

3. THE TEXTBOOK OF MUSICAL EDUCATION AT SCHOOL DEBUT

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Abstract: *The content and structure of the school textbook of Musical Education reveals the Concept of Musical Education in the institutions of general education. A textbook addressed to a child that cannot read, write, calculate, etc. should reunite means specific to the artistic field in the exposure of the content elements: titles, images, figures, texts. The principles of organization and exposure of the content in the textbook page should reflect the children's psycho-physiological possibilities, the fields of musical education (audition, interpretation, creation, reflection) and the concentric principle of the layout. The article contains the description of some innovative elements in the concept, content and didactic technologies of the musical education textbook for the first grade in the Republic of Moldova.*

Key words: *the musical education textbook, school debut, the concept of musical education, the functions of the textbook, the technologies of the school textbook*

The textbook is a reality of the contemporary school, without which it is difficult and even impossible to realize the educational process. Textbooks have been elaborated for centuries, until J.A. Comenius put the theoretical grounds of the need to follow certain principles in choosing the content of a school textbook. Till present, the textbook has a priority role in the educational process in spite of the prognoses to replace it with modern technologies.

To delineate the characteristics of a textbook, we start the survey from the variety of definitions given to this concept. The textbook is a book covering the main notions of a science; a book for school (DEX); book (used in schools) where they present and explain the fundamental notions of a scientific, artistic or technical subject (DEI). The *Dicționarul de pedagogie* (Dictionary of Pedagogy) defines the textbook as „official document of educational policy, which insures the materialization of the curriculum in a form that refers to the presentation of knowledge and skills at systemic level, through different didactic, operationalized units, and, especially, from the pupil's perspective: chapters, subchapters, themes, subthemes, learning sequences, etc.” [3, p. 242].

According to Constantin Cuceș, „the textbook is a published book, an object, which presents the following coordinates which, in given circumstances, have reverberations and consequences of pedagogical character:

- a) Has a certain exterior aspect (either with a paperboard cover or not, the sheaves are interchangeable, includes a guidebook and workbook, etc.);
- b) It is presented in a certain format (it is an easy-to-handle object, has bigger or smaller dimensions – to remember that the physical size of the textbook tells the pupil a certain representation about its importance);
- c) It is edited with characters in different sizes and styles, and the text is displayed in the page in such a way that it orientates and facilitates the reading;
- d) Includes a qualitative iconographic material, with illustrations optimally included in text, and of authentic aesthetic quality, without colour exaggerations;

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e) It is made of qualitative paper, which does not crease, grind, or wipe and which makes a maximal contrast with the elements inserted on the paper”[4, p.247].

The textbook represents an official document of educational policy and insures the disciplinary curriculum to be more concrete. It also still remains a source of knowledge for the pupils, informative-methodological support for the teachers, which offers capitalized learning experiences in the context of promoting the educational relations teacher – pupil, parent – pupil, pupil – pupil. For the parents, the textbook is the “standard” of the realization level of the pupil’s leaning performance [5, p.59]. The priority of a textbook is the educational message and the realization of the link between generations. In this respect, its continuous improvement has been one of the major objectives of the school. The process of affirming this means of teaching in the school life took time, until the schooling epoch, the nineteenth century, raises it to the level of dominant source of content. The affirmation of the modern concept of textbook has been studied by Otilia Dandara. The table below is presenting a synthesis of the views on the textbook from historic perspective [idem, p. 59- 61].

