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DEPARTMENT FOR TEACHERS EDUCATION  
"GEORGE ENESCU" UNIVERSITY OF ARTS, IAȘI

# REVIEW OF ARTISTIC EDUCATION

no. 15-16 / 2018



**ARTES PUBLISHING HOUSE, IAȘI, ROMANIA**

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**No. 15 - 16**

**Center of Intercultural Studies and Researches  
Department for Teachers Education  
“George Enescu” National University of Arts, Iași, Romania**

**ARTES PUBLISHING HOUSE**

**IAȘI – 2018**

**ROMANIA**

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## ARGUMENT

The volume, which includes 15 and 16 numbers of the magazine, with the theme „**Creativity and innovation through art and education, from an inter/cultural perspective**”, contains a part of the scientific works/studies presented at the international event that was initiated and organized by **Department for Teachers Education** within “George Enescu” National University of Arts from Iași, Romania, through the Center of Intercultural Studies and Researches in the 16 - 18 of November 2017, with the stated objective to foster the development of innovative experiences in the field of arts education. In this volume they were included some of the studies presented. The organizing of the International Conference, aimed to be an opportunity for an approach open to the pedagogic, psychological, sociological and educational politics analysis within the domain of intercultural education through the same artistic-educational domains. The scientific presentations / lectures within the sections were in the following domains: Music, Drama, Choreography, Fine Arts, Education.

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 cultural education domain, Marinela Rusu, Researcher PhD. and visual artist / Romanian Academy, Institute “Gheorghe Zane” from Iași Branch, Romania, say: *„Creativity is a complex process that invites to action, both the conscious and the unconscious mind. I proposed by us puts into question a new aspect of the process of creativity: finding and solving problems, inserting the cognitive and ideational elements into the artistic creative process. Artistic personality represents a complex interaction between diverse psychological factors: intellectual (lateral, creative-thinking and convergent thinking) and nonintellectual factors (temperament, character, motivation, affectivity, abyssal factors, special aptitudes).”* Interest shown by specialists in the country and in Europe, Asia, Africa (Republic of Moldavia, Nigeria, Hong Kong, Italy), which we hope will be useful to those involved in education and research work in the artistic field.

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**Editorial staff**

## NUMBER 15 / PART I

### MUSIC

#### 1. *SIMULTANEO ENSEMBLE* – BRINGING OUR HISTORY INTO THE FUTURE / A NEW PEDAGOGICAL APPROACH OF MUSIC-MAKING DEVELOPED FROM “BOTTEGA DELL'ARTE”

Cecilia Franchini<sup>1</sup>

**Abstract:** *How much can contemporary artists and audiences learn from the past? The mission and activity of Simultaneo Ensemble – SIM – is presented. How SIM laboratory, grouping performers from the seven Music Academies of Veneto, encourages musicians to explore, perform and promote Italian music composers and their works. This article will consider the relationship between research into historical concert programs and the creation of adventurous and compelling chamber music concerts for contemporary audiences. Learn how to enhance the position of chamber music activity through projects that have succeeded in bringing people together toward common goals via the arts.*

**Key words:** *Simultaneo Ensemble, Consorzio tra i Conservatori del Veneto, chamber music laboratory, Waiting for Expo 2017, Italian “La generazione dell’ottanta”*

#### 1. Introduction

Young people who study and practice chamber music are our cultural ambassadors, advocates for a humane, civilized way of life – potential leaders of a generation, by virtue of their artistry and discipline. They carry the torch of culture, of tradition – and they are, as musicians, part of international community of artists who see the whole world as a family. These beliefs inspired me to build the Simultaneo Ensemble.

#### 2. Discussions

**SIMULTANEO ENSEMBLE (SIM)** is a chamber music project founded by pianist Cecilia Franchini in 2003, initially to promote chamber music workshops, concerts and musical events among students and staff at Venice's “B. Marcello” Conservatory of Music, now a joint venture between the seven Music Conservatories in Veneto under the auspices of the Consorzio dei Conservatori del Veneto since 2013, in an effort to raise the performing profile of their members and to provide opportunities for students to play chamber music.

The project is particularly centred on the promotion of chamber music activity and education in the Veneto region. For this purpose, **SIM** runs and organizes workshops, educational events and conferences, and publishes pedagogical material in collaboration with music institutes. In addition, SIM has

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proposed a number of initiatives for the promotion of works by Italian composers of either regional and national significance, through research and chamber music activity. This project is also pedagogically driven. It seeks to raise the importance of better organized chamber music practices within the curriculum of each institute, to promote unusual and neglected repertoire and to highlight the importance of performing to uninformed audiences throughout the entire Veneto region.

In short, the success of the SIM project, in its 15<sup>th</sup> season in 2018, is based on three elements:

- an intense and high quality performing activity;
- an emphasis on local and national compositions for chamber music;
- a strong pedagogical component.

Those elements are critical in, respectively:

- bringing musicians together;
- disseminating and revitalizing our musical heritage;
- fostering chamber music making skills.

The following three sections give further details of the *modus operandi* of the project:

#### **a) Simultaneo Ensemble as a pedagogical force**

More can be accomplished in educating a musician, if instrumental studies include ensemble work. Instrumental, pedagogical and social skills improve through cooperation with other instrumentalists. Chamber music builds collaborative spirit between musicians, leads a person to acquire a sense of responsibility for his/her individual part, cultivates diplomatic problem-solving skills. All those skills visibly, as well as audibly, manifest themselves, in a highly functioning chamber group. One could add: in a highly-functioning work group. The SIM scientific committee is made up of seven chamber music teachers from the seven conservatories of the Veneto region. It is a strong team, with good experience in cooperating and working together, mostly thanks to the multiple years of experience gained with chamber music practice.

I can state that playing in an ensemble is an activity that covers practice skills necessary for all types of work. In fact, one can hardly overestimate the usefulness of studying chamber music in the young musician's overall education. It is much easier to explore different approaches – by trial and error if it needs to be – in a group rather than working alone. Even though practicing one's part and making music together may take up a lot of time, the very same issues can surface in chamber music just as in solo repertoire. For instance, the piano parts in the piano trios of Schubert or Beethoven are hardly any simpler or less challenging to learn than the solo piano works of the same composers. In the end, a sustained and consistent emphasis on chamber music is a powerful tool in helping the students build their instrumental skills.

