s benefit, not only for it self’s benefit), social plan (the culture contributes in transforming the social reality) and existential plan (the culture influences “the man as an individual” as well).

Taking into account these issues, we consider that this situation expresses the independence of the consciousness towards the restrictions of the social reality, state of facts that generates most of the times a symbolic behavior. It should also be noted that in understanding the concept of “artistic education” are involved certain assumptions of value. They refer to a universal culture, to questionings that generate “cultural shocks”. However, the pragmatism of this dimension consists precisely in the discovery and understanding of the assumed language within the artistic education. A certain level of understanding cannot be achieved in this sense only if the true theorization of some issues belonging to the artistic education materializes into practical applications. The biggest challenge of the artistic education is that it itself needs reassessment at any time of the manifestation.

Also, a very good understanding of the creative process and of the context in which the artistic education occurs reflects a consistent interpersonal reference. In other words, beside an emotional dimension a very important role is played by the artistic dimension through which the actor involved in the precise educational approach finishes the act of creation. The analysis of the artistic education from the perspective of the reassessment allows an axiological interpretation through which is highlighted the importance of creativity in general.

The artistic education requires a dimension of value through which the process of transmission and reception can become comprehensible. This situation reflects a unitary perspective on the act of creation, perspective which is specific to the artistic education. In this context, the artistic education reveals a communication process through which the social-emotional references acquire meaning and significance. As a result, the observational spectrum at the level of the artistic education expresses a kind of communication through which it is pursued the browsing, the understanding, the study and the application of an emotional approach, and of an educational one as well, i.e. a learning-teaching approach. It is rather about a specific form of respect which transposes into reality states that refer to the same reality.

Of course, the emotional aspect which refers to myth, to fantasy shouldn't be neglected. In other words, some of the subjective feelings of the artist refer to a different way of seeing a “possible world”. That is why an artistic education shouldn't be dismissed in the circumstances in which the “autonomy” of the artist, his freedom of expression is not restricted. Thus, within such an education the establishing of some clear targets and abilities can be a premise in the approach of a certain state of facts. Furthermore, the subjective states specific to the actor engaged in the educational approach generate attitudes specific to the act of creation. “The act itself remains under the power of representation; only its stages rise in the clear light of representation ”(Vianu, p. 38). It should be noted in this sense the fact that the training means specific to the artistic skills do not necessarily need to be based on a standard pedagogical model from the

beginning to the end of a proper activity. The assumed strategies at the level of this kind of education illustrate rather issues meant to support the idea of the professional (self) training.

The understanding of a reality that is analyzed from the perspective of the artistic education should be related, we believe, first of all to the attitude of the actor who is involved in this approach. Moreover, the pragmatism of such an artistic education at the level of the educational process is obvious in the context of a new paradigm, as far as the cognitive dimension can enjoy a certain value methodology. At the same time, the importance of using an artistic education at the socio-educational level shows a reality found in a continuous transformation process. Therefore, the general characteristics at the contextual level require from the value perspective (re)assessment designed to suggest rather the involvement of the educational actor at a social level.

This situation highlights the need of accomplishing some methodological correspondences according to the educational process to which they relate to. The strategies assumed at the level of the educational process and correlated to the proposed targets express a justified extension of informational contents within the social system. The possibilities of expression of the artistic act bring into foreground social paradigms translated into an imaging reality. The representation of the reality is in fact only a picture of what is being perceived at a rational-emotional level. In this regard we support the need for a pedagogical model built on the specific content of artistic education. Therefore, establishing a value reference point in an artistic approach shows a conventional education that can provide a pragmatic perspective to the educational process.

However, the harnessing of an educational model at the level of social reality depends also on how are understood at a particular level some processes and relations that do not always meet the criterion of validity. Such value structures engaged in the educative-instructive system reveal in the axiological plan informational meanings specific to the social reality as a whole. It is this educational paradigm that supports the training-development activity of the educational actors involved in the educational process. The assumed context depends on the values to which the new educational paradigms are related to. In this regard we support the idea that artistic education represents a set of purposes designed to justify the role of the act of creation within the training-developing process. Furthermore, the artistic education itself can be considered a meaningful social system. Therefore, a stratification of the instructive process represents only an axiological share of the informational resources and of the emotional experiences as well.

The conclusions of such an approach reflect at the level of a social system the need for an artistic education through which the gained subjective experience is translated into a reassessed system of values. This generates, moreover, an analysis that should focus first on certain conceptual-theoretical delimitations, and secondly on a methodological clarification on the nature of

the artwork. It is first about the origin of the artwork and second about the origin of the artist, situation that expresses the fact that the reality of the artwork is determined by the way in which the truth appears (Heidegger, p. 83) In this respect, we can admit that a particular form of education may allow a hierarchy of values according to certain eligibility criteria.

## **1.2. Specific manifestations of art education**

The form of manifestation of the artistic education operates on a subjective level. This perspective shows an interpretation capacity intended to justify the need of integrating the personality within the social system. In addition, it provides the guidance of the aims towards artistic innovation within a methodological functional process. Such an assumption legitimizes at the level of an artistic education methodology the existence of some operationalization degrees, that is, in fact, the premises of some reasonings which can validate the quality of an instructive-educative process. However, it must be noted the fact that the social responsibility achieves its aim through consensus and conventionality. We consider in this context precisely the role that a conventional education may have at the level of an educational process. As a result, this dynamics between an artistic and a conventional education results from the very interaction of the actors involved in such an approach.

The raised axiological issue reveals at the level of the act of creation a socio-emotional correspondence between what will be done, the person who creates and the ones who benefit of this value approach. In these circumstances, an axiological hermeneutics towards the new adopted eligibility criteria adopted must take into account also a social correlation between performance and competition. At the same time, the quality of the artistic education depends, as described above, on the strategies assumed at the level of the instructive-educative system. The perspective of an artistic education illustrates a social reality through which fundamental activities refer to social responsibility. Therefore, an artistic education reveals experiences and emotions through which the issue in question refers to the understanding of some interpersonal phenomena related to the social reality.

The activities initiated at the level of the artistic education come true as the environment can influence certain psycho-social parameters, through which it generates true values. This social fact refers to axiological meanings through which the involvement of the social actors leads to pro-social behavior. A picture like this also highlights the importance of educational environment in the process of realizing the forms of artistic education. In fact, the artistic education requires a valuation process in which the responsibility and personality formation implies a certain mood. The axiological meanings of these aspects confirm the fact that the educational environment must be built on a well established social structure in terms of social reality. Moreover, the interpretation of such a situation illustrates the fact that the dimension of artistic education is in correspondence with a specific form of organization through

which the socialization act becomes noticeable. This situation captures at the social level an axiological perspective designed to justify the need for a potential value system through which the development of specific functions of artistic education acquires a social character. Moreover, the instrumental value of artistic education depends on certain educational criteria assumed at the social level.

The integrated perception of the artistic education provides functional merger between cognitive and affective. Thus, the achievement of the specific desiderata of the artistic education involves an interdimensional understanding of both informational contents and aims/abilities assumed at the instructive-educative level. In this way, any scientific explanation of artistic education is built through a language that sometimes needs to be “decrypted”. Assuming a form of communication through a specific language at the level of artistic education generates only forms of educational tolerance regarding the performance- quality relationship. Moreover, since it proves to be useful at social level, these forms of educational tolerance must be accepted according to explanations that rely on human possibilities to learn and interpret existing laws at the level of educational realities assumed in initiated approach.

The quality of an artistic education often depends on the involvement of social actors in instructive-educative approach. Most of the times, their involvement takes place only at the formal level, at the level of instructive-educative activity occur questionings regarding the forms of education assumed within a social system. Thus, at social level there are obvious simultaneous social realities that do not exclude certain educational realities. Moreover, the emergence of these axiological structures is determined within the acquaintance process by the awareness of the subjective experience. In conclusion, we can admit that subjective feelings show specific ways to assume the existence.

Through the valuation of subjective experience it is expressed the way of being, the way of living, the way of understanding and the way of reproducing the reality of the possible worlds. These issues merely refer to a basic requirement within the instructive-educative process, namely, the need for an artistic education closely correlated with socio-cultural values promoted within an educational system. In other words, the quality of an artistic education depends to a large extent on the social environment in which it manifests and grows. The described situation illustrates the fact that the dimension of artistic education generates various interpretations on the subjective feelings.

A specific typology of artistic education is the one through which the object of the analysis is assumed by the actor involved in the act of creation. As generator of art, the educational actor (obviously, regarding artistic education) expresses a social behavior through which specific skills focus according to his own attitude. As a result, the informational valuation should materialize in communication relations, but also on a selective process of information. It is this way of approach and understanding that determines at the level of human

consciousness axiological structures possible within the actual educational reality. The general contextual characteristics of the artistic education require evaluative projections of the social reality. Possibilities of representation through artistic education reveal the importance of the reference at an instructive-educative level of a particular pedagogical model. Therefore, within a cultural system that generates the true values we support a universal pedagogical model built on an artistic education.

The new social paradigm assumed at social level consists of a conceptual-theoretical approach that brings to life an educational scenario through which is “represented” a specific form of the social reality. In this way it is highlighted the acceptance by mutual consent of a socializing modality governed by common interests. The methodological problem of artistic education depends, rather, on the possible correlations between specific abilities of the social and educational actors. Thus, the pragmatic criterion can be fully validated and the operationalization of the assumed aims is achieved by specific simultaneous pedagogical methods. In this respect, Mihai Stanciu states that the “educational (or pedagogical) aims are the ones that answer to the demanding task of translating the ideal reality, the educative aims and purposes into practical achievable targets within various educational situations” (Stanciu, p. 56). It is these aspects that respect the requirements of a pedagogical model based on aims/skills of an artistic education related to a pragmatic social structure. Thus, the artistic education emphasizes pragmatic goals achievable as far as teaching methodology has high applicable potential.

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## 8. THE INTERDISCIPLINARITY IN THE KNOWLEDGE SOCIETY- THE ARTS EDUCATION AND NEW INFORMATION AND COMMUNICATION TECHNOLOGIES

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### Abstract

*The information technology becomes useful for achievement to arts education, because it is the working cyberspace, the support work, making possible the expression of imagination, thinking, rethinking and the artistic design, detailed and diverse information, the practice artistic skills, the encouraging creativity, the space for learning, the space for reflection and personal expression and the space and the means of promoting - organizing events which exploit the artistic products (conference, competitions, exhibits). In fact, the advantages are more numerous. Therefore, this disciplinary cooperation can be traced from different perspectives, but starting from the contribution of new technologies to the formation of art education.*

**Keywords:** *arts education, new information, communication technologies*

In the current social-cultural context *the information influx*, intensified by excessive technicalness, creates opportunities for the diversification and thoroughness of cognition, giving the possibility to investigate and interpret past and present realities, as well as to develop solutions to those problems that can have an undesirable and unjust effect on the existence of future generations.

Naturally, these observations concern more the intellectual field, but, implicitly, they reach the other dimensions of education, too. Therefore, the presented reality implies rethinking the importance of the educational-instructive process, capturing the elements that allow the interlinking of disciplines, adaptation of social and educational interests, and best cooperation of the forms of education.

Based on these observations, we believe that special attention must be paid to the interdisciplinarity, binding us to search for various educational situations (2, p. 191-198) that should facilitate the establishment of certain links between disciplines that seem different from one another.

It is also the case of art education (music, drama, plastic education), which does not seem to find correspondents in the computing disciplines. In other words, between the art education and information and communication technology we cannot find many links regarding the formation of the children personality, if we confine ourselves only to overlapping the valences specific to each discipline. This situation may discourage any attempt of cooperation between these subject matters.

Therefore, we suggest examining this relationship, focusing on the educational situations that allow their approach in an interdisciplinary manner. This situation is even *more necessary* as in the Romanian society we notice:

- 1.merging of the artistic skills (regardless of the specificity of their field of reference) with innate abilities and thus reserved for people that are “chosen” (with innate talent). But the artistic talent consist of developing (through practice and reasoning) a certain skill to a higher level, characterized by originality and creative ability;
- 2.tendency of disregarding the artistic profession, equated with superficiality, with pragmatism or terribility, with snobbery and arrogance of the man who knows or wants to seem that he is recognizing, living and growing the Beautiful; there is also a tendency to associate artistic manifestations with the individual’s refuge in an unreal life, which is understood only by the one who is living it, becoming indifferent to the real problems of the community;
- 3.negligence towards the need to artistically educate the child, considering the intellectual education a priority, even with a substantial advance over the other sides of education;
- 4.substitution of art with a profession, thus generating fast, substantial profits;”the beautiful” comes to be gradually replaced by a merchandise that can be obtained and consumed without effort, without creative, emotional and intellectual involvement;
- 5.the dependence on quick and easy communicational technologies (eGovernment - eDemocracy”, 4, p. 16);
- 6.the more creative and rapid diversification of the online services;
- 7.spending more and more time in front of the computer (existing the danger for the virtual space to become a substitute of reality) etc.

The use of information and communication technology has been encouraged by educational political of U.E., which, in order to valorize the major advantages offered by the informational society, gets involved through Recommendations, Resolutions and projects in the acceleration of digital technology implementation in Europe, and also in spreading the most the information about the use and the efficient exploitation of these technologies within population. In this direction, the role of the school becomes extremely important, here being formed and developed the digital competences (for using the internet, office programs, downloading/uploading documents, using the applications for communication: forum, wiki, blog etc.) (5, p.27-77). These, as we consider, without losing the connection to technology, might be included in the general communication competences, for evaluation/auto-evaluation, for efficient documentation.

In fact, the advantages are more numerous:

- information speed of “here and now” type;
- the possibility to adjust ” the creation”;
- the possibility to self-knowledge in relation to the others;
- ideas confrontation, the easiness in maintaining the results of the research and of the dialogue, they already become multiple.

The cooperation relationship between art education and the new communication technologies acquires the desired formative meanings, if we pay attention to the manifestation of preoccupation for the documentation, processing the information and its rapid conveying, as well as training, practicing and developing of the artistic skills in order to promote beauty in art, society and life (2, p.73). Therefore, this disciplinary cooperation can be traced from different perspectives, but starting from the contribution of new technologies to the formation of art education.

Thenceforth, we will stop on the most known, considering the educative situations in which they can be used.

### ***1. The technical-instrumental perspective.***

Through them it is facilitated the realization of certain learning activities by which the students carry out operations that aim at:

*a.undertaking, processing and posting the worked materials or the found information, for a larger “public”.*

In terms of subordination of the cybernetics to art education, the dimension of these educational concerns aims to:

- identifying the virtual space that can serve the interests of art education;
- the method of obtaining and processing the notional support specific to an art domain;
- the possibility of identifying those with similar artistic concerns, regardless of their age, education, professional training, location;
- the organization and the storage (temporary or permanent) of the information.

*b.the design and the presentation some contents.*

In this regard, we notice that the use of Computer allows the following operations through the programmed tools:

- intervention upon a certain text / drawing, with the intention of altering, supplementing and shading the details, and thus answering to the desire, artistic preparation and aesthetic inclination of those involved in this process;
- the use of the illustrative, graphic, aesthetic and symbolic advantages for the development of the artistic culture.

Therefore, it is demonstrated that the new technologies can also function as information collaborative operating system, within this space being possible adding, modifying and classification of contents.

*a.making an evaluation and an auto-evaluation.*

Based on these observations, we believe that the cybernetic space to allow as all the products of the students' activities being archived and open to comments, measurement and appreciation by their colleagues or by other “visitors” as a *portfolio*.

Thus, the materials elaborated and posted by students become parts of a portfolio appreciated not only by the teacher, but suggested to everyone

interested in it. The authors' responsibility and involvement will be substantially higher, as long as the acknowledgement of their work by many different people will be higher. The received reactions and comments will contribute to a self-evaluation as objective as possible, but, at the same time, to perfect their own style, their manner of working, and to receive / create art, on the whole, or a certain artistic branch, essentially.

All these will help the student to cultivate his/her sense of beauty, to objectively appreciate his/her artistic skills, to mobilize inner resources for the training and the affirmation of the artistic talent, showing confidence in his/her own abilities.

The new communication technologies also offer validation methods for the personal ideas or for the others' through online dialogue, through interdisciplinary correlations, through reference to specific realities for zones and historical-geographical areas, through the confrontation with other socio-professional opinions.

## ***2. The educational perspective.***

Computer technology allows the realization of certain objectives of art education by proposing and facilitating learning activities which aim:

- at developing the concepts and representations (specific to the art domain), their classification;
- the use of a language specific to the art domain;
- establishing value judgments, but also value assessment criteria;
- developing the skills for deciphering the artistic message, developing the reproductive capacity (melodic, dramatic, plastic capacity), and also the capacity of interpreting, composing and commenting artistic creations.

Also, there is the possibility that in a certain sequence of a lesson, developed in the informatics laboratory, to pay attention to the previous prepared materials, presented by the students with the help of the programs and that of the online spaces for storage and communication (MediaWiki, PBWiki, MoinMoin, Wikispaces, SeedWiki, TWiki, ZWiki, OpenWiki, SocialText, TiddlyWiki etc) (5., p. 31).

The computer technology also facilitating the application of some didactic methods and procedures in order to activate the students, to encourage students autonomy through their own participation at their development, ensuring the students direct participation in taking decisions and in checking their correctness, in some activities, results appreciation.

From an opposite perspective, the students can become themselves sources of information for other students or "visitors" by offering information about events, projects, proposals, activities, etc. (1, p. 61-65).

Because it may lead to configuration of online communities, interested in transmitting knowledge and opinions, it becomes very important the need to relate to the others; by using this system of online connections may get answers to psycho-affective expectations, of group integration, of social inclusion

determined by the need of communication and of interpersonal contact, due to the need of affection, of recognizing own position among the others.

The new technology can be the leading element in projecting some modern didactic activities by offering new forms of interaction, new experiences, and new techniques for gaining and practicing artistic abilities.

### **3. *The reflection perspective.***

From a juridical point of view, the cybernetic space has the incontestable gift of potentiating the right to expression, the freedom of speech. This advantage should be fully exploited.

The Internet, which is accessed through modern and ultramodern technologies, allows creation of reflection space and *personal expression*; it is a personal information management space (for personal annotations similar to a weblog). The students are encouraged to:

- communicate opinions, experiences, personal impressions regarding the developed activity, their own activity and that of the colleagues;
- offer supplementary information, solutions for improving the results, etc.
- formulate requirements regarding the clarification of notions, solving some contradictions:

The appropriate attitude towards aesthetic values is implicitly developing, which is reflected by sensitivity and delight towards the beautiful in art, by the respect for the creative effort and for the artistic values recognized regardless of time and space.

### **Final conclusions**

The use of the computer and the virtual space helps to forming and developing the artistic skills (music, plastic, dramatic, scenery skills, etc.), favouring both the specific combination of sensory, intellectual, emotional and volitional qualities (through which skills are defined) and their practicing in order to consolidate and apply the skills, to make others appreciate them, thereby, stimulating self-motivation.

If, sensorially speaking, computer technology develops less the sensitivity of the analyzers, however, it contributes more to the understanding of those perceived through the senses, to the developing of the ability to differentiate perceptions even if they are very close together. The software programs, the specialized websites offer opportunities that allow the understanding of sensory information, suggesting both common, specific examples and models, and exercises for the recognition, creation and rendition of those analyzed or created. Rhythm and harmony are other characteristics of the artistic ability, which involve finding a balance, an agreement, a simultaneous concordance between the elements which are formed.

Naturally, the contribution of the information technology is more obvious from an intellectual point of view, because it helps training the intelligence, memory, creative imagination, attention, which are components of the artistic skill, considered very necessary. These are highlighted by the discovery of

details, even of those seemingly insignificant, by making the most ingenious combinations or by appending the special elements in a harmonized structure, through the expressiveness and power to send the emotion to others, through the original interpretation of details or aspects of reality. The artistic ability also requires volitional and affective support; great sensitivity, strong feelings are necessary for the creative act.

The information technology manages to engage itself very much in the release of very intense emotional states by supporting artistic creation, or its reception, or by facilitating communication with other acknowledged artists, regardless of distance, talent or area of artistic assertion.

If today's increasingly higher artistic achievements are done using the computer (electronic music, computer graphics, painting store, etc), then there is the danger of neglecting the art education, which can be replaced by highly advanced technology.

Therefore, resorting to Computer and Internet for the purposes of realizing art education has become a necessity. Students should be accustomed to perceive them as alternative working tools. Computer technology has the role to support the educational-instructive process and not to replace it. This helps cognitive operations, allows practicing skills and abilities in different contexts, develops creativity and inventiveness, arouses the interest and technically supports the creative efforts, encourages artistic communication and social networking. Art world is no longer unapproachable, aristocratically isolated, and thus a lonely world.

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## 9. REFLECTIONS OF THE ECOLOGICAL ETHICS IN ART

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### Abstract

*The present paper focuses on the reflections of the ethical relations between the interests of human beings and those of the non-human beings in art. It will include an artistic-philosophical analysis of the inherent value of nature as it is emphasized by the aesthetic characteristics of naturalness, etc. and, at the same time, it will follow the impact that literature has on the moulding of the ecological conscience and behaviour of the young generations.*

**Keywords:** *ethics in art, ethical relations*

No matter in what period it was created, art was, is and will always be a way of getting to know the secrets of nature, its beauty and even its utility. The craftsmanship with which the artists use the artistic language may awake in one's soul – no matter the age- strong emotions and feelings that will get one closer to nature again. The way in which one broaches, as a child or as a grown-up, subjects regarding nature, will make one reflect and meditate upon one's relationship with the environment, thus rediscovering one's place in nature. In this way, the messages that are sent with the help of the artistic works have a rich ethical meaning, which means a greater access to the norms and rules of ecological conduct, according to the specificity of each age. Thus, studying the disciplines which make up the curriculum for the Artistic Education, may help children mould and develop their ecological conscience and behaviour by means of mentally transforming some aspects, facts and concrete situations of breaking or abiding the norms for protecting and preserving nature or, most often, of detecting and presenting the intrinsic value of nature.

The interdisciplinary approach of the ecological education and of the disciplines concerning the curriculum of Artistic Education represents an efficient way to accomplish the objectives of the ecological education at the preschool and tender school age. This being one of my older preoccupation, I intend to study thoroughly the interdependences and complementarities existent between the two fields, especially of the way in which the intrinsic value of nature is being reflected and highlighted by means of a series of properties like: the aesthetic one, being a complex system, being a natural object, etc., in the works of art studied by children in school.

### ***1. Remarks of an ethic nature***

Nowadays, the nature's stage of degradation can be explained by means of doing an ecological evil towards nature, as a result of the imbalance in the relationship between man and nature. Explaining the causes of the nature's state

by means of moral concepts – like the one of evil – represents strong arguments for an ecological ethics (Caciuc, V., 2003).

In “Glossary of Environment Statistics”, the ecological ethics “contains moral principles which govern the human attitudes towards environment and the behavioural rules towards preserving and protecting the environment” (Glossary of Environment Statistics, 1997).

The ecological ethics is an applied ethics because it represents the practical answer to the abstract theories of normative ethics and because it focuses on applying some ethical perspectives in specific problems and in practical situations. Solving of some controversies regarding the problems of the environment presupposes an appeal to principles that should offer a moral orientation to our actions towards nature and their consequences (the death of animals, the ground erosion, a lifeless stream of water, the generation of new wealth, etc.). “Such principles which guide our attitude towards nature make up the ecological ethics in general. There is a wide range of ecological ethics that are either different or partially coincidental” (Elliot, R., 2006, pp. 314-315).

***The Ecological Ethics focusing on Humans*** is based on the principle of evaluating the environmental policy just according to the way in which it affects people. It is possible that the destruction of some national parks or wild areas may have a series of negative effects on the human well being: their sensibility towards the animals’ grief, their sadness towards a species’ extinction, their lack of access to some aesthetic and recreational pleasures. Such an ethics, even if it may lead to the making of some real agreements with the ecologists on what concerns the environmental problems, focuses on the realities concerning the effects that they have on people. According to it, only humans are important from a moral point of view. For example, from the perspective of the ethics focusing on the humans, a species at the verge of extinction is not considered valuable from a moral viewpoint no matter if it is seen as a whole or as individual parts. Only the human’s happiness or unhappiness is important, and these may or may not be affected by the extinction of a certain species (Elliot, R., 2006, p.315).

***The Ethics focusing on Animals*** implies giving a moral consideration to animals seen as individuals, not as species, because the way in which the species is affected matters only indirectly and only if the individuals are affected. So, one can observe that even if all individuals are significant morally speaking, this does not mean that they are equal. Different moral value is being given to different types of animals. This way of differentiating involves the arbitrary neglect of the animals’ interests, as to the human ones, thus permitting similar interests to be treated in the same manner, and those which are different, to receive a certain degree of moral significance (Elliot, R., 2006, p.315).

***The Ethics focusing on Life*** claims that beings are important from a moral point of view, regardless of their moral significance (the more complex a living being is, the more important it becomes from the moral viewpoint). This

type of ethics says that the choice of the paths of action must be made according to the impact of our actions over every involved being. Under a radical form, the ethics focusing on life sustains that every living thing is significant from the moral point of view, but they also have an equal moral importance (Naess, A. – *Self-realization in mixed communities of Humans, bears, Sheep and Wolves*, in *Inquire* – apud Elliot, R., 2006). According to it, a difference in meaning can be made inside one class of beings, thus not making men the most important ones. In some situation, the preservation of the biosphere and of the complex ecosystems may be considered more important than the conservation of a large number of human beings (Elliot, R., 2006, p.317).

**“The Ethics on Totality”** states that things that, like some of the living beings, do not have conscience and not even the most rudimentary biological organization are significant morally speaking. According to it, one can attribute to rocks some “rights”, and mining or testing missiles are considered to be bad as such (Elliot, R., 2006, p.317-318).

