

13. INTEGRATING FUNCTIONS OF MUSIC IN LEARNING AND EDUCATION

Marina Morari⁴⁵

Abstract: *Isolation/separation of human activity from art is a manifestation of the incoherence of our society. In scientific research, the spiritual and physical worlds are often separated. In the recovery of this dualism in the education system, but also the life of human society, an organic place must be occupied by the arts. Because it is only in the work of art that we find the expression of the human inner world, which naturally connects human life with the environment - the external world in which the artist lives/ creates. Integrated education and learning are based on quality disciplinary education. The article develops the integrative functions of musical art in the process of school learning and early education and identifies the levels of musical-didactic activities integration in the educational process.*

Key words: *musical education, integrated learning, integrating functions of music, interdisciplinarity with the arts*

1. Introduction

At the dawn of the 21st century, the understanding of the economy, communication, security, cultural identity, citizenship, and the environment is reconstituted/ transformed. Relevant and self-taught learning is required, which will prepare young people to live, compete and collaborate in a new global scenario. In the context of the globalization of learning, early education institutions and schools must reconfigure the learning style towards an integrated one. Thus, the functional dimension of education/ learning will be highlighted by its contribution to the formation of key competencies/ skills. Among the most worthy conditions to be taken into consideration, we would like to emphasize the promotion of a culture focused on learning, the opening of the school to the community, the granting of time for reflective learning practices, the foundation of learning on the significant problems of the world, the stimulation of communication, collaboration, reflective thinking, etc⁴⁶. In the didactic/ teaching activity the concepts of integration have already been established:

- *Integration* – the action to make various elements interrelate to build a harmonious, higher-level whole; integration of the parts leads to a product/ result that exceeds the sum of these parts. (A. Popovici-Borzea)
- *Integrated learning* – the extensive exploration of knowledge belonging to different disciplines, developed and applied within different fields of study. (Humphreys, Post Ellis)
- *The integrated organization of the teaching-learning* process implies the integration of particular content elements into new explanatory structures, new disciplines, or their sequences, which make a "metatheoretical" or "meta-valoric"

⁴⁵ Associate Professor PhD., Alecu Russo” State University from Bălți, Senior Researcher, Institute of Education Sciences, Chisinau, Republic of Moldavia, email: morari.marina@balti.edu.md

⁴⁶Ciolan L. *Integrated Learning*. Fundamentals for a Trans-disciplinary Curriculum. Iași: Polirom Publishing House, 2008, pp. 86-89

leap, taking over and integrating essentialized and resignified content from the perspective of the new more comprehensive explanatory "umbrella". (C. Cucos)

- *Curricula Integration* – the process of establishing convergence relationships at the level of content elements, objectives, or methods, but also at the level of concepts or values belonging to different school disciplines. (L. Ciolan)
- *Interdisciplinary Integration* – the intersection of different disciplinary areas, by overcoming the limits of displacement, based on themes common to different disciplines, which can lead to the achievement of transversal competencies. (L. Ciolan)
- *Transdisciplinarity* – the highest degree of curriculum integration, often leading to a merger/ fusion.

By organizing teaching and learning by disciplines, students are confronted with the requirements of society. From students, it is required to learn a predefined perception of the world and to reproduce it in exam situations, evaluations. The question about the contribution that school disciplines can make to the self-development of children and adolescents is becoming more and more imperative. The school reality is in opposition to the principle of education designed to support the student and contribute to his/her self-development. The question arises to what extent does disciplinary teaching and learning encompass the potential to develop personal identity and autonomy?

In this context, an interdisciplinary approach to musical education⁴⁷ aligns students' natural tendencies to make sense of their experience and to integrate what they know into an action model or “big picture/ overview” of the world. The strong influence of music on life is more holistically seen when children/ students can discover the coherence of the arts with other aspects of their school experience. Acquiring knowledge and skills that are not connected to life does not make sense. The integration of knowledge becomes an important aspect of education, which should not simply be left to the students or chance. It all starts with the premise that school learning should be of use in dealing with real-world challenges, complex problems. School is an institution that should help students become informed and creative human beings who think autonomously and act responsibly.

In the opinion of researchers at Harvard University⁴⁸, interdisciplinary studies offer the ability to integrate knowledge and ways of thinking extracted from two or more disciplines to produce cognitive progress. For example, explaining a phenomenon, solving a problem, creating a product, or raising a new question/ problem in ways that would have been unlikely by unique disciplinary means. The globally competent students understand the earth as a system: they understand the local contexts well, they are familiar with the pressing issues that define our times. Global education topics can become cross-curricular themes in the educational

⁴⁷Cslovjecsek, M., Zulauf, M., *Integrated Music Education: Teaching Challenges and Teacher Training*. Conference Proceedings. - Peter Lang Publishers, Bern, Berlin, Brussels, New York, Oxford, Warszawa, Wien, 2018, p. 125

⁴⁸Boix Mansilla V., Jackson A., *Educating for Global Competence: Preparing Our Youth to Engage the World*. Council of Chief State School Officers' EdSteps Initiative & Asia Society Partnership for Global Learning. - New York: Editor Evan Omeroso, 2011, p. 16

process⁴⁹. Therefore, understanding the world as such requires both disciplinary and interdisciplinary approaches.