What else can be learnt by playing together? Chamber ensemble discipline provides also opportunities to lead as well as to follow others. It increases the ability of balancing, because it's not only about playing in order to be heard, but also listening to those around us. Conversely, a lack of leadership also has

consequences. Without engagement from the whole group, the music just doesn't come to life. In a chamber group, one person has full responsibility for their part; there is no hiding behind a big orchestral section. If a player has trouble playing off the string, he/she plays with a weak tone or out of tune, or has any other deficiencies, in these cases, the motivation to impress peers – or at least to avoid embarrassment in front of them – can perform wonders. Information means much when it comes from another student rather than from a speaking teacher. Those little things like having a pencil, knowing the score, using the metronome and practicing before rehearsal, all lead to something bigger: professionalism.

My will to improve professionalism urged me to create a chamber music laboratory inspired by the examples of Renaissance's *Bottega dell'Arte*, where “*gli allievi*” (the students) learn by “*il maestro*” (the teacher) how to create an artistic masterwork working together. I believe in the opportunity to study music, taught by a qualified master teacher, as it opens mind and heart, and teaches the young musicians to think intuitively and with their ears. Even better if they can play together with the teacher, since healthy coping mechanisms are instilled, that way. Mixed ensembles (teachers/students) of SIM laboratory increase the opportunity and tools with which to achieve a student's best by increasing confidence and curiosity as they discover the glorious magic of music-making and overall freedom of creative, artistic, self-expression and the joy in sharing it in an atmosphere that is at once intimate and personal.

True happiness and artistic freedom can be achieved if the full spectrum of emotion is embraced; in this framework, failure is embraced as a rare opportunity to improve further, as a valuable learning tool rather than a source of disappointment or embarrassment. With the calming down of fear and frustration, calm and patience begins. When an attitude that allows success is learned, the joy of performing, of sharing with others what is meaningful to us, is born.

The consequence is the unleashing of our inner creative selves, the freedom to be individuals. This freedom allows the musician to collaborate better with each other and to eagerly learn from partners as they collectively pace each other on the road to excellence. SIM's teaching goal is achieving a positive and rewarding experience in music-making backed up by specific learning strategies:

- setting and sharing goals and expectations together (most conflicts arise from conflicting goals);
- easing clear goals and improving everyone's motivation and commitment to problem - solving;
- developing a concept of collaborative leadership that is transferable;
- discovering what works better for the chamber group; doing what they value most;
- discussing choices and the consequences of group decision-making;
- developing skills that create effective teaching artists;
- considering quality versus quantity of effort;

- improving communication techniques for rehearsal.

One can say that chamber music coaching is very similar to solo instrument teaching. They both involve listening to the same things: playing in tune, rhythm, sound-production on the specific instrument, fingering, bowings, and so on. Even the very concept of chamber music is not so different from that of solo or orchestral music. From a broader perspective, everything is chamber music, from the solo pieces by Bach to the huge symphonies by Mahler. However, assessing a chamber music performance is very different from assessing a solo performance. One should not assess only the performance in general, but also how the members of the ensemble handle their respective roles in it. This poses particular demands on the person doing the assessment stage, as one has to understand the psychology of chamber music and the dynamics of different ensembles, as well as the roles of the members in a group.

As a matter of fact one of the great rewards of playing chamber music is "when I get the sense I'm really locking in with the others in the group, it's that visceral connection to another human being." (Fry Quartet). In fact, chamber music is a conversation, and it's not too far from verbal communication. It's all about sharing a unified voice that communicates effectively with an audience. This begs the question: what do we want to communicate?

#### **b) Simultaneo Ensemble as vocational research: bringing our history into the future**

The SIM project is designed to give both the musician and the listener a broad range of experiences celebrating great music and music-making at its highest level. Human creativity in all its variety, originality and sparkle take centre stage. The players relate to each other like actors in a play... they invite the listener to enter their world. They are the story-tellers without words that are universally understood. They explore the relationship between research into historical concert programmes and the creation of adventurous and compelling chamber music concerts for contemporary audiences.

Concerts, lectures, workshops alongside recordings are the favourite means to go deep into the chamber music repertoire from the classical era to present times. SIM gave its premiere performance at the premiered in 2004 at the Salzburg Mozarteum's Wiener Saal, and throughout the years it has performed a variety of repertoire by different composers, from Messiaen (2005), Dalla Vecchia (2010) and Debussy (2012) to *Note venete: opere cameristiche delle scuole di composizione nei conservatori del Veneto* (2011), *Britten, Hindemith e Poulenc nel rapporto con la storia* (2013), *"In principio era il Lied"* (2014), *"Le metamorfosi della musica russa - da Michail Ivanovic Glinka a Sofia Gubaidulina"* (2015). SIM edition 2016, dedicated to "La Musica nella Grande Guerra", made a workshop possible on compositions written in Europe during the first war conflict. This project was awarded an official recognition from the Italian Government.

Music from the eastern Europe is the Leit-Motiv of SIM Ensemble 2017; this project started three years ago focusing on Russian works and was later devoted to those countries whose music was both inspired by the Eastern culture

and the 19<sup>th</sup> century's sonata-form. In 2018 Festival, SIM will perform a repertoire of music written from the late-1880s ("Italian generation of the 80s") onwards. The Piano Quintet (1917) by Guido Alberto Fano – an active and interesting composer in Padua's musical scenario – will be presented together with Alfred Schnittke's Piano quintet (1972-76) as an example of a compelling programming. Also the Violin Sonata and the Divertimento for Clarinet and Piano by Silvio Omizzolo – friend of many composers of his period, among whom Malipiero, Dallapiccola and Ghedini, a professor in different music academies and director of Padua's Conservatory – will be proposed together with the writings of Mario Rigoni Stern – a soldier involved in the catastrophic withdrawal of the Italian army from Russia in 1943.