Table № 1. Views on the Historic Evolution of the Textbook

No.	Name, title	Characteristics
1.	<i>Catechism</i>	- Book of christian learning, where the learning of faith is covered briefly, written as dialogue – by questions and answers they form the pupils knowledge in the fields of <i>Gramatica, De Orthographia, Dialogus de Rhetorica et Virtutibus, De dialectica</i> - standard content, measure for determining the level of literacy.
2.	<i>Octoih</i>	- Type of book from the oldest times, which joined the evolution of our school. - Prototype of the school textbook, by the presence of a goal and content, which fully realizes the instructive - educational objectives in a concrete field of learning: acquisition of theoretical music knowledge, formation of interpretative skills and habits, formation of attitudes.
3.	<i>Miscellanea</i>	- Book of learning, present in the libraries of the Moldovan monasteries since the fifteenth century, a collection of works necessary for the realization of the learning “program”, which covers more areas: hagiographical, homiletic, historic, music, juridical, etc. works.
4.	<i>Grammars</i>	- One of the first Slavonic grammars copied in Moldova and used in local education, in the sixteenth century, constituted of two works: <i>On the</i>

		<i>Eight Parts of the Word which we Speak and Write and On the Letters of Hrabr the Monarch.</i>
5.	<i>Lexicons</i>	- Slavic-Rroman and Latin-Greek-Rroman dictionaries, elaborated at the end of the sixteenth century and beginning of the seventeenth century, period in which the Rroman language consolidates its rights by education.
6.	<i>Horologion</i>	- Prototype of the “bucoavne” (old ABC textbooks) from the seventeenth-eighteenth centuries of the ABC books from the contemporary epoch, contributing to the formation of moral qualities necessary to the development of the personality through education.
7.	<i>School from Moldova, second half of the eighteenth century</i>	- The first textbooks appear, which use sources of content closer to the modern concept of the textbook.
8.	<i>School practice</i>	- The textbook is considered <i>book for school</i> , book used in schools, having an instructive-educational goal and sources of moral-religious content
9.	<i>Modern period</i>	- The textbook is considered <i>book for learning</i> .

The textbook becomes an element of the didactic process in the context of the evolution of the educational practice and pedagogical theory. In different stages of social and school development, the textbook improves. Constituting a result of the synthesis of the local education experience, the textbooks were being adapted by the Moldovan scholars to the needs of the society and Christian cultural space. Consequently, the past textbooks fully reflect integral diversity and complexity of the didactic process and content of education. In the conditions of informational explosion and of a diversity of the sources of information, the textbook is still the pupils’ main working tool. From this reason, for the elaboration of a textbook they will consider requirements from more perspectives:

- Textbook – pupil’s book, addressed to the pupil, reported to a level of development of the pupil,
- Textbook – roadmap to initiate in a field of learning,
- Textbook – working tool for organizing the learning.

In the educational practice, the following **functions of the school textbook** could be underlined [2; 4; 1; 11]:

- To inform – underlines the system of knowledge and skills, fundamental in the related field of study, presented by adequate didactic means: images, schemes, pictures, photographs, symbols, etc;
- To form – stimulates pupils’ individual, independent and autonomous activity;

- To train – stimulates the operations of initiating, activating and supporting the attention and motivation of the pupils in and for learning;
- To self-instruct – stimulates the existing mechanisms of the internal reverse connection at the level of the didactic actions;
- To structure and organize the learning;
- To stimulate – the contribution of the textbook to developing the interest for studies, to raising curiosity, epistemic interest, and the willingness to learn.
- To guide the learning.

The content of an authentic textbook is organized in parts, chapters/units of learning, subchapters/lessons [1]. Each unit of learning includes different elements of content, managed by the authors of the textbook to insure the concretization of the curriculum, develop the curriculum content, systematize the weight of the fields of activity (audition/interpretation/creation/reflection), offer opportunities for the musical-artistic creativity. The musical art, transposed in the pattern of a school subject, keeps its specific of knowing and organizing the process of musical education depending on the arts legacies. The content of a musical education textbook depends on the concept of education. There are two approaches in the artistic education of the general-education pupils [10]:

- **Education for arts** – refers to the one that receives / interprets for understanding and assimilating the artistic message as appropriately and profoundly as possible; accedes to the musical learning; The informative-theoretic level refers to accumulation of knowledge, formation of reproductive-interpretative skills and abilities. As a result of getting into contact with the artistic creation and by exercises, are formed representatives, notions, categories, judgements, reproduction and interpretation skills; value appreciation criteria are discerned; the theoretical culture is being formed; the capacity of using specified language is being cultivated; the ability to decipher the artistic message is being acquired.
- **Education through arts** – refers to the capitalization of the educational potential of the work of art for the pupils' general formation of the human personality. The formative-applicative level supposes the formation of appropriate attitude towards the artistic-aesthetic values and contributes both to the formation of the aesthetic ideal, of having spiritual satisfaction in front of beauty from the work of art, and to stimulating the tendency of creating new values.