2. Prerequisites for formulating the integrating functions of music

The arts and artistic activities, by their nature, have *an integrating function in the cultural dialogues and traditions*⁵⁰. Jonathan Barnes closely links musical education to cross-curricular situations in real life. He sees music as a way of communicating in all cultures, linking all cultural activities, and he believes that the world can only be truly understood by combining and confronting different systems of thought. To promote a free and autonomous personality there is no need to move away from disciplinary learning. The success of an integrated arts program is based on the personal involvement of the teacher, who is called to be an artist or to associate with artists outside the school. The potential of music is most often exploited in the context of interdisciplinary learning as an acoustic and atmospheric background for a "main activity", for its associations with the theme of study, or the alleged authenticity.

Throughout the centuries, music was used to memorize information from any field of knowledge. Aristotle, for instance, mentioned that the Dacians were learning the laws of the state by singing. The most common use of music in school practice often sums up to the interpretation of a song to the subject, the audition of a geographically linked play, the "techno" support for a scientific theme, or an evocation of a distant time in a history study. All these roles of "Cinderella" of musical art create the state of the humility of the Musical education discipline, to a large extent, and due to a low level of musical culture of teachers, of society in general. As a language of communication, music can provide opportunities through which we can see other cultures, other times, and other people.⁵¹

In one of the oldest instructions for the general educational institutions "*Cinq mémoires sur l'instruction publique*"⁵², which dates from 1791, elaborated by the philosopher and mathematician Nicolas de Condorcet, he underlines the recognition of the equal right between the arts and the other school subjects. There is no other way for the society's prosperous development but by reducing the inequality of access to art and culture. Since ancient times, the arts have been part of how we learn, perceive, understand and express the experience of the world in which we live. The contemporary plurality of "music" in our society requires a redefinition of the relationship between the promotion of music in the community and formal music education in school and class.

British scholar Keith Swanwick, internationally renowned in music pedagogy, performance psychology, and musical experience, proposes some key ideas to the learning process: "Music is a form of symbolic discourse. At its heart

⁴⁹Boix Mansilla, V., Assessing student work at disciplinary crossroads. *Change: The Magazine of Higher Learning*. 37(1), 2005, pp. 14/21

⁵⁰*Integrated Music Education: Teaching Challenges and Teacher Training*. Conference Proceedings. Edited by Markus Cslovjeseck and Madeleine Zulauf. - Peter Lang Publishers, 2018

⁵¹Swanwick, K., *Teaching Music Musically*. - U.S.A., Canada: Routledge, 2011

⁵²Apud: Kerlan A., *L'art pour éduquer? La tentation esthétique: contribution philosophique à l – Québec: "Les Presses de l'Université Laval"*, 2004, p. 30 (The Aesthetic Temptation: Philosophical Contribution to the Study of a Paradigm. - Quebec: Laval University Press.), 2004, p. 30

is the process of metaphor that takes place in three ways: tones are transformed into “melodies” or gestures; gestures evolve into new structures/ forms; these structures can give birth to significant experiences in connection with our personal and cultural histories⁵³. ” These three metaphorical transformations are audible through the layers of the visible (perceptible) musical elements that give rise to *ideas* (meanings), *expression*, *form*, and *value*. Due to its metaphorical nature, the arts generate cultural reflectivity and can be represented/ interpreted/ produced exclusively in a creative way. This results in three essential principles for the learning process⁵⁴: (1) care (attention) for music as a discourse (in the act of reception), (2) care for students' musical discourse (in the act of interpretation), (3) care for musical inspiration (in the act of creation). In the same sense, an education dedicated to the musical experience will bring together all four layers of the musical discourse.

Learning based on interdisciplinarity with the arts improves the experience of creating meaning. The results of the arts-based training (education) have proven the increase of flexibility and thinking abilities at a higher level.⁵⁵ The arts are unique in education because they support a certain analytical area of knowledge⁵⁶ and can also be applied as sensitive, intuitive-intellectual investigation processes⁵⁷. Learning the arts is a pedagogy connected with reflexivity and praxis (practice) both during the process and in its results. Learning through the arts creates powerful environments of deep emotional expression and experience, which require penetrating (trenchant) levels of thinking, perception, and engagement - essential elements in education and full life⁵⁸. The learning process must exercise the function of "restorer of sensory reactivation through the expression of art and music"⁵⁹ - a matter of sustainability for all humanity. Or, the very complex involvement of the individual's resources builds the quality of a "facilitating relationship" (the conception of Professor C. Cuoş) in the reconfiguration of the learning process. The researcher Widorsk Dagmar⁶⁰ states, that successful learning in art lessons is achieved when the student is emotionally involved and starts to think. This is usually triggered by active, meaningful, and relevant experiences based on topics important to the inner life.