The "generation of the 80s" – *la generazione dell'ottanta* – was indeed the very Italian instrumental music renewal; Guido Alberto Fano was born in 1875, Ottorino Respighi in 1879, Ildebrando Pizzetti in 1880, Gian Francesco Malipiero in 1882 and Alfredo Casella in 1883. Ferruccio Busoni was born in 1866, not so close to the others by birth, but close to them – and maybe beyond – owing to his spirituality. Pianists and composers such as Golinelli, Sgambati, Martucci, Bossi, Fano and Omizzolo, among others, helped the Italian musical tradition to flourish with an intense activity of music education and interpretative tradition. They took inspiration from the German Romantic tradition and its most representative figures, such as Mendelssohn, Schumann, Liszt, Brahms and Wagner.

They were looking ahead at the times to come and were not interested in searching back, in order to attain the past values inherent symphonic romanticism; their purpose was getting in touch with the most recent innovations, as a starting point for new writing. This is the real basis for the rebirth of Italian instrumental music in the 19<sup>th</sup> century.

### **c) Simultaneo Ensemble as an intense and high-quality performing activity**

The SIM project also solicits new ways to support and strengthen its chamber music ensembles, offering opportunities for networking and discussion on:

- developing and promoting projects;
- diversifying a musical career;
- organizing concert series and ensemble start-ups;
- collaborating with other art-forms and partnering organizations;
- budgeting and fundraising.

SIM Ensemble 2017 engaged strategies to connect with local communities and with international partners starting a significant partnership with Kazakhstan Republic, special guests with some performers from Astana University of Arts. Kazakh musicians and the Laboratory worked together under the project "Waiting for Expo 2017", an international cooperation among the seven music academies in the Veneto region and the Astana University of Arts in Kazakhstan. Using SIM's pilot programme, namely *Waiting for Expo 2017*, musicians and their placemaking partners explain the placemaking's basic principles, discuss

its benefits for the community and the artists, explore other projects that have succeeded in bringing people together towards common goals via the arts.

SIM – section of Padua and Venice – also collaborates with two important festivals in the Veneto region, the *Campus delle Arti (Bassano)* directed by Angela Chiofalo and the *Asiago Festival*, directed by the Brazzale family, taking part in masterclass given by K. Bogino and his assistant C. Franchini, by Julius Berger, Claudio Pasceri and Ilya Grubert. SIM's high qualified chamber groups won competitions and concerts around Italy and abroad.

### 3. Results and Conclusions

SIMULTANEO ENSEMBLE involves a team of more than 100 musicians throughout the festival season and the year. These artists are representatives of the seven music academies of the Veneto region as a true cross section of the community, increasing the project's visibility to wide demographics. Its activity contributes to inspiring individuals – who might not otherwise attend concerts and cultural events – to feel invested on, love musicians and music, become lifelong followers of the project.

This shows the ability of the arts to activate public spaces, engage resident people, and transform cultural entities into something the community reckons with. In chamber music, musicians do not play their part not to show off, to control, or to dominate, but to *contribute*. Chamber musicians see themselves as responsible citizens of an ensemble, working together to realize an artistic vision. Chamber music is an important metaphor for living. Many in power in the world today could greatly benefit from contact with and contemplation of this metaphor.

*Simultaneo Scientific Committee:*

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## 2. RHYTHMICAL CREATIVITY IN DUPLÉ AND TRIPLE METER OF STUDENTS OF EARLY-SCHOOL EDUCATION IN THE LIGHT OF THEIR STABILISED MUSICAL APTITUDES AND RHYTHM READINESS TO IMPROVISE

Maciej Kołodziej<sup>2</sup>

**Abstract:** *The article presents the results of (author's) own research on the students of early-school education imitation and the rhythmical improvisation in the light of their stabilised musical aptitudes measured with Edwin E. Gordon's AMMA test and also Edwin E. Gordon's readiness to rhythm improvisation readiness record (RIRR). In the first part of the research the students imitated some rhythmical patterns diversified in terms of difficulty in duple and triple meter and the subsequent part concerned guiding the oral rhythmical dialogue (on the BAH syllable) by the teacher with the application of various rhythmical motives in different metres. The students' both imitative and improvising performances were rated by three competent judges. What was undertaken was searching for the relations between musical aptitudes, improvisation readiness and the pupils' rhythmical imitation and improvisation abilities.*

**Key words:** *rhythmical improvisation, duple and triple meter, improvisation readiness, stabilized musical aptitudes*

### 1. Introduction

The most important skill presented in *Gordon's Theory of Music Learning* is **improvisation** called by E. E. Gordon "spontaneous expression of audiation" (Gordon 2003). According to Ch. Azzara "improvisation is necessary [...] because it is through improvisation that students express their musical thoughts and feelings in the moment of performance" (Azzara 2005: 399). An important part of learning the improvisation is the musical interactions with others with the application of various melodies and rhythms (Azzara 2005: 400). Since the rhythm accompanies a human being in day-to-day life (architecture, literature, art, dance, poetry and music), provides the order to the nature (the sequence of seasons of year, daytime and night-time, sunrise and sunset) and constitutes the element of a human being's existence (breathing in-out, heartbeat, intestinal peristalsis, blood circulation, motion), therefore in this article it has become the subject of the analyses and the starting point of research on the imitation and improvisation of the students' – teachers-to-be of the early education pupils. Rhythm is 'the factor organising the sequence of sounds of a musical piece in time' (Habela 1988: 166) and belongs to the basic musical elements.

Edwin E. Gordon regards **rhythm**, next to **melody** (in the tonal aspect) and **harmony** as the basic musical aptitudes. (Gordon 1999). Rhythm is considered as the crucial point in improvisation since it requires the strong foundation in the form of rhythmical abilities as well as the devotion of the performer in creation of the musical piece in the real time. The creator can easily transform and

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locate the sounds displaced in time in specific place, depending on tempo and meter. Thus, rhythm is also related to the issue of time in music (Silverstein, Silverstein and Nunn 2001). Even younger children have the tendency to use the figural or meter application of rhythm, the older ones are able to use both of these representations more flexibly than the younger ones (Paananen 2006).