These two directions are interacting and completing mutually each other, as the preparation of the receiver for the creative understanding and assimilation of the artistic message is realized, first of all, but not exclusively, through arts. The complementarity of these two aspects of the same phenomenon expresses the dominant orientation – man's education. Through these very significances, art is designed as a means of artistically knowing the environmental reality. Emotion represents the starting point of the artistic knowledge, which rises towards mental experience, puts into vibration the rationality to turn again back to the artistic image by a more colourful and outlined experience. The access to the

essence of arts is facilitated by the convergence of the emotion and understanding, sensitivity and mental, enjoyment and conscience.

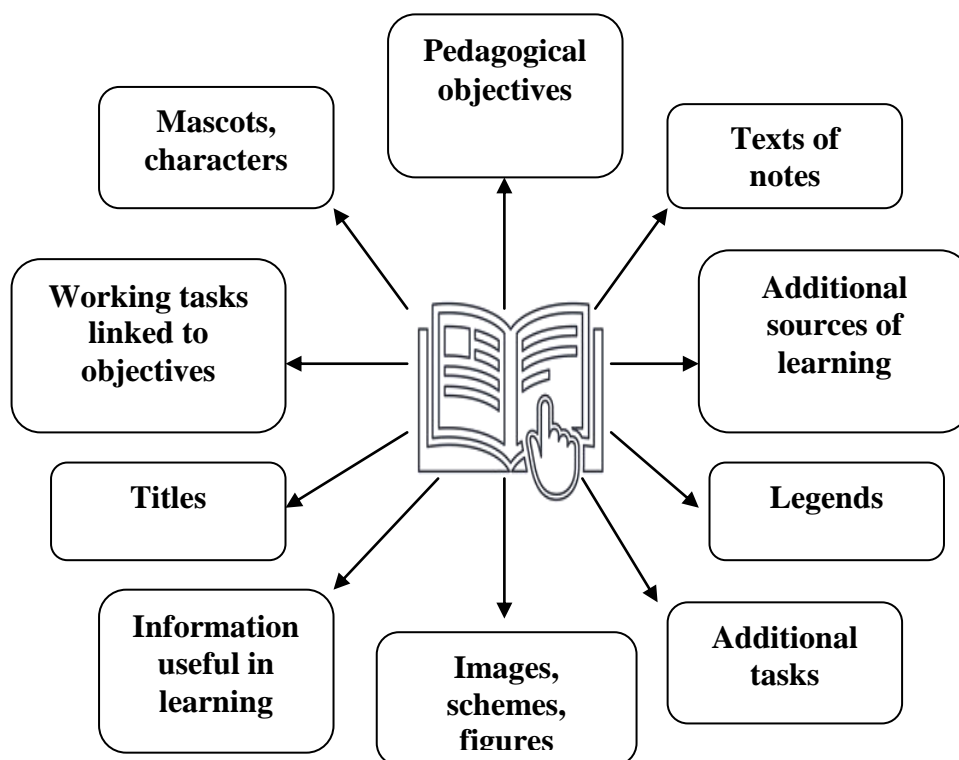


Figure № 1. Elements of Content of a Learning Unit from the Textbook of Musical Education

This very peculiarity conditions the modality of presenting the content of musical education textbook for the general education institutions. The activities of learning should contribute to initiating, acquiring artistic experience by which the pupils are motivated to communicate with the art of music. Starting from the assertion that the essence of art addresses perception and conscience, through the content of the textbook, the pupil is being formed as a consumer and creator, heading towards the external reality and the internal one, to express himself and communicate via the artistic way own understanding, feeling, vision. Living this artistic experience essentially contributes to the formation of the personality of every child. The value of the artistic creations can be capitalized just by creating conditions for a direct contact between the pupil and the artistic creation. As a result, all the content elements of a learning unit from the musical education textbook should provide benchmarks for the formation of the pupils' musical culture (See Figure № 1. Elements of Content of a Learning Unit from the Musical Education Textbook).