The integrative function through the total participation of the individual is manifested by the fact that the arts/ music are not just an instrument that helps to teach other subjects but holds a fundamental aspect of the human being, is a

⁵³Keith Swanwick, *Teaching Music Musically*. USA and Canada: Routledge, 2011, pp. 105-106

⁵⁴Keith Swanwick, p.106

⁵⁵Wolfe, P., *Brain Matters: Translating Research into Classroom Practice*. Alexandria, VA: Association for Supervision and Curriculum Development (ASCD), 2001

⁵⁶Wagner, B. J., *Educational Drama and Language Arts: What research shows*. - Portsmouth, NH: Heinemann, 1998.

⁵⁷*Integrating the Arts: An Approach to Teaching and Learning in Multicultural and Multilingual Settings*, 3rd Edition. – London: Pearson, 2006

⁵⁸When pedagogy meets practice: Combining arts integration and teacher education in the college classroom. *Arts and Learning Research*, 20 (1), 2004, pp. 135-163

⁵⁹Elliot Eisner. <https://ed.stanford.edu/news/elliott-eisner-champion-arts-education-dead-80>

⁶⁰Interdisciplinarity Based on a Deep Understanding of Disciplinarity: Benefits for Students' Self Development. In: *Integrated Music Education: Challenges of Teaching and Teacher Training*. Conference Proceedings. - Peter Lang Publishers, 2018, p. 195

"communication by discovery" in the truest sense of the word and a means of expressing things impossible to describe in words. "Building bridges, the association of several explanatory paradigms, articulating the power of the mind with other human faculties can restore some of man's land understanding as a whole, as a perpetuity of states (sensations) that combine to make him recognize, act and value the universe that surrounds him"⁶¹

We advance the concept of *total participation of the individual in the communication with art*, considering the involvement of all the personality spheres in the artistic act: the emotional sphere - the emotional-artistic receptivity to the sound-artistic message; the behavioral sphere - the skills of hearing musical works, an activity similar to reading literary works and receiving works of fine art; the sensitive sphere - the abilities to observe (perceive) and analyze certain elements of artistic language; the cognitive sphere - the ability to think and create/ re-create the artistic image; the value sphere - the familiarization and memorization of the musical repertoire/ works of art. At different ages, in the learning process, these spheres correlate, condition each other, but interact differently. At the same time, I would like to mention five main activities of the human being: physical, vital, mental, psychic, and spiritual - recognized as being fundamentally holistic. Being interrelated, they require individual and collective cultivation.⁶² Thus, the total participation of the individual in communication with art is a comprehensive approach of the whole person.

Teachers can develop various ways of learning through projects, valuing the spheres of personality manifestation in the artistic act. The current pedagogical researches approach the holistic vision as follows: interaction and mutual interdependence of the components of a whole⁶³, interconnection of the elements of a whole; the non-separability state of the whole; methodological thesis to study the behavior of a complex system, opposed to atomism that divides things in order to know them better, etc.⁶⁴ In this context, learning through the arts will operate different spheres of the student's personality (emotional, behavioral, sensitive, cognitive, value) to produce knowledge through different ways of all these elements correlation, integration, and conjunction. This is about a holistic approach to the individual in the learning process.

According to *the integral theory in action*⁶⁵, human development is based on the relationship with the values, culture, and worldviews – a model consisting of four quadrants, with levels of development (inner/ outer), levels of depth and complexity, which represent the dynamic nature of reality and the modalities of the emergence of different realities under certain conditions. Each quadrant brings together distinct aspects in personality development and evolution. In addition, the

⁶¹Cucos, C. *Education: Love, Elevation, Perfection*. – Iași: Polirom, 2008, p. 60

⁶²Zulaski Jeremie, "A Complete Integral Education: Five Principal Aspects". California Institute of Integral Studies (CIIS). In: *Integral review*, July 2017, Vol. 13, No. 1, pp. 20-30

⁶³ Callo T., *Integration of Learning Contents from the Perspective of Building Key Competences*. In: *The paradigm of Re-Configuring the Learning Process*. – Chisinau: Institute of Education Sciences, 2021

⁶⁴Holism – Theory Revolutionizes the World of Science. <http://www.holism.ro/holism-teoria-revolutioneaza-lumea-stiintei/>

⁶⁵Esbjörn-Hargens Sean, *Integral Theory in Action: Applied, Theoretical, and Constructive Perspectives on the AQAL Model*. SUNY Press, 2010

levels of each quadrant are correlated with the levels of the other squares. The integral theory uses the notion (concept) of "general altitude" as a way of comparing and contrasting development across different fields, either within or between quadrants. The inclusion of levels in an integral approach is valuable as it recognizes the numerous development perspectives in any area. For teachers, this model is of interest as it suggests how the subject's developmental courses can be supported in any learning process.