Segregating music according to motifs, phrases, sequences when we can hear a distinctive accent in the musical piece (i.e. change in dynamics, tone, duration and many others). The feeling of pulse (beat) increases along with the accenting and the number of meter-rhythmical phrases characteristics for this phenomenon and the very sensitivity for the pulse appears very early, as infants are able to tell the difference between the regular and irregular sound sequences. While creating rhythm, children focus their attention on the relative period of the rhythm of speech. Four-year-old children can organise the rhythm spontaneously, i.e. in accordance with the lyrics (Paananen 2006: 350). The meter accent is dependable upon the sensitivity to feeling the impulses which can be divided in two phases: the subjective feeling of pulse and the perception of meter (Paananen 2006: 350). Pulse is related to rhythm but it deals more with accenting the main parts of tempo, in accordance with musical meter and tempo.

The pulse is so important in a musical piece that it is accepted to use numbers to mark it (one, two, three, four). The meter, however, as a rule is the regular appearance of accents in the rhythmical course of musical pieces (Habela 1988: 113). Edwin E. Gordon claims that counting during playing music is only a subjective feeling of the real pulse and tempo. It means that there exist as many tempos of a particular piece of music as the number of people counting the pulse. The main problem in rejecting the habit of counting in music is increasing the audiation competences, thus related to understanding music and hearing its from the inside. Despite the fact that learning music is similar to learning a language, the verbalisation is not going to substitute the musical communication. The music-related sounds are stored as the patterns in structural memory, analogous to poetry or rhyming regardless of understanding these phenomena (Borchgrevink 1993). Undoubtedly, music bears a lot of resemblance to speech (Neuhoff & Lidji 2014), and to develop the rhythmical competences we can use for example the symmetrical rhythmical dialogue between the pupils in couples and using some Orff's instruments (Králová & Hudáková 2016).

## 2. Research assumptions

The research is of **diagnostic-verification-correlative** character. The rhythmical improvisation is an act of both **speech** (using one's voice as the basic musical instrument, chanting with the application of dynamics, expression, vocal modulation) and **music** (rhythm, pulse, meter) of the **direct and real** character (**present in improvisation**) (teacher-pupil, pupil-pupil), **communicative and interactive** character (noticing and understanding of people communicating rhythmically, reacting to expression, musical-rhythmical dialogue). Therefore, what was subjectively separated was the rhythmical themes in **duple and triple**

**meter**, being arranged in accordance with the level of difficulty on the grounds of the empirical research by Edwin E. Gordon as easy, moderate and difficult (Gordon & Woods 1990; Gordon 1991). For performances evaluation, the author's estimation scales were applied (imitation: scale 1<sup>3</sup>, scale 2<sup>4</sup>, scale 4; improvisation: scale 2, scale 3<sup>5</sup>, scale 4<sup>6</sup>). The graphical order of the research proceedings is presented below.

<sup>3</sup> **Scale No. 1 continuous (additive) – imitation (compatibility with musical notation)**

- 5 – student ideally repeats the rhythm theme presented by the teacher which is compatible with musical notation;
- 4 – student almost exactly repeats the rhythm theme presented by the teacher;
- 3 – student repeats most of rhythm values presented in the theme presented by the teacher;
- 2 – student repeats only some of the rhythm values present in the rhythm theme presented by the teacher;
- 1 – student repeats only single rhythm values form the rhythm theme, which significantly differs from the musical notation;
- 0 – student does not repeat the presented theme.

<sup>4</sup> **Scale No. 2 continuous (additive) – imitation/improvisation – criterion: tempo and pulse compatibility (beat)**

- 5 – imitation/improvisation is **always compatible** with the defined tempo, maintained in the defined pulse (beat), student imitates/improvises after hearing the rhythm included in 4 macro-bits and knows that their imitation/improvisation lasts in time of 4 macro-bits (regardless of the meter);
- 4 – imitation/improvisation is **almost always compatible** with the defined tempo, almost always maintained in the defined pulse (beat), student imitates/improvises after hearing the rhythm included in 4 macro-bits and knows that their imitation/improvisation also lasts in time of 4 macro-bits (regardless of the meter) ;
- 3 – imitation/improvisation is only **sometimes compatible** with the defined tempo and partially maintained in the defined pulse (beat), student not always imitates/improvises after hearing the 4 macro-bits and sometimes does not perform the imitation/improvisation lasting in time of 4 macro-bits (regardless of the meter) either shortens/extends it or moves on to another macro-bit;
- 2 – imitation/improvisation is **mostly incompatible** with the defined tempo (student often hurries or slows) and is seldom maintained in the defined pulse (beat), student does not always imitates/improvises after hearing 4 macro-bits and frequently does not perform the imitation/improvisation lasting in time of 4 macro-bits (regardless of the meter), either shortens/extends it or moves on to another macro-bit;
- 1 – imitation/improvisation is **almost always incompatible** with the defined tempo (student often hurries or slows) and is frequently not maintained in the defined pulse (beat), student hardly imitates/improvises after hearing 4 macro-bits and very rarely performs the imitation/improvisation lasting in time of 4 macro-bits (regardless of the meter), either shortens/extends it moving on to another macro-bit;
- 0 – imitation/improvisation is **always incompatible** with the defined tempo (student almost always hurries or slows) and never maintains the performance in the defined pulse (beat). Student does not know when to begin the imitation/improvisation and hardly ever imitates/improvises during 4 macro-bits (regardless of the meter), either significantly shortens it or extends it moving on to another macro-bit not feeling the four-beat phrasing.

