

## 8. PSYCHOPEDAGOGICAL AND MUSICOLOGICAL GUIDELINES OF CURRICULUM ELABORATION FOR THE MUSICAL AND ARTISTIC EDUCATION

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***Abstract.** This article presents the project of regulatory documents for the elaboration of the general curriculum of the artistic education. They propose a system of key-positions, thought in such a way, to settle down the elaboration of effective curricular pieces for the development of children with special artistic potential. The principle of centering the educational process on the child is in the centre of attention of this project, having the aim to develop the musical and artistic potential of each child/pupil. We hope that the elaborations displayed in this article will help teachers to orient themselves in planning and organization of the musical educational process in an effective way on the basis of some new pedagogical visions on the unique personality of each child.*

***Key words:** training/education of musically endowed children, development of potential, educational framework, regulatory positions, planning, organization of the educational process*

### 1. Preamble

The Republic of Moldova is a country with a rich cultural, artistic and musical potential, with a large number of very talented children, having artistic predispositions above the average level and with a distinct creative potential. The present social and economic conditions don't allow these children to manifest themselves to the full, to develop their abilities and achieve success according to their individual abilities. They are most often lost in the general mass, thereby leading to impoverishment of cultural, artistic and spiritual life of the society.

Regulatory provisions/positions target the determination/ elaboration of conceptual dimensions (positions) of the complementary education framework of musically endowed children (music/art schools for children), elaboration of effective standards ( logistical supports) of special promotion of talented children in the musical and artistic field in accordance with the requirements/needs of the designated category of pupils from the educational process, with the present-day tendencies of curricular national and worldwide development and at the same time with the use of previous project results. The general scientific framework (specialists, experience in the field of musical training), the theoretical level of musical pedagogy from the Republic of Moldova (monographies, doctoral dissertations, musical-pedagogical theoretical studies) in some fundamental positions is more advanced in comparison to other countries. National specialists' research in the field of musical education are recognised abroad. All of these form suitable premises for original and valuable research of the problem of children's training in music/art schools. At the same time the problem of development of musically gifted children and their promotion through a system of directed actions, done in special educational

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institutions (music/art schools for children), is in the meantime out of theoretical and praxiological concerns of national researchers which indirectly leads to considerable loss from society.

The curriculum for training/education of school age children in the framework of complementary musical education (music/art schools for children) in the Republic of Moldova will form a document of educational policy which will reflect a new educational paradigm in the field of musical educational education. The aim of the curriculum is to orient teachers in planning and organization of the educational process in a systemic and effective way on the basis of new pedagogical visions on the unique personality of each child and his individual potential in the complementary musical educational institutions.

The present project proposes a number of regulatory positions for the elaboration of the eventual Curriculum for children's/pupils' education in the framework of complementary musical education (6-16 years) in the Republic of Moldova. The set of elaborated documents on the basis of this Project will contain: the curriculum implementation guide, staff recommendations, guide of long and short didactic planning. The principles of children's education forwarded by UNICEF and children's rights are put at the basis of elaboration of regulatory positions. The most important one among them is the principle of uniqueness of each child and the right to realize his individual potential in favourable conditions.

## **2. Circumscription of age periods involved in the musical and artistic education**

The complementary framework (music/art schools for children) of education/training is defined as one destined to school age pupils and preschool age children and by presence of exceptional capabilities in children, in some cases. That's why the educational process organized in these institutions of education has to diversify depending on the specific features of age periods: preschool, early school, preadolescent. The reference of the educational process to the designated age features reside in:

- creation of adequate and favourable interpersonal communicative atmosphere (teacher -pupil, pupil -pupil);
- planning and organization of educational actions according to concrete age needs, psychological and individual features which will assure the pupils' achievements of performance;
- information of all teachers involved in the educational process about the specifics of pedagogical influences on each designated age.