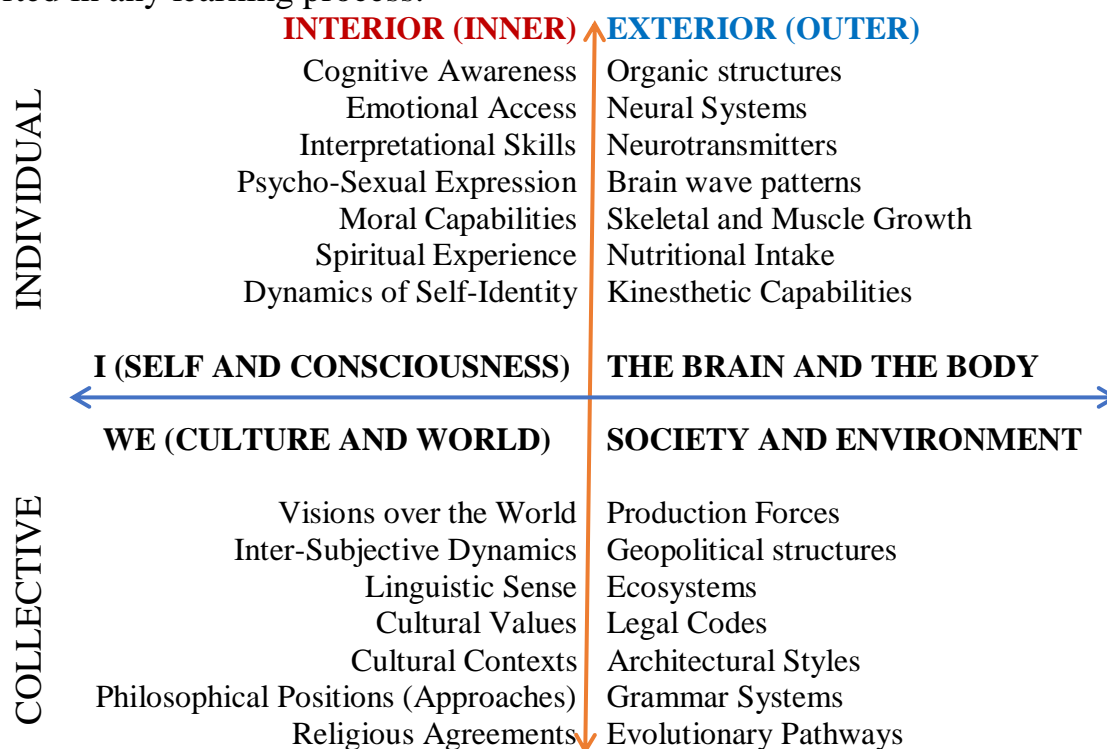


Fig. 1. Trajectories for Full Development

The inclusion of several **interdisciplinary subjects in the learning process** can enhance and deepen the aesthetic, artistic experience because an object or phenomenon is treated through multiple approaches. This widens and increases the range of perception and in many cases, the duration of the action is extended. Objects or phenomena that students may initially find unattractive can be made more interesting by adding another subject's perspectives; this frequently opens up unforeseen paths into what was previously inaccessible. The basic knowledge and skills required for the attribution of meaning can be significantly broadened by drawing on several subjects; the same applies to personal means of expression. Negotiating the attribution of meanings across disciplinary boundaries within the school also provides the necessary basis for long-term dialogue between subjects and disciplines.

Early education through music and learning in the *Music Education* discipline are the expression of two interdependent processes: individualization and socialization. ***The integrative function through social insertion with the preservation of individuality*** expresses the unity of diversity and possible ways to solve the contradictions in the socialization process. Thus, learning/ education through the arts provides a path for building cultural identity and at the same time

provides models of socialization. As the seventh sentence of Wittgenstein of *Tractatus*⁶⁶ underlines, one of the most significant philosophical works of the 20th century, the state created by art is something that goes beyond the limits of spoken language and cannot be defined by words, and sounds are enough to express meaning⁶⁷. Such an opinion has already been expressed by the composer F. Mendelssohn-Bartholdy. We cannot say that the meanings derived from an artistic creation verbally express imprecise thoughts, rather, they are unsatisfactorily formulated in words. Within the learning process, words are always sought to explain and describe the work of art.

Often, teachers are obsessed with the method of characterizing the music heard/ interpreted. In the list of expectations of the traditional teacher, we mark the requirements regarding the description of the language expressiveness, the decoding of the image, the use of specific terminology, the use of definitions, etc. In this situation, there is a difficulty - the teachers try to make the children talk without referring to the *inner reflexive experience*. To capitalize on ***the integrative function of inner reflexive experiences***, it is necessary to familiarize students with their inner worlds and the outer world. The lessons of musical education, plastic education, and literature by re-living the meanings of the work of art create favorable contexts for meditation, reflection concerning the scale of personal, social, universal values.