**The Ecological Holism** considers that only two categories are relevant from the moral point of view: the biosphere as a whole and the complex ecosystems that compose it. The animals seen individually (including men, plants, rocks, molecules, etc. that make up the complex systems) are not significant from the moral viewpoint. Their value is given by their contribution to the preservation of the whole they are a part of. From the holistic perspective, the individuals lack moral significance, but a species’ extinction is against the purpose of preserving the biosphere or the ecosystems. This type of ethics promotes the environmental policy which is similar to the ethics focusing on life, on animals and “the ethics on totality”, having in common the mechanisms of conservation of the ecosystems and of the biosphere (Elliot, R., 2006, p.318).

The problem that emerges is what kind of ecological ethics is to form the basis of the environmental policy decisions. The first impulse would be to say the one focusing on humans, but how justified is this choice by means of the ethical commitment? “The consequence and the avoidance of some arbitrary moral distinctions supports the transition from the ethics focusing on humans to that focusing on animals” (Elliot, R., 2006, p.319) and even to other types of ecological ethics. In this case, one might appeal to a series of arguments in order to support this idea.

Thus animals have moral value both because they have interests, and because they have aesthetical qualities – like beauty. These offer them even an intrinsic value.

Plants, the ecosystem and the biosphere have a moral relevance because they are considered to have interests, like the interest for a long life which is a good thing per se, “determined by the type of being that it represents, the type of biological order it pertains and the role it has as part of a whole”, an argument that, unfortunately, is not solid enough. The fact that plants and ecosystems “do not have a point of view by means of which to express life”, “even though they

have a natural purpose, they do not manifest any attitude on what concerns this purpose, and the steps taken in order to reach it are not understood and felt”, represents objective arguments in order to make an impartial distinction between the ethics focusing on humans and that focusing on life. Other arguments, like those that refer to the quality of being a complex living thing and that of aesthetics, similar in the case of animals, gives them an intrinsic value (Elliot, R., 2006, p.320).

The property of being a complex system which is specific to groups of objects between which there are certain connections – i.e. the snowflakes, the planets that make up a solar system, the erosion textures on a cliff – gives their moral value. Another argument in favour of attributing them moral value is “given by certain details which are specific to the way in which things are functioning biologically”, argument which is controversial (Elliot, R., 2006, 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” (H., Rolston III, 1998).

The passage towards the ecological holism is made by the existence of some other moral features, even if they are being contested by the more restrictive ethics. Such an example would be the feature of being a natural object, not one that is a result of the human created technology or of culture. According to it, the destruction of rocks – which are natural objects – by means of mining activity, is to be condemned. Some other features like the existence of a diversity of parts, the functional integration of parts, the existence of a balance and a self-adjusting system can be accepted as determinants of the moral significance of ecosystems and biosphere. By analyzing the natural character and the existence of a diversity of parts, R. Elliot compares a natural rock with a synthetic one, or an area covered with rainforest with a similar one which was cleared and cultivated to prove the value of the natural ecosystem. Thus, the rainforest becomes valuable due 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). It follows that the ecosystem of the natural rainforest 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)

In conclusion, the appreciation of a decision of environmental policy is based on the relation between the human interests and the non-human ones. Taking into consideration the above mentioned arguments, one might state that a first step towards solving the contradiction would be finding out some alternative solutions for satisfying the human interests, especially if “the changing of ecosystems is in general against the long term human interests”. (Elliot, R., 2006, p.320)

## ***2.The way in which the ecological ethics reflects in children’s artistic education***

The problematics regarding the relationship between man and nature, the effects it has, the uncontrolled intervention of him over nature, must be part of children’s universe of knowledge even from the preschool age. Alongside children literature, that by means of the metaphorical language of descriptions, stories, poetries, etc., is an efficient way to make children recognize the surrounding reality. The artistic education contributes a lot, even from an early age, at perceiving and expressing the beauty of nature. The songs about nature and the living things are the ones with the most access to children in order to make them aware of the environment and all its elements, to make them understand that every living being, every rock, plant, etc. has its own place in this world which is conditioned by various factors: the place where it lives, the food, the way in which it multiplies, its relationships with other elements of the ecosystem they are a part of. These art works help children understand the relationship between man and nature/ plants and living environment, thus contributing to complete the pallet of means to accomplish the ecological objectives and to assure the knowledge transfer. Also, in the case of children, the major contribution of songs is to make the intrinsic value of nature more accessible, by encouraging the experimentation and moulding of some positive feelings and behaviours towards nature. The animals’ aesthetic interests and properties – which give them a moral value– are finely and masterly captured by the authors of children’s songs.

In J. Bentham’s view, the capacity to feel pleasure or pain gives to animals their moral status and they are considered beings with rights and interests exactly like humans, the rights having as their purpose the protection of interests, no matter what topic they have. The famous question of J. Bertham regarding the animals– “Can they suffer?” (Bentham, J., *Deontologie ou science de la morale*, Ed. Charpentier, Paris, 1934, p.20, - apud. Tincu, A – *Etica mediului*, <http://sacri.ro/files/texte/eticamediului.htm>) – is reflected in children’s songs. Thus, feelings like fear, panic can bottle up in animals’ souls and they are so well and masterly portrayed in the children’s song “Iepuraş, drăgălaş”<sup>1</sup>:

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<sup>1</sup> an approximate translation of this Romanian song title would be “Cute bunny”

“Iepuraș, drăgălaș, / A fugit peste imaș / Și s-a dus, colo sus, / În pădure s-a ascuns.”<sup>2</sup> The second stanza of the song emphasizes even more the fact that animals have feelings, be them negative- “Dar Codău, câine rău, / L-a stârnit din cuibul său”<sup>3</sup>- or positive, and it also expresses the interest for a long life. Running “În cel codru –ntunecat”<sup>4</sup> is just another way of surviving. The sufferance and interest for a long life are found even in W.A.Mozart’s “The Butterfly Aria” where the author renders by means of tonality and rhythm, the cruelty and evilness of the man who, by his thoughtless gesture (cutting the butterfly’s wings) causes the death of such a fragile living. All of these send to ethical arguments focused on animals, respectively, on life.

Some songs manage to capture the aesthetic property of nature. In their lyrics is described the beauty of the mountain scenery. For example the song “Românașul”<sup>5</sup> by D.G.Kiriac describes the complexity of the mountain ecosystem, thus helping the child understand the relationships between the elements and the component parts of it (the living beings, the plants, the rocks), and also the relationship between man and nature, by means of the shepherds’ aesthetical feelings and contemplations (unde saltă căprioara / scut cătând, / scut cătând de vânător, / unde bradul dă răcoare / la tot omul, / la tot omul călător<sup>6</sup>). Only in nature does man manage to rediscover the Biblical connotation of his place in life: “liber și să fie-n pace / al naturii, / al naturii domnitor.”<sup>7</sup>

Some other songs are surprising by means of elements of ethics on totality, emphasizing how important and useful are trees and plants in general for sustaining life on Earth and the human existence. The song “Ce ți-ar spune un copac”<sup>8</sup> proves the intrinsic value of plants by masterly capturing all the properties mentioned above. By personifying the tree, the author manages to awake the listener’s or interpreter’s (the child’s) compassion towards the natural elements, provoking aesthetic feelings and emotions by means of its beauty (“Fără verde a mea jachetă / Lumea n-ar mai fi cocheta / Fiindcă pur și simplu n-ar mai fi.”<sup>9</sup>), its utility (“Fără mine n-ar fi aer, / Norii nu s-ar strânge-n caier”<sup>10</sup>), its sufferance (“Dacă o să-mi scrijelești în trunchi / La fel de rău mă va durea.”<sup>11</sup>), and especially its interest for life (“Te rog o șansă să îmi dai / Să nu mă arzi, să nu mă tai / Plantat am fost de-al tău bunic / Și sub frunzișul tău

<sup>2</sup> from now on, the song lyrics will be approximately translated in order to better understand why they were chosen: *The cute bunny/Ran from the grazing ground /And he went/To hide into the forest.*

<sup>3</sup> aprox. trans.: *But Codău, /A bad dog/Chased him from his hiding place.*

<sup>4</sup> aprox. trans.: *Into the dark forest*

<sup>5</sup> “The Romanian”

<sup>6</sup> aprox. trans.: *where the deer leaps / in order to find shelter, / shelter from the hunter, / where the fir tree refreshes/ every man, / every traveler.*

<sup>7</sup> aprox. trans.: *free to live in peace, / as the ruler of nature*

<sup>8</sup> “What Will a Tree Say to You”

<sup>9</sup> aprox. trans.: *Without my green coat/ The world would not be pleasant/Because it simply would not exist.*

<sup>10</sup> aprox. trans.: *Without me there would be no air, / The clouds would not gather in clumps*

<sup>11</sup> aprox. trans.: *If you scratch my body/ It will hurt me bad.*

buium / Tăticul tău când era mic / A stat și stai și tu acum.”<sup>12</sup>). What one should have in mind is the fact that even from the first stanza one can detect the message of the ecological education, that of protecting nature (“Și nu uita ce-ți spun, / Cu pomii să fi bun / Că dacă arbori nu mai sunt, / Nu e nici viață pe pământ.”<sup>13</sup>). The possibility to extract messages under the form of incentives, makes the child understand that the moral sphere is bigger than the social and the human moral spheres, and to make good deeds does not only mean to respect one’s neighbour, but also to respect nature, or to respect one’s neighbour means implicitly to respect and protect the environment (the close by environment).

The dualism between the human and non-human ecological ethics is found even in literary works. The fact that they are studied by children help them understand the moral significance of nature by means of being aware of the intrinsic value of it – an idea which was above exemplified- but it also moulds and develops the capacity to analyze and evaluate actions, decisions or even certain people from the perspective of the problematics regarding the environment, songs giving thus an efficient opportunity to put into practice a double ethical perspective of analyzing all of these. A first perspective is represented by *consequentialism*. Its followers think that what must be exclusively analyzed are the consequences of an action and nothing more. Thus, analyzing some songs like “Iepurașii”<sup>14</sup> by G. Coșbuc, “Vulpea și găscă”<sup>15</sup> represents the possibility for children of preschool and tender school age to study the ecological ethics by means of making them assume the responsibility for doing an ecological evil to nature, materialized in harming or killing animals, in taking a violent action like hunting. So, poaching, the excessive hunting of some species, fishing with the help of dynamite can be considered acts of vandalism or of excessive exploitation of nature, similar to the discharge of toxic waists in the river waters, the experiment of the nuclear missiles in some wild islands of the Pacific or in its waters. Some other songs that are performed during classes like: “Dragă vrăbiuță”<sup>16</sup> by Grigore Teodosiu, “Pitpalacul”<sup>17</sup> by Nicolae Oancea, “Umblă ursul”<sup>18</sup> by D. G. Kiriac, “Iepurașul”<sup>19</sup> by D. D. Stancu, “Greierii”<sup>20</sup> by I. D. Vicol, “Cucule pasăre sură”<sup>21</sup> by I. D. Chirescu, make children aware of how important is the environment, not only for humans, but especially for animals by means of its utility, aesthetics, authenticity, complexity, all of these giving nature its moral significance. At the opposite

<sup>12</sup> aprox. trans.: *Please give me one last chance/ Don't burn me or cut me down,/I was planted by your grandfather/ And under my leaves/ Sat your father/As you are sitting now.*

<sup>13</sup> aprox. trans.: *And don't forget what I'm saying to you/Be good to trees/Because if there are no trees./There is no life on Earth.*

<sup>14</sup> “The Bunnies”

<sup>15</sup> “The Fox and the Goose”

<sup>16</sup> “Dear Sparrow”

<sup>17</sup> “The Quail”

<sup>18</sup> “The Bear Walks”

<sup>19</sup> “The Bunny”

<sup>20</sup> “The Crickets”

<sup>21</sup> “Cuckoo, the gray bird”

pole, there is the *deontologism* that evaluates the environmental problems by appealing to principles which have a flaw, because there are too abstract in order to solve some particular cases or situations: “because these theories and principles are abstract, they cannot act in a concrete way in order to solve some concrete situations” (Miroiu, A, 1995, p.10, *our translation*). This is the position of those who the author calls anti-theoreticians, that agree that the role of the ethicists in solving particular problems/situations (so, even the environmental problematics), is limited. This is why we will not continue our research with the way in which some philosophical conceptions of ethics are reflected in music: e.g. the animal rights, etc.

A special attention must be given also to the patriotic songs composed and studied during the period before 1989. Even though the purpose for which they were written was to mould and to develop patriotic feelings in children, while implementing the ideology of the party in power by means of the influences of the occult curriculum, a reanalysis of these songs from the perspective of the ecological ethics has led to the production of a fake statement according to which the richness of our country is inexhaustible. From here it results the wasteful mentality and behaviour that most people have. Let us refer to the lyrics of the famous song called “Țara mea”<sup>22</sup> by Dumitru G. Kiriac:

Țara mea are câmpii mănoase  
Dealuri înalte cu măndre flori  
Izvoare limpezi și răcoroase  
Un cer albastru fără de nori.

Țara mea are oșteni de frunte  
Înalți ca brazii, voinici feciori.  
Flăcăi de munte și de prin șesuri  
Ai țării mândrii aparători.<sup>23</sup>

### ***Instead of conclusions***

The Communist mentalities and their reminiscences require after four decades of censorship in which the literary themes and motives were imposed, a reanalysis of the repertoire of children’s songs under the ethic and aesthetic aspect. Thus, one must revise the relations between man and nature reflected in songs with the purpose of changing the idea according to which Earth is an inexhaustible store of resources, that is always at the disposal of man, that man is its owner and that he may take advantage of nature as he pleases.

This interdisciplinary approach emphasizes the role played by the literary texts in educating the children’s ecological conscience and conduct by means of making more accessible the concepts and theories of ecological ethics. The implementation of the messages of the ecological ethics in the research made on the repertoire of children’s songs represents an efficient and economic way– without leading to an overloading of the curriculum– to accomplish the objectives of the ecological education and to assure the knowledge transfer by

<sup>22</sup> “My country”

<sup>23</sup> My country has rich plains  
High hills with beautiful flowers  
Clear and refreshing springs  
A cloudless blue sky.

My country has leading soldiers  
Tall as a fir tree, brave lads.  
Boys from the plain or from the mountains  
The country’s brave protectors.

means of the infusional approach which is most accessible to teachers. To study the children's songs is a way of "learning one's ABC" at the level of the ecological morality and a favourable environment for the development of the young man's personality from the aesthetical and ethical point of view. This paper has included ways that can be used in school and kindergarten, ways through which children are taught how to preserve the environment and how to learn more about nature: "Nature gives its beauty and grandeur. We must teach children how to <<visualize>> it with their mind and senses, how to understand and cherish it!" (Falk, I, 1981, p. 146).

A song is an important and efficient means to achieve ecological education. By singing, one gains knowledge about nature, the ecological skills and attitudes are moulded, accomplishing thus the desiderata of the ecological education. The songs cultivate not only the musical sense by means of educating the voice, but also the respect and responsibility towards nature, influencing in this way the ecological attitude and behaviour. Whether they are studied during the preschool or the school period, the educative value of children's songs results from both the beauty of the lyrics and of the melody, and even from the ideas and feelings expressed by them. Thus, music contributes to the understanding and appreciation of the beauty of nature by arousing some strong and long lasting feelings, by educating the sensitivity and by developing positive feelings towards nature. "We conclude by saying that children must learn to know, love and protect nature by means of their life experience"(Ilea, A., Petre, B., 1988, our translation).

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## 10.BRAIN PLASTICITY AS A CONSEQUENCE OF MUSICAL EDUCATION

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### Abstract

*The human brain is capable of astonishing changes of structure, as a result of learning and experience. The concept of brain plasticity defines an adjustment of sensory and motor system to environmental stimulus and requirements, therefore some brain structures compensate for other cerebral parts. Music training constitutes an intense, multisensory and motric experience, that offers the ideal opportunity to study the plasticity of the developing brain, phenomenon seen as a neuronal adaptation to performing long term, complex tasks related to music education.*

**Keywords:** *brain plasticity, instrumental music training, corpus callosum, cerebellum, planum temporale*

### 1.Introduction

Playing a musical instrument for a long period of time is an intense multi-sensorial and motric experience which offers the ideal opportunity to study the plasticity of a developing brain, revealing in the same time the behavioral changes provoked by this activity. In the literature, many transversal studies have approached the neural-anatomical and the neural-functional differences between people without musical practice and professional instrument players who have started their training very early (5-6 years old), highlighting the fact, for the latter category, that a series of cerebral structures increase in volume. Most of the times, this phenomenon was interpreted as an adaptation of the brain to the sensorial and motor requirements imposed by the profession as a musician.

### 2.Changes of the corpus callosum - implications in bilateral coordination

Corpus callosum is the main and the newest phylogenetic inter hemispheric brain structure, its development being the same with that of the cortex. It is approximately 8 cm in length, 2 cm in width and 1-1.5 cm thick. It is formed of a few million fibers which connect symmetrical or asymmetrical points on the surface of the two cerebral hemispheres, originating in the deep layers of the cortex (Petrovanu et al, 1999).

The functions of these structures are mainly to integrate information. Each hemisphere receives the informational input from the opposite half of the body and orders its movement. They can transfer information through corpus callosum, this transfer being indispensable for a consonant integration in the environment. The existence of a bigger corpus callosum brings a more efficient motor control, accelerating the communication between the hemispheres.

The morphometry of the corpus callosum presents a special interest, considering the fact that it offers the possibility of examining the asymmetry of

the brain and the hemispherical interchanges. Its structural and functional maturity elongates in the late childhood and early adolescence, simultaneously with the ending of the myelination cycle. It's generally accepted the idea according to which movement control, motor coordination and the transfer between hands of the sensory motor information increases gradually between 4 and eleven years old, age span which coincides with its maturity.

Instrumental music training started at an early age (5-6 years old) amplifies the necessity of a more intense and faster transfer, considering the fact that learning how to play a musical instrument involves daily practice of some complex and with both hands sequences.

The phenomenon may cause structure changes in the anatomy of corpus callosum. Thus, examining a group of professional musicians, Schlaug (1995, 2001) discovered that the anterior half of corpus callosum was significantly bigger than compared to that of the control group of the non-musicians. Moreover, this difference is obvious too for the musicians who had started playing a musical instrument before 7 years old, compared to those who had begun it later.

The differences regarding corpus callosum between musicians and non-musicians may be caused by (Schlaug, 1995): the great number of brain fibers which connect the cerebral hemispheres; high degree of myelination of these neurons; fibers with more collateral axons.

Compared to the other segments of corpus callosum, the anterior side finishes the last its structural and functional growth. It contains brain cells which connect the pre-motor region, the supplementary motor region and the prefrontal cortex, brain structures which participate into the preparation and the planning of the motor actions necessary to the instrumental music performance.

Lee (2002) emphasized the important effect of the gender in corpus callosum's development, evidencing significant differences between musicians and non-musicians men concerning the size of the anterior part, but this phenomenon is not valid for women too. The results obtained through the interaction between gender and the status as a musician have been explained by the researchers as a tendency of women towards a more pronounced functional symmetry than men.

The main controversy referring to the influence of instrumental practice of the brain plasticity is centered on the idea according to which the musicians would have a genetic aptitude to a bigger callous body, fact which eases the inter-hemispherical transfer of information and the acquisition of complex motor skills specific to instrumental music performance. This fact cannot be counter argued through transverse studies, as the majority which has been done in the domain of neural psychology.

Recent studies have supported the plasticity of the corpus callosum through music instrument practice. Thus, in 2009, a group of researchers from Canada and the USA (Hyde et al, 2009) conceived a longitudinal study centered

on the direct correspondence between the brain structures modified through music practice and the corresponding behavioral changes, demonstrating that the changes in the anterior part of the corpus callosum would appear only after 15 months of practice, if this is started at the age of 6.

This assertion was confirmed by a Harvard experiment ( Schlaug et al, 2009) which demonstrated a significant growth of the anterior region of the corpus callosum after music instrumental music training for 29 months (half hour tuitions per week) on a 5-7 year-olds group. Thus, the last research sustains the idea according to which early instrumental music training has important effects on the development of corpus callosum.

Functionally, having a bigger corpus callosum corresponds to a lower asymmetry, meaning the tendency of using both hands equally, with a lower domination of the right hand (for right-handed people) or of the left hand (for left-handed people). The prevalence of the right or left hand at musicians has been repeatedly studied by researchers, trying to elucidate the brain dominance for these subjects. Jancke, Schlaug and Steinmetz (1997) discovered the fact that musicians, though being usually right-handed, demonstrated a lower degree of hand asymmetry than non-musicians. In other words, musicians are less right-handed than non-musicians, especially keyboard players, compared to cord instrument players. This phenomenon has been interpreted as an adaptation process due to their work demands, requires which interact with brain development along the childhood period. Statistically analyzing the results researchers have discovered the fact that hand asymmetry correlates with the age of starting music training and not with its length. Thus, for keyboard players, the hands asymmetry is less reduced if the music training starts at an early age (5-6). Researchers explain that the hand domination reduction is not due to the loss of skill for that hand but to the intense use of the left hand.

### **3.Changes of the cerebellum - effects on estimating the duration of sequenced movements**

Though representing only the tenth part of the brain, the cerebellum overruns four times the number of brain cells of the cortex (Andersen, 1992). The cerebellum hemispheres play an important part in controlling the fine and precise movements of the fingers and toes and of the phonic muscles. Through the connections it receives from the motor areas, the cerebellum hemispheres are very important in planning the sequential movements, being involved in the estimation of the movement duration from a sequence to another. If this function lacks, the capacity of estimating the right time for doing the moments will be lost. The movement might happen too early or too late.

A series of studies have discovered the implications of the cerebellum in learning cognitive skills (Kim s.a., 1994; Parsons, 2001) and in music processing (Griffiths et al., 1999; Parsons, 2001; Gaab et al., 2003). It has been noticed that the cerebellum plays an important role in precise synchronization and integration of movements into a certain time structure, especially in the

early phases of the musical training, when the instrument player is trying to reduce the amount of errors in performing a piece of music. The activation of this structure becomes more and more reduced if the musician advances in perfecting his hand skills implied in the performing act. This phenomenon has been demonstrated by a group of German researchers (Koenke et al, 2004) who discovered lower cerebellum hemi-dynamic answers at professional keyboard players compared to beginners. Due to long music practice, these keyboard players activate a different cortical structure than the beginners. They need a smaller number of activated neurons for the same movement, making less effort in performing it.

The cerebellum is still one of the most important brain structures implied in music performance. A great number of mechanisms connected to brain plasticity take place at its level. Thus, Schlaug (2001) discovered a bigger cerebellum at musicians than at non- musicians, especially at men. Macro structural changes of the cerebellum have been associated with the micro structural changes: the increase of the synapses number per neuron, the increase in volume of the glial cells and the density of the capillary vessels.

The same results have been confirmed (Hutchinson et al, 2003), also noticing a positive correlation between the cerebellar volume and the great number of practice hours per day in keyboard players, phenomenon which is in favor to brain plasticity caused by music practice.

The existence of a gender effect concerning the brain plasticity of the cerebellum (a significant difference concerning the cerebellum volume between musicians and non musicians has not been identified for women) was explained by researchers through the presence of a limited effect in the group of women, taking into account the fact that women have, in general, a bigger cerebellum than men (Szabo et al, 2003).

#### **4.Changes of the planum temporale - correspondence with absolute pitch**

In 1968, Geschwind and Levitsky measured the size of the upper side of the temporal lobe, naming it planum temporale. He discovered the fact that in 65% of the cases it was bigger on the left hemisphere, in 11% of the cases it was bigger on the right hemisphere and in 24 % of the subjects had it equally developed on both hemispheres. Further studies have confirmed the data of the two researchers also showing that they can be noticed on the fetus brain too (Petrovanu, 1999).

The planum temporale was associated with the language function from the left hemisphere, being also involved in auditory processes. Thus, it was demonstrated the fact that the neural systems of the superior temporal lobe play an important part in the perceptive analysis of musical stimuli (Zatorre et al, 1994).

One of the most important discoveries connected with the role of the temporal plan in music activity has been done by Schlaug, Jancke and Huang (Schlaug et al, 1995) who noticed the increase of this region's asymmetry to the

musicians with absolute hearing<sup>24</sup>. Thus, it has been noticed that musicians with absolute pitch have a bigger planum temporale than the musicians without absolute pitch or non-musicians.

Further, Keenan (Keenan et al, 2001) have remarked the fact that emphasized asymmetry might be due to the diminishing of the right planum temporale. In this context, Schlaug (2001) identified through functional images a significantly higher activation of the left planum temporale than the right planum temporale at musicians with absolute pitch.

Another problem which arouses the interest of neuro-psychologists was the frequency of absolute pitch in people from different countries. Studying thoroughly, it has been noticed that the ratio among Asian population increases from 20 % (a number specific to English-American population) to 40-60% (Gregersen et al, 1999). This phenomenon was ascribed to using tone languages<sup>25</sup> (Pfordresher & Brown, 2009), this favoring the idea that language acquisitions, sustaining auditory processes, may be capitalized in non-linguistic domains.

A special category very often associated with absolute pitch is that of the blind people. The observation according to which many blind people reach high levels of musical efficiency has led to the very popular opinion that they have special hearing skills. Indeed, experimental researches have demonstrated the truthfulness of this assertion. Hamilton's study (Hamilton et al, 2004) emphasized, in a blind musicians' sample, 51% of the subjects with absolute hearing. It was also interesting the fact that the average age when they had begun music practice was significantly higher (8 years old) than the average age for those who could see (5.2 years old). Thus, blind musicians with absolute pitch, though beginning their musical studies later, were twice more numerous than musicians who could see.

Moreover, the images obtained by magnetic resonance have shown a greater fluctuation of the asymmetry in the planum temporale at blind musicians with absolute hearing compared to those who can see. The asymmetry does not represent the same increase of the left temporal plan. This phenomenon suggests that neural-psychological mechanisms implied in the development of absolute pitch at blind musicians may be different from that of the musicians who can see. Indeed, exploring brain plasticity at blind musicians, Rauschecker (2001) discovered, for this category of subjects, an expansion of brain representations

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<sup>24</sup> Absolute pitch is the ability to identify the pitch of a sound by including it in the theoretical musical system, in the absence of a musical context or of a reference tone. This ability rarely appears when the subject has started his musical training after the age of 7. Absolute pitch hardly ever appears in non musician population (1 to 10 000) and it is relatively frequent (around 20 %) in professional musicians (Schlaug, 1995).