For the teacher, the content elements of a learning unit merge multiple resources, which can be organized as a process in a pedagogical coherence, in an educational-artistic roadmap. Absolute rules for the use of the textbook cannot be elaborated. There is an example revealing more variables in the use of the images in a textbook of musical education First Form [9]: the image is suggesting ideas, actions, models of behaviour; the image is telling or describing a habit, a tradition, a sound-artistic event; the image illustrates a life experience,

a musical image; the image initiates the pupil in different musical-artistic activities of musical creation, interpretation and audition; the image is suggesting behavioural models, the image can be voiced or it can suggest a sound-artistic message, a group of images can be characterized, classified, reorganized according to the legacies of the musical art, etc. These examples overcome the traditional interpretation of an image from the textbook of musical education, by which the portrait of a composer can be described, or the content of a musical creation can be illustrated, or the content of a text with notes. The variety in approaching things with the help of the textbook image depends on the characteristics of the development of the primary school pupil, and on the creativity of the teaching staff.

The school debut represents the beginning period of the school education activity, the first steps in primary school. In this period, the small learner cannot read, count, and has a limited vocabulary. Practically, the beginning of the school life is the beginning of the learning period for him too. To understand how a textbook should be for the first-grader, we shall refer to certain characteristics of this age. It is relevant to mention the conclusion that in primary school education, all the functions of the psychic cover new dimensions and develops:

- The perception of the whole is diminished.
- Progress is registered in the acquisition of the musical sound features: height, length, intensity and timbre.
- They manifest the capacity of self-control of own vocal utterances, they appreciate via sound the distance between objects by the noise or sounds they make.
- They understand the representations more confusedly and less systematized.
- They can freely and independently use the fund of representations.
- The pupil's perception develops through learning situations.
- The increased mobility of the mental structures allows the child take in consideration the diversity of different points of view.
- They develop the operations of classification, inclusion, subordination, succession, causality:
- They develop their causative rationality, the children try to understand, examine things in causative terms [11].

In learning music, the data of the hearing feeling are explored, but to understand the values of the art of music in its fullness, they call for all the functions of their psychic (attention, willingness, memory, imagination, thinking). The teacher should possess **working technologies with the textbook**, by which the pupil thinks the sounds and the relation between sounds, gives significance to the sound message, creates free associations, emotionally lives the music, they express sound-artistically, etc. As Philippe Meirieu points out, the teacher should have the capacity to translate the learning content in

„teaching approaches”, namely „in a series of mental operations which he uses to make effort to understand and use them in classroom” [7, p. 113].

The textbook offers creative opportunities in the design and realization of the educational roadmap depending on the level of initial formation/development of the pupils, the specific and principles of the musical education, by the performance and experience of the teaching staff. The parents are called to support the study of music by reading, discussions, music and common musical. The textbook images bear an informative and suggestive character, at the same time stimulating the pupils’ interest for the art of sounds. In learning from the musical education textbook for the first form [9], the children are accompanied by three characters-mascots: Euterpe, the Fairy of Music, which calls the pupils to learn, discover and research music; Doina and Doru, first-graders, who, by questioning, observing, singing, hearing, improvising, learn to communicate with the art of music. The messages of Euterpe can be read, analyzed, discussed with the pupils in different learning contexts. They contain nuclei of learning and understanding the artistic-musical phenomenon. That is why they often are to return frequently to the messages of Euterpe. The parents will be asked to read to pupils, when they have time during the week.