De Souza M.⁶⁸ proposes five elements that should be complementary in this learning process: *perception, feeling, thinking, sensing and intuition*, and all these can be seen as having links between spirituality and music. In the literature, more and more, there is talk about the potential to help restore damaged or lacking spiritual qualities through the use of arts. Often, the opportunity to listen to carefully chosen pieces of music, along with creative writing or artistic-plastic representation, can produce feelings of great spiritual intensity that have a cathartic or healing effect⁶⁹. In today's global economic climate, there are an increasing number of students who seem to be disappointed with life. It is notable in this respect, Professor C. Cucos's statement on **the link between education and the arts**, which also aims at the learning process: "education is a collaborative, interactive activity, relating to one another, developing an inter-individual empathy; in the educational process, we "expand" beyond our self, transferring to the other a personal experience of a practical, reflective or affective order that deserves to be shared/ spread"⁷⁰

⁶⁶Apud: Priestley, J. G., Curriculum and Kierkegaard: Towards creating a paradigm for discerning the spiritual dimension of education. In: *Education for Spiritual, Moral, Social and Cultural Development*. - London: Continuum, 2000, p. 101

⁶⁷Priestley, J. G., Curriculum and Kierkegaard: Towards creating a paradigm for discerning the spiritual dimension of education. In: *Education for Spiritual, Moral, Social and Cultural Development*. - London: Continuum, 2000, pp. 91-105

⁶⁸Souza, M., Educating for Hope, Compassion and Meaning in a Divisive and Intolerant World. *International Journal of Children's Spirituality*, 11(f), 2006, 165-175.

⁶⁹Helping to restore spiritual values in abused children: A role for pastoral care in education. In: R. Best (Ed.), *Education, Spirituality and the Whole Child*. - London: Cassell, 1996, pp. 260-270

⁷⁰Cucos C., "The Art of Education" – Reality, Desideratum, Metaphor? In: *Creativity – Sociological and Philosophical Dimensions*. / Coord. Marinela Rusu. – Iași: Romanian Academy, "Gheorghe Zane" Institute of Economic and Social Research.

The integrating function through the spiritual dimension of learning manifests itself in various learning activities, such as:

- promoting a sense of connection to develop tolerance, empathy, and compassion;
- capitalizing on a common story;
- creating ways to help in the search for wisdom, meaning, and purpose;
- providing experiences of astonishment and discovery;
- encouraging increased awareness of moments of joy and delight;
- discovering the ways of accomplishment in the activities of artistic creation;
- exploring learning through the arts;
- identifying the works of art's magic moments in everyday life;
- awareness and acceptance of the transcendental dimension in everyday life.

Through art “come those things whose form is in the spirit,” pointed out Aristotle. The arts in general and music in particular, being spotlighted in the STEAM learning process (the educational approach that uses *Science, Technology, Engineering, Arts, and Mathematics* as access points for guiding integrated learning) build connections through **spiritual intelligence**, shaping the inner world of students' personality and building bridges between the inner and outer worlds. There is multiple skills synchronization in the act of learning.

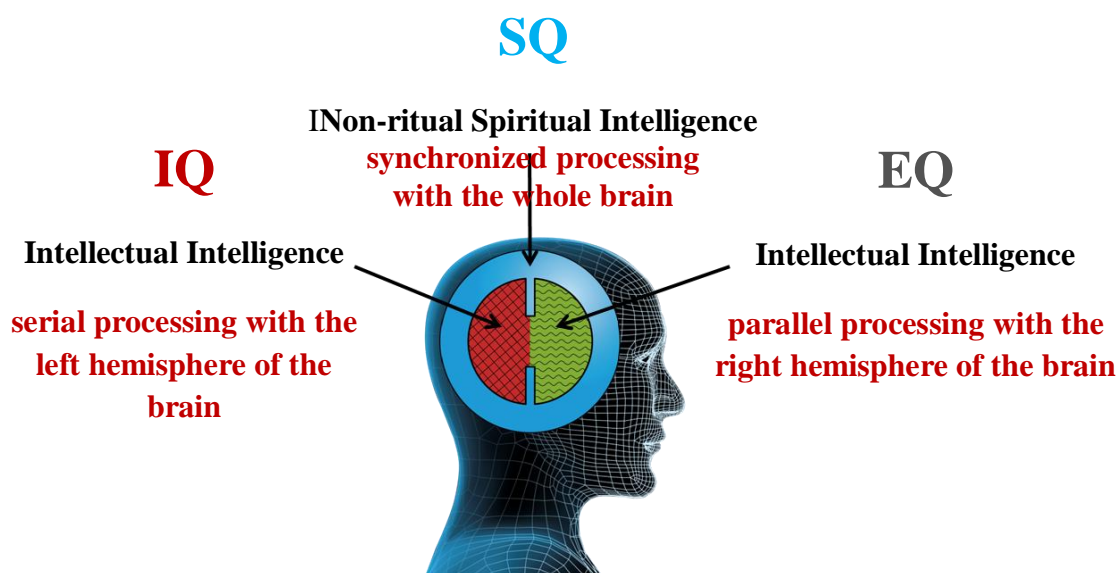


Fig. 2. The integrative character of spiritual intelligence in the act of learning through the arts

The integration of the arts into the STEAM learning process is not done for external effects, but mainly to transform cognition **through art into an inner experience**, because knowledge and discovery represent the successive stages of understanding; the human interior asks questions, seeks explanations, relates, identifies itself (always building, shaping, edifying); manifests the sensory-affective comprehension and the soul meditation/reflection; builds judgment from the intellect concerning his/her own spiritual values scale. In the same sense, M.S.Kagan⁷¹ emphasizes that the need for music, that embodies all the richness of human feelings, inspires and elevates natural emotional reactions and forms a subtle soul to a person, who – all the more so – will be necessary for culture,