## **3. Need for curriculum conceptualization in the musical and artistic education**

The need to elaborate a curriculum for pupils' education in the framework of complementary musical education is determined by:

- changes and progress that take place worldwide in the field of educational process planning in all the areas (general education, secondary, special, complementary preuniversity, university);
- redefinition of the role of complementary musical education in the realization of the children's individual artistic potential;
- recent results of research in the field of children's musical and artistic education, in the problem of individual potential development.

The science of modern education puts *the subject* in the centre of the didactic act, the unrepeatability of each child as a central figure of the educational endeavour and not the object, the study material as centre of the teaching-learning act. The idea enrolls in the Philosophy of modern education sciences. The accent is put on the formation/creation/ edification of child's personality and not on the learning/acquirement of a discipline as an aim. This educational problem arises with special acuity. It is strategic in the case of *children with special abilities* in a field or other including the musical and artistic field. Alternatively, the manifestation of predispositions which are higher than the average level can be obviously reduced, especially in this field, if the necessary conditions are kept. The talented and supertalented children need special attention in order to adequately develop their creative potential. In many countries (the USA, Japan, European countries) there are social and cultural trace, training and promotion programs for this category of children at the national level. In 2005 the Government of the Republic of Moldova also began the Programme „Endowed children” which appoints the plan of activities oriented towards the „creation of optimal development conditions and manifestation of intellectual abilities of endowed pupils in the preuniversity education”.

#### **4. Principles underlying at the basis of curriculum elaboration of children's education in the artistic education**

The positions of the Convention regarding the children's rights, forwarded by UNO General Assembly served as key-principles that lie at the basis of curriculum elaboration. Among them we can point out the right of each child to a decent and healthy life and the education performed in an institution constitutes one of its elements. On this basis there is the need to revise the contents and forms of children's musical education in the complementary education which will correspond to new dimensions of the curriculum reform at national and global level. The principles of general didactics which are at the basis of curriculum elaboration of children's musical education in the complementary education:

- principle of centering the educational process on the child;
- principle of active learning;
- principle of incorporated education (transdisciplinarity of children's experience);
- principle of interaction between the participants of the educational system (the teacher's personality and child's individuality).

Taking into consideration that the educational activity in the framework of the musical and artistic education has its distinct features, the correlation of curriculum values of children's musical education is appropriate with the principles specific to the musical education in the framework of the complementary education:

- passion principle;
- intuition principle;
- principle of correlation of musical education with life;
- principle of unity of education, training and musical development;
- principle „from theory to practice”.

## **5. Specification of constituent elements of children's education curriculum in the framework of the complementary musical education**

### **The general goal of complementary musical education**

*The complementary musical education of school age pupils, and in some cases preschool age, has the aim to develop the musical and artistic potential of each child/pupil, the individualized development of these abilities, formation in children/ pupils of a musical culture necessary to the initiated people in the musical and artistic field.*

The development of pupils' musical and artistic individual potential involves the adequate identification of pupils' abilities and their further efficient improvement. In order to decode the notion of musical culture we will appeal to its structure proposed by school curriculum authors of Musical education (E. Coroi, A. Bors, S. Croitoru, I. Gagim)<sup>56</sup>:

- interest and love for the musical art;
- skills of musical perception, listening and hearing, feeling and living the music;
- practical musical skills of vocal and instrumental performance;
- certain volume of knowledge;
- musical creativity;
- elevated musical taste;
- reflection about music, music appreciation in value terms.

### **Objectives of children's complementary musical education:**

- formation and support of good self-image in every child;
- adequate identification of every child's abilities, area/field of their manifestation (instrumental performance, vocal performance, forms of musical creation);
- identification of pupils' predispositions (pupils' preferences for that or another type of musical activity);
- creation of a favourable communicative atmosphere for the timely and free manifestation of children;
- stimulation of pupils' creative abilities;

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<sup>56</sup> Musical Education. School Curriculum / E. Coroi, A. Bors, S. Croitoru, I. Gagim, Chisinau, Cartier, 2000

- pupils' support in performance achievement;
- development of the ability to productively relate with colleagues and teachers.