<sup>5</sup> **Scale No. 3 continuous (additive) – criterion: improvisation**

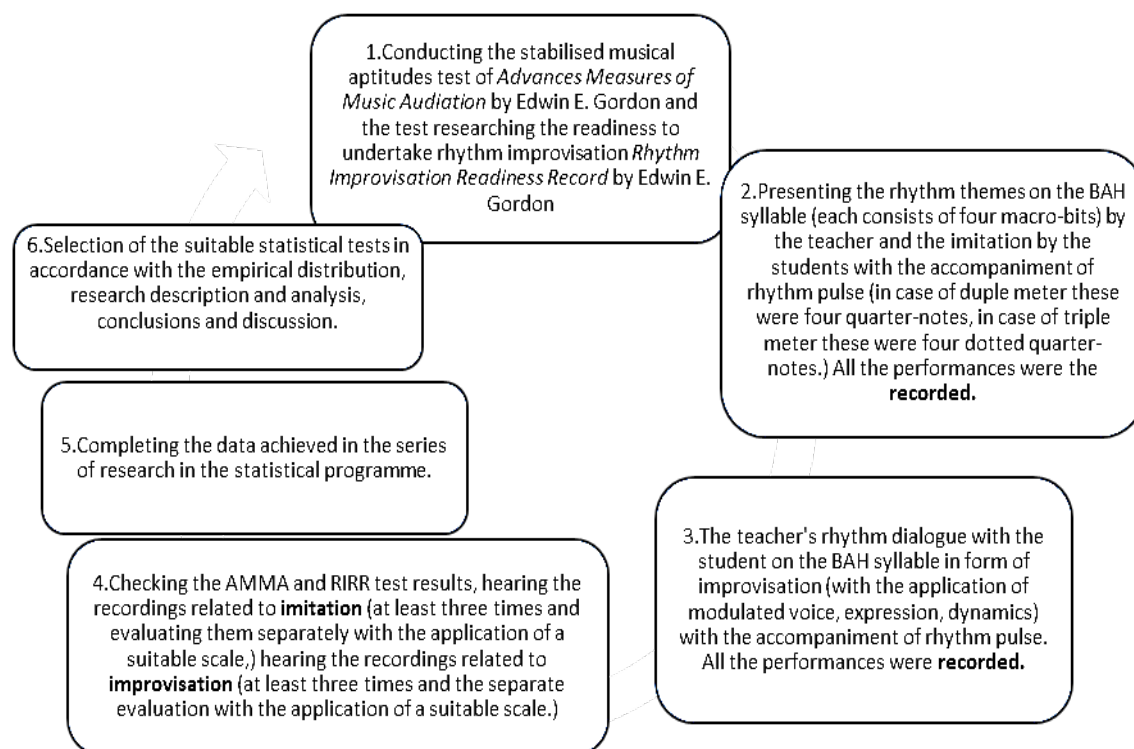
- 5 – student runs a rhythm dialogue with the teacher using the extended ornamentations depending on applied in the musical communication the dynamics, the fragmentation and extension, the applied rhythm phenomena (i.e. syncope, triplet, dotted rhythm and even the anacrusis), eagerly experiments with rhythm;
- 4 – student runs a rhythm dialogue with the teacher using various ornamentations, however, they are not significantly extensive and the student often returns to the rhythm familiar to him, even so, tries to experiment with rhythm;
- 3 – student sometimes reaches beyond the safe frames of mixing the schemes used by the teacher, the more difficult are replaced with the easier ones which he knows well and feels safe with, student is reluctant to experiment with the rhythm;
- 2 – most of the responses are improvised but the applied solutions are repeatable and familiar (or heard before), student does not exceed their familiar and uncomplicated themes;
- 1 – most of the responses are the ones repeated after the teacher, yet at times some alternations can be heard but what is suggested are the schemes used by the teacher, i.e. in the different order;
- 0 – student imitates rather than improvises, the improvised reactions are random and uncertain.

<sup>6</sup> **Scale No. 4 additive. Criterion: expression and modulation**

- 5 – imitation/improvisation **exceeds the expectations** with reference to certainty of performance, fluency, articulation and vocal intonation in conversation, is highly expressive, students uses vocal modulation depending on the conversation;
- 4 – imitation/improvisation **is compatible with expectations** with reference to certainty of performance, fluency, articulation and vocal intonation in conversation, is expressive, vocal modulation heard fragmentarily;



## Collation 1 Research proceedings sequences



Source: author's own elaboration

The following themes were used in the imitation research. In improvisation the themes were invented in hand.

*Collation 1 Rhythm themes used in the imitation in duple meter (starting with easy)*



Source: (Gordon & Woods 1990)

*Collation 2 Triple rhythmical themes used in imitation (starting with easy)*



- 
- 3 - imitation/improvisation **demonstrates elements** of certainty of performance, fluency, articulation and vocal intonation in conversation, average expression, poor vocal modulation;
  - 2 – imitation/improvisation hesitant, lack of performance certainty, partial elements of the application of articulation and vocal intonation in conversation, poor expression, infinitesimal vocal modulation;
  - 1 – improvisation hesitant, lack of performance certainty, the application of articulation hardly heard, lack of changes in vocal intonation, lack of expression, lack of vocal modulation;
  - 0 – improvisation hesitant, lack of self-confidence in performance, lack of articulation, lack of vocal intonation, lack of vocal modulation, maintaining (voice) at one level.



Source: (Gordon & Woods 1990)

### 3. The paradigm applied and the academic theory as the research constructive axis

What is applied is the **post-positivist paradigm and the quantitative approach**. The theoretical background is the **theory of music learning by Edwin E. Gordon** the assumptions of which are presented in short: (Gordon 1997; 1999a, 1999b; Bonna & Trzos & Kołodziejewski 2014):

— musical aptitudes are developed until about the age of 9, then they get **stabilised and sustain at this level until the end of life**, it does not, however, refer to some achievements (i.e. singing, playing musical instruments or music improvisation which can be developed),

— **musical aptitudes constitute a strong determinant of musical achievements**, but pupils with poor aptitudes shall represent also the poor achievements, whereas pupils with high aptitudes shall not represent themselves with top achievements (i.e. when related to improvisation),

— **rhythmical themes (as well as tonal ones) construct the pupils; musical glossary** necessary to develop the readiness to improvisation and the very ability to improvise,

— **not everyone has the necessary readiness to develop the musical improvisation** (rhythmical and harmonic) but it is worth stimulating this readiness through the special musical training,

— **despite their differences, musical aptitudes and achievements are strictly related to each other**; similarly to people's other potentials, there exists a variety of levels of musical aptitudes dispersed among the humankind. The potential of learning music and achieving successes in music learning is based on the musical cognition, in other words audiation, which reaches far beyond the ordinary imitation and leads to understanding music (Gordon 2007; Gordon 2000).