⁷¹Каган М.С., *Музыка в мире искусств*. Серия “Антология мысли”. – Москва: Юрайт, 2018, р. 204

because it becomes more and more clear that the logical type of personality is not a "reasonable" (sensible), illuminating person, and not even a person with romantic feelings, but a holistic person, who harmoniously combines these great abilities of the spirit, developed throughout the history of the world and at the same time, endowed with an ability developed by "productive imagination" (Kant), which can also be called "projective imagination", as it directs all the practical actions of people and links the present and the future.

3. Important considerations on arts-integrated learning

An essential aspect for the realization of the learning process is the role of the teacher. It is obvious that for a person to be able to help students acquire a spiritual element in their lives, that person herself/ himself must understand what spirituality means. According to A.J. Palmer,⁷² teachers must not only be able to recognize the presence of spirituality in their own lives, but they must also take this into their professional life. Through the spiritual dimension, any teacher could build another "existence level" to overcome the egocentric mental framework. In this context, Palmer A.J. indicates four main areas⁷³ that contribute to this: (1) self-development; (2) a new vision of the student and the educational process; (3) curriculum development to include the spiritual dimensions of existence; (4) research in the field of spirituality in education.

Interdisciplinary teaching methods are an aspect of teachers' professional skills. Through interdisciplinary education, different perspectives are opened for students: to assess knowledge about their origin and validity, to integrate different types of knowledge in their own judgment, or to include different concepts, behavioral patterns, and meaning schemes specific to the subject in interpreting situations, facts, and phenomena. Interdisciplinary perspectives require a high degree of interrogation. *The integrative function through the differentiated approach* to learning is supported by eight aspects, which demonstrate how education can be developed and improved:

1) *Enabling access to the object or phenomenon:*

Involvement with an object or phenomenon can be supported and facilitated through various approaches. Students' requirements and interests are taken into consideration. The teacher can thus deepen and extend the aesthetic experience through various approaches.

2) *Increasing the duration and intensity of engagement:* involvement with an object or phenomenon is possible for a longer period of time, without a decrease in the contemplation intensity.

3) *Building connections to existing knowledge:* Overlaps between topics can be used to learn terminologies by creating connections with already available knowledge and skills.

⁷²Palmer, A. J., Music Education and Spirituality: A Philosophical Exploration II. *Philosophy of Music Education Review*, 14(2), 2006, pp. 143-158

⁷³Palmer, A. J., Music Education and Spirituality: A Philosophical Exploration. *Philosophy of Music Education Review*. 3(2), 1995, pp. 91-106

4) Providing Additional *Terms and Knowledge for the Attribution of Meaning*: What do key terms in a topic mean in another topic or how are they implemented at the topic level? This type of investigation - can be used to initiate and practice interdisciplinary dialogue.

5) *Specifying and illustrating contents*: Abstract phenomena, terms, and concepts can be illustrated, specified, and shared.

6) *Enabling knowledge transfer*: The transfer of knowledge from one subject to another, for the interpretation of an object or phenomenon, can be practiced and developed.

7) *Enhancing expressive possibilities*: Personal expression in an additional topic can be triggered and inspired. In addition, the means of expression can be enhanced by combining different instruments and methods.

8) *Activating cognitive reflection through contrasting and comparison*: the comparison of subject-based approaches and means of expression can be used to develop an understanding of the subjects' specificity. In addition, concepts for arranging and systematizing knowledge based on topics specific to the subject can be developed.

As a result of a praxiological study of interdisciplinary learning⁷⁴ between the disciplines of the Arts curricular area carried out in Germany, the applicability of the differentiated approach is convincingly (clearly) illustrated. It is stated that the auditory image transcends the visible parts of the work of art and incorporates non-presented aspects. Asking "What do you hear when you look at the painting?" opens a new perspective to painting, differentiating and enhancing the perception of the image. During the reflection, a well-defined painting interpretation is performed, remaining at the sensory perception and representation level, without speculative readings. Instead, the elements of the painting stand out (are highlighted) and systematize. This is exactly the most difficult moment to describe a painting, when "the verbalization of auditory impressions serves the development of a differentiated linguistic repertoire".⁷⁵

Stanford Professor Elliot Eisner, a renowned scholar of artistic education, points out that the result of knowledge and its circulation in the didactic exercise cannot be explicitly articulated in the form of sentences. The arts play an important role in conveying what cannot be spoken, in conveying the ineffable and the inexpressible. Regarding the "hidden" or "implicit" content of education, by reference to artistic communication, the didactic one has a lot to gain⁷⁶. Returning to the concept of **curriculum integration**⁷⁷, according to L. Ciolan, it is assimilated as a process of establishing convergent relationships at content elements, objectives, or methods level, but also at the level of concepts or values belonging to different school subjects. Thus, we can distinguish:

⁷⁴Wermke, J. (2011). *Hor-Bilder: Zur Funktion von Bildern im Rahmen einer Horerziehung*. In J. Bilstein (Ed.), *Anthropology und Padagogik der Sinne*. - Opladen, Germany: Barbara Budrich, 2011, pp. 293-317

⁷⁵Idem, p. 315

⁷⁶Cucos C., "The Art of Education" – Reality, Desideratum, Metaphor? In: *Creativity – Sociological and Philosophical Dimensions*. / Coord. Marinela Rusu. – Iași: Romanian Academy, "Gheorghe Zane" Institute of Economic and Social Research.