At the same time the specification of musical field distinctive objectives is necessary. They make up a block of knowledge, abilities and aptitudes as follows:

- knowledge of means of musical expression – constituent elements of musical and artistic image;
- knowledge of main areas of musical expressiveness (song, dance, march) and their specific features;
- knowledge of the content of syntax and musical punctuation notions;
- knowledge of musical forms and their specifics;
- knowledge of harmony foundations;
- knowledge of trends and compositional styles;
- knowledge of the specifics of national and universal music;
- development of abilities of adequate and profound perception of music;
- development of abilities of expressive instrumental and vocal performance;
- general development of the complex of musical endowment;
- development of constant interest for the musical and artistic field and especially for a particular type of activity adequate to every child's endowment;
- cultivation of elevated artistic taste;
- development of the competence of value appreciation of musical creations;
- cultivation of artistic and aesthetic feeling.

### **The specifics of teaching-learning strategies**

The complementary musical education operates with a system of traditional forms and strategies centered on the necessity of thorough development of children's musical potential. The teacher's option connected to pupils' training/development/ education in the complementary musical educational institutions has to lean on the previously stated principles, following the achievement of the expected objectives of this document.

### **The specifics of teachers' activity in the complementary musical education**

The activity of the specialist in this problem has to deal with training/education of musically talented and supertalented children in the framework of the special musical and artistic education (music/art schools for children). The specifics of the teacher's activity of talented and supertalented children consists in the necessity to discover, support and stimulate the children endowed with superior abilities in homogeneous, heterogeneous groups and in individual forms of work.

The question that often appears in this context is: what degree of endowment has to possess the teacher of the musical instrument, choir, canto, theoretical disciplines who is involved in the training/education of the endowed pupils with a high potential? In connection with this, we opt for the position according to which a good teacher mustn't have a high degree of musical endowment/talent

for music (this is only a desirable thing), but has to know to identify, develop and improve the endowment of his disciples, to have the behavioural qualities which will facilitate the achievements of educational objectives. At the same time it is necessary to point out that the specific goals that will follow are generic for all the disciplines in the complementary musical education institutions. The analysis of reference studies in the specialty literature allowed us to formulate the *teacher's effective skills and qualifications* of musically endowed children as follows.

**In terms of professional skills the teacher of talented children has to:**

- be competent in the field of musical art, in that compartment where he activates;
- be a facilitator of the instructive-educational process; in this context the following functions/skills come into prominence: a) creation and conservation of a positive communicative atmosphere within the group of pupils; b) flexible use of time and educational program both during course hours and outside them, depending on the necessities, interests, special abilities and general psychological characteristics of pupils.;
- identify correctly the pupils' abilities;
- know to collaborate effectively with the parents of gifted children;
- be capable to diagnose and solve adaptation difficulties of the pupils with special musical needs in the educational process;
- use the musical activities and educational technologies in a creative and individualized way;
- have planning competence of individualized programmes of study centered on the personal needs of musically endowed children;
- be aware of the special problems of musically talented pupils;
- be capable to encourage the pupils in difficulty and provide appropriate rewards for success.

**In terms of personal qualifications the teacher that activates in the framework of complementary education has to:**

- differ from others with independence of thought;
- be empathic(intuition and anticipation);
- possess personal flexibility;
- be democratic, respectful for the uniqueness of each child;
- be enthusiastic, creative and innovative;
- be punctual, responsible and perseverent towards his activity;
- practice careful, kind,polite and social behaviour.

**Prevailing attitudes:**

- diversified interests related to various fields of art, culture, science;
- openness towards trends, new ideas;
- interested attitude towards the pupils' performances;
- option for informative and developing education;
- option for differential training/education;

- internal need for knowledge and continuous self-improvement.

### **The teachers' partnership in the integrational process of children's musical development**

The complementary musical education institutions (music/art schools for children) deal with the oriented training of children in a concrete field: instrumental or vocal performance. Establishing partnership relations between the initiated educators is extremely important for the creation of favourable conditions for the pupils' development: teachers in the complementary education institutions, parents, teachers in the general education institutions. All the educators have to be informed about the child's abilities (potential) and to have a unique vision on his model of development.

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