#### a) The method of

— **testing** (Edwin E. Gordon's AMMA and RIRR tests)

— **didactic evaluation with the use of continuous estimation scales** (additive),

— **statistical method** (the Shapiro-Wilk test of normality in frequentist statistics, the Wilcoxon's non-parametric test of variables differences and the Spearman's rank correlation coefficient).

#### b) Sample selection

— a group of **volunteers recruited among 80 students of early-school education** (2 males and 31 females, two persons with higher musical education).

#### c) Research main question

*Do, and to what extend, the stabilised musical aptitudes determine the readiness to rhythmical improvisation and the ability to imitate and improvise*

### ***short rhythmic themes in duple and triple meter?***

#### **d) Research detailed questions**

- 1. What is the level of stabilised musical aptitudes of the early-school education students under the research?*
- 2. Are there any (and what) any differences between the results of tonal and rhythmical sub-test within AMMA test in the research group?*
- 3. Do the students possess the indispensable readiness to undertake the rhythmical improvisation?*
- 4. Is there a relation between the stabilised musical aptitudes and the readiness to undertake the rhythmical improvisation?*
- 5. Is there (and how strong is) a relation between some particular AMMA sub-tests and the abilities of rhythmical imitation and improvisation in duple and triple meter in the group of students under research?*
- 6. Are there any and (if there are) how big are the differences in the abilities of rhythmical imitation and improvisation in duple and triple meter in the group of students under research?*
- 7. Are there any relations between the readiness to rhythmical improvisation and the abilities of rhythmical imitation and improvisation in duple and triple meter in the group of students under research?*

#### **e) Research hypotheses**

*H<sub>G</sub>: Stabilised musical aptitudes, especially rhythm-related, do determine the students' readiness to undertake the rhythmical improvisation and also the level of both imitative and improvisational abilities. I assume that the improvisation in triple meter shall obtain poorer mean values than in duple meter. It is due to the low level of society's music-practising and also the problems with the perception of meter as well as musical phrasing.*

*H<sub>1</sub>: I assume that the level of stabilised musical aptitudes will be generally average and low, in accordance with the prior research explorations in this field.*

*H<sub>2</sub>: I assume that the values related to rhythm will be statistically higher and more significant than in the tonal sub-test range. The research indicate that at the moment of stabilising the musical aptitudes, the rhythmical aspect is placed at a higher level than the tonal one.*

*H<sub>3</sub>: I assume that most of the students under research possess the necessary readiness to undertake the rhythmical improvisation.*

*H<sub>4</sub>: I assume that there is a relation between the stabilised musical aptitudes and the readiness to rhythmical improvisation.*

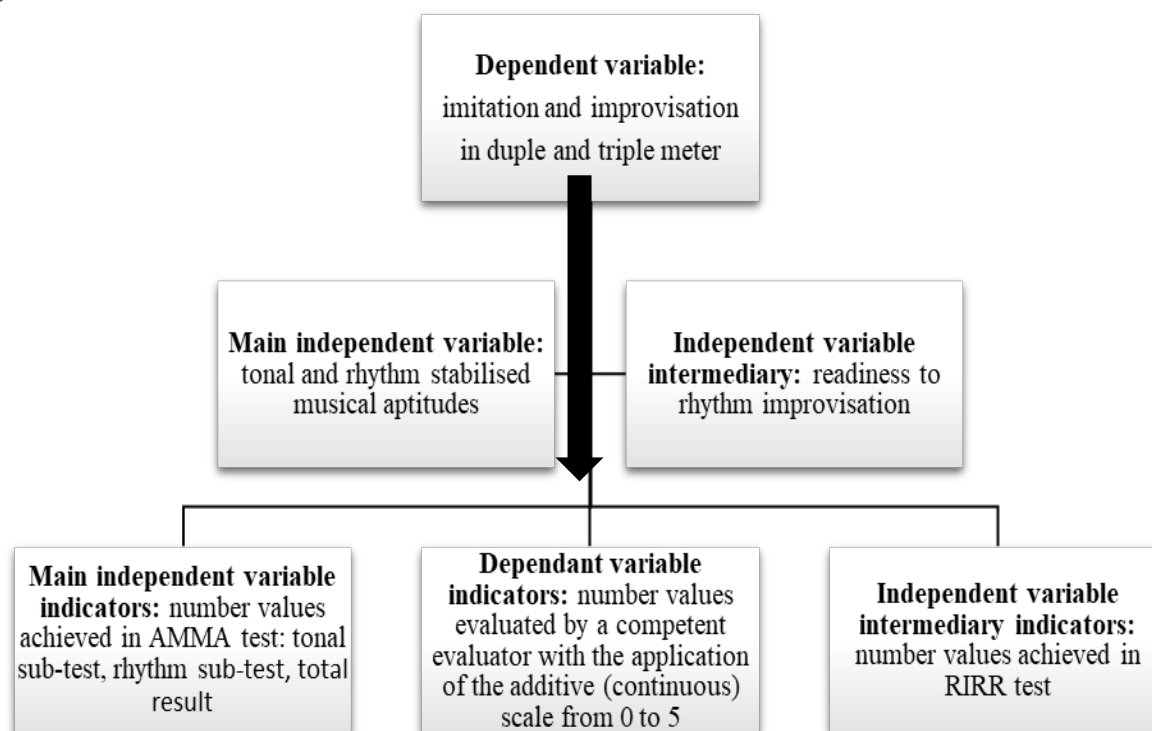
*H<sub>5</sub>: I assume that there is a relation between the stabilised musical aptitudes and abilities of rhythmical imitation and improvisation.*

*H<sub>6</sub>: I assume that there happen some differences between the abilities of rhythmical imitation and improvisation in duple meter to the disadvantage of the triple meter.*

*H<sub>7</sub>: I assume that there is a relation between the readiness to musical improvisation and the abilities of rhythmical imitation and improvisation in the*

group of students under research.