⁷⁷Ciolan L. *Integrated Learning. Fundamentals for a Trans-disciplinary Curriculum*. – Iași: Polirom, 2008, p. 198

- *horizontal integration*: brings together in a coherent ensemble two or more study subjects belonging to different fields or curricular areas; for example Musical Education and History, Fine Arts and Literature.
- *vertical integration*: brings together in a coherent ensemble two or more study subjects belonging to the same field or curricular area; for example Musical education and Plastic education;
- *transversal integration*: involves focusing on a theme/ problem that doesn't come from existing disciplines, has a certain autonomy in relation to them but can engage them on certain segments in establishing certain aspects of the topic in question.

The common nature of the arts can be discovered at the existential level of the artistic phenomenon through perception, at the expressive level of art/ work of art through intuition, and at the action level only through artistic experience⁷⁸. The receptor of the work of art accumulates an experience that creates a community of spirit and culture that evolves historically, broadening the "inner horizon" of the art consumer. Just as in the inner universe of the work of art creator, the trends from which the essence of his age is formed unify, so the receiver synthesizes, from the multitude of experiences of communication with different arts, a generalized vision of the world, life, art.

A truly integrated curriculum is designed to highlight the links between aspects of knowledge, while an interdisciplinary curriculum is configured to highlight the separate, distinctive nature of the various disciplinary fields of academic knowledge.⁷⁹ Intending and planning integrative approaches to the arts in the curriculum requires that teachers and all categories of curriculum creators understand, identify and highlight the following aspects:⁸⁰

- *The organization and internal structure of the space - problem around which the contents of school learning are proposed for integration*. In revealing these structures lies the potential of visualizing and understanding how we structure knowledge by exploring it with our cultural instruments, and vice versa, how the external world we internalize completes (perfects) us.
- *Universal aspects - common to knowledge in various educational disciplines*. Based on their foundation, through analogies, it is possible to make connections, to produce inferences (interpretations), and to abstractly visualize the dynamic links between the various aspects of thinking on which the learner becomes progressively more conscious, more analytical, and more masterful.⁸¹ Forming (Training) the willingness and the ability of the thinking process to take itself into the space of its own reflection is one of the most often invoked formative

⁷⁸Morari, M. The Common Nature of the Arts. In: *Glottodidactica*. Biannual Journal of Applied Linguistics, 1(IV), 2013, pp. 43 – 54

⁷⁹Clark, E., *Designing and implementing an integrated curriculum*: A student-centered approach, Holistic Education Press, Branton, VT, 1997, p. 35

⁸⁰Mitescu Manea M., *Arts and School Learning*. – Iași: "Alexandru Ion Cuza" University Publishing House, 2016, pp. 139 - 141

⁸¹Bransford, J., Brown, a., Cocking, R., *How People Learn : Brain, Mind, Experience and Schools*, Commission on Behavioral and Social Sciences and Education, National Research Council, National Academy Press, Washington DC, 2000, p. 55

aspirations of educational systems.⁸²

- *Opportunities to apply the knowledge and skills in different contexts of practice.* They pave the way for knowledge transfer and creativity.⁸³ By transferring knowledge between the various fields of practical exercise, re-conceptualizations and re-significance of the theoretical and practical tools of knowledge are possible. Most of the time, in the practical exercise, creativity is confused with the innovative application of some tools specific to one field of knowledge to the exploration requirements of another field of knowledge.⁸⁴
- *Limits of the specialized knowledge categories and taxonomies.* The specific knowledge of the various educational disciplines involves their own internal structures and organizations. They're essentially restrictive. Creative relating to knowledge and learning involves the permeabilization and transgression of boundaries and restrictions on the structure and internal organization of disciplinary knowledge. To transgress, to permeabilize involves also highlighting the limits of the disciplinary knowledge specificity.⁸⁵
- *Highlighting differences and specific aspects of knowledge in distinct disciplinary fields.* Well formulated, the discrepancies, the oppositions, the differences highlight aspects of knowledge that remained obscure until then.