To plan the lessons of musical education, the teaching staff shall examine the contents of the textbook and each unit, shall analyze the learning opportunities proposed (activities, types of learning tasks, technologies, etc.), shall select the contents according to the principles of systematization, continuity, themes and emotional drama, etc., shall insure coherence of the internal pedagogical actions (ordering-correlation, formative orientation of information) and external (adaptation of information to multiple formative situations). Thus, the list of methodological suggestions for using the textbooks in the musical education lessons should include the following: work with the textbook, activities of audition and vocal-choral interpretation, reflections, activities of elementary musical creation, the feature/interpretation of the musical repertoire, etc. Consequently, to efficiently use the textbook in the school debut, the teaching staff needs a guidebook where they specify and describe the technologies of working with the textbook in class and for the pupil’s independent activity.

Teacher’s Guidebook for musical education for the first form, authors – Marina Morari, Ion Gagim, the techniques of working with the textbook are suggested, for each learning unit. For example, at the topic *The Sounds around Us* (pages 4 – 5 from the textbook), the pupils can be sensitized to name and differentiate the sounds around them – from nature, village/city. By analyzing images on page 4, the pupils: (a) determine the significance of the sounds in the school life, in village/city, the skill to transmit an idea (a message); (b) they name the high/low, long/short sounds, the sound pleasant to hear, strident sounds; (c) they listen/read and discuss the statements of Euterpe (page 5); (d) explain as a result of the activities of singing, audition and creation, the exclamations of Doru and Doinita. The set of images at the bottom of page 4 is

suggesting: (1) the sounds produced in nature by beings; (2) the daily-life sounds made by objects organizing our life; (3) the significance of the sound (alarm, attention, call, communication, etc.). After studying the image of a cammerton (chamber pitch) they can play „The Mystery of Euterpe” (see section „Creativity”). The images from page 5 can be analyzed in a coordinated discussion „Why is the world around us vocal?” In conclusion, the pupils shall discover that the world has sound, that the sounds differ, that the sounds speak, communicate.

The pupil’s musical-artistic experience is completed by reflection. The need for reflection in the process of musical education grounds on supposition, according to which, the study of the works of art can be extended outside the aesthetic education. Through arts, not only musical skills can be developed and formed. The potential of the works of art hides inexhaustible possibilities in forming and developing a personality, which by artistic reflection, can know himself, discover values, form own view about the world, etc. The list of the working techniques with the textbook should have special place for the actions of thinking, meditation. The artistic reflection on an artistic creation, for example, could be defined as action of thinking/thought about everything that a musical creation can offer - image, language, gender/form, and a thought over own *thinking through sounds*.

We are giving examples for the activity of reflection based on the textbook, topic *What does music start from?* [8, p. 14]: What do the sounds in nature tell us about? What sounds „are hidden” in the image from page 6? Which sounds is the music of the forest created of? Which birds sing best? Can we compare the singing of the birds with the human speech? What wonders does the human voice hide? Who can we learn the beautiful singing from? How is the interpretation by a singer called? How do you call the group of people who sing with voice? What is a song? What does it mean to sing beautifully and correctly? Where does the music start?

In these situations, during the artistic reflection, the pupil is reported to what has value for him, he grounds himself on own accumulated auditive experience and knowledge, making the work of art meaningful and valuable, searches for arguments to outline own attitude towards a concrete artistic phenomenon. Based on the above statements, we are coming to the following conclusions:

- The concept of the musical education textbook in school debut is determined by the specific of the artistic knowledge, curriculum requirements and features of the pupil’s age.
- The content elements of a learning unit of the musical education textbook should sensitize and motivate the pupil to communicate with music, providing benchmarks for the formation of the pupils’ musical culture (as a component part of whole spiritual culture).

- The technologies of working with the textbook in class and independently should harmonize the variety of forms of initiation in music through auditions, interpretation, elementary creation and reflection.

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