#### f) Research variables and indicators



Source: author's own elaboration

#### g) Musical aptitudes and the readiness to improvisation

In order to learn about the dependable variable distribution, the Shapiro-Wilk test was used and whose formula can be presented in the form of the following equation.

$$W = \frac{[\sum_i a_i(n)(X_{n-i+1} - X_i)]^2}{\sum_{j=1}^n (X_j - \bar{X})^2}$$

Null hypothesis (the difference between the analysed parameters or distribution equals zero) was presented for the Shapiro-Wilk test assuming that the dependable variable distribution in the students' rhythmical improvisation research is normal. What was calculated was  $p=0.0288$  therefore it was lower than  $p<0.05$ , thus the null hypothesis on the distribution normality had to be rejected. To calculate the differences between the variables the *t Wilcoxon* was used. This test is only used when we wish to compare two (only two) dependable groups with each other, that is two estimation variables. The data distribution obtained with the AMMA test of stabilised musical aptitudes by Edwin E. Gordon presents the following results.

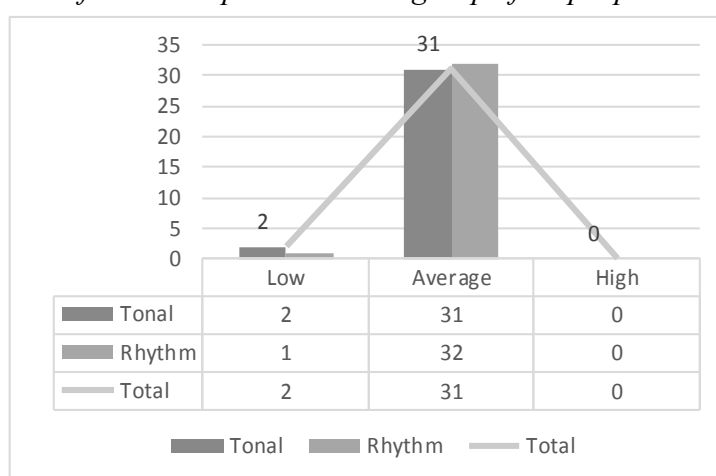
*Table 1 Basic descriptive statistics for the AMMA and RIRR tests by Edwin E. Gordon in the group of 33 people under research*

|                   | N-valid | Mean  | Minimum | Maksimum | SD   |
|-------------------|---------|-------|---------|----------|------|
| <b>Tonal</b>      | 33      | 23.27 | 16      | 29       | 3.16 |
| <b>Rhythm</b>     | 33      | 26.27 | 21      | 31       | 2.92 |
| <b>Total AMMA</b> | 33      | 49.55 | 39      | 59       | 5.10 |
| <b>RIRR</b>       | 33      | 30.91 | 18      | 40       | 4.00 |

Source: author's own elaboration on the basis of conducted research

The rhythmical sub-test produced higher values than the tonal sub-test. The p-value to compare between the AMMA sub-tests was  $p=0.0002$  for  $p \leq 0.05$  where the difference of the means was  $(-4.497, -1.503)$  respectively. Comparison with the application of test  $t$  indicated that for the confidence level 95%, with the averages difference  $(-4.497, -1.503)$ , the value  $p=0.0002$  was achieved. The difference between the tonal and rhythm sub-test within AMMA test is statistically significant for  $p \leq 0.05$ . The mean of RIRR test results presents that the readiness to improvisation in the volunteer group is quite substantial – only one person in the group does not have it. The level of musical aptitudes in the group under research is the following: none of them has achieved the level of high results, 31 people have the average aptitude and 2 people have the low aptitudes.

*Chart 1 Level of musical aptitudes in the group of 33 people under research*

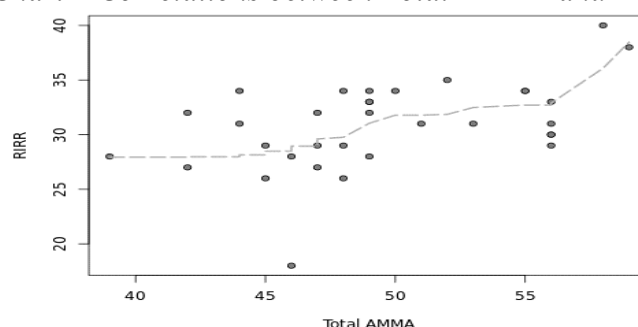


Source: author's own elaboration on the basis of conducted research

Intercorrelation within the AMMA sub-tests confirmed the high efficiency of this diagnostic tool. It was placed between the tonal sub-test and the total result  $p=0.849$  and this result is statistically different from 0 ( $p=0$ ), rhythm and the total result  $p=0.826$  and this result is statistically different from 0 ( $p=0$ ).

The result of the intercorrelation test between the rhythm sub-test AMMA and RIRR is  $\rho=0.42$  and this result is statistically different from 0 ( $p=0.014$ ), between the rhythm sub-test within AMMA and RIRR test is  $\rho=0.38$  and this result is statistically different from 0 ( $p=0.029$ ). The highest correlation was noted with the application of Spearman's rank correlation test between Total AMMA and RIRR, and it is  $\rho=0.48$  and this result is statistically different from 0 ( $p=0.004$ ). It is illustrated with the chart below.

*Chart 2 Correlations between Total AMMA and RIRR*

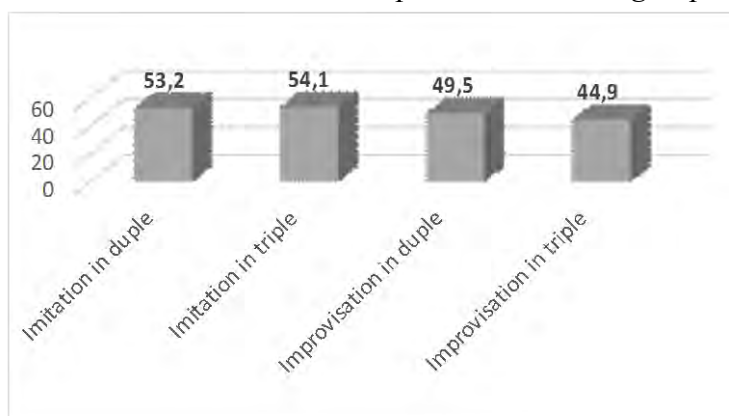


Source: author's own elaboration on the basis of conducted research

#### 4. Imitation and improvisation in duple and triple meter – research results description and analysis

The respective analyses consider the added points for the imitation in duple meter where it was evaluated with the use of three scale of five performances (each performance was graded 0-5 points, which makes maximally 75 points after adding the three scales – both in imitation in duple meter, imitation in triple meter, improvisation in duple meter and improvisation in triple meter.) The respective added results of three scales related to improvisation are presented in the chart below.