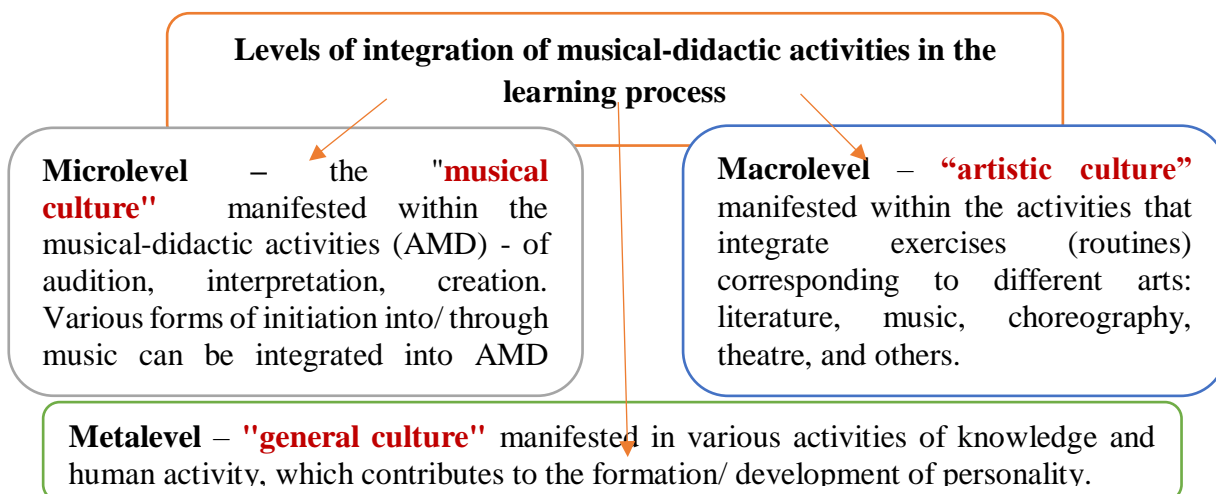


Fig. 3. Levels of integration of musical-didactic activities in the educational process

Studying the arts, students study life. The laws of sensory and emotional knowledge of the world are concentrated in art. The experiential and spiritual character of the artistic act, the aesthetic and extra-aesthetic potential of the arts, the integrating factor of the arts in cultural dialogues and traditions, etc., assign an irreplaceable space to the arts in the educational process. Just as man is inseparable from social life, the arts, as the product of human spirituality, spring from the laws of life, exist by the same laws. Thus, education/ learning forms directly through the arts the culture translatable in conduct and existence.

⁸²Mitescu Manea M., *Arts and School Learning*. – Iași: "Alexandru Ion Cuza" University Publishing House, 2016, p. 140

⁸³Marchall, J., Connecting Art, Learning, and Creativity: A case for curriculum integration, in *Studies in Art Education*, 46(3), 2005, p. 229

⁸⁴Branford, J., p. 55

⁸⁵Mitescu Manea, M., p. 140

4. Conclusions

To approach the integrated learning of the arts with other fields of knowledge, it is important to capitalize on the connection between spirituality and music, which can be seen in three distinct ways⁸⁶: (1) firstly, to give students a musical experience that they would not otherwise encounter, in an atmosphere in which they are not necessarily required to do anything with or about it; (2) secondly, it could be said that a component necessary for inner reflectivity is a positive self-identity, based on a recognition of self-worth; (3) thirdly, in the process of learning works of art, time and space are offered for reflection and to enhance self-identity and self-worth. Critical positioning in the processes of school knowledge and learning, reflective processes, and actions make students listen, share, capitalize on what others say, dare to take on new ways of seeking meanings.

Musical art values as means of integrated learning/education: it combines, balances the artistic and scientific knowledge paths; facilitates the holistic approach; translates creativity into other learning contexts; explores the artistic language in self-expression and the representation of the world; ensure the unitary, coherent, logical and methodical problems/themes solving of aesthetic and extra-aesthetic order; facilitate the transfer of learning methods; brings a novelty degree to the learning process, etc. The formation of personality in the process of integrated education/ learning is conditioned by the holistic approach of the process, the capitalization of total sensitivity and spiritual intelligence as a pillar for the other types of intelligence, the consideration of personality as a total personality, the correlation of multiple intelligence in the manifestation of the integrating brain, the construction, edification, and insertion of spiritual intelligence in the inner world, etc. The arts can be involved in the interdisciplinary learning process and generate significant experiences in personality development if several functions are considered:

- The integrating function in the total participation of the individual,
- The integrating function through artistic knowledge,
- The integrating function by social insertion with preservation of individuality,
- The integrating function of inner reflective experiences,
- The integrating function through the spiritual dimension of learning,
- The integrating function through the differentiated approach to learning.

In conclusion, the formative effects of integrating the arts and building connections between arts and sciences require a deep understanding of the learning contents, increasing interest in knowledge, and active participation in processes of exploring and asserting students' talent, individuality, and personal expressiveness, increasing confidence and sense of self-efficacy.

Acknowledgments:

Research carried out within the project: Reconfiguring the learning process in general education in the context of societal challenges, 20.80009.0807.27 A.

⁸⁶Leave, A., Richard, M., Promoting Spirituality Through Music in the Classroom. In: *Integrated Music Education. Teaching Challenges and Teacher Training*. Ed. By Markus Cslovjecssek, Madeleine Zulauf. – Bern, 2018, p. 181

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