<sup>25</sup> World languages can be classified into two categories: tone languages and intonation languages. Tone linguistics represents almost two thirds from the languages uses and is characterized by the fact that it uses the sound pitch to give certain semantics to words (Pfordresher and Brown, 2009). For example, in Chinese, the word *Ma* may have at least four different meanings, according to the pitch of the sound.

in parietal cortex. At blind musicians, occipital regions, usually used for processing visual information, are activated by auditory stimuli.

## **5. Conclusions**

Musical training, especially in its instrumental form, constitutes an activity which entails successively and simultaneously complex mental operations specific to this domain or general operations, stimulating the functions of the neural system at a high level.

The unique practice and motor experiences the musicians go through offer the researchers the possibility to notice if the functional cerebral adaptations achieved as an answer to the internalization of some skills and the sensory stimulation are associated with micro or macro structural changes of the brain. In the centre of this research trend there is the term neural plasticity associated to the new learning experiences (experience-dependent plasticity). The brain of a musician is a veritable thing for the analysis of the neural plasticity of the auditory and motor regions, phenomenon interpreted as a neural structural and neural functional adaptation at long term execution of some complex and specific to the domain tasks.

Transverse studies have approached neural anatomical differences between non-musicians and professional instrument players who started very early their musical training (5-6 years old), emphasizing the fact that, for the latter, a series of brain structures increases their volume. The phenomenon has been interpreted as a brain accommodation to the sensorial and motor requirements imposed by the profession as a musician.

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## PART II

### ROMANIAN ARTISTIC EDUCATION - EUROPEAN ARTISTIC EDUCATION 1860-2010

#### 1.ISSUES ON MUSIC THEORY TEACHING

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#### Abstract

*Music Theory constitutes a predominant and universal course for all music specializations. Harmony, Counterpoint, Solfège, Instrumentation and Form Analysis are just some of the “faces” of Music Theory. Most of the time, educators tend to approach these courses in a scientific (mechanistic) manner, trying to systemize musical knowledge. Although this way is quite successful, a severe side-effect appears; the educator constrains the development of imagination and aesthetic insight of the student. This article tries to demonstrate the necessity, the benefits and the side-effects of Music Theory courses as well as suggest alternative solutions or improvements for applied music theory teaching under the perspective of the student’s musical integration.*

**Keywords:** *Music Theory, Music Theory Teaching, Musical Integration*

#### Introduction

One of the most impressive characteristics of music is its discrimination of many specializations. A pianist has very few things in common with a flutist or an opera singer and therefore each one of them has to attend a specialized series of courses. Music Theory, in addition to being a specialization itself, constitutes a universal and common course for all the other music specializations because:

1.Music Theory functions and serves as a common “language” for the musicians. It’s really important for the musicians to understand each other in order to implement both music creation along with music interpretation effectively and efficiently.

2.A universal (common) notational system constitutes a necessity for Western European (mostly classical) music. Western European music is based on both the faithful (accurate) “representation” of virtually all necessary information on a clearly defined notational system as well as the identically faithful (accurate) “reproduction” of this information of the music work itself.

3.Although specialized theoretical studies seem to be an exclusive object of composers and/or arrangers, the truth is completely different. Performers need to successfully interpret the notational representation of the music work in order to reveal the beauty of music. Therefore, a skillful pianist should be able to apply

form analysis and know in detail the historical and stylistic context of the work as well as have a crystallized sensation about counterpoint and harmony.

Furthermore, Music Theory plays the role of an introductory course both at elementary and secondary schools. Under this perspective, Music Theory is a crucial factor that aids the pupils in entering the world of music.

### **Music Theory as an introductory course at primary and secondary schools**

The primary or secondary school educator, in order to layout a successful lesson plan, should first realize that he/she is addressing to a group of pupils who might not be interested in becoming music experts and therefore might never follow specialized music courses. So, this introductory type of course drastically differs from the one which is addressed to potential music experts. The aim of his/her lessons should be to: a) assist and encourage general music knowledge, b) demonstrate the beauty of music as an art without insisting too much on technical details and c) choose topics that are of practical interest to his/her pupils.

The instructor should have in mind that although very few of his/her pupils are going on to become musicians, virtually all of them are going to have a strong relation with music in the form of entertainment or hobby. Thus, such an introductory course should merely focus on general music knowledge. For example, for non-experts it's very useful to know about the styles of music, some details about the most common musical instruments and music forms as well as have satisfactory level as amateur singers. For the non-expert, it's more useful to know what "ethnic music" is, than to be able to perform on the piano. When he/she reads the program of an orchestra concert, it's important for him/her to have a clear sense about what a "Horn Concerto" is. Moreover, any pupil is a potential amateur singer (if he/she likes singing as a hobby). So, the instructor should encourage the pupils to practice singing. The crucial point is that he/she can approach singing utilizing softlège exercises, simple or popular songs. Most of the time, pupils are not interested in practicing softlège; it requires relatively good knowledge of music notation and it becomes boring almost from the first moment. The tutor should think that the goal is to develop the pupils' skills mostly on rhythm and intonation sensation. This does not necessarily require music notation knowledge. The tutor can utilize the karaoke technology. In this way he/she can trigger the pupils' interest by giving them the opportunity to practice their favorite songs offering them, at the same time, the option to change the rhythm and key of the song, according to their level and voice range with the aid of computer technology. So, the pupils could easily use this technology at home and in this way achieve both practicing and developing music skills as well as enjoying themselves. In addition, if the group of pupils seems to be interested in learning some kind of musical instrument, the tutor can alter his/her lessons towards this direction.

Many instructors, instead of triggering the pupils' interest in music, tend to insist too much on technical details. Learning music notation might not be

interesting at all for the pupils, due to the lack of practical application perspective. But, attending a movie such as Disney's *Fantasia* might make them enter the world of music and artistic expression, without the need of technical knowledge.

Generally speaking, the most important aim of the introductory music courses is to encourage and support the pupils' interest and love for music as an art.

### **Music Theory as a universal course for all music specializations**

Systemized music courses rely on a coherent theoretical context. Starting from elementary music studies, it's highly necessary for the pupil to know and recognize the principal music symbols of Western music notation. Also, the pupil should be able to use his/her voice and sing simple solfège exercises or songs (actually voice constitutes the universal instrument for all music genres). In order to perform faithfully even the simplest score possible, he/she should be able to: a) read and understand the notation, b) have a good sense of rhythm as well as intonation and c) use his/her voice with accuracy. Some educators when teaching solfège as a universal course tend to ignore that the expansion of the voice range, the breath control, etc. are of course useful, but not of substantial importance for the potential pianist or composer. From the one hand, it's highly useful for the pupil to be able to reproduce in his/her mind the notated information of the score. From the other hand, the voice of course constitutes a useful means of evaluating if the pupil is capable of a mental "representation" and "reproduction" of the score. Another universal music theory course is Dictation. The pupil is asked to recognize the individual pitches of a melody or harmonic progression. Another wrong approach appears here sometimes; the tutor should again always have in mind what is useful and necessary for the pupil. For the pianist, it's highly useful to detect his/her mistakes by listening to himself/herself when practicing a piano piece. Thus, the combination of Solfège and Dictation courses for pianists should develop their skills on parallelizing (comparing) the notated information on the score with the sound that is generated during their piano practicing.

Many musicians tend to incorrectly perceive the necessity of theoretical studies. For example, many pianists believe that studying Form Analysis, History of Music or Counterpoint is irrelevant to and therefore useless for their specialization. But, this is completely incorrect. The pianist (as an interpreter) should be able to analyze the music form and know the historical as well the stylistic context of the work in order to provide a faithful and artistically integrated interpretation.

When the educator addresses a Counterpoint course to a piano student, he/she should focus on the recognition (detection) of music "phrases" and the faithful and balanced performance of their coexistence and contradiction. Technical details such as parallel fifths or octaves are of secondary importance. In the same way, when the educator addresses a Form Analysis course to a piano

student, he/she should be able to discriminate what effective and necessary knowledge is. Actually, insisting too much on memorizing the key sequence in a Classical Sonata Form is pointless for the interpreter. The one reason is that there are so many exceptions that the importance of this information is degraded. The other reason is that the spirit of the Sonata Form can be concentrated into the scheme of exposition, development and re-exposition. After assimilating this principal layout in his/her mind, the interpreter can approach the work under a different perspective. He/she can detect the individual elements that construct the work and therefore demonstrate both its structure and coherence.

The History of Music Courses when addressed to interpreters should mostly focus on the aesthetical context and style of the work. Insisting on details such as exact dates or numbers of composed sonatas or quartets per composer does not actually aid or improve music interpretation. But, the assimilation of the historical and stylistic context of the work can serve as a useful basis for performance.

### **Music Theory as a specialization itself**

Music Theory is the principal course for the potential arrangers and composers. Although the term “Theory” reminds non-applied knowledge, the truth is completely different. Music applied specializations can be discerned into two principal categories: Interpreters and Composers. Actually, approaching composition is one of the most difficult procedures both for educators and students. Many people might have the (wrong) impression that the composer is a person who needs just his inspiration and imagination in order to write music. The truth is that composition is a really complicated task, since it requires the involvement of both techniques knowledge and inspiration. The composer should obtain really broadly-based skills on virtually all range of Music Theory, such as Instrumentation, Orchestration, Harmony, Form Analysis, History of Music, Solfège, Dictation and Counterpoint and combine this knowledge with his inspiration in order to create music.

Even the simplest and actually elementary concepts should be treated not as abstract and theoretical definitions, but as functional and lively entities. For example, when the tutor presents the consonant and dissonant intervals to the pupils, he/she should not limit his lessons into definitions and exercises; he/she should expand the definitions to the functionality of the consonances and dissonances as aesthetical and expressive means. He/she should emphasize that the notion of consonance and dissonance changes through time and that “dissonant” does not necessarily mean “bad”; “dissonance” as well as “consonance” constitute just some of the composer’s expressional means.

The educator should realize that the Theory of Music courses should be detailed and with many examples. Giving just the principal rules of Fugue composing to the student is not enough. The educator should analyze the form of many fugues (if possible by various composers), explain the individual

characteristics of the instrument (or instruments), approach both the contrapuntal as well as harmonic context of the work and make the student assimilate the “spirit” of this form. Furthermore, Form Analysis is one of the most interesting and effective courses for the potential composer. The tutor should realize that composition is merely a combination of constructive capability and inspiration. Under this perspective, the organization of the material, the thematic metamorphosis and the flexibility of handling smaller and larger music forms are of vital significance for the composer.

Teaching Instrumentation should be focused on individual characteristics, techniques, limitations and capabilities of the instruments. When teaching Orchestration the tutor should combine theoretical knowledge with applied examples and especially the spirit and the outcome of alternative transcriptional approaches of the same passage. The courses of History of Music should be focused on the analysis of music styles and idioms. Also, it should be emphasized that music evolution and its representation into music styles and idioms is an outcome of the necessity for expanding musical expression capabilities.

The potential composer should come in contact with as many compositional techniques and styles as possible. This requires the critic approach on virtually all Music Theory topics. Harmony, Counterpoint, Form Analysis, History of Music should not be merely treated as compilations of knowledge and/or information but mostly as sources for questioning and investigation. The educator should encourage the potential composer and/or arranger to develop his inner ear; this is highly useful for perceiving faithfully the notational representation of music sounds and/or music ideas. The student not only should develop the perception of intonation, but furthermore the perception of tone color, rhythm, harmonic and contrapuntal context.

In general terms, Theory of Music when addressed to potential composers should be as detailed as possible, while at the same time it should develop not only the student’s knowledge but merely his/her skills on facing the creative procedure as wholeness.

### **Approaching Music Theory teaching in a “scientific” (mechanistic) manner; benefits and side-effects**

When the Music Theory educator layouts his/her lesson plan should take seriously the following factors: a) choice of topics and goals, b) choice of approach and presentation and c) evaluation of both pupils’ performance and course effectiveness. Although these factors seem to be independent, they interact and affect each other. Most of the time, tutors tend to prefer the “scientific” (mechanistic) manner of teaching. This approach has some important benefits. In details, regarding the choice of topics and goals the educator can easily plan clearly defined and homogeneous courses as well as crystallize effectively his/her goals. He/she can prepare, choose the material and means of each lesson successfully and make a scheduled in details presentation

felicitously. In the end of each unit, he/she can draw up objective questions and/or tests in order to evaluate precisely both the pupil's performance as well as his/hers course effectiveness.

But, this "mechanistic" (scientific-like) approach generates some severe side-effects because of the artistic nature of music. A successful music course should combine both the "mechanistic" along with the artistic approach. Most tutors tend to perceive the "mechanistic" manner as the optimal solution for both teaching and pupil evaluation. But, this choice has a dangerous side-effect; the tutor tests and validates his/her teaching effectiveness merely by evaluating its results at pupil performance and response. In other words, not only an incomplete perspective on music is reproduced, but furthermore it is evaluated as effective and efficient if not optimal. The prospect for objective evaluation results in both the lack of development of pupil imagination and music insight as well as his/her inability for fruitful and creative utilization of this knowledge.

For example, when a tutor decides to teach Classicism as a History of Music course, he can choose exactly his topics and goals with ease. If the topic is the work and life of the three great classical composers, the tutor can easily find and organize his/her material and make a really impressive presentation, with photos, diagrams, auditory examples and music scores. At the end, he/she can evaluate if his/her pupils have effectively assimilated this information by putting accurate questions about dates, number of symphonies and sonatas, etc., or even asking the pupils to write some kind of test (multiple choice, fill in the blanks, etc.). Under this perspective, the scientific manner of approaching History of Music seems to be the optimal solution for teaching. But, does such an approach generate the desired results for the pupils? Did they really understand the role and contribution to music of these composers, their individual characteristics as well as their innovations and achievements? Most of the time, the answer unfortunately is "no". Although the pupil might have memorized all this information, his/her knowledge is "static", because it cannot be utilized as a source for his/her further musical development and integration. Moreover, this type of knowledge is incomplete, because it treats History of Music as it was irrelevant and independent to Form Analysis, Instrumentation/Orchestration and Harmony/Counterpoint.

The instructor should always plan his/her lessons under the perspective of presenting the coherence and relation of the History of Music with the integrity of music and therefore he/she should treat this course as a constituent of music wholeness. For example, the instructor could emphasize the establishment of classical orchestra constitution by Haydn, Mozart's contribution to Opera and influence on the form and substance of Concerto and Beethoven's expansion and renewal for the Sonata Form as well as his Harmonic innovations. Under this perspective, History of Music incorporates information and knowledge from all possible music spectrums in order to present and analyze the work of each composer as a component and influencing factor of music integrity. In order to

achieve this approach the instructor should organize his lessons with insight. He/she should spend much time both for preparing the presentation as well as evaluating his/her pupils. This type of evaluation is far more complicated than the one of the mechanistic approach. But the benefits are actually the substance of requirements for the pupils' musical integration. In the end, the aim of these music courses is to generate musicians, which means that the lesson planning and pupil evaluation should rely on the supportive and necessary knowledge as well as the skills and imagination development of the potential musician.

### **Conclusion**

Music Theory constitutes a very important course both for primary and secondary schools as well as for conservatories and music academies.

When the instructor teaches Music Theory as an introductory course at primary or secondary schools, he/she should have in mind that the most important goals are to: a) demonstrate the beauty of music as an art without insisting too much on technical details, b) trigger and support the pupils interest and love for music, c) provide general music knowledge, d) develop the pupils skills on rhythm and intonation sensation merely by encouraging them to practice singing and d) enrich his lessons by adding topics that touch the pupils interests.

When the tutor teaches Music Theory as a universal course for potential musicians he/she should insist on the knowledge that is of practical interest for them and therefore modify his lessons adapting them to the pupils needs. Thus, he/she should detect the necessary knowledge and skills in association with the pupils' specialization, i.e., pianist, singer, conductor, etc. and adjust his/her lessons towards this direction.

When the tutor teaches Music Theory as a specialization itself and therefore he/she is addressing to potential composers and/or arrangers, he/she should first of all realize that Music Theory is of vital importance for them. He/she should insist on the broadly-based knowledge and demonstrate the coherence and connection of ostensibly irrelevant and independent to each other individual courses such as History of Music, Form Analysis and Orchestration. Also, he/she should insist on developing the pupils' skills as well as music imagination and insight.

In the end, whatever the orientation of his/her course, the tutor should combine both the mechanistic manner of teaching and evaluation along with the artistic approach in order to achieve the pupils' musical integration.

## 2. MULTIDIMENSIONAL ARTISTIC EDUCATION: THE MATHEMATICAL PERSPECTIVE OF MUSIC COMPOSITION. INDICATIVE ANALYSIS OF APPLICATIONS IN THE WORK *JALONS* BY IANNIS XENAKIS.

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### Abstract

*Iannis Xenakis, Romanian-born Greek composer and architect, has been established in the History of the Art of Modern Music for the application of mathematics to the solution of problems in Composition and Analysis in Music. By analyzing a work (Jalons) of Xenakis' period of maturity (1986), this essay focuses on the sieve theory, which relates to the application of ordering structures in various sonic parameters. Analysis shows the high level of organization of sonic parameters, attained through the use of Calculus and vice versa, and proves the necessity of mathematics education for the understanding of artistic creation.*

**Keywords:** *Iannis Xenakis, Jalons, sieve theory*

### 1. Introduction

The organization of sonic material with the help of mathematics has been the main characteristic in Iannis Xenakis' work in composition. Already since 1955, in his article "*La crise de la musique sérielle*" he argues against the main trend in composition in those days, criticizing the incoherence which he thought there was between the theoretical views and the produced sonic outcome. At the same time he counter- suggests the introduction of the concept of probability for the organization of sound masses ([8]: 53-57). Since this period are dated his first works of stochastic music, as he himself calls it, *Metastasis* (1953-1954) and *Pithoprakta* (1955-1956), first drafted on graph paper and then transferred on staff, which have established him in the vanguard in music of his era ([5]: 1-21). In less than a decade, he publishes his first book (*Musiques Formelles*, 1963), where he presents quite extensively his thoughts as well as his compositional techniques, which were based on the application of mathematical theories in music: free stochastic music, marcovian stochastic music, as well as symbolic music, with the use of set theory. With new articles and compositions, which follow during the '60s, he applies the mathematical group theory to organize almost all of the sound parameters ([9]: 49).

Experimenting with many other methods, during the '70s, (kinetic theory of gases, arborescences [branching structures], Fourier series, etc) he generalizes the use of sieve theory which he had already formulated since 1967 [3]. This resulted from the necessity to use ordered structures on the characteristics of sound. According to Xenakis, the two main dimensions in the musical space, tonal pitch and time, contrary to those in real space, are irrelevant in nature, one

against the other, and they are only connected with respect to the ordering in their structure. Time has a structure of order, and the time-intervals can be added, or permuted, and therefore they form the structure of groups. Tonal pitch can also have a structure of order, as the intervals in between, as well as intensity and other characteristics ([6]: 95, 111). Sieves are sequences of ordered elements, which lead to the organization of sonic parameters. Xenakis, based on his personal aesthetics, sought the development of complex, particularly asymmetrical, non-periodic sieves, which could be produced by using the operations of union and intersection of simpler periodic sieves ([2]: 60). He actually developed programs for computers, using language C for the composition and analysis of sieves [4].

## **2. Methodology**

Characteristic areas of the main sections of the work ([1]: 283), where sieves are used in several sound parameters, have been chosen to be analyzed. All those sound characteristics, on which the composer says to be applying ordered structures, are studied: pitch-position intervals, in melodic as well as harmonic level, sound density, time-point intervals in consecutive entrance and exit of voices, and other specific characteristics of texture in music, where the particular organization of the sound material refers to. Appropriate two-dimensional, and in cases, three-dimensional diagrams are drafted so that conclusions can be reached, and the respective sequences observed in different characteristics, are listed.

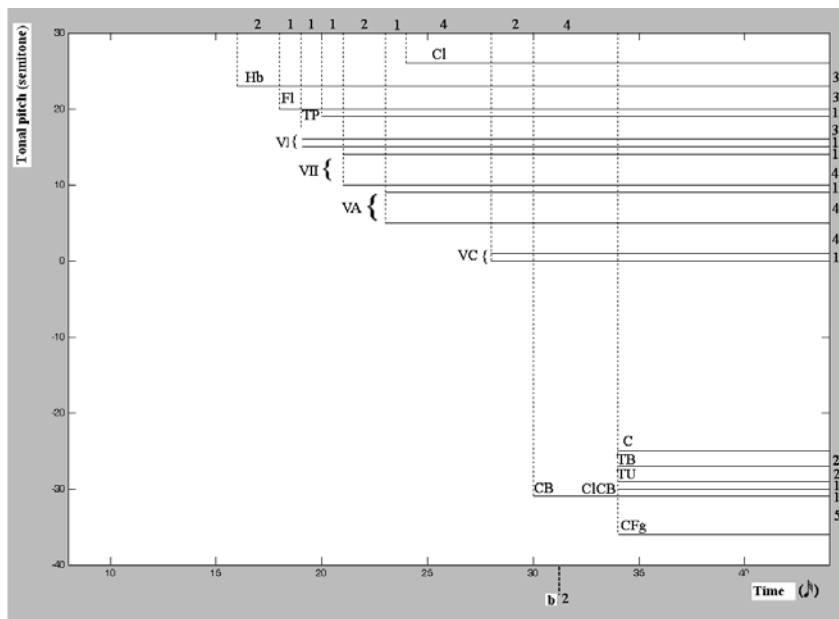
In the diagrams, sound changes are expressed in accordance with respective units, which are being used in musical notation, so that the correlation and study, in comparison with the score of the composition, is made easier. For the registration of time, relevant note durations are used as units in the respective bars in the work, whereas the bars are also noticed on the relevant axis. Tonal pitch is measured by the smaller tonal distance, the semitone, as unit, which the composer is using in the work, while the density of the instrumental voice is registered in notes per semiquaver: in this way, the values of rational numbers, which the composer himself writes using numerical fractions, are maintained for the complex rhythmic forms of the work.

Comments are made on the conclusions, referring to the sieves being used (construction characteristics) as well as the morphological needs they serve (accentuation and rendition of style characteristics, in accordance with the composer's formative intentions).

## **3. Analysis**

The first pitch simultaneity in this composition consists of two clearly distinct clusters, which are separated with a distance of 25 semitones and present a different organization of the sonic material within them: the cluster of the high register uses harmonic intervals of 1, 3 and 4 semitones between its consequent notes, whereas the one of the lower register uses intervals of 1, 2 and 5 semitones (Fig. 1).

Those two characteristic arrangements of tonal pitch, the structural differentiation of which intends to the acoustic distinction of the two simultaneous sonic events, constitute a part of a broader sieve of tonal pitch (Fig. 2, Sieve A), which is applied during the progress of the work, independently as well as in coexistence with other sieves which, always periodically, scan the whole of the sonic area. In Fig. 1 it is also noticed that the composer applies a specific structure of order in time distances, in the consecutive entrances of notes of several instruments as well, using elements 1, 2 and 4 exclusively.



**Fig. 1: Pitch-position intervals and time-point intervals of the consecutive entrances of instrumental voices (b. 1-2).**

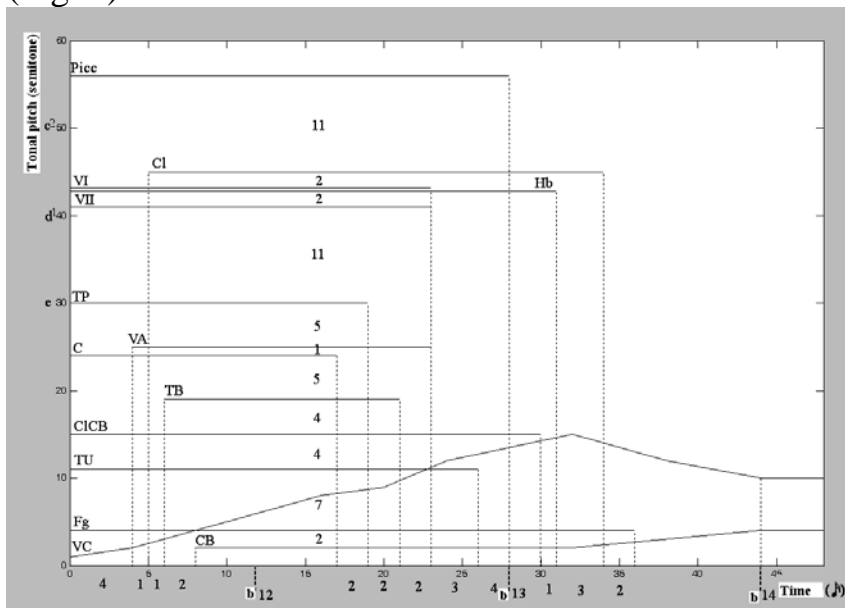


**Fig. 2: Sieve A and the intervals between its notes.**

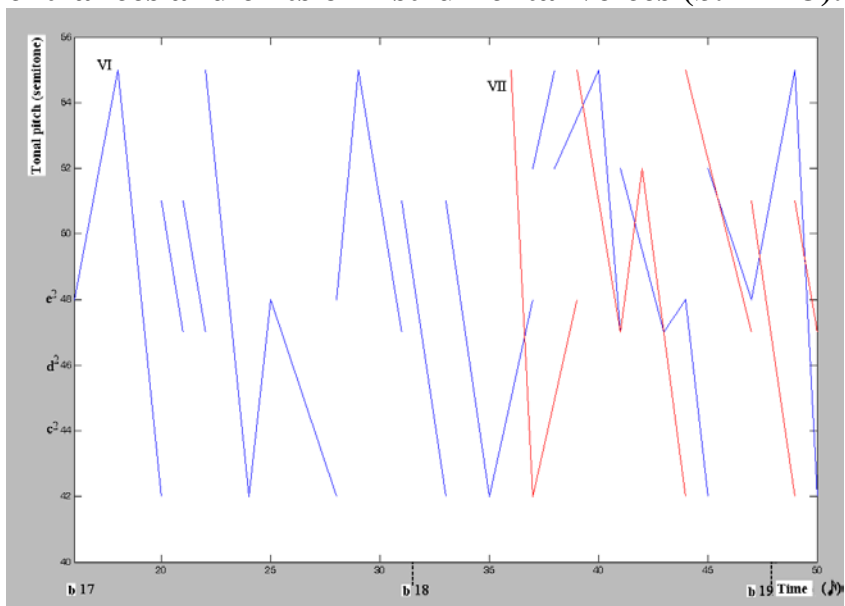
The whole of the first sub-section of the work (b. 1-13) makes use of tonal pitch which are elements of a sieve A in specific ordering structures, and the time-point intervals of the consecutive entrances and exits of the instruments, are based on structures of order which, step by step, are becoming more complex, as well (Fig. 3).

In the last pitch simultaneity of the first sub-section, the composer introduces the first continuous change of tonal pitch (glissando in Vc and Cb),

presaging in this way the main texture-characteristics of the second sub-section of the first part of the work, (b. 14-30), which is the generalized use of glissandi in the entire group of string instruments, during the whole of the sub-section (Fig. 4).



**Fig. 3: Pitch-position and time-point intervals between consecutive entrances and exits of instrumental voices (b. 11-13).**



**Fig. 4: Continuous changes in tonal pitch in the violins (b. 17-19).**

Here is also noticed a specific structuring, where every string instrument performs continuous tonal transformations between points of specific sets. Violin I uses a set of 6 tonal pitches {a#1, d#2, e2, g2, g#2, h2}. Violin II uses a set of 7 tonal pitches, and so on, whereas in the progress of the work and after the entrance of all string instruments, massive descent will be applied with respect to the tonal pitch. As it is also proved here, all the values of tonal pitch which are chosen by the composer, belong exclusively in sieve A.

Passing into the second part of the work, we notice the use of the sieve on the density values of the instrumental voices. Here being used are values which are chosen from the set  $\mathbf{Q}$  of rational numbers:  $\{5/9, 5/8, 2/3, 3/4, 7/8, 1, 9/8, 6/5, 5/4, 9/7, 4/3, 7/5, 6/4, 5/3\}$ . The homorhythmical texture (b.45-46) is combined always with the higher density which is being used by the composer ( $5/3$ ). Likewise, while continuous and alternate density covers occur after the entrance of all voices, exactly before the homorhythmical textures, the greatest possible differentiations take place between the densities of the various voices (6 voices and 5-6 different densities). In this way, the greatest possible contrast is created, furthermore, since the maximum of density is not used before this contrast. After the second homorhythm, all voices change their spectrum of densities, which lies under the previous, all having been stabilized in a specific discrete density, without the recurrence of any mutual coverage. This stabilization takes place in the greatest possible variance (6 densities), which is the same as the one presented in the former spectrum of densities.

With respect to the rhythmic groupings of instruments, before and after the general homorhythm of b.45-46, we can notice the following: the set of instruments is divided into two subsets of 4 and 10, with 2 or 4 groupings respectively (Fig. 5).

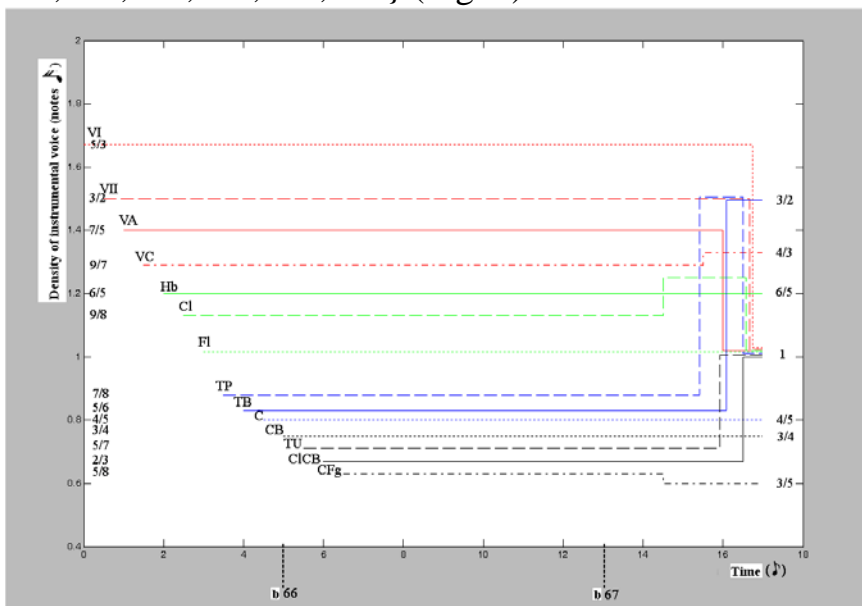
Rhythmic identification

		b.45 – 46	
		Rhythmic groupings	
1	Fl – TB	→	Fl – C
2	C – TP		TP – TB
3	VII – CB		VII – VC
4	Hb – VC – CFg	→	Hb – CB – VA
5	VI – TU		VI – TU CFg
6	VA – Cl – ClCB		Cl – ClCB

**Fig. 5: Rhythmical groupings of the instruments, and their alterations (b. 45-46).**

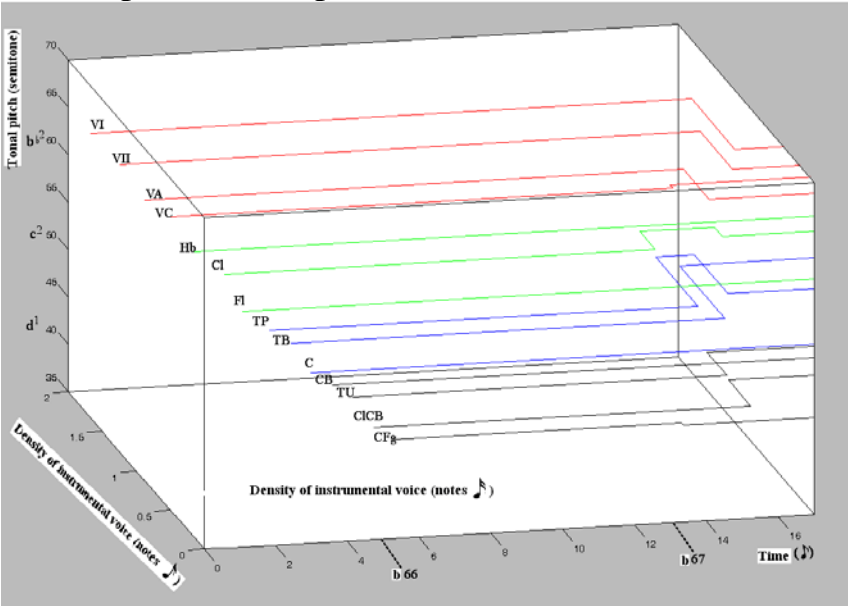
The two subsets keep unaltered the number of their instruments as well as the number of the instrumental groupings and function as closed systems, as all the occurring changes refer to the elements in their interior, absolutely without any mutual influence. In the small subset, the two instrumental groups remain consisting of two parts, before and after their rhythmic identification in b. 45-46, with the alteration of one of their elements. In the large subset, a bipartite group becomes a tripartite one, and a tripartite group becomes a bipartite one. Simultaneously, a bipartite group stays bipartite, and a tripartite group stays tripartite.

Yet, all of them (b. 45-46) play an active role in the changes which take place, and finally, with reference to the number of groups and the elements belonging in them, the outcome remains similar to the initial form of the system: that is, four groups remain, two of them bipartite and two with four parts, but with the maximum internal differentiation, since not a single group of the system remains the same. The same outcome also characterizes the other closed system, where again remains unaltered the number of groups in the system (2), and the number of their elements (2), whereas the two groups change. Perhaps it is not accidental that the two initial elements (VI, TU) of the only group which changes and increases with reference to the number of its elements, they are the only ones changing their tonal pitch upwards, at the moment of transformation in the orchestral grouping (VI:  $c^1 \rightarrow e^1$ , TU:  $H \rightarrow d$ ), while all the other instruments keep on their course, with respect to the note to be played. The next stage in the occurrence of a sieve in the densities of instrumental voices, appears to be even more expanded (b. 65-67), so that every instrument takes a different value. The set Q of rational numbers is still being used. This time 18 elements have been chosen  $\{5/9, 3/5, 5/8, 2/3, 5/7, 3/4, 4/5, 5/6, 7/8, 9/8, 6/5, 5/4, 9/7, 4/3, 7/5, 4/3, 7/5, 6/4, 5/3\}$  (Fig. 6).



**Fig. 6: Rhythmic densities of the instrumental voices (b. 65-67).**

A progressive entrance of all the musical instruments is observed at equal time intervals, which correspond to the duration of a semiquaver, with a parallel progressive decrease in the density of the instrumental voice. VI enters first, with maximum density (5/3), whereas, until the entrance of the last instrument (CFg), we have a constant decrease in the density every instrument enters. The density in every instrument remains the same, until the third semiquaver of b. 67. The occurring changes in densities from the fourth to the seventh semiquaver in b. 67, lead to the eighth semiquaver in a first convergence of densities to the value 1 (8 instruments), while the remaining existing densities are symmetrically distributed around the density of congruence (3 greater and 3 minor values) before the realization of the universal congruence, which comes in the third quaver of the bar. In the three-dimensional representation of the same point, it is clear that a decreasing structure of order is applied to the tonal pitches as well (Fig. 7), with values which are taken from a newly-appearing sieve (sieve B, Fig. 8). Most likely, this is the reason for the simplified structure used by the composer, so that the new sonic material could be more easily listened to, with respect to tonal pitch.



**Fig. 7: Three-dimensional representation of the tonal pitch and rhythmic density of instrumental voices, with reference to time (b. 65-67)**



**Fig. 8: Sieve B and the intervals between its notes.**

In the final stage of elaboration on the densities of instrumental voices, Xenakis introduces the differentiation of density per instrument to the maximum, creating a complex, first-occurring multi-rhythmic net, before the final convergence to the greatest value appearing in the whole work (2)<sup>26</sup>. The absolute convergence is followed by a gradual weakening of density in homorhythmy, which is differentiated from the maximal value of convergence, through a temporary micro-differentiation, in order to create contrast.

#### **4. Conclusions**

The analysis of the work, demonstrates Xenakis' mathematical compositional-thought. The development of sonic parameters, is clearly based on numerical relations, organized with the help of mathematical structures, their application being finally subjected to the aesthetic criterion of the composer<sup>27</sup>. Xenakis himself considered the application of mathematical theories in the sonic organization, as his most substantial contribution in contemporary music ([6]: 185). The composer does not remain in the traditional view of the four typical parameters (tonal pitch, intensity and timbre) but engages himself with additionally derived variables (pitch-position intervals, time-point intervals between different voices, rhythmic density of the voice, groupings in timbre etc). Awareness of the ordinal structure and the structure of additive group, with reference to the intake of tonal pitch, and the time-duration as well, the density and other characteristics of sound, leads to the generalized application of the sieve theory, and to a new perspective of composition in music ([8]: 122-125). The mathematics education has been proved to be of great help in the artistic creation. The changes in the evolutionary progress of Art, which Xenakis, through his mathematical thought, has brought in theory and in praxis in his works, have been so radically pioneering, that he has been characterized as the *sine qua non* composers ([7]: 18-19).

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<sup>26</sup> The maximal contrast is in unison with the composer's aesthetic criteria, who, according to his sayings, steadily pursues the creation of tensions in dynamics, as well as in the other remaining parameters.

<sup>27</sup> Xenakis mentions that, whenever the sonic outcome which results from the application of a theory or an electronic programme, was not satisfactory, he used to change it, based upon his personal criteria ([6]: 257-258)

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### 3.DMITRI KABALEVSKY AND MUSIC EDUCATION WITHIN THE CANON OF THE SOCIALIST MODEL IN THE SOVIET UNION<sup>28</sup>

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#### Abstract

*The compositional output of the soviet Dmitri Kabalevsky (1904 – 1987) has been multilateral and quite important. However, whatever his position is today among other musical figures of the 20th century it mostly derives from his activity in the field of music education. Kabalevsky has been a stable and traditional devotee of socialist ideas till the end of his life. His avocation with music education within the scope of his ideological platform and also his efforts to incorporate his political views within a functional music education system had as a result the development of certain educational theories that have been extensively presented through his writings and speeches and collectively in a book titled *Music and education: a composer writes about musical education that has been published by UNESCO a year after his death. The positions he held all his life within the infrastructure of the Soviet Union, with the capstone being his position as head of the Commission of Musical Aesthetic Education of Children in 1962, have designated him as the main speaker of the Soviet attitude on the subject of music education.**

*The main goal of this paper will be, on the one hand to present the views of Dmitri Kabalevsky for music education within the frame of historical circumstances that prevailed at those times and, on the other hand to show the implications with ideological matters that were being presented variously in the Soviet Union at the time of the composer.*

**Keywords:** music education, musician soviet, vocal repertory

Apart from his work as a composer, Dmitri Kabalevsky has been proved quite active in matters concerning music education. In fact, this has been his main activity for a series of years after his establishment as a key-composer and key-player in the artistic life of the USSR. His serious occupation with education matters was capstoned by his appointment as a member of the board in the advisory and scientific committee of the Ministry of Education responsible for the subject of music in secondary education. He held this position from 1954 up to the end of his career [i] and it was not a coincidence that Dmitri Kabalevsky was honored with the title of Emeritus President of the International Society for Music Education (ISME), a title that he retained from 1972 up to his death in 1987 [ii].

His interest on children and their connection to music but also music education in general has been constant and long lasting. One should not neglect the fact that this is also evident in his compositional efforts. A brief look in his catalogue of works can prove interesting. Kabalevsky composed the *Piano Concerto no. 4 “for the Youth”*, many songs for children’s choir, children’s pieces for piano and many works such as the *Requiem, op. 72, Parade for the*

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<sup>28</sup> An earlier, more condensed, version of this paper has been presented in the 6th Conference of the Greek Society for Music Education, in Athens (30, 31/10, 1/11 2009).

*Youth*, op. 31, *On the Motherland*, op. 82 where he uses a children's choir. It's obvious then that the composer was actually interested in the active participation of children in the music process. Even on the early stages of his career, Kabalevsky composed music for children. His early work *Album of children's pieces for piano*, op. 3 might have been a product of his output as a teacher.[iii]

The composer offers an all-around impression of his thoughts towards the subject of music education in his book *Music and education: a composer writes about musical education*. The main target of the book is to show to teachers in what way one might enrich his teaching methods and consecutively create a more appealing learning environment for students. There are plenty of interesting topics discussed in which the reader can focus on. For the shake of our research though it is important to try and detect all those political ideas that exist and, more importantly the way these are expressed within the environment of the Soviet Union of that period. Here, it would be quite useful to see what professor Ludmilla Turkevich states in her article "Soviet Education", where her opinion is presented on matters that touch upon the organization of the soviet education system. One should start from her statement: "Reading material, at all levels, is not made for intrinsic value or out of a real quest for information, but for its adaptability to Communist interpretation. Selections, be they in history, literature, art, or music, must show how much better the Soviet Union and the Communist system is than anything else" [iv]. Turkevich's aspect outlines the environment in which the general educational practices of the Soviet Union have been generated. These educational efforts but also the political rhetoric seemed to be dominating music education, which is the part of the educational process that we are interested in, especially the one that was being offered throughout primary and secondary education.

The efforts of the composer for a better institutionalization of the Soviet music education found room to flourish and Kabalevsky was lucky enough to live to see the creation, after a proposal of his, of the Workshop for Music Education by the Research and Scientific Centre for Schools, a formal department of the Soviet Ministry of Education [v]. In David Forrest's article one can read that "this workshop by Kabalevsky and a team of experts and music teachers started working on the development and the experimental function of a new curriculum for public schools".[vi]

One of the most important issues that Kabalevsky touches upon his book is his philosophical views on the matters of musical creation. In the book, Kabalevsky mentions a series of radio shows that he did entitled *What music can tell us*. [vii] These radio shows were primarily aimed towards children and they were available to young listeners through a series of six discs. Some time afterwards, a book has occurred with the title *The story of three whales and many other things*. The main attitude that was proclaimed through these was to pinpoint a central idea upon which one could base music education methodology and philosophy. As Kabalevsky mentions: "I have attempted to find the sort of

principles, methods and approaches that could help to attract the children, interest them in music, and bring this beautiful art, with its immeasurable potential for spiritual enrichment, close to them”. [viii]

Kabalevsky uses the old Slavic myth for the three whales that are the pillars of the world by carrying Earth on their backs. The composer uses this myth metaphorically and he resembles the three whales with three different types of music, which he believed to be as the most important for the development of the musical instinct of children. These three archetypal types were song, dance and march. As he states: “The specific and partial concepts – this is a song, this a dance, this a march- fit naturally into the broader concepts – all songs, dances and marches in general”. [ix] Thus he believed that if the listener, and in this case a child, was able to categorize all music creation in at least one of these concepts then it would be far more easier to love and understand music in general. We need to mention that Kabalevsky believed wholeheartedly in this concept of categorization. All musical works could be divided between these three general categories and he will uphold by saying that “The song, the dance and the march are the commonest, the most popular and the most democratic realms of music”. [x] Moreover, he supports his arguments by going as far as mentioning that it’s possible a person never have been to a concert and not even understand the process of music writing but one must have at least sung or danced to some music. Therefore through this experiential act one is able to understand these three concepts (dance, song, march). Children should initiate their journey through music from these basic elements and establish a solid base in order later on to understand more from categorization of music and better understand more complex forms such as a symphony, an opera or a cantata. In this way “by invoking the ‘three whales’ we are able imperceptibly, and without special effort, to enter into any sphere of musical art, including the most complex spheres of opera, ballet, symphony and cantata”. [xi] He even offers some examples such as *Kindertotenlieder* by Gustav Mahler as a sample of song, *Symphonic Dances* by Sergei Rachmaninov as a sample of dance and Beethoven’s *Symphony no.3* as a sample of march.

In the opinion of the writer, this specific theory seems to be based on an oversimplification of musical art. It would seem extremely difficult to categorize accordingly a work by Stockhausen, Xenakis or even *Goldberg Variations* by J.S. Bach. Even if someone attempted to do that though, it would seem a totally abstract categorization which would most probably lack of basic musicological argument. Of course, even Kabalevsky seems to understand these difficulties since he mentions that: “the ‘three whales’ disappear only in those aspects of avant-garde music where their followers seem to reject any connection to reality and with classical music traditions by passionately denouncing people as primary source of musical creativity, whereas they ignore the interests of the majority of listeners”. [xii] Furthermore, it seems interesting to mention the input given by Richard Leonard in his book on the subject of avant-garde music and

Kabalevsky during the early stages of his studies. Leonard mentions that during the 1920s the composer has thoroughly gone through Stravinsky's music and the music of avant-garde composer from German and France. However, none of these have affected his compositional concepts.[xiii] If we hold on to this statement by Leonard one should, at least, credit Kabalevsky for getting acquainted with but consciously rejecting this concept of avant-garde.

By judging the political thought that was dominating the Soviet Union during the time of Kabalevsky's activity one can possibly make some interesting deductions about the educational policies. One should always be aware that education was a very important aspect for regimes such as the one that was dominating USSR at that time in order to impose a certain amount of manipulation of ideas, whereas political idiosyncrasies that prevail seem to be possibly detected through the educational practicalities that are being followed.

In this case, one should remember Lenin's words that "art belongs to people"[xiv] and as Kabalevsky writes "When Lenin said that art had to arouse the artist in man, he was thinking of artist as creator, as the builder of a new life. Development of the creative principle in the individual from very early on in life has become one of the fundamentals of Soviet educational practice".[xv] All these seem to be in total harmony with the basis that has revealed from the first years after the October Revolution. As commissar Lunacharsky mentions in 1918: "aesthetic education should not be understood as the teaching of a simplified children's art but as a systematic effort for the development of all those sense organs and creative abilities, which enhance the possibility of finding true pleasure and, finally, the creation of beautiful results".[xvi] Moreover, it would seem interesting to state Boris Asafiev's point of view "when we talk about music as a school module, the first thing we could do is to reject all the views of musicology and tell to ourselves that music is an art, a human phenomenon and not a scientific phenomenon which we should teach and study as such".[xvii] Both of these two writers seem to be in the basis of Kabalevsky's thought regarding Soviet music education. Moreover, concerning his own opinion on which should be the basis for Soviet music education he describes it as such: "Which role should music play in general education? Should it be a general education module or an experiential expression? This question, which is still discussed by teachers all over the world, has occupied our thoughts during the 1920s when Soviet education was being formed. After serious discussions between teachers, educators, musicians and psychologists we reached a unanimous conclusion that Soviet education principles should grow based on the ideas of forward-thinking Russian educators of the 19<sup>th</sup> and 20<sup>th</sup> century, enriched by the Marxist-Leninist philosophy".[xviii]

As it becomes clear, Kabalevsky acted and proposed practices that were according to the political environment of the Soviet Union of that time. Of course it is not a coincidence the fact that David Forrest proposes that Kabalevsky's philosophy on music and education is clearly based on the

political and ideological concepts of his time. Moreover, Forrest mentions that Kabalevsky was a man of his times who grew musically and politically within the boundaries of the Great Socialist Revolution, he believed in the socialist system and helped it grow.[xix]

The questions that seem to arise are not few: 1) is there a chance that the communist-socialist ideology, as it was reflected within the boundaries of the Soviet Union, eliminates or demotes from the concept of “great music” some music concepts that do not comply with Kabalevsky’s criteria? 2) how is it possible an obviously political concept to be used as an educational tool for the creation of a viable educational system? 3) moreover, which are these criteria that can define what music is “great” or “worthy” to be taught to children? These questions come as a result of the previously presented concepts by Kabalevsky. Obviously, Kabalevsky proclaim as music which is great only the one based on tonal concepts. All other forwarding-thinking musical concepts that were developed during the 20<sup>th</sup> century and were based on far more different music systems seem not to find their way in the Kabalevskyan repertoire. Also, one should understand that many developments in the Soviet music has been a matter of central design conceived by bureaucrats. This meant that most social functions were towards a certain political idea, that of the prevailing of Marxist-Leninist ideological boundaries (although one should admit that there have been some more liberal periods or, to see the worse in this concept, some periods when the central political ideologies were conceived in an even more rough and strict way). Education had to comply in those concepts. Finally, by trying to answer the third question that is set, the criteria that were adopted by Kabalevsky in order to proclaim a music work as “great” was that of an over-simplified systemic result of his idea of “the three whales”, a concept that was rejecting all musicological thought as a burden and not a tool.

Music, apart from her role as a pure art she should be considered as a social need and event. Thus, political situations are deemed to affect her directly. Music education is a part of the general educational system, which has proved a key-factor for the manipulation of people in order certain ideological schemes to prevail. Dmitri Kabalevsky has been a trusted member of the Communist Party and he felt obliged to support ideologically an educational system that was created to support certain ideologies. A person such as Kabalevsky provides an authoritarian concept to these ideologies. One should not neglect his work as a composer or even as an educator. What should one always have in mind though, is that Kabalevsky’s educational ideas mainly initiate from his ideological background and not his educational concept, a fact that can make us have second thoughts on the accurateness of his positions regarding music education.

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## 4.THE DILEMMAS OF A TEACHER OF PHYSICAL EDUCATION REGARDING THE BOLOGNA SYSTEM AS APPLIED TO DRAMA SCHOOLS (HIGHER EDUCATION) IN ROMANIA

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### Abstract

*The broad field of Physical Education, also named Body training, emerged in the Ancient world; it originated in the discipline Physical Education (Body training / Bodily education) which addresses every human being by offering them the means (physical exercises) that are needed for a normal healthy physical development of the human personality and its creativity. In their professional training, the students in Drama benefit from Physical education means such as: Physical training / development; acrobatics; gymnastics; sport branches.*

**Keywords:** *body training, actor, physical education, stage movement*

### Introduction

The Bologna declaration, signed in 1999, by 29 European states (meanwhile the number has increased to 46) aims to provide a more competitive education in an age informed by globalization. The effort of maximizing the competitiveness of the educational system at an international level (especially in comparison with US education) is felt throughout. Here are some of the generally accepted advantages of the Bologna System: 1) the large number of students attracted to higher education; 2) a student centered education; 3) student mobility; 4) the implementation of the system of ETC-s (European transferable credits) which should increase the inter-compatibility of European universities that signed the declaration.

Ten years later, Drama higher education in Romania is still midway through the reforming process. However, along with the unquestionable advantages of interuniversity agreement, a number of disadvantages are beginning to be felt, too. From our point of view, that of the teacher of Physical education involved in training activities at the Drama Department within the “George Enescu” Arts University of Iași, the considerable increase in the number of students (some speak of a massification of vocational higher education) – which is seen as one of the generally admitted advantages of the Bologna system, has less than fortunate consequences on the **quality** of the future actors’ training. More specifically, we mean inadequate physical training of the candidates – actors-in-the-make, who are required to take an entrance test of their physical abilities; the strictness of this test is continually decreasing, in keep with the previously mentioned phenomenon of massification in higher education and the student centered education in terms of financing. The result is the unfortunate situation that students who are admitted to the Drama School are not up to the basic physical requirements of the training process; thus, a student at the Drama Department handed over a medical document through which she

was exempted from all forms of physical effort; four students failed to acquire basic elements of acrobatics such as handstands and front rolls, while three other students suffered injuries during the training for various motor skills. The argument that, once they are admitted to the two-year MA degree, the graduates of the three-year cycle will have the opportunity to study thoroughly the subjects already introduced during the first cycle (including the subjects related to physical training) can be refuted by the actual state of things, since in the MA program the number of hours per week does not allow for Physical education classes.

Traditional curricula of the discipline stipulated two hours/ week in the first two years, which ran in parallel with classes in the discipline **Stage movement**. An example that proves the efficacy of Physical training in the university Drama curricula is provided by the famous actor Horațiu Mălăele who, in an interview on the Internet, confessed that being of a rather sickly disposition he was exempted from the Physical education classes throughout highschool. At the Drama Academy, however, he did a lot of training, acquired a large number of motor skills and abilities which not only strengthened him at both the physical and mental level, but also motivated him to continue practicing a form of sport daily. The fact that Horațiu Mălăele plays field tennis every day is a good example in favour of the efficacy of having **Physical education in higher education Drama schools**: it motivated the student to continue to practice at least one form of sport individually or in groups throughout their professional employment, even after graduation, in order to keep fit.

### **Hypothesis**

Questions to ask and issues to consider:

1. Which is the role of the discipline **Physical education** in the training of the actor-in-the-make?
2. Is an hour a week in the curriculum and educational plans an adequate amount of time for the role played by the discipline Physical education, especially during the first (three-year) cycle?
3. If the traditional form Physical education is replaced by other disciplines included in the package Stage movement, it has to be clarified which tasks will fall to each of the subdisciplines of Stage movement.
4. The following fundamental issue also needs clarification: to what extent do such sports as: fencing, swimming, volleyball, badminton, archery or horse-riding make a contribution to acquiring stage expressiveness.

### **Theoretical framework**

However brief, discussion on the role and standing of Physical education in the future actor's training should start with an acceptable definition of the discipline. The most comprehensive definition we found reads as follows: it is "an activity which systematically makes use of the set of activities in which physical exercises in their various forms are used to enhance man's biological potential in keep with social needs." (Gh. Cârstea, 1997). The following

adjustments are made to this definition, in order to adapt it to the specificity of drama pedagogy:

1. "the needs" in the definition are specifically the practical requirements of the future actor;
2. "the set of activities in which physical exercises in their various forms are used" when adapted becomes the groups of disciplines that take over from such sports as swimming, various games, archery, the set of skills that are specific to the above mentioned sports.
3. once they become part and parcel of the group of disciplines **Stage movement**, they aim at enhancing the actor's expressiveness and not at setting records, which is the essence of sports activities.

Such clarifications regarding the discipline Physical education in higher education and in an intermediate education level are necessary; it is also necessary to mention some of the many tasks it is assigned to solve:

1. the students' optimal **physical training** so that they can perform motor activities;
2. to ensure that the students acquire basic elements of **acrobatics**, such as: jumps, rolls, somersaults, front rolls, cartwheels and various body positions;
3. to ensure that the students acquire basic skills in various **sports games**;
4. to create the motivation to do physical exercise in their spare time and throughout their life.

It is important to mention that **physical training** is the axis for all the other disciplines concerning movement during the actor's entire educational process.

In our research we have accessed the sites of various European universities members of the Bologna agreement, five sites of Romanian universities that include Drama departments and the site of a large American university (the State University of California – Los Angeles). Judging from the information available on the Internet, many of these institutions do not fulfill their obligations under the Bologna declaration. For instance, a prestigious institution in the European arena such as the Theater University of Budapest does not issue graduation diplomas for young actors unless they have gone through a five-year cycle (it is assumed that both cycles – the three-year undergraduate cycle and the two-year M.A. cycle are compulsory).

A synopsis of the information collected is presented below:

1) **Physical education** : The "George Enescu" Arts University of Iași, Drama department; the "Ovidius" University of Constanța, the Faculty of Arts. Among the foreign universities, only the State University of California – Los Angeles offers the discipline Bodily training in the undergraduate cycle, with a four-hour/week program, divided into: muscle building exercises, exercises meant to develop articular mobility (mainly gymnastics); self-control of body movement and relaxation exercises (yoga) – in this case, the objective is to physicalise movement as an integral part of the development of the actor's personality.

2) **Physical training** : the “The *Leon Schiller's National Higher School of Film, Television and Theatre* of Lodz, Poland; the Acting School of Torino and the International School of Theatre Creation HELIKOS, Italy; the Danish National School of Theatre and Contemporary Dance; the Athanor Academy of Theatre and Film, Burghausen, Germany; the “Boris Şciukin” Higher School of Theatre, Moscow. By physical training, all these institutions put forward various programmes of physical exercises aiming at the development of motor abilities (mobility, force, stamina, dexterousness, performance and reaction speed, speed).

3) **Stage movement**: The National Higher School of Drama and Art Techniques (ENSATT); The National Higher Conservatory of Dramatic Art (CNSAD); The Higher Professional School of Drama Arts of Nord-Pas-de-Calais – France; the National Theatre of Greece; The Guildhall Music and Drama School and the London Academy of Music and Dramatic Art (LAMDA), England; the University of Applied Sciences of Osnabrück, the Theatre Department, Germany; the “Sofia Amendolea” Theatre Academy of Rome, the “Boris Şciukin” Higher School of Theatre, Moscow.

4) **Acrobatics** : the Drama Faculty of Tîrgu Mureş, Romania; The National Higher School of Drama and Art Techniques (ENSATT) of Lyon, France; the Acting School of Torino and the International School of Theatre Creation HELIKOS, both in Italy; The Guildhall Music and Drama School, England; the Danish National School of Theatre and Contemporary Dance; the University of Applied Sciences of Osnabrück, the Theatre Department, Germany and the Athanor Academy of Theatre and Film, Burghausen, Germany; the “Silvio d’Amico” National Academy of Dramatic Arts, the “Boris Şciukin” Higher School of Theatre, Moscow.

5) **Elements of clowning or circus performance**: the International School of Theatre Creation HELIKOS, Italy; The Guildhall Music and Drama School and the Drama School and the London Academy of Music and Dramatic Art (LAMDA), both in England;

6) **Gymnastics**: the “Aleksander Zelwerowicz” Drama Academy of Poland; the National Theatre of Greece; the “Boris Şciukin” Higher School of Theatre, Moscow.

7) **Biomechanics**: the Athanor Academy of Theatre and Film, Burghausen, Germany; the “Boris Şciukin” Higher School of Theatre, Moscow.

8) **Basic techniques for directing body energies**: the ”Babeş-Bolyai” University of Cluj, the Drama department;

- the Alexander technique : The Higher Professional School of Drama Arts of Nord-Pas-de-Calais and the National Higher School of Drama and Art Techniques (ENSATT), France; the London Academy of Music and Dramatic Art (LAMDA), London. The Alexander technique is the concrete study of the aspects related to the connection between the mind and the body. Normally, a

two-way flow of information and reactions between the two allows an appropriate tonus of the muscle system.

- **Tai chi and Capoeira** techniques: the National Higher Conservatory of Drama Art (CNSAD) and The Higher Professional School of Drama Arts of Nord-Pas-de-Calais, France. **Tai chi Chuan** or Taijiquan is a fighting style involving taking over the opponent's energy and the release of energy by one's own body in a relaxed state and connecting the entire body structure in order to act as a whole. Tai chi Chuan is also known as the supreme truth boxing or the great perfection boxing. **Capoeira** is a Basilian art form combining martial arts, playing, music and dancing.

- energy controlling: the National Higher Conservatory of Drama Art (CNSAD) and The Higher Professional School of Drama Arts of Nord-Pas-de-Calais, France.

9) **Body expressiveness** : the "I. L. Caragiale" National University of Drama Arts and Cinema, the Drama department, the section The Actor's Art; the "George Enescu" Arts University of Iași, the Drama department; the Drama Faculty of Tîrgu Mureș, Romania; the "Ovidius" University of Constanța, the Faculty of Arts, the Drama department; the "Babeș-Bolyai" University of Cluj, the Drama department.

- **expressive movement**: the National Theatre of Greece;

- **the study of natural movement**: The Guildhall Music and Drama School, England;

- **the study of animal movement** : The Guildhall Music and Drama School, England;

- **body techniques**: the University of Applied Sciences of Osnabrück, the Theatre Department, Germany and the Athanor Academy of Theatre and Film, Burghausen, Germany;

- **stage combat**: the Drama Faculty of Tîrgu Mureș, Romania; the "Babeș-Bolyai" University of Cluj, the Drama department; the "Aleksander Zelwerowicz" Drama Academy of Poland; the National Theatre of Greece; the London Academy of Music and Dramatic Art (LAMDA), London and The Guildhall Music and Drama School, England; the University of Applied Sciences of Osnabrück, the Theatre Department, Germany; the Athanor Academy of Theatre and Film, Burghausen, Germany; the "Sofia Amendolea" Theatre Academy of Rome.

10) **fencing** : the "George Enescu" Arts University of Iași, the Drama department; the "Babeș-Bolyai" University of Cluj, the Drama department; the "The *Leon Schiller's National Higher School of Film, Television and Theatre* of Lodz, and the "Aleksander Zelwerowicz" Drama Academy, both in Poland; the Athanor Academy of Theatre and Film, Burghausen, Germany; the Danish National School of Arts and Music; the "Boris Șciukin" Higher School of Theatre, Moscow.

11) **dancing**: the "I. L. Caragiale" National University of Drama Arts and Cinema, the Drama department, the section The Actor's Art; the "George Enescu" Arts University of Iași, the Drama department; the Drama Faculty of Tîrgu Mureș, Romania; the "Ovidius" University of Constanța, the Faculty of Arts, the Drama department; the "Babeș-Bolyai" University of Cluj, the Drama department; the "The *Leon Schiller's National Higher School of Film, Television and Theatre* of Lodz, and the "Aleksander Zelwerowicz" Drama Academy, both in Poland; the National Higher School of Drama and Art Techniques (ENSATT), Lyon, France; the National Higher Conservatory of Drama Art (CNSAD) and The Higher Professional School of Drama Arts of Nord-Pas-de-Calais, France; The Guildhall Music and Drama School, and the London Academy of Music and Dramatic Art (LAMDA), London, both in England; the Danish National School of Arts and Music; the University of Applied Sciences of Osnabrück, the Theatre Department, Germany; the Athanor Academy of Theatre and Film, Burghausen, Germany; the "Boris Șciukin" Higher School of Theatre, Moscow; the "Silvio d'Amico" National Academy of Dramatic Arts.

12) **Rhythmics**: the "George Enescu" Arts University of Iași, the Drama department; the Drama Faculty of Tîrgu Mureș, Romania; the "Ovidius" University of Constanța, the Faculty of Arts, the Drama department; the "Babeș-Bolyai" University of Cluj, the Drama department; the "The *Leon Schiller's National Higher School of Film, Television and Theatre* of Lodz, and the "Aleksander Zelwerowicz" Drama Academy, both in Poland; the "Boris Șciukin" Higher School of Theatre, Moscow.

13) **archery**: ; the National Higher Conservatory of Drama Art (CNSAD), Paris; the "Sofia Amendolea" Theatre Academy of Rome.

14) **swimming**: the "The *Leon Schiller's National Higher School of Film, Television and Theatre* of Lodz, and the "Aleksander Zelwerowicz" Drama Academy, both in Poland.

15) **ballet**: the Drama Faculty of Tîrgu Mureș, Romania.

### **Interpretation of data**

The importance given in the higher education institutions that teach drama presented in the list above, comprising exercises for the voice and the body, comes from a belief that the first step in the preparation of a role is a study of the character's **physical** behavior. Whichever the type of the actor's training in today's institutions, there are important practices and theories taken from the 20th century, especially from the Stanislavskian system and his former collaborators who added new ideas to their mentor's method. One of the fundamental principles of Stanislavski's system is **physical training** and this principle is preserved to this day, including practical disciplines such as: body expressiveness training; general and special physical training; acrobatics; dancing; influencing, controlling and directing body energy. Initially, pure natural elements of physical training are acquired separately, in practical courses

of **Physical education** or **Physical training** and **Acrobatics**; these elements are then continued by the courses of body expressiveness (body expression training, stage movement); Archery; Stage combat; Swimming, so that those pure elements can acquire the elegance specific to each of these new disciplines. It could be also noticed that **Physical education** has always been part of the actor's training, irrespective of the labelling: **Gymnastics** (in Erwin Piscator's Theatre Studio during the 1927/1928 season Professor Fritz Sommer taught the young actors **Gymnastics**, including, as far as can be told, **physical training**, along with elements of **acrobatics**). We can therefore conclude that **Physical education** concentrates elements of Acrobatics, Physical training and Gymnastics.

From the data we have collected, we can notice the absence of the discipline labelled **Physical education** in the curricula of most of the European drama schools under discussion. An exception are the drama schools in Iași and Constanța. In Iași, the discipline under discussion is the course initiating the actor's body training, a course which is planned to be taught only in the first year, in parallel with **Stage movement**. What is of essence is that, in one hour / week, Physical education is supposed to cover elements of Physical training and of Acrobatics, as well as basic skills in sports games, beside its own specific elements. In most European drama schools, the tasks that are complementary to Physical education are distributed to other separate disciplines such as Physical training, Acrobatics, Gymnastics, Sports games, according to the option of one or the other of the drama schools. For instance, starting with the academic year 2011 – 2012, the University of Rome introduces the discipline Medieval sword fighting with an emphasis, however, on the expressive side of these sports.

**Dancing** appears in the curriculum of most European drama schools as an autonomous discipline actualized in subdisciplines such as: ballroom dance, classical dance, and Elements of ballet, taught by reputed experts in the domain (sports coaches, choreographers).

The lessons in Riding were introduced this year in the curriculum of the National Drama Academy of Rome and are taught by reputed masters of horse riding.

It is important to note that any of these forms of practicing **physical exercise** (Acrobatics, Physical training, Swimming, Fencing, Stage fighting) selects only the means necessary for the actor's training. Naturally, each discipline branching from the broader domain of **Physical education** will be completed at the drama schools by specific elements of **Physical education**. It is worth remembering that the common core preserving the means of **Physical education** in its pure form is formed of elements from **General physical training** and **Acrobatics**. **Gymnastics** is a combination of physical training and acrobatics. This common core represents the foundation of sports in the drama curricula. When the disciplines labelled **Physical education**, **Physical training**, **Acrobatics** and/or **Gymnastics** are absent from the curriculum, the undesirable

situation occurs when the elements that combine to form the movement disciplines (Body expressiveness training, Stage combat) are acquired difficultly and with low technical/performance indicators.

### **Conclusions and suggestions**

The present investigation is conducive to the following conclusions and suggestions:

1. Acquiring the basic elements of **Physical education** such as basic motor abilities, specific skills, elements of acrobatics, represent a compulsory stage in grasping and understanding the "grammar" of the actor's movement. This secures the fundamental elements of body expressiveness.

2. With few exceptions, **Physical education** is absent under this particular label from the curriculum of the European drama schools. It is still preserved only at the "George Enescu" Arts University of Iași, the Drama department, and at the Faculty of Arts of Constanța, the Drama department.

3. Replacing the discipline **Physical education** – at the "George Enescu" Arts University of Iași, Drama department as well – by disciplines named **Acrobatics, Physical training** and/or **Gymnastics**, following the model of the European universities mentioned above, would have the advantage of concentrating the physical specific exercises of the development of certain motor skills and abilities that are necessary to the future actor. In practice, decision making factors in the area of Drama pedagogy should decide between two labels (which should be accordingly reflected in the curricula):

a) **Physical education** for the discipline that fulfills the objectives of **Acrobatics, Physical training, Sports games**;

b) each of the objectives of **Physical education** should be reflected in the curricula as distinct disciplines;

4. To optimize the actor's training, the close collaboration between the teacher of **Physical education** and the trainers teaching the other disciplines covered by stage movement is vital, since there is an interdependence between the movement disciplines, similar to that between the human psychological qualities. To reduce one of these disciplines or to decrease the amount of practice for one discipline results in an unbalance in the actor's training, while each of them ought to have its own place in the process of acquiring the actor's expressiveness.

## 5.SPECIFIC FEATURES OF EARLY CHRISTIAN STATUARY IN THE ROMAN EMPIRE

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### Abstract

*Compared with the naturalism of classical Roman portraiture, Late Antiquity brings initially the need to restore inner feelings, but this transformation will be immediately followed by the geometrized style of the age of Constantine the Great that will predict the schematization of the end of Late Antiquity: Paleo-Christianity, with spiritualization and lack of individualization and then even the abstraction would characterize now the whole iconography.*

**Keywords:** *statuary, schematic, Late Antiquity, Christianity*

When we refer to the manifestation of personal effort and contribution, the Roman artists (or Greek, but who worked respecting the Roman taste and demands) did not want to represent the world of gods which was probably too far away from their pragmatic spirit, but they were attracted by the idea of catching personal physiognomical features of people – the individuals that were no longer among the living or contemporary characters. Fortunately for art, the portrayed person felt strangely flattered by this resemblance which he/she had asked for, not by flattery used just in the case of some emperors, through the represented crown or the assigned body which belonged to a Greek god. The Roman lack of interest was obvious as far as the statue body is concerned [1], it could have even been interchangeable. But the head, the face especially remained those of the client who was proud of the bluntly-obtained resemblance, even if this characteristic was not sometimes in one's favour. On the whole, he was unique [2], inimitable and identifiable, which is enough for each person's ego. And it is also enough for posterity to know one's face without having been idealized. Of course, too much sincerity and desire for precision automatically lead to diminishing creative imagination, to achieving remarkable effigies, without further psychological search beyond the superficial truth of physical exactness. The period of Late Antiquity containing *ronde bousee* sculpture in the time of the Severus introduces an idealized type because of the unprecedented need for portraying moods, this new type becomes real due to innovative techniques in sculpture. The style during the Emperors-soldiers is far from the poetry of spirit and promotes brutal force. The schematization used now will serve to the style introduced by the Tetrarchie, which inevitably implies schematization to the point of "cubism" generalizes the individual by melting it in the unity of the statuary group. The period of Constantine preserves the overdimensioning of the eyes (the only solution for representing expressive faces during the Tetrarchy), but uses geometrical shapes through etherizing the face and the silhouette, elongation opposes the dumpy tetrarchic figures, this

hieratic style will lead to an abstraction which represents the end of portraiture as a genre – being replaced by the symbol image.

Statuary will decline in the last stage of Late Antiquity, Early Christianity: the preserved statues had abstract stylized prototypes, sometimes having a very noticeable decorativism. Anyway, *ronde bosse* sculpture was not officially rejected, but spirituality and lack of individualization became basic specific features for sculpture which decayed, transforming itself from a major field into an annex of architecture. The decline from Early Christianity can be explained by the fact that the statues reminded people too much of the pagan gods and the period was too close to the time when a statue replaced the represented deity, therefore the idea of God's immateriality would have been ambiguous for the first Christians [3]. But statuary had been a very important art for the entire Antiquity, consequently it was impossible to completely reject it; no longer being found in squares and in public places, in general, statuary was brought inside and placed into a niche, thus losing its essential characteristic, that of being three-dimensional, precisely for avoiding "the carved face" – the idol – as much as possible; therefore, sculptural design itself suffered a major change. And its purpose was no longer the same, it was used now, after *The Peace of Church*, for the benefit of Christianity, its symbolism being useful for spreading new religious ideas and propaganda. The source of inspiration will be at the beginning – also in this field of arts, just like in painting, mosaic and bas-relief – ancient iconography.

A good example is in sculpture (and in all the other artistic fields) the representations of the Good Shepherd or of Orpheus (who was quickly associated with Christ in paleo-Christian art); these sculptural types existed until the Vth century A.D. [4]: a few of this type of statues were kept in the three-dimensional sculpture of the Roman Empire – very few compared to the other fields of art. These have also had as a starting point the ancient statues with peasants back carrying a sheep or a calf, these images existed since the archaic period [5]: an example is the statue of *The Good Shepherd* from the Museum of Vatican, the IIIrd century A.D. Therefore, the style of the sculpture is realist, the focus is on the ethnic peculiarities of clothes – a shirt which leaves a bare shoulder and a tunic – the hair is long, according to the oriental trend; without having the Roman portrayal, but having the classical representation of the anatomy of the body and proportions, a normal attitude, a vigorous modeling, the usage of trepan not only for hair like it was up to that moment, but also for the crinkles of the clothes, incised to allow a sharp chiaroscuro, which will later lead to linear schematization.

There are also other statues of *The Good Shepherd* that did not necessarily have a religious connotation, but served for decorating the garden or they were funeral monuments [6]. We mention the statues of *The Good Shepherd* from the IVth century A.D. from the Archeological Museum of Istanbul, or that from Corinth, which is in The Byzantin and Chrystian Museum

of Athens or in Egypt, The Coptic Museum of Cairo, or the statue *The One Who Brings Sacrifice from Palmyra*, the IIIrd century A.D. – unlike the statue from Vatican, these are represented having front attitudes, in a single plan, schematically modelled – the hair and the drapery – in the Eastern world, clothes are not white, like the ancients had, but they wore an embroied long-sleeved tunic, as we can see at the statue from Palmyra [7]. Furthermore, statues of Orpheus, just like the one from the Byzantin and Christian Museum of Athens, the IVth-the Vth century A.D., singing and attracting near him animals disposed above him, forming an ornamental circle [8].

Towards the end of the IVth century A.D., a new sculptural vision gains ground in religious statuary: abstractization, like in one of the rare statues of Jesus [9], The Museum of Thermae of Rome, here being represented as a teacher, an ancient philosopher, with a natural movement, but whose clothe crinkles are obvious and they capture light and shadow in a very little nuanced manner, this type of chiaroscuro leading towards clear stylization, compared to ancient classicism.

Therefore, in the last period of Late Antiquity, political life ruled the spirit of the people who proved to be open towards the new ideological stream. Christianity was used for the benefit of the emperor, in *ronde bosse* sculpture, even if only its beginning period, meaning during Late Antiquity, a period of transition in art, in general, but one which succeeds, in this case, to mark a hiatus between past and future, the transition is no longer as smooth as in the case of other artistic fields: in statuary and especially in portraiture, nothing would have been the same again. In this period, it is important to notice an important contribution of the sculptor as far as technical innovations are concerned, they were used for imperial propaganda, underlining spirituality through delineating one's sight, thus allowing the increase of expressive effects compared to the past, this lead to the appearance of a new type of ruler, according to religious changes.

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[1] And even when the Roman production was authentic or even more in that period, the lack of skill of the Roman sculptor and the difficulty in understanding the Greek genius were more visible at that time – in this respect, eloquent examples are the immobility of the bodies wearing the toga, they are impressive, but dry and also the strangeness of wet bodies, represented in that heroic attitude which no longer finds its proper place in the Roman art compared to the Greek one (because of the at least unappropriate contrast, if not a hillarious one for us, the nowadays contemplating beings, between the head which has the slightest physical faults represented realistically – and the young body that is excessively developed muscles).

- [2] A trend in hair style, a certified technical progress, a predilection for powerful accents – they barely succeeded in giving a fade character to these extremely well-individualized specific faces.
- [3] E.H. Gombrich, (1975), *O istorie a artei*, Editura Meridiane, București, p.46-47.
- [4] Charles Delvoye, (1976), *Arta bizantină*, vol.I, Editura Meridiane, București, p.46.
- [5] For example, *The Moscoforus*, where there is no resemblance with the model, just like in the case of *The Good Shepherd*; at that time, the anonymous sculptor wanted to represent a human ideal which was characteristic to the epoch, a man who was similar to gods, in the case of *The Moscoforus*, but more dynamic, full of life compared to the statues of *kouros* and *kore*, both archaic, but which give a stronger impression of conventional.
- [6] Albert Bernard Châtelet, Philippe Groslier (coord.), (2006), *Istoria artei*, Editura Univers enciclopedic, București, p.316.
- [7] Virgil Vătășianu, (1968), *Istoria artei europene*, vol.I, *Epoca medie*, Editura didactică și pedagogică, București, p.33.
- [8] Charles Delvoye, *op. cit.*, p.190.
- [9] Anyway, in the Byzantin period, these statuary representations will completely disappear. Moreover, the statues of Jesus and of the saints were extremely rare in Late Antiquity, being also eseldom mentioned in sources. In his *Ecclesiastical History* (VII; XVIII), Eusebius mentions the existence of a two bronze statues in Panea or Cesareea Philippi, in Palestine – the woman who had been ill for 12 years knelt before Christ. Furthermore, we know that in Daniel's hole with lions, there were statues, while in Effes, Arcadius built four pillars with the statues of the Evangelists on top. *Ibidem*, p.46, 190.

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## 6.ENTREPRENEURSHIP CULTURE IN THE ROUMANIAN UNIVERSITY

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### Abstract

*The study aims to identify and to ground the policy alternatives for adapting the tertiary education in general and art education in Iasi especially to a competitive educational market. The directions of analysis are: identifying action strategies for forming an entrepreneurial attitude in higher education institutions, identifying EU action directions on entrepreneurship education, identifying strategies aimed to adapt higher art education in Iasi to the entrepreneurial paradigm. Government strategies were analyzed, documents produced by the European Commission expert groups, assessment reports and statistics produced by the University of Arts "G. Enescu", Iasi, attitude and opinion questionnaires were applied. The higher education institutions need to adapt to changes in the economic and social environment and to train individuals able to evolve in a competitive economy. The lack of collaboration between universities and the local community determine the incapacity of the university to report themselves to the unemployment rate or to the labour market demands. The limits of the analysis derive from the limited access to concrete information related to art education. Therefore the analysis and the proposed strategies will result in being customized by reference to reality in Iasi, without being able to complete a meaningful conclusion for all Romanian artistic education.*

**Keywords:** *entrepreneurial university, educational policies, student employability*

### 1. Policies to promote entrepreneurship at university level

Universities worldwide have to cope with new challenges, namely to adapt to a new and continuously changing environment, and further more, to a socio-economic environment characterized by uncertainty for the last two years. In most European countries, the economic trend suggests decreasing public funds provided to tertiary education. Although the number of students is growing, university budgets stagnate. At the same time, the fact that more and more adult individuals follow a form of tertiary education, geographical distance or the dimension of long life learning are new aspects that universities must face. On the other hand, the more general trend of the universities in Europe is to become increasingly autonomous from the state to manage themselves more and more.

In scientific literature, the environment affecting higher education institutions has been analyzed from many perspectives, revealing five major perspectives: restructuring national economies, changing the role of the state in university education, demographic changes, developing new communication technologies, increasing globalization. Adapting can be an active or proactive reaction of some institutions in order to deal efficiently with new situations. Common reaction seems to be reorganizing, restructuring, aimed at increasing flexibility and efficiency. This may involve new procedures to develop an effective relationship with the environment, new university governance

structures, new ways of allocating funds. Universities are no longer institutions that aim to teach and research. It is expected more and more and sometimes even required that higher education institutions engage formally in economic and social activities. Changing the educational political imperatives towards externally oriented commitments have redefined or will redefine the traditional role of the universities. Initially, the university was conceived as an institution with the mission of training, learning and then to take a second mission, to generate knowledge - research. In recent years, universities tend to assume “a third mission”; (e.g. [1]), thus contributing directly to social and economic development.

Some documents may be considered as a reference in presenting the European Union’s policy regarding higher education. In The Communication of the Conference of European Ministers Responsible for Higher Education, of April 2009, (e.g. [2]), it is mentioned what is the role of tertiary education in the new decade: contributions to building a Europe of knowledge, creativity and innovation by maximizing talent and encouraging citizens to pursue forms of lifelong education, supporting technology development, boosting the capacity to cope with global economic crisis through sustained investment in tertiary education, achieving a quality education; a student population that reflects diversity, establishing strong partnerships between public authorities, higher education institutions, students, employees and employers, developing the national qualifications framework, developing the skills necessary for employment and for developing successful careers, taking missions focused on learning and centered on the student’s formation, the necessity of curricular reforms that address new methods of learning and skills training, supporting research and creativity, international openness and mobility, supporting university autonomy by finding new and different funding sources and methods. In the European Commission's Communication of March 2010 in Brussels (e.g. [3]) it is mentioned as a primary goal that by 2020, 75% of the population aged 20 to 64 be employed, and that at least 40% of the younger generation should have followed a form of tertiary education. The Union proposes seven initiatives including “*Youth on the move*” that aims at enhancing the appeal of university education.

Government policies had in sight the goal of the Lisbon strategy that by 2010, the European Union becomes the most competitive economy, in this context approaching lifelong learning as an objective necessity. The strategic target assumed by Romania, under the National Reform Program 2007-2010, was that for 2010 the participation rate in education and professional training for 25-64 years age group to be of 7%. In recent years an increasing participation in higher education has been noticed, the explanation consisting in the development of private higher education, the development of universities network, the establishment of new universities or the development of the major universities’ subsidiaries in untraditional locations. At the same time, the

increased interest in higher education is also due to the high degree of absorption of highly skilled people on the labor market. The purpose of education is employment and the main criticism made by employers to the academics is that they don't keep up with the evolution of the economy. There are specializations that are requested in the labor market but cannot be found in the educational programs, just as universities have educational programs that are not required in the labor market. Therefore short and medium term strategies have been proposed, one direction being developing the curricular area - including entrepreneurship education in high school and university education.

## **2. University entrepreneurial culture in Romania and how to adapt it to the artistic universiti education in Iași**

### **2.1. Diagnose**

The educational market in which the higher education institutions function is currently facing some major problems or major opportunities depending on how those educational institutions relate to them. Not in all universities there are departments dealing with the challenges of entrepreneurship education, not everywhere university reorganization strategies are thought taking into account the entrepreneurial paradigm, generally it has been found that only technical universities are opened to this, universities such as the socio-human ones, the Arts oriented universities being more reluctant or having an attitude of ignoring this reality / need. The Presidential Commission's Report of 2007 (e.g. [3]) shows that there is very little entrepreneurial culture developed in universities and thus positioning students on the labor market is insufficient. The report highlights that the universities are organized in departments and majors, with not such a good collaboration among them, this being an obstacle in promoting entrepreneurial culture.

There are several trends that tertiary Romanian education faces in adapting to a competitive educational market:

**A.** The need of higher education institutions to adapt to changes in the economic and social environment. A first aspect is giving higher education to the masses, along with diminishing the funding from the state. It appears increasingly stronger in recent years the evolution of higher education from an elitist model to a mass higher education, as a result of the requirements of a new society, a developing society, based on the knowledge and free communication of information. This happens in parallel with the decentralization of the academic institutions and the policy of university funding, the latter covering the decline of public funding. Therefore the universities must find alternative sources of financing, by addressing the private sector, by financing projects, by accessing grants, etc.. Managing a growing number of students requires the adoption of an organizational pattern based on efficiency, with a management vision based on the pattern used by the private sector's management that is to repay the investment - profit. Another aspect is determined by diversifying the student population. Here can be found two directions. The first direction is the

fact that student population is characterized by an increasing heterogeneity in terms of age, socio-economic status, gender, race, ethnicity, physical and learning abilities. Therefore, the classic student is no longer the one who is aged 18-20 and living on campus, and the socio-economic status varies from students whose families fully fund their education to those who must find their own sources of funding their education. Therefore universities must develop new teaching strategies, flexible and suitable for the learning and study time available. A second identified direction is to increase and support the need for continuous education of the individuals, because of the need to keep their job or the desire to be promoted in their careers. Last but not least, the globalization of higher education, with reference to the increasingly obvious existence of global market for higher education creates a global competition for students, but also for institutions. Global spread of various educational services and activities, using the Internet raises the question of competition and therefore of finding the element of differentiation to attract student population and to maintain the institution in the educational market.

**B.** The ability of higher education institutions to train individuals able to adapt and to evolve in a competitive economy. First there is the general trend moving towards developing an entrepreneurial culture, especially in technical and economic universities, less in scientific, social, human and artistic ones. This implies large differences in terms of creating key skills and therefore the ability of the individuals to adapt to economic and employment realities in Romania. The differences may be of different types: managerial, organizational cultural, curricular, teacher education, fund-raising strategies, etc.. Academic institutions are divided into departments and faculties, an aspect that breaks the development of projects and multidisciplinary teams because usually departments operate separately. There are cross-disciplinary courses, a fact that prevents students' mobility, thus ideas can also be unidirectional. Secondly there is no institutional motivation, the managers of higher education institutions do not considered being opened towards entrepreneurial culture a priority.

Bureaucratic culture within the educational system, institutional policies and an inappropriate operational structure represent barriers. Finally there aren't sufficient funds or they are not accessed enough for human resources training of for developing entrepreneurial study programs. Most teachers have no training in this field, it is difficult to accumulate experience in this field and at the same time research to be the criterion for promotion. At the same time and there is resistance in adopting new methods of transmitting the information to the students. The lack of motivation, of rewards and of recognition for institutions and educators decreases the level of competitiveness and therefore the interest in such programs.

**C.** The situation of art education in Iasi from the perspective of entrepreneurial culture reveals the fact that there is a growing number of students enrolled and therefore the number of graduates increases. Studying the

documents shows that there is no clear policy for monitoring the number of graduates integrated into the labor market or whether the areas where they were employed coincide or are similar to the completed profiles. College documents reveal the low number of hired students existing in the faculty's database, compared to the number of students enrolled and hence the number of graduates. The existence of a department - only at a formal level - dealing with employment counseling is ineffective, studies are necessary to monitor the degree of occupational insertion of graduates and also to monitor the requirements of the labor market for reorganizing the study programs offered by the university. Management policy should seek cooperation among departments, teachers' specialization to attract additional funds to provide the best possible conditions for an increasing number of students. At a curriculum level there are no disciplines, not even optional ones, that could build entrepreneurial skills for graduates. These subjects should exist both for the bachelor level, and for master level. At the same time, the lack of training of the personnel in this direction makes it impossible to integrate entrepreneurial information as a specialized discipline.

## **2.2. The degree of openness to entrepreneurship in tertiary art education in Iași**

In a study aimed to investigate the degree of openness of the University of Arts "George Enescu" in Iasi to entrepreneurship (the degree in which the University of Arts "George Enescu" Iasi is willing to accept change) in terms of student perceptions and teacher perceptions. Opening to entrepreneurship in its turn was analyzed in terms of the dimensions that make it: a solid management team (people with a strong, positive, change-oriented attitude, holding leadership positions), increasing peripheral development (departments, other than the traditional ones, to develop new types of relationships with the external environment), various fundraising methods (other than government ones), academic stimulated heart (developing a set of beliefs to support the idea that departments can support themselves), developing an entrepreneurial culture (building an executive capacity that makes major choices and determines the institution's focus on change, on adaptation), the level of employability of the students (adopting practices at the university level that increase the opportunity for graduates to adapt to the labor market). The research has sought to what extent the academic year, the specialty or the academic degree influences the subjects' perceptions. Questionnaires were applied to a number of 137 subjects, students and teachers (108 students and 23 teachers) of the Faculty of Decorative Arts and Design in various fields of specialization.

The study reveals in general that in the University of Arts from Iasi students perceive all analyzed dimensions as being able to develop in order to result in a successful university, adapted to changing requirements. An exception is the dimension of various fundraising methods, a dimension that indirectly affects students. Government funds support the functioning of the university but

additional funds would improve the quality of educational services. At the same time, academic teachers consider the dimensions of academic stimulation, entrepreneurial culture and students' employability as part of opening the institution towards entrepreneurship, not existing preoccupations related to the management team, peripheral development and funding. This may be because the main way of funding universities in Romania is governmental, the universities are not very stimulated to find additional forms of financing, financing that would be generated by peripheral development. At the same time, the government is perceived as static, even if distributed, this aspect might be generated by the years of centralized education. Decentralized education requires self-regulation, sharing the governing and close collaboration between university departments and faculties so that the university is capable to adapt to crisis situations.

The perception of university entrepreneurship as being represented by academic incentives, entrepreneurial culture and employability suggests the opening of the university to adaptability and it shows concerns about the quality of the educational services provided. Yet the perceptions of the ones involved are different. Young teachers, many of them just recently students, believe that efforts to increase public confidence in the relevance and the quality of the provided services should be much stronger. At the same time, specialties such as design and photo-video are much closer in terms of curricula to technical disciplines than the other visual art specializations which require a high degree of spontaneity, talent and creativity. It is therefore understandable that these majors require more and closer contacts with the economic, private environment, with the local community. Specialties that have to do with fine arts and decorative arts may establish such contacts but not at a very high entrepreneurial level or in a way that maybe is not viewed as entrepreneurship by students and teachers.

The limits of the present study derive from the fact that research was conducted on a small number of subjects, compared to the number of teachers and students in the university. At the same time only opinion questionnaires were applied without taking into account other ways of collecting data such as studying the documents. In the future there can be a deeper investigation on whether there are differences between each area of specialization - visual, theater, music, each area having different sub-specializations that relate differently to the individual development needs and to the environmental needs.

### **3. Conclusions and recommendations**

National and European experience as well as research show that it is difficult to build entrepreneurial skills and mentality following the traditional teaching line. The old ways of learning and transmitting the information, that at university level rely mostly on individual study in libraries, are no longer effective. Students and therefore future entrepreneurs actually learn only by taking part in the process, which involves adopting the system *learning by*

*doing*, which includes involving the student in creating knowledge through dialogue rather than monologue. Not trying a multi-disciplinary approach, through discovery, evaluation, exploitation, multiple skills cannot be created, and ideas therefore ideas also remain focused unidirectionally, not giving an overview. It appears that the traditional approach to entrepreneurship education has led to two trends / directions separated by reporting to this reality: universities that continue to provide informational cognitive support and the training frame and on the other hand informal training organizations that create skills by putting theory into practice. The biggest risk is that these two educational identities might grow apart until to separation.

There are still attempts to establish the meaning of the term entrepreneurial, to define the frame of development to develop entrepreneurial behavior, being found that there is a lack of consensus as to what it can be implemented / lead to an entrepreneurial attitude. European studies show that in the faculties where entrepreneurial disciplines are being taught for at least 10 years, an upward curve in terms of outcome sites has been registered only in the last four years. Moreover, in these centers there were entrepreneurial problems departments for more than 20 years. Excluding these examples the question arises: when will Romanian education become competitive?

The lack of collaboration between universities and ministerial departments, other than the Ministry of Education, or the lack of cooperation with the community causes the universities' inability to report to the unemployment rate or to the labor market's demand, so that the educational programs offer can take into account the fluctuations or the needs in these directions. It was found that the rate of participation / inclusion in education in general, but also in the universities, has declined despite rendering education for the masses and the increasing number of institutions (49 public and up to 107 private), this being the lowest rate in Europe. The National Institute of Statistics' data show that the North-East region is the least developed, with the lowest percentage of small and medium enterprises, thus with the lowest spirit. Also, the employee structure depending on their studies show that the university level has the lowest percentage - 9.4% most people employed being situated at secondary level (high-school).

Foreign investments create new employment opportunities, but one must bear in mind that employers' requirements change towards competitiveness and quality. Romanian education, being traditionalist and elitist, can form individuals who can adapt to new requirements? This even more, as institutions opened to entrepreneurship adopt curricular practices based on Western examples and less of the local reality; this may be the evidence of the lack of concrete, suggestive examples, with an educational impact.

The lack of collaboration between universities, between the departments and the faculties of the same university may determine graduates' inadequacy to the educational offer. Some managers' wish to keep some specializations that do not

prove suitability, or the tendency of the socio-human and artistic universities to consider their entrepreneurial direction as being not suitable for their profile or the desire to preserve tradition, create large gaps between the graduates' skills and the frustration among them, many of them finding a job in areas opposite their completed profile (records of the Faculty of Decorative Arts and Design show that 39.6% of college graduates tracked after graduation and after their integration on the work market chose a teaching career. Opinion questionnaires show that most students who follow the psychological and pedagogical module do not really want a career in education and follow those courses just to have a secure reservation in case where they don't find work in the field they have graduated).

At the European Community's level development programs and strategies for implementing programs to increase entrepreneurship are being proposed. EU recommendations are based on concrete evidence and therefore they should be nationally reported and locally adapted. Thus the first recommendation is related to creating a coherent framework: national and local authorities should facilitate dialogue between different departments, leading to the development of a coherent strategy and clear objectives, taking into account the Lisbon program; school curricula at all levels, including university level, should include entrepreneurship as a major goal along with implementation strategies. Support for institutions and educators should be provided: to provide practical support and ways to reward and motivate for entrepreneurial development programs through a varied number of instruments, special attention should be given to teachers' initial training, to continuous training and the accumulation of experience. The participation of external actors from the business world should be encouraged: cooperation between local schools and local community, especially the business one, by engaging in non-formal and informal education, opening mini-companies within schools. We should consider paying increased attention to entrepreneurship education at university level by integrating information between the topics of various courses, support from public authorities to provide a higher level of training, students and teachers mobility and involving people from the business world in the teaching process. Improving and developing basic resources may happen through case studies from local to European levels and finding the best practice models. Reevaluating the components of the Bologna Protocol must be made towards recognizing and accepting the involvement in the education process of self-employed persons, students' education should be oriented towards recognizing future entrepreneurial career opportunities.

In Romania, although there is a weak entrepreneurial culture, concerns about entrepreneurship education at all levels may be observed. Developing a business strategy is not mandatory in academic institutions, however, it is in the interest of the universities to be part and to contribute to economic growth locally and nationally. Therefore educational experts' recommendations are for

*developing the entrepreneurial periphery of the universities* (spin-off campaigns, business incubators) to facilitate sharing information and capacity building, *promoting matrix organization of the universities*, in departments with autonomy in managing their resources, but also the collaboration between departments, reorganizing institutional and individual systems of rewarding the *entrepreneurial-intrapreneurial achievements* of the institutions' staff, *establishing a risk capital* to finance the activities of development and innovation.

At the University of Arts "George Enescu" in Iasi, there is openness to the entrepreneurial dimension, some activities taking place in this direction. Perhaps a greater openness, to support the institution, would be more obvious if these actions would be considerate to be more entrepreneurial activities, engaging in their turn other activities of this kind. Perhaps the initiative of taking such actions would enhance if studies would occur more frequently to make an institutional analysis and suggest directions that need to be developed further more or new areas that could be explored. For this to happen, the actors involved in the institution should be supported and encouraged to work together, their voices should be taken into account and creative ideas should be supported.

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## 7.CHANGING SKILLS AND EDUCATIONAL STRATEGIES IN THE KNOWLEDGE SOCIETY

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### Abstract

*Educators are faced once again with a daunting challenge: this time it is to equip students with 21<sup>st</sup> century skills. Critics oppose the idea on the grounds that emphasizing skills such as critical thinking and problem solving will erode the teaching of important content, including history and literature. Both knowledge and skills are needed, and they are interdependent. No generation can escape the responsibility of deciding what student should learn by analyzing what adults are called upon to do.*

**Keywords:** *skills and educational strategies, knowledge based society, global learning*

Why skills and Educational Strategies for knowledge society? From science and culture to sports and politics, ideas and capital are crossing borders and spanning the world. The globalization of business, the advances in technology, and the acceleration of migration increasingly require the ability to work on a global scale. As a result of this new connectivity, our high school graduates will need to be far more knowledgeable about world regions and global issues, and able to communicate across cultures and languages. In the developing knowledge economy, workers are expected not to take orders, but to think in complex ways with ever-changing variables. The profitable workplaces of the 21st century have a flat, collegial work environment, where employees are thinking about outcomes and principles--with an ever-changing set of variables. Employees are also expected to collaborate with peers and across disciplines. Being lifelong learners is a very important trait in this new world economy. Schools must prepare students for this new reality, life presents new situations all the time, and critical thinking skills are the best way to prepare a younger generation to be ready for a changing world. Ten years ago, the Internet was still young, and smart phones weren't invented. Although the world has changed considerably since 2000, students who applied critical thinking were able to adapt to a changing world and find success. Students who performed well have shown exponentially better achievement in higher education and the workplace than those who did not score as well.

It's a compelling fact: our students will graduate into a world vastly different than the one we know today. Rapid economic, technological, and social

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<sup>29</sup> This paper was made within The Knowledge Based Society Project supported by the Sectoral Operational Programme Human Resources Development (SOP HRD), financed from the European Social Fund and by the Romanian Government under the contract number POSDRU ID 56815

changes are creating a world that is increasingly more connected. To succeed in the near future, our students will need a new skill set that goes beyond excellence in reading, math, and science, to include a new proficiency in international knowledge and skills.

Our students must emerge from schools college-ready and globally competent, prepared to compete, connect, and cooperate with their generation around the world. Parents, teachers, policymakers, and business leaders have begun to respond to this reality and are seeking to redesign education to focus on learning for the 21st century. However, the Romanian education system has not yet created an environment to prepare every student for the globalized world. To move international education from the margins to the mainstream, we must work together to ensure an environment of excellence and equity in a global era.

One of the difficult problems of the educational system is adaptability. Schools and communities want to think beyond our borders to develop students who can both compete and lead in this century. Businesses and government increasingly understand the need for an internationally competent workforce. Teachers, principals, and parents are recognizing that knowledge of the world is no longer a luxury but a necessity. This growing momentum for change signifies that the question is no longer *whether* to teach about the world beyond our borders, but *how* to do it in the context of other demands on our schools.

By providing relevant and engaging global content and connections, schools can improve the bottom line: good scores on standardized assessments and show other real evidence of students gaining deeper knowledge and broader skills that the world will demand of its next generation.

There are two major trends in the world that pose a fundamental challenge and many opportunities to our educational system. One is the world is shifting from an industrial economy to a knowledge economy. The other is the rising generation - brought up on the Internet - is very differently motivated to learn. These two forces, compel us to reconceptualize education in every country. The analysis of future industry needs and education readiness studies identified what we call a "global achievement gap" which is the leap between what even our best schools are teaching, and the must-have skills of the future:

- Critical thinking and problem-solving
- Collaboration across networks and leading by influence
- Agility and adaptability
- Initiative and entrepreneurialism
- Effective oral and written communication
- Accessing and analyzing information
- Curiosity and imagination

In today's digital age, the "Net generation" is, among other things, accustomed to instant gratification and use of the web for extending friendships, interest-driven, self-directed learning; and are constantly connected, creating, and multitasking in a multimedia world everywhere except in school. In order to

motivate and teach this generation, the school system must be reinvented to be accountable for what matters most. That means to do the work teaching, learning, and assessing in new ways. Students must acquire knowledge, but we need to use content to teach core competencies.

An important part of facilitating global learning is helping young people to make connections between local issues within a community and broader global issues and themes. The major political, environmental, economic, health, and other challenges facing countries and communities today are not confined within their borders. All of these challenges have local implications and require international solutions. When helping young people make connections between local and global issues, consider these questions: What does our community have in common with others around the world? How is our community connected to global trends? These trends could be related to the environment, the global economy, public health, international conflicts, and so forth. How are personal experiences in our community connected to universal experiences? These could include challenges such as violence, poverty, and homelessness or positive experiences such as artistic traditions, rituals, and celebrations. What are some of the familiar aspects of all cultures, and how are they addressed similarly or differently in our community and in communities around the world? When considering how to make global connections, it is important to first identify relationships to build on. A key question to ask is “Who else around the world is affected by the issues, concerns, and trends that affect our community?”

The goal of the education in the knowledge society is that every student who graduates school possesses the knowledge, skills, and habits of mind necessary to succeed and contribute in the 21st century global environment. Our mission is excellence and equity in the global era. The following is a profile of the attributes we strive to develop in each school and every student learn how to manage their own learning by identifying options, evaluating opportunities, and organizing educational experiences that will enable them work and live in a global society. They also understand:

- Critical scientific concepts, engage in scientific reasoning, and apply the processes of scientific inquiry to understand the world and explore possible solutions to global problems;
- Mathematics as a universal way to make sense of the world, solve complex, authentic problems, and communicate their understandings using the symbols, language, and conventions of mathematics
- How the geography of natural and man-made phenomena influences cultural development as well as historical and contemporary world events
- The history of major world events and cultures and utilize this understanding to analyze and interpret contemporary world issues
- Arts and literature and use them as lenses through which to view nature, society, and culture as well as to express ideas and emotions.

Every young student have the experience of achieving expertise by researching, understanding, developing new knowledge about a world culture or an internationally relevant issue and are connected to the world:

- Are “literate for the 21st century” – proficient in reading, writing, viewing, listening, and speaking in his language and in one or more other world languages
- Demonstrate creative and complex thinking and problem solving skills by analyzing and producing viable solutions to problems with no known or single right answer
- Use digital media and technology to access and evaluate information from around the world and effectively communicate, synthesize, and create new knowledge
- Make healthy decisions that enhance their physical, mental, and emotional well-being
- Effectively collaborate with individuals from different cultural backgrounds and seek out opportunities for intercultural teamwork
- Analyze and evaluate global issues from multiple perspectives
- Understand how the world’s people and institutions are interconnected and how critical international economic, political, technological, environmental, and social systems operate interdependently across nations and regions
- Accept responsibilities of global citizenship and make ethical decisions and responsible choices that contribute to the development of a more just, peaceful, and sustainable world

New skills and new types of behavior are essential to enable people to be part of this trend. In particular, it is not so much the accumulation of knowledge and know-how that is necessary, but the ability to acquire new knowledge and know-how as and when necessary, including the ability to find information relevant to a particular situation. In this case, skills in searching, selecting and assessing information are indispensable, just as it is essential to be able to produce, disseminate information and communicate information.

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## PART III

# CULTURAL, EDUCATIONAL AND ARTISTIC COOPERATION AND DIALOG IN MULTIETHNIC SPACES:TRADITIONS AND PERSPECTIVES

## 1. MUSIC AND IMAGE IN DIALOGUE: AUDIOVISUAL MEDIA AS MULTICULTURAL EDUCATION

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### Abstract

*Audiovisual mass media –especially television and cinema– dominate the contemporary socio-cultural milieu. Their diversity could operate as a creative dynamic in current multicultural educative context. This paper focuses on some theoretical as well as methodological issues concerning the way that analyzing popular films could establish cultural awareness and multi-vocality in the classroom. Both music and image mediascapes provide multi-ethnic echoes and visions of local and global reality that engage children in critical dialogue and self-reflection.*

**Keywords** *music, image, audiovisual media, multicultural education*

### Introduction

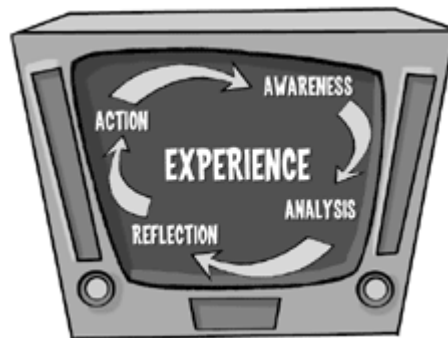
According to the classical western aesthetics, senses distinguish each other and, as a consequence, visual and auditory dimensions of a phenomenon constitute discrete expressions of its perceptive occurrence. However, the outburst of audiovisual media, particularly ever since the second quarter of the 20th century, was the determining factor in transforming both the aesthetical and cultural experiences all over the western world. Audiovisual media are dominant cultural mechanisms in contemporary societies. Therefore, creatively incorporating them in all educational levels is dictated by current and continuously changing reality requirements. They do not simply affect our culture. They have become our second nature and it is really hard –with one or the other way– to avoid them. Family, school, as well as other institutes should prepare young people for their entrance in a world that is bombarded on a daily basis with numerous images, words, musics and sounds.

Certainly, our interest should not only be directed towards the detection of negative consequences of media without any detailed discussion but, on the contrary, our fundamental concern must be to encourage students to build an interpretative and dialectical position towards the media without relying on any pre-constructed notion. Considering children's perception, imagination, visual

memory, interpretation analysis and autonomic critical thinking, media education focuses on various informational, ethical, pragmatic, aesthetical and socio-cultural models. The existing multicultural educative environment create an ideal, sometimes an extremely motivating, space for such an enterprise. Children work together on topics that they could hardly discuss about. Simultaneously, audiovisual analysis provides extended curricular development, new teaching strategies and cine-musical applications.

### **Theoretical Details**

Media messages are complex constructions which are based on particular codes and reveal specific viewpoints. The political economy of media is perhaps their most recognizable feature. Another interesting thing is that different people experience the same message with a completely different way. The crucial question here is: What is the substance of the medium or, in other words, who constructs this representation, how and why? Therefore, it is obvious that there is a need for a more extensive content, text and discourse analysis of the media. Audiovisual analysis could uncover certain aspects of multiculturalism, which hardly appear but they are always present in the dialogical juxtaposition and understanding of cultures.



**Fig.1.** The Circle of Critical Media Literacy

Media surroundings of students-listeners/viewers play a significant role. In this context there are a lot of experiences which succeed one another so quickly that there is no time for feedback. Hence, it is essential that a participative educational modus operandi should be developed. During this process, both personal experience and collective practice is encircled by other related skills, such as action, awareness, analysis and reflection (Fig.1.). Thereby, the schoolteacher can transform the one-way encountering with mass media to a relationship with bidirectional potential that contain discussion, self-evaluation and reactivation of the participating students. Music and cinema are cultural vehicles that carry numerous empirical, expressive and communicative formations. These channels are indispensable for the children's consciousness regarding individual as well as social meditation.

Cinema is the medium that has radically modified realistic representation and narrative fiction during the 20th century. Having a double status as art and technique, it is one of the most typical features of the turn from modernity to post-modernity. From its early beginnings, social sciences recognize cinema as a

particular cultural tool suitable for critical research. The so-called “film studies” is the academic branch that deals with cinematic theory and analysis. On the other hand, the study of music as culture –namely as a special way of life– and, most of all, as a lived experience, as a commercial product, as a social practice and as a cultural symbol, comprise the main focal points of the disciplines of ethnomusicology and anthropology of music.

From a critical anthropological point of view, culture is not a stationary pattern; rather it is a melting pot of various identities, traditions, norms, customs and beliefs that form a society’s lifestyle. On the contrary, the concept of multiculturalism as part of modern civic thought is mainly associated with the idea of political correctness. For example, most educational systems incorporate superficial content-based multicultural approaches that aim not at a mutual empathy but at the adaptation of the culture of the “other” to the culture of the “self”. Dominant national logic encourages ethnic unity, leading from cultural variety to cultural assimilation. So there is always a need, as Miralis proves, [1] to pay more attention and clearly explain the framework in which the term “multicultural” is used.

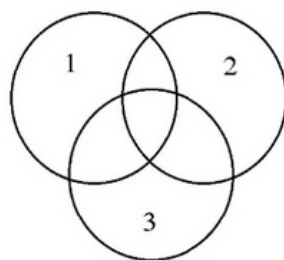
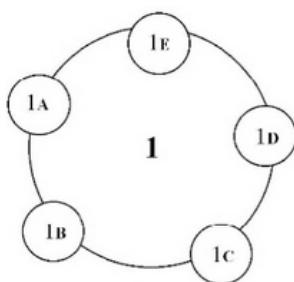
### **Educational Applications**

Film analysis in classroom may prove an extremely useful process. In this case, film is treated as a discrete audiovisual text with specific consistency and exploitable dynamics, accompanied by either an explicit or an implicit context. The importance of movies lies in the fact that they are the appropriate media to explore both personal (artistic) and communal (cultural) conventions. Actually, there is no need to search for a sophisticated film as a case study or as a starting point for a film-music lesson plan. For practical and theoretical reasons, one should rather use popular and familiar films in order not to analyze them exhaustively but to imply related topics and discussion questions within a hermeneutic framework of filmic reading. This method would in fact contribute to a critical approach of audiovisual media, highlighting the exchange of ideas upon the subjects in connection with contemporary cultural reorientations, such as the issues of globalization, nationalism, authenticity, reality representation and the construction of cultural stereotypes.

The phenomenon of systematic reproduction of cultural stereotypes and their symbolic connotations in music and image is a commonplace in contemporary popular films. Regarding the challenge of cultural preconceptions, music in popular cinema usually does not function in a pioneer way but, on the contrary, it enriches and establishes some of these clichés. As musical-cultural stereotypes are part of broader social taxonomical systems, they acquire meaning according to specific performances. The nature of the stereotyped references is fluid. This is because they directly depend on their context of performance. In western popular cinema the connection between music and image is based on representations that, in most cases, create stable and predefined musical and cultural associations.

The transition from sterile and monolithic debate on media to their analysis as cultural practices has shown their inherent multiplicity and powerfulness. Consequently, audiovisual media should be studied as complex cultural webs: simultaneously, as tools for scientific knowledge and as agents of popular culture. Most mainstream films contain idiomorphic and ambiguous meanings. They are not just simplified clumsy products of mass commodity culture but they deal with current issues like social and symbolic relations, political authority, cultural diffusion, urban entertainment and leisure time. Filmic structure forms audience perception and reception via processes connected with historical and social context as well as with the general worldview of the society in mention. Thence, as Robert Kolker [2] explains, filmic culture is the politics of creation and response to the movie. It is about the interpretation of films as textual entities, which enclose morphologically traditional internal policies and historically defined (spatiotemporal) cultural variables. Both the auteur and the spectator of a film do not identify themselves with the producer and the consumer of the film respectively; however, they jointly shape the whole culture of cinematic experience in all its phases (creation-projection-reception). In other words, a movie encodes certain meanings into it. These formations should be detected by children when they decode the filmic text according to their particular socio-cultural contexts and experiences.

Beyond familiarizing with the typical characteristics of a film (e.g. the direction, the production, the scenario, the photography, the montage, the music scoring and the actors' performing), which primarily contribute to the aesthetic-artistic effect, it is also useful that filmic analysis lessons should deepen in further cultural aspects composing an overall outlook of the film. Through such a discussion, pupils could finally become critical cinematic agents. This is a crucial argument considering the multipart network of different mediated practices, which highlights a new open-ended way of handling the cinematic material as audiovisual text through the combination of sounds and images. This comment is also worthwhile enough to become an axis for planning, organizing and performing teaching on audiovisual media in contemporary education, as well as distinguishing between "mono-cultural" and "multi-cultural" modes of education (Fig.2.).



**Fig.2.**

Mono-cultural and Multi-cultural  
Education Diagrams

Film music scholar Kathryn Kalinak [3] describes the study of cinematic sound and image tracks as “visual indoctrination” which helps pupils overcome “the innocence of the untrained eye” and provide music teachers the enthusiasm to discover and incorporate sounds, musics, images, snapshots and other multicultural aspects of life in their classroom. Or, as film music scholar Claudia Gorbman [4] has written “we need to start *listening* to the cinema’s uses of music in order to *read* films in a literate way”. Additionally, Steven Goodman [5] suggests that educators must introduce art-mediated models of expression and representation to the students and consciously work to broaden the public sphere through school and community dialogue. Thus, both the artistic production and its social reflection could get dialectically engaged, not separated, in order to strengthen and enrich each other. Teachers are invited to link the chasm between what is musically happening during the film, inside the classroom and outside, in the world.

For example, distinguished anthropologist William Beeman [6] adopts an alternative interpretation of film music cultures from an ethnographic standpoint. Beeman’s hermeneutic perspective fastens together both the cognitive and the phenomenological approaches in film music analysis of popular Indian cinema. By applying a semiotic methodology, he suggests that the study of film music in the context of performing art culture formulates an anthropological model of investigate other artistic and cultural forms of the specific society. And, at the same time, the public status of both music and the moving image in the society’s performing arts sphere is an ideal paradigm for understanding the socio-cultural functions of film music practice. Ethnomusicologist Natalie Sarrazin [7] offers a useful pedagogical case of the above thesis, applying audio and visual samples of popular Indian film music (*filmi*) in music lessons.

Critical media pedagogy starts with the assumption that both visual and aural texts are inherently ideological and political. In their article, music education lectures Dawn Joseph and Jane Southcott [8] reconsider the notion of highlighting cultural power through cinema and music. Joseph and Southcott examine various types of Indian film music (from the earlier years to the present) and their utilization in Australian music education, in particular. They stress the fact that music educators are aware of the significance of beginning with what their students have personal knowledge of and, after that, lead down to innovative pathways, including music in foreign movies. As most popular Indian film music (*filmi*) is especially composed for every single film, it establishes a unique cultural context for critical viewing, hearing, dialoguing and reconsideration. From the first imperialistic exotic depictions of Indian music culture in western films all through contemporary *filmi* hybrid music styles, Joseph and Southcott argue that such representations are first-rate starting points of “authentic” experience. Given the fact that “every image embodies a way of seeing”, as John Berger [9] has demonstrated, we could apparently expand this

principle to incorporate the aural level as well and set up an assortment of critical audiovisual methodologies as shown in the following schema (Table.1.).

**Table.1.** Some key-questions for critical audiovisual analysis

Who created this audiovisual text?
What symbolic message does it communicate?
What themes does the film embody?
What are the musical techniques that are used to attract attention?
How do these techniques construct meaning?
How do they contribute to the film?
In what ways does music correlate or contradict with images?
How do sound effects influence particular scenes?
How and why might several people understand the film's music differently?
Why don't they "see" and "hear" the same things?
How do one's life experiences filter the appreciation of the film?
What kinds of musics are presented in the film?
What is musically strengthened in or omitted from the film?
How is the "self" and the "other" represented musically in the film?
What is the film's relevance to the real world?

Critical multicultural education through audiovisual discourse requires highly literate participants. A music teacher should conduct class teamwork as an active cultural mediator. Thus, rather than accepting a formal and inflexible curriculum, music teachers must help pupils interact with visually and musically mediated systems. Films and musics, images and sounds should be approached not only as a practice of "easy listening" but as a continuous performance of "critical listening". Finally, music teachers should advance a dynamic musical and cinematic pluralism that encounters unfamiliar musics, films and cultures in dialogue.

### **Conclusions**

Multicultural education attempts to modify the old-fashioned nature of teaching and learning process, to generate the appropriate classroom environment for both teachers and students from diverse cultural backgrounds and to move away from simplistic, ideological or even politically correct assumptions. Audiovisual media like cinema are generally regarded as popular entertainment. David Neumeyer [10] points out that this has some definite advantages for an instructor, because "it gives easy access to links between students' classwork and their everyday lives". As the idea of multiculturalism is

related to significant challenges in modern societies (both in global and local perspective) and thus to schooling, cinematic images and musics might be a perfect paradigm for eliminating all kinds (social, racial, ethnic, national, religious, political, ideological, linguistic, economic etc.) of exclusiveness and reinforce artistic and cultural interchange.

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## 2. SOME ASPECTS OF INTERCULTURAL EDUCATION (THROUGH STUDYING RELIGIOUS MUSIC) IN MULTIETHNIC SPACES

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### Abstract

*Article is devoted to one of the most important works of the Moldavian religious music for chorus which has become one of the first achievements in evolution of the genre and which has influenced the development of Moldovan spiritual choral works in Moldova in XX<sup>th</sup> century.*

**Keywords:** *intercultural education, religious music, multiethnic spaces*

Last years, beside intellectual, moral, professional, esthetic and physic educations we have to develop and educate our students to be sensitive for others (also important) aspect of our life. In this way, we are speaking about educations as are: religious, ecological, economical, sexual, permanent, axiological, intercultural.

The flow of information, the permanent changes in all the spheres of contemporary life lead to the continuing growing of the sociocultural level of the population, to the increase of the need to know the artistic; to stimulation of artistic curiosity and to the process of assimilation of artistic values.

Without doubt, such an active rhythm of life imposes the creation of new education forms, means, methods and modes (ways). The necessity of an adequate aesthetic and artistic education increases considerably. The aesthetic education helps individuals to learn; to percept, to “taste” and to appreciate the authentic values of art and society. The appearance of new genres and forms of art is accompanied by the risk of radical modification of the criteria of aesthetic appreciation. But, in parallel, these changes lead to the intellectualization of art, to the conscious understanding of artistic values and it needs the formation of a new public, which will be able to distinguish the authentic from the fouts, the beauty from the ugly, the moral from the immoral.

One of the most important educations in a multiethnic region (as Republic of Moldova is) is *intercultural education*. There is a great need to change some basis concepts of education in Republic of Moldova, in contemporary context, for adjusting the actual educational system for successful assimilation and integration of the national and international values, as are classical one (the truth, the beauty, the good) that came from the ancient times, but also “new” values, as are: rights, equality, freedom, fraternity, solidarity, etc.

These days, to be an “European person” means to adopt universal and European values, to make them a part of our personal axiological ideal, that is completely independent of the country where we live. The cultural European (and universal) model does not have a specific country or specific geographical borders, because these models are adopted also by the citizens of countries as are Australia or Japan. One of the most important ideas is to value our culture and to become a part of European and universal complex culture as civilized and equal partners. It is interesting to develop this education while studying religious music.

Mihail Berezovskii, a great Moldovan choir conductor and composer, graduated theological seminar in Chisinau as a priest but the whole of his life he gave to the music. More than 30 years he was a choir conductor, but he also was teaching in different educational schools in Chisinau. One of the most interesting compositions are *Hymns* for Liturgical worship in the church.

This very interesting music can be very representative when speaking about the development of musical sensitiveness. What are these components? According to the researches, musical sensitiveness as an esthetical term has components as are:

- the melodic hearing, the harmonic hearing and the sense of rhythm form the basis of musical perceiving, forming *the first side of musical sensitiveness*. Melodic hearing is the capacity to receive, recognize and reproduce a monophonic melody. The perception of a melody supposes its understanding not as a succession of sounds, but as an expression of a certain integral content. Each melodic line represents an “up” and “down” movement; the sounds also form a great number of intervals. The formation of the melodic hearing as a psychological basis of musical sensitiveness consists in: a) “the learning” of the recognition and reproduction of the movement’s direction, i.e. (that is) the melody’s movement “up” and “down”; b) “the learning” of the recognition and reproduction of the qualitative relation between sounds, that is – intervals.

The first level (melodic hearing) is easier to be achieved, because the “melodic curb” can be detected by any individual. The second level (harmonious hearing) is more difficult to achieve, because one needs to recognize the qualitative to be compared. The form of the waves (the timbre) can become an obstacle, which hinders to determine the frequency of the waves (the height). Such kind of hearing can be achieved with the help of observation. An excellent melodic hearing is characterized by a quick, easy and rapid grasp of the “qualities” of sounds included in an interval. So, a melodic hearing is the capacity to recognize the “horizontal” movement of sounds, and the capacity to distinguish each sound of the melody separately and in close relation with the next or the previous sound. The harmonious hearing is the capacity to grasp the musical sounds presented simultaneously. So, the person who perceives the “vertical” musical line, perceives some musical sounds which form a chord and is able to separate them, has a harmonious hearing.

If the melodic hearing permits the merging of all the sounds in a line, and the person has to recognize the line's movement, then the harmonious hearing gives the possibility to feel several simultaneous sounds. In the end we obtain "a unique image" of sonorous complex and individual sensations which correspond to the components of the sounds".

A melody cannot be perceived without the sense of rhythm, which makes the melody be perceived as a system of sounds, each having intensity, length and colour. The rhythm characterises the mode of unfolding of the musical phenomenon in time. The sense of rhythm is the capacity to understand the succession; the successive setting of the length of the sounds. This capacity is closely connected with the mechanism of the motive reproduction. We achieve the sense of rhythm with the help of conscious and unconscious exercise (in different musical-rhythmic activities) and in the process of perceiving a concrete musical content. It is important to mention that the musical hearing is developed through different independent musical activities and in the process of musical education. Each musical work shows a certain group of ideas and feelings; "that is why its perception cannot be reduced to passive neutral recording of sonoric complexes, but it obligatory supposes the catching (overhearing) of ideatic and emotional-affective significance which it has" [13;178]. So, the sum of ideas, emotions, feelings included into a musical work form *the second component (side)* – the affective one of musical sensitiveness.

*The third side (component)* through which we achieve the passage to the rational side of cognition – aesthetic taste – is the capacity to react spontaneously through a feeling of satisfaction or unsatisfaction given the aesthetic objects and process; capacity which is supported by the intuitive and certain understanding, judgment, appreciation of aesthetic values.

*The fourth side of sensitiveness* – the RATIONAL one, consists of the following elements:

- aesthetic judgment, that act of consultation and hierarchization of aesthetic objects into an axial field, based on some criteria. There are two forms:
  - a) the primary form – judgment of the taste – the expression of the spontaneous appreciation, through the prism (angle) of the personal taste of aesthetic objects. Although the judgment of the taste is the expression of an aesthetic attitude, socially determined, it is intensely coloured by the subjectivity of the person it is emitted by;
  - b) the superior form – the judgment of values – is the expression of consultative appreciation through the (prism/angle) of taste, and of the aesthetic ideal on the aesthetic object as well. It expresses a theoretical point of view, which requires a logical and axial validity;

The AESTHETIC PERSUASION is characterized by the presence of a stable belief. The Persuasion represents the ideas about the beauty, which becoming an internal motive, orientate and lead the preoccupation of a human being in the complicated process of assimilation of "the beauty" in his/her way

of life, in his/her relations with the world and other people;

The AESTHETIC IDEAL – is the perfect reflexion of what exists, but mainly of what it should be; of the level of consummation of what can be achieved in a certain sphere.

There are relations of interdependence between the ideal and the taste. The aesthetic ideal orientates the tastes into a certain direction, and the tastes assure a content proper for the ideal. The aesthetic ideal orientates and influences the whole aesthetic experience.

The components of the rational level form the aesthetic attitude as well, i.e. that-group of spiritual reactions of a human being given the aesthetic values.

These components and elements can be found and developed in the mentioned music. All parts of the composition are glorifying biblical values. And this was one of the most important criteria when the composer decided the structure, the modes, the tempo, the musical structure and character of the Hymns (*fragment 1*). It is also interesting to follow the idea of the composer when he decided the structure of each composition. For ex.: *Axion* №1, 2, has a specific structure of phonic voices, that gives us a clear idea of the rich experience of M. Berezovskii as a choir conductor (*fragment 2,3*).

Musical score for "Axionul Domnical" (Axiom of the Lord). The score is for Soprani (Soprano I and II), Aiti (Alto), Tenori (Tenor), and Basi (Bass). The tempo is marked "Moderato". The title is "Axionul Domnical. După melodie greacă." and the arranger is "Armon. A. Livev. asaj. M. Berezovskii." The lyrics are: "Cu - vi - ne - se cu a - de - vă - rat să te fe - ri - cim Nă - s - că -".

Musical score for "Axion Nr. 1". The score is for Soprani I, Soprani II, Aiti, Tenori I, II, and Basi. The tempo is marked "Moderato" and "rit". The title is "Nr. 1 - Axion." and the composer is "Mus. Prof. M. Berezovskii." The lyrics are: "Cu - vi - ne - se cu a - de - vă - rat să te fe - ri - cim".

Musical score for "Axion Nr. 2". The score is for Soprani, Aiti, Tenori, and Basi. The tempo is marked "Andante". The title is "Nr. 2" and the composer is "Mus. Prof. M. Berezovskii." The lyrics are: "Cu - vi - ne - se cu a - de - vă - rat să te fe - ri - cim".

The intonations are clearly popular-national, that brings us to the roots of different ethnic and cultural traditions of the region. The composer in a great

way adapted these intonations to this specific genre of music. We can see the Russian melos and intonations that are combined with the specific religious requirements in following parts: *Heruvicul Staro-Simonovscaia*, *Heruvicul or Câți în Hristos* (fragment 4):

Adagio. Heruvicul 55 „Staro-Simonovscaia” Artaur. M. Bărbulescu

Tenori I.  
Tenori II.  
Bass.

*pp*

Ca - rii pre He - ru - vi - mi - cu - tai - na, cu - tai - na, in - chi - pu - im Si - fa - ta - ra - re -

rli pre He - ru - vi - mi, cu tai - na, cu tai -

na, in - chi - pu - im Si - fa - ta - ra - re -

The plasticity of the melody sometimes brings us to the Ukrainian melos (voice 5 *Sfinte Dumnezeule*, voice 6, *заупокійное* and others) (fragment 5):

Moderato. N. 6. LA in un'ottava sopra M. Bărbulescu

Soprani I.  
Soprani II.  
Alti  
Tenori I.  
Tenori II.  
Bass.

Sfin - te, sfin - te, Dum - ne - ze - u - le, sfin - te, sfin - te, fa - re -

fâr - de moa - rte, mi - lu - e - ste - ne, mi - lu - e - ste - ne, mi - lu - e - ste -

Then, are very clear the bizantic influences in his music (for ex. *Melodie Basarabeană fr. 6*):

22  
Metodie Bazarabene.  
Glas. I.

armon. Prof. M. Berzovachi

Soprani I.  
Tenori I.  
Alti.

Tenori I.  
Bassi I.

Tenori II.  
Soprani II.  
Bassi

Tenori II.  
Bassi II.

Fi - e Doa - mne mi - ia ta spre noi, pre - cum  
am na - da - jdu - it, in - tru ti - ne.  
Glas. II.  
Pu - te - rea mea si cân - ta - rea rea es - te, Dom - nu!, și mi s'a  
Glas. III.  
tă - cut mi - e spre mân - tu - re. Cân - tați Du - mne - ze - u - lui  
no - stru, cân - tați, cân - tați im - pa - ra - tu - lui nost - ru cân - tați  
Glas. IV.  
Cât s'au mă - rit lu - cru - ri - le tă - le, Doa - mne, toa - ze in - tru

ex. pag. I.      \*\* Partia Bassului I trebuie de transformat în chela bassului.

There are also some intonations and rhythmic formulas that give us a clear idea of similarity to the Serbian and even Greek melodies (*fragment 7, 8*):

Horuvicei Melodie greacă.      Aranj. M. Berzovachi.

Adagio.

Soprani  
Alti

Tenori

Bassi

ca - ril pre he - ru - vimi  
ca - ril pre he - ru - vimi

Moderato      Melodie Serbiene.      СЕРБИЈЕ. А. ЛЕГИОНЕРИ  
аранж. М. Березовски

Soprași  
Alti  
Tenori  
Basi

Mi - - - la pă - - cii jer - tta la - u - dei.  
Mi - - - la pă - - cii jer - tta la - u - dei.

Gradually, we come to the conclusion, that M. Berezovskii found very interesting ways to combine in his religious music different ethnic motives and melodies. These are aspects that we are using when studying his music as a part of intercultural education in multiethnic regions.

The harmonious development of a personality, with not a “closed” but with an open general and specialized culture, able to reorganize in concordance with the transformations and changes is one of the most important aspects of contemporary education in our modern society. A personality able to develop its own cognitive, emotional and psychomotor capacities. This desideratum can be achieved only through an adequate symbiosis of all the components of education. We cannot consider the intellectual education as the only and the most important part of the instructive-educational process, because this is characterized by an organic proportioning, whose modification brings prejudice to the natural development of a personality. Also because neither the moral nor the physical education, as well as the professional one, can be understood as a decisive component of education. Only the combination of all the components lead to the multilateral development of the personality.

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### 3. CULTURAL - EDUCATIONAL SYLLOGISM

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#### Abstract

*In this first part of the study we will deal with the overwhelming influence of the psyche on the success of a young artist, about the importance of understanding the mission of a vocal pedagogue in the life and in the career of a young artist, and will continue on various occasions to answer the question: which of the two is more important: the culture or the education?*

**Keywords:** *vocal education, pedagogue - psychotherapist*

#### 1. The vocal pedagogue-psychotherapist?

We, the vocal pedagogues, are transforming ourselves into *Apollo* with the responsibility to create performers in few years of study, during the years of working with the voices of the young musicians. The question that most often troubling us, the vocal pedagogues, after we printed a vocal technique that aims to be the best, is: *"What can I do to help this young man/young women to become what he/her wishes?"* Often, the young lyrical artist, does not want to pursue this career and then you, as a singing teacher, you feel that you have not served your truly purpose, mission for which you have been sacrificed in all your years of formation. Where did you go wrong? Where has lost that spark of desire to escape into the world that transpires beyond words, beyond the voice technique in the great Music ...? Or ... in some cases, more fortunate, the young artist struggling mightily to show the world that he/she is good, that he/her deserve to be heeded, integrated in a professional music company, participating in competitions, auditions, festivals where, by competition proves his/her value. But how many of all young artists have the patience to take it over again, and again in case of failure?

How many young performers do not feel frustrated that they were not the best, that they are not the most appreciated? Many of us have gone on it, but now is the time to remember the vocal pedagogies precepts that we teachers had to be printed to young musicians, you should remained that: for each person a part there is a place in this world, there is a chance that to each and another will be shown, sooner or later, and: what have in mind and, in the throuth, or in another words, the vocal technique and physiological consitution of the vocal apparatus, can not be taken by nobody. It means, in other words, to confidence in what you know, in what you have learned and what God has prepared to you, and all these can save you from total failure.

More psychotherapy books recommend to the teachers in general, to assume some responsibility in terms of educational psychology of the young artist. Gleaned from several psychology books [1], [2], [3] we found some

psychotherapeutical principles for improving control of emotions, for programming the activities and to raise awareness of the purpose for fighting, the stress management, etc., the minimal elements absolutely necessary in preparing any singers and any vocal pedagogue. Without claiming that we, the vocal pedagogue do the professional therapy, we do want to bring a few elements that are used in psychotherapy to broaden the concept of the vocal pedagogue-psychotherapist and its concerns.

A particularly interesting case I found it, in **Albert Ellis's**<sup>30</sup> work, who considered that:

*"People disturb themselves in a greater degree than are perturbed by negative forces from their early social environment or from their later social environment and therefore they have unique and remarkable power to understand what they have to do to be more less neurotic, to change their irrational beliefs, their inadequate feelings and dysfunctional behavior to become healthy also under the mental aspect. "* [4]

To this comment I join to and confirm that singer are particularly vulnerable when it comes to itself and its value. He/she constantly needs of an encouragement, of a positive assessment, of a constructive criticism and need also a good psychic to go ahead, to build a career. This is one of the points when the voice pedagogue can turn into a psychotherapist of his student. *A good attitude of the voice pedagogue, a look, a gesture, a thought can built in the young singer a winning character*, if not ... we, the voice pedagogue are all responsible for the emotional breakdowns and their failures. Because this claim has support in specialized psychotherapy we will continue with a few suggestions that I found on several scientific articles ie: you must know and realized that, all beliefs and all our expectations are a very powerful force that affects our behavior.

They both have an impact on our mental efficiency, on our moral character and also on our interact with the environment having a finally impact on our entire lives. Our expectations, our beliefs can influence our mental and our physical health, our intelligence, our creativity, even the degree of success in our career and in our life, could affect the self-esteem, also the finding contentment and personal happiness in the couple. Hence the saying: *Be careful what you wish for!*

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<sup>30</sup> **Albert Ellis** (September 27, 1913, † July 24, 2007) was the American psychologist who developed *Rational Emotive Behavior Therapy* or REBT. It is considered one of avangardiștii cognitive psychotherapy and cognitive-behavioral therapy's founder, been considered the second largest in psychotherapists history, after **Carl Rogers** and before **Sigmund Freud**. The *Today magazine* described him as *"the greatest living psychologist"*. He published studies and numerous treaties including: *Reason and Emotion in Psychotherapy*. NY: Lyle Stuart, 1962; *Overcoming Procrastination: Or How to Think and Act Rationally in Spite of Life's Inevitable hassles*, with William J. Knaus. Institute for Rational Living, 1977, ISSN 0-917476-04-2; *Making Intimate Connections: Seven Guidelines for Great Relationships and Better Communication*, with Ted Crawford. Impact Publishers, 2000, ISSN 1 - 886230-33-1, *Rational Emotive Behavior Therapy: It Works For Me, It Can Work For You*. Prometheus Books, 2004, ISBN 1-59102-184-7; *How to Make Yourself Happy and Remarkably Less Disturbable*. Impact Publishers, 1999, ISBN 1-886230-18-8, *All Out!*. Prometheus Books, 2009, ISBN 1-59102-452-8, etc. (Reference: *Wikipedia, the free encyclopedia*, s.. v. "Albert Ellis")

A voice pedagogue must be careful not to print to a young artist a distorted waiting from his voice and from his interpretative performance. The exacerbated development of self confidence can be very harmful and destructive at the same time. Long-term behavioral changes can be obtained by changing personal beliefs. Only by controlling our own belief system, how we relate ourselves to ourselves, is helping us to give to our lives and to those whom we guided, a healthy direction: by implanting some constructive and achievable beliefs.

Recently a shocking news rocked the world of classical lyric opera: a suicide without meaning for some, no reason for others, but full of suffering for that individual person. I tried to understand how it could be avoided such a tragedy and I discovered in my scientific searches [1], [2], [3], [5] that there is a specialized therapy cognitive-behavioral, which is based on discovery of irrational and rational beliefs of a specific subject, having as the fundamental points of the cure, the identifying and the changing of the irrational beliefs that generate and produce disease and suffering.

Going forward, I read **Albert Ellis's** points out in his writings, that people have two basic biological tendencies:

1. easily make their own wishes in absolute faith,
2. but have the power to vote and to identify, to dispute and to change the irrational thinking.

Thus, normally, people are born and bred a desire to be happy, to be successful in all, to be approved and loved by people important to them. In arriving at these desires, sometimes their irrational beliefs and desires interfered with the some events of their lives, of their success, of their achievements which inevitably leads to disturbances, in the emotional plane.

The cognitive-behavioral therapy is explaining to the particular subject what it produces mental disturbance and mental and physical discomfort, focusing on the fact that, there is not an activator event produced the discomfort and the suffering but, precisely his/her's beliefs and his/her's higher expectations and irrational beliefs about this event is disrupted him/her.

I'm becoming more convinced that we, the vocal pedagogue and young vocal performers, we need to know, what types of beliefs, of expectations and irrational beliefs exist. Thus, from the same scientific sources I found the following forms of beliefs, expectations, irrational beliefs: *catastrophic thinking, intolerance to frustration, negative overall assessment, type of thinking "always" or "never."* Also, the consequences which may result from irrational beliefs and irrational convictions, stiff about the activator event, which trigger all of these is called, according to specialists, *dysfunctional negative consequences* because they lead to pain, suffering and mental distress, motivating and pushing people to use behaviors contrary to their interests, stopping them to think positively or to engage themselves in behaviors and environments needed to understand their reasonable and achievable goals.

I insist on this cognitive-behavioral therapy because I want to make people aware of an unprofessional attitude to the young aspiring artist on the way of the lyrical glory success. I saw into the environment in which I teach, as there are teachers, vocal pedagogues in particular, that implantes to young people from an early age of 14-16 years, the idea of being "someone" or "somebody", even if they have won several national inter-schools competitions, in which juries were themselves members. These young people are predisposed to the development of irrational beliefs and irrational convictions that might affect them, throughout all their lives!

Continuing with elements of cognitive-behavioral therapy, I found the following: people

can change their lives if they realize and apply three basic principles:

1. the past activating events or the present activating events cannot cause dysfunctional emotions but, their own personal belief system about these events is what determines the dysfunctional emotions and maladaptive behaviors purpose;

2. regardless of how these irrational emotional and irrational behavioral problems were generated in the near or distant past, which continued during the present, the subject itself creates difficulties in perceiving them as unrealistic, impractical and irresponsible because, it continues to be indoctrinated more and more or to be alimentated in his/her's fantasies with irrational beliefs;

3. is much easier to cultivate emotions, thoughts and maladaptive behaviors, both to the subject itself and to all people around (and here may be considered also the vocal pedagogues), existing the possibility of the long term cure, the subject can be brought to reality and overcome this problem if, he/she wants and is the willing to make efforts to dispute and even to change the irrational beliefs and their consequences deriving from those and from their failure.

It is particularly important to note that, to obtain a change behavior of the existing vocal pedagogues, which is absolute saving from a physical and psychological disaster requires a cognitive restructuring, which involves forward replacing categorical and definitive the irrational belief system with another one, more rational and with a real chance of achievements. That means, you have to set goals, projects, deadlines easier to achieve than ones with short terms, immediate terms and unrealistic in terms of feasible.

I am convinced and I also hope to convince as many vocal pedagogues as I can, on our importance in the mental training of young musicians which had put their voices, souls, hearts... everything ... in our palms scoop, considered us as "*builders of destiny*" as I like so much to think that we are...

I liked a lot the principle governing the therapeutic relationship and I would dare to recommend it to others, being the guiding principle of my pedagogy. This principle has been formulated by **Steve de Shazer**<sup>31</sup> as follows:

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<sup>31</sup> **Steve de Shazer** (June 25, 1940 † September 11, 2005) was a psychotherapist and author of a six reference psychology treatise, being the initiator of *the brief therapy* based on focusing on solutions. Originally

"There is no failure, there is feedback." This view is based on confidence in the young artist resources, on the sincerity in appreciation of the vocal pedagogue and the belief that each vocal pedagogue and each artist has to analyze the strengths and weaknesses, to go ahead and move on beautifully and realistically.

### 1.1. The stress management

Another disturbing factor in the evolution of the young singer is *the stress*. Unfortunately, this adaptation syndrome to the environmental aggressions as experts define it, [1], [2], [3], [4], [5] may affect both, the vocal pedagogue and the young vocal performer. As is normal in a performant school, as the University of Music and the Academy of Music, the vocal pedagogue is also a voice performer and then, it has to concern about his self/her self and also about of his/her's young disciples. How we manage the effects of the stress in our lives? By knowing the causes which provoke it, by knowing the effects and then, through a specialized therapy.

**Hans Hugo Bruno Selye**<sup>32</sup>, one of the most important scientists of the twentieth century, the author of more than 1,000 scientific articles, 15 monographs and seven books, has defined the stress as:

*Stress is a whole body reactions to the external action of the causative agents, manifested by morphological and functional changes, the most common been the endocrine changes.* [6]

Going through several strict specialist articles [1], [2], [3], [4], [5], were I was able to extract more information about, I found particularly helpful for us, the vocal pedagogues, to detect and to identify the factors producing the stress and how we could possibly achieve to manage the stress so it does not become harmful to ourselves and those which we guide to.

Do not forget, the stress should be seen as a massive imbalance in the internal structure of a person, aware of this, as an imbalance between the demands of the body and of the surrounding people of a individual subject, and the possibilities of responding or of working on, of the subject his self/her self. Such as experts say, there are several stages of the stress manifestation:

-1 phase: *the alarm reaction*. In this phase the subject is entering in a phase of shock manifested by hypertension and hypothermia, then moved to a phase antishock with endocrine-related alerts.

-2 phase: *the specific resistance stage, or the recover stage*, when the body fight back hard to readapt to new environmental requirements.

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preparation was classical musician, working as a jazz saxophonist. He was a friend of a life time with another great psychologist, **John Weakland**, whom he regarded as his mentor. (Reference: Wikipedia, the free encyclopedia, s.v. "Steve de Shazer")

<sup>32</sup> **Hans Hugo Bruno Selye** (January 26, 1907, † October 16, 1982) was a Hungarian-born Canadian endocrinologist. His research work was based on the study of *hypothetical response of the organism to stress factors*, being the first researcher to demonstrate the existence of biological stress. **Hans Hugo Bruno Selye** published over 1,700 articles, 15 monographs and 7 reference books known worldwide and not only medical specialty. Among his works were: *The Stress of Life* (1956), *From Dream to Discovery: On Being a Scientist* (1964) and *Stress Without Distress* (1974) (Reference: Encyclopædia Britannica, Inc.. "Hans Selye" Wikipedia, the free Encyclopedia, s.v "Hans Selye")

-3 phase: *stage of exhaustion in all resources* that reduce the body's adaptation to environmental requirements, having negative consequences and sometimes, fatal consequences.

Stress can take many forms: mental stress, physical stress, chemical stress or biological stress. The most common in our business is the mental stress represented by all the personal or social conflicts without time solution, which is that state of inner tension caused by emotional factors. Mental stress can be produced even at the unusual circumstances, very new and no named circumstance to whom the subject cannot cope, or can be produced by personal actions or interpersonal relationships, or by social relationships or exaggerated personal relationships, or by social context or conflicts of various types. Stress can be caused by running out of time, by the intentional or accidental isolation, or by personal frustrations.

But in general, when it's talking about stress, people are thinking about something negative, something bad, affecting them in a negative way. With surprise I discovered that there is *distress*, those events causing negative effects and *eustress*, characterized by the existence of pleasant stimulants, which can animate the souls and could have positive consequences, generally. I believe that in this category we find the preparation of a concert, the preparation of an audition, the preparation of a casting or any activities through which we can compete with or valorifying the knowledges gained during years of study.

How can we, the vocal pedagogues become psychotherapists, managing the stress, for young performers that we prepare to? I discovered from browsing these materials that, by trying to understand their deepest needs, their fears, the physical and psychological needs of young performers whose personalities we are shaping on, we, the vocal pedagogue, could develop some skills to enter into a psychological counseling report of a different level, a higher level than that of a simple listening or of a simple encouragement. And I think this can be done through personal example: the vocal pedagogue-the optimist performer. Our young learners will find being flipped their daily living state, their way of living a moment of creative tension in the state of an optimistic performer vocal pedagogue, and all this will make them to see in us a good interlocutor, suitable to them, someone close to their own state of being and capable to respond to these stress conditions.

All this combined with an awareness of the link between *mind - thoughts* and *body - emotions* and also, the opportunity to exercise their self emotional manifestations at the action of the stressors, such *eustress*, can lead us to the development of self-discovery of how to react to stressors, how to react to perceptor factors, the makers of their own feelings and to cure their phobias. I am convinced that if we stay longer around performers of any kind, around of top athletes or top performers, we could borrow from them, "*the winner character*". At that level they can not be wrong, can not afford to let distractions to obscure the work, do not allow any stress factor to disturb their rest or their

inner peace needed to be concentrate and focused on the major objective for which were prepared, are and will be prepared to become what they proposed. We saw especially in movies, but I was confirmed in discussions with an instrumental soloist in one of the greatest symphonic orchestras in the United States that every instrumentalist in the orchestra has psychological counseling sessions during a year, sessions of psychotherapy for helped to increase selfesteem, to improve performance and to be encouraged to continue performing in the job that he/he may chose.

In stead, in the country we live in, I met people - vocal pedagogue sick, sick with the nerves, mendacity, even sociopaths that prepare young people to become...what... artists? What kind of a model can be seen by the young interprets? How can be such a man, a psychotherapist?

Only when some tragedy happens, like the one that I mentioned at the beginning of this study, we begin to ask questions, seek answers start, creating guilt and culpability to this undesirable phenomenon, wanting deep down to be more careful and vigilant with us and with those around us, to have understood the fragility and to have tried to advise or to instructe him/her as to receive the specialized help that would be helped him/her and not to degenerate emotionally, physically and mentally so much that, he/she no longer wanted to fight, to not have a reason to live for ...

Just want to point out what is important in education, in the vocal pedagogy in particular, the psychological model mentor, a good model to develop young performers – the images of this psychopedagogical mentor who should be folowed in behavior, in work attitude and life attitude, in optimism, growth and performance.

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## 4. ANSELM KIEFER QUESTIONING THE IDENTITY

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### Abstract

*In a good tradition of German expressionism, the artist Anselm Kiefer in his art continues the interrogations both over his own ego and regarding his membership on a specific nation as well. Through his art, Anselm Kiefer testified that he tried to comprehend himself and to understand his relationship to his own nation, the German. This self-scanning starts from the understanding of the key moments of Germanic history which build the warrior and chivalrous spirit of the nation. Medieval myths and legends are a first moment in our understanding of this ethnic structure, followed by experimenting some gestures belonging to the recent history, where nationalism calls into question how the German nation is related to other nations. Anselm Kiefer's art is revealed as an awareness and understanding of being a nation.*

**Keywords:** *Anselm Kiefer, German expressionism, art, moments of Germanic history*

After experiments in which the human body, the public or the new technologies bring a kind of saturation in contemporary art, since the 1970s there has been a return of the artists to the old ways of expression, more precisely to two-dimensional painting. However, this return will have its characteristics, and, like any regard to the past, it won't be a copy, but a reinterpretation and a revaluing of some previously used elements. This is the case of neo-expressionism, a leaning dated at the end of the 20<sup>th</sup> century, which, as its name says, reveals a continuity with those searches of the meaning, especially encountered in early-century German art, particularly in the German Expressionism interpreted as a means to express the inner world, emotions, feelings, passions, in short, the artist's experiences.

Current Prime Expressionist precursors have been recognized as the German Romanticists. This lineage is observed mainly in preference for both the tendencies in order to return to medieval spirituality. For romanticism, the Middle Ages were a real source of inspiration: “But what was the Romantic school in Germany? It was but a revival of medieval poetry, as revealed in its songs, paintings and architecture, art and life. But this poetry has appeared since Christianity, was a Pasiflora sprung from the blood of Jesus” [1]. In *Courses on Aesthetics* the Romantic art is for Hegel the Christian art. Pre-gothic and Gothic buildings and Byzantine art are analysed by Hegel in the romantic sections devoted to architecture and painting [2]. In a world where material values of the bourgeoisie began to have increasingly greater importance, German romanticism (it is what it's about, as outside Germany it loses its substance and romance and often takes only superficial elements) states itself as a nobility affinity trying to retrieve a lost spirituality. Recovery of myths and symbols, return to folklore, or call to fantastic and dream do nothing else than to rediscover in man a great

need to relate to a higher court, to being. To understand and to find oneself, one has to reach its essence which is the essence of the entire universe, and that romanticists are not reluctant to call it divinity.

The relationship between romanticism and expressionism is ensured by the same deep inner need to find the absolute, to understand being. And Expressionism returns to medieval times. In summary made to this leaning, Amelia Pavel reminds the views of some German researchers, Paul Westheim and Adolf Behne, who, since 1917 have been comparing the expressionist works of Franz Marc and Kokoschka with Gothic painting, with the stained glass in Strasbourg, Köln and throughout the whole Westphalia region [3]. Thus, expressionism takes over from their predecessors that frantic search for the meaning of life and resents the absolute as an imperative necessity without which man cannot exist. The expressionist “looks through them [the psychological, the historic, the dark fantasy, horror or the grotesque] and beyond them, mythical reality, transcendence (mystical or pseudo-mystical...). The naturalist (and impressionistic in fact) immanentism is replaced with a transcendentalism with different shades. (...) expressionism has a true appetite for absolute certain (...) a dream of super-personal values” [4].

But if Romanticists saw absolute as an accessible reality, expressionists discover that the place of the divinity is empty. Their cry is one of despair to the loss of meaning of existence. The ugly, grotesque, tragic of their works can be seen as a picture of a world deprived, emptied of its essence, of its real being, an image that can only be ridiculous, because a world without meaning is struck by emptiness and desolation. On the other hand can this tendency to exacerbate evil be interpreted as a need of exorcism: in order to be overcome, the evil must first be acknowledged and assumed? From this perspective art plays the role of *Catharsis* and ensures an overcoming of the crisis which the expressionism is aware of and a “renewal of man through a transfiguration of the in conclusion expressionism, but also the abstract tendencies originating in it, abstract expressionism, lyrical abstraction and neo-expressionism, are part of the artistic trends that emphasise the human essence and existence and which attempts to find an objective conclusion to the world.

Part of the neo-expressionism tendency, Anselm Kiefer is no exception to the general trend of expressionism. Interrogations over the meaning of the world, of existence, at Kiefer, take the form of probing personal and collective ego. Understanding of this ego is achieved by the nation's defining traits awareness, of which, the German one plays a part, and this approach is accomplished in its art by the analysis of several defining moments in the nation's history and this nation's relations with other nations.

Born on March 8<sup>th</sup> 1945 in Donaueschingen (Baden-Württemberg), A. Kiefer makes his first artistic steps in Freiburg and Karlsruhe, where he upholds the state exam, and then continues art studies under the tutelage of Joseph Beuys at the Dusseldorf Academy. As a first attempt to understand the German spirit,

A. Kiefer creates artwork that illustrates performative actions illustrating or experimenting gestures representative for the mentality of a certain period. Since 1969 he's working on a series of photographs in which, dressed in a military outfit and sitting in front of buildings or the middle of resonant symbolic landscapes, the artist photographs oneself the right hand outstretched in the notorious Nazi salute to Hitler. The first solo exhibition in Karlsruhe is still a subject of dispute since it presents a series of controversial political action photos (*Besetzungen 1969*). In elucidating these photographed *performances*, the artist says that "wanted to experiment the temptation of fascism on his own body". *Jeder Mensch steht unter seiner Himmelskugel* (1970) treats the same subject, but this time the image is a work in watercolour, gouache and graphite on paper. A small human figure dressed in a green uniform salutes with his right hand outstretched. A transparent hemisphere covers this tiny figure seated in a huge field with earth-like wrinkles that rips the flesh. In *Heroische Sinnbilder* (1969) the image of the person saluting arm outstretched is no longer isolated as translucent globe, but on the edge of a brown earth bank in front of strips of green and blue water and sky. Restoration of significant gestures is the way through which A. Kiefer relives a feeling that swept an entire nation in a given historical stage. Access to the historic moment is accomplished for the artist through this intuitive communion like a bridge between the current moment and the feeling of community experienced in the past, feeling reborn by reiterating the symbolic gesture.

Besides probing the collective psychology of a people, A. Kiefer made in the early 70s another cycle of works that highlight the cultural dimension of the German nation through portraits of personalities eventually becoming benchmarks for world culture. Self-knowledge in this case is accomplished by understanding the depth of the essence that characterizes the German nation. It has been said that there is a Germany of the spirit and a Germany of the butter. Both one and the other may be present in different degrees and intensities, in each individual that makes up as a giant mosaic, the body of a nation. Kiefer is trying to find, through the faces of these spiritual landmarks of his people, his own cultural dimension. *Stefan!* (1974) is a work on paper, where levies and transparent colours shape the image of Stefan George, German Expressionist poet. The connection with the beginning of century expressionism is once again emphasized, and the portrait of the poet who dwells on the mountain top and guards with the eye and the spirit the entire real or inner landscape.

In *Am Rhein* (1982) the characters' portraits, as in the work described above, is looming in the sky above the vast landscape that opens at the bottom of the paper. The personalities chosen by the artist, apparently born in the immensity of waters stretching above their looks, are characteristic for the German spirit. Together with the poet Stefan George, who is also in this paper, we find the faces of several playwrights and writers (Christian Dietrich Grabbe, 1801-1836, playwright, Heinrich von Kleist, 1777-1811, author of the paper *Die*

*Hermannsschlacht*, a political tragedy; Ferdinand Freiligrath 1810-1876, lyrical poet, active in the revolutionary movement of 1848, Eduard Friedrich Mörike, 1804-1875, lyrical poet and novelist), of philosophers (Immanuel Kant, 1724-1804), composers (Carl Maria von Weber, 1724-1804) and martyrs (St. Ludmila, 860-921, Bohemian Christian martyr), people of arms (Karl von Clausewitz, 1790-1831, Prussian general and author of military strategy *On War*; Hosrt Wessel, 1907-1930) or even an industrialist (Alfred Krupp, 1812-1887). National identity is also interrogated by A. Kiefer in works which have as a subject fundamental concept of German philosophy. *Essenz* (1975) or *Eksistenz* challenge the Heideggerian terms that have become the benchmark elements for the entire philosophy of the 20th century.

From this interrogation on the face of the intellectual through the German cultural horizon, A. Kiefer descends further into the origin of the cultural act, namely to the source itself of the cultural element, legend or myth. Here, the characteristics of a nation reveal themselves unequivocally, in a light both clear and encrypted. The war dimension, but also the tragedy of a nation is revealed in images depicting legendary warriors – Siegfried, Siegmund, in *Gebrochen Blumen und Gras* (1980) – or walkers – *Brünhilde Schläft*. The works are often based on photographs from which the artist creates using different means of painting, providing a link between the real and imaginary or fantastic image, created by lines and spots applied across the photo. The feeling of war, the German nation's fighting spirit is constantly shown in his works. *Ein Schwert Verhiess mir der Vater* is a book that focuses exactly on this dimension. The title, a line from the Wagnerian opera *Die Walküre* from the cycle *Der Ring des Nibelungen*, is significant not only for the character who utters it, Siegmund, but also for the creed and fibre of the northern peoples, out of which the German seems to be emblematic. In the work of A. Kiefer, a sword, placed somewhat diagonally and placed on a rock, dominates the entire surface, profiled on the river's rust waves in which is lost the image of the red sun at sunset. The title, as in most of the artwork, is written directly onto paper, in this case almost on the horizon line which is very high, leaving visible only a small portion of the sky.

This very high placed horizon line can also be seen in other works from the same artist, because not only people, imaginary or real, are explored in his work. To reveal the hidden spirit of a nation, space itself is interrogated to reveal secrets of the past or present influences. Therefore, alongside legendary figures or cultural personalities, A. Kiefer made in the late '70s, a series of works having as a starting point places of symbolic value for the history of Germany. There are large works usually pictures of landscapes, over which the artist comes with colour, sand, straw, ash, clay, lead and even land, which is placed in huge quantities and left to crack and form crusts resembling real earth crust. He recomposes the original landscape, which does not satisfy him – the artist confesses. The colours of these works are closed, dull, gloomy, highlighting once again the impression of disturbed land. The horizon line, very high, close

to the very top edge of the paper, doesn't allow but for a small patch of sky to be seen, often as bleak as the land over which it stretches; a heavy feeling of depression and destruction; a dull landscape, often crossed by an endless road, which crosses in the middle or diagonally the dust on the canvas and moves towards the horizon which withdraws more and more. It is the sign of an existential search that marks all manifestations of expressionism.

In the '80s the artist puts into question the relationship (conflict, especially given the fighting spirit that has been pursued so far) that the German nation has, or had, with other nations. The spark that marked the dispute between the German and Hebrew, which quickly turned during the Second World War into a real blaze which covered an entire ethnic group, took shape in Kiefer's works as small flames which are born on the canvas surfaces. In *Margarete* (1981) tufts of yellow straw resembling the angelical feminine figure's hair in *Faustus*, grown on the canvas like plants, have peaks lit to the sky. A diptych in which the relationship between the German and the Hebrew is revealed by two lines from the poem *Todesfuge* by Paul Celan consists at the beginning of a first work, *Dein goldenes Haar Margarete* (1981). Yellow straw hair is leaning over the dull land which hurries through hurried lines to a corner in the sky. A second work, *Dein aschenes Haar Sulamith* (1981), which depicts a female figure covered with a rich grey hair, is a double allusion, to the waxy face of the Hebrew woman and to the ashes of the Holocaust.

The report for the other one is enlarged by the German artist, not limited to the understanding of the relationship established between his nation and the Hebrew. The travels the artist does in the 90s in the world can be understood as a form of introspection through the knowledge of otherness. India, Mexico, China, the United States are just some of the points reached by the artist. Established in 1992 in Barjac, France, A. Kiefer turns a dilapidated warehouse and 35 acres in an area where art experiment becomes a living. High towers of stacked modules, arranged in an unstable equilibrium, with blind eyes of windows, are planted among trees and shrubs, dominating and bringing rhythm to them simultaneously. These unbalanced towers also become background for events that the artist organizes in his studio, in the form of performance.

On June 24<sup>th</sup> 2008 Anselm Kiefer opened in Salzburg an exhibition entitled *Maria durch ein Dornwald ging*. From the mirror of one's ego in others, i.e. in the nation, through the extension of networking between different ethnic groups, A. Kiefer reached in some recent works to interrogate his own identity not outside, but inwards, towards intimacy that can reveal, however, absolute otherness. One of the first works, which they called *Ave Maria*, is a painting over which the artist sets a lily stem full of dried flowers. Over other works, the artist applied large pieces of fabric, dresses, sticks or branches with thorns. The works are placed under glass and the three-dimensional is kept in the fact that, the frame of this glass forms a real glass box in which the works become some kind of relics, silent witnesses of continuously repeated suffering for two

thousand years now: it is Christ's suffering and Mary's, at the same time. Thorns pierce not only the head of the Saviour, but also Mary's heart.

In conclusion, A. Kiefer's art can be seen as an interrogation of its own ego and as a way to discover the personality. Investigation of the nation the artist is part of is a first step in this direction. The individual becomes merely a case of multiple, which is taken as reference. As seen under a magnifying glass, individual characteristics are observed in the general features of the community, the nation. Particular, extended to the relationship with others, becomes a new form of self-investigation. In his late works, A. Kiefer is also investigating a relationship, but this time it is not an external relation but an inner one, a descent into himself to encounter the radical Other.

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