Chart 3 Results related to imitation and improvisation in the group under research



Source: author's own elaboration on the basis of conducted research

The following **differences between the results** were observed:

— between the competences of **imitation in duple and triple meter** the value  $p$  for the comparison between groups was  $p = 0.7622$  at 95% confidence interval with the difference of the means  $(-6.884, 5.066)$ , which is statistically insignificant. The Basic statistics in this field present as follows:

Table 2 Basic comparative statistics between imitation in duple and triple meter

| Skills              | Minimum | 1st Qu. | Median | Mean  | 3rd Qu. | Maximum |
|---------------------|---------|---------|--------|-------|---------|---------|
| Imitation in duple  | 13      | 45      | 55     | 53.21 | 62      | 72      |
| Imitation in triple | 24      | 46      | 58     | 54.12 | 62      | 74      |

Source: author's own elaboration on the basis of conducted research

— between the competences of **improvisation in duple and triple meter** the value  $p$  for the comparison between groups is  $p = 0.1694$  at 95% confidence interval with the difference of the means  $(-2.018, 11.23)$ , which is statistically insignificant. The Basic statistics in this field present as follows:

Table 3 Basic comparative statistics between improvisation in duple and triple meter

| Skills                  | Minimum | 1st Qu. | Median | Mean  | 3rd Qu. | Maximum |
|-------------------------|---------|---------|--------|-------|---------|---------|
| Improvisation in duple  | 28      | 42      | 50     | 49.52 | 58      | 74      |
| Improvisation in triple | 13      | 34      | 46     | 44.91 | 55      | 75      |

Source: author's own elaboration on the basis of conducted research

— between the **competences of imitation and improvisation in duple meter** the value  $p$  for the comparison between groups is  $p=0.2115$  at 95% confidence interval with the means difference  $(-2.155, 9.549)$ . The difference between

groups is not statistically significant. The Basic statistics is illustrated in the table below.

*Table 4 Basic comparative statistics between imitation and improvisation in duple meter*

| Skills                 | Minimum | 1st Qu. | Median | Mean  | 3rd Qu. | Maximum |
|------------------------|---------|---------|--------|-------|---------|---------|
| Imitation in duple     | 13      | 55      | 55     | 53.21 | 62      | 72      |
| Improvisation in duple | 28      | 50      | 50     | 49.52 | 58      | 74      |

Source: author's own elaboration on the basis of conducted research.

— between the **competences of imitation and improvisation in triple meter** the value  $p$  for the comparison between groups is  $p=0.081$  at 95% confidence interval with the means difference (2.48, 15.944). The difference between groups is **statistically significant**. It is illustrated in the table below.

*Table 5 Basic comparative statistics between imitation and improvisation in triple meter*

| Skills                  | Minimum | 1st Qu. | Median | Mean  | 3rd Qu. | Maximum |
|-------------------------|---------|---------|--------|-------|---------|---------|
| Imitation in triple     | 24      | 46      | 58     | 54.12 | 62      | 74      |
| Improvisation in triple | 13      | 34      | 46     | 44.91 | 55      | 75      |

Source: author's own elaboration on the basis of conducted research

— between the imitative competences in duple meter and improvisation in triple meter the value  $p$  for the comparison between the groups is  $p=0.016$  at 95% confidence interval for the means difference (1.601, 15.005). The comparison with the application of test  $t$  displayed that the difference between groups is **statistically significant for  $p \leq .05$  with the advantage of the imitation in duple meter**. It is illustrated in the table below.

*Table 6 Basic comparative statistics between imitation in duple meter and improvisation in triple meter*

| Skills                  | Minimum | 1st Qu. | Median | Mean  | 3rd Qu. | Maximum |
|-------------------------|---------|---------|--------|-------|---------|---------|
| Imitation in duple      | 13      | 45      | 55     | 53.21 | 62      | 72      |
| Improvisation in triple | 13      | 34      | 46     | 44.91 | 55      | 75      |

Source: author's own elaboration on the basis of conducted research

— between the imitative competences in triple meter and improvisation in duple meter the value  $p$  for the comparison between the groups is  $p=0.1229$  at 95% confidence interval for the means difference (-1.28, 10.492). The difference between groups is not statistically significant. It is illustrated in the table below.

*Table 7 Basic comparative statistics between imitation in triple meter and improvisation in duple meter*

| Skills                 | Minimum | 1st Qu. | Median | Mean  | 3rd Qu. | Maximum |
|------------------------|---------|---------|--------|-------|---------|---------|
| Imitation in triple    | 24      | 46      | 58     | 54.12 | 62      | 74      |
| Improvisation in duple | 28      | 42      | 50     | 49.52 | 58      | 74      |

Source: author's own elaboration on the basis of conducted research

## 5. Correlations between AMMA test and the imitative and improvisational competences measured with the application of estimation scales

What was noted was the following correlations between the particular subtests within AMMA test and RIRR test versus imitative and improvisational competences measured with the application of continuous estimation scales (the

particular scales were added here<sup>7)</sup>.

*Table 8 Correlations between the applied tests and particular imitative and improvisational competences*

|                   | <b>Imitation<br/>in duple</b> | <b>Imitation<br/>in triple</b> | <b>Improvisation<br/>in duple</b> | <b>Improvisation<br/>in triple</b> |
|-------------------|-------------------------------|--------------------------------|-----------------------------------|------------------------------------|
| <b>Tonal</b>      | $\rho=0.17$                   | $\rho=0.19$                    | $\rho=0.10$                       | $\rho=-0.07$                       |
| <b>Rhythm</b>     | $\rho=0.30^*$                 | $\rho=0.4^{**}$                | $\rho=0.43^{***}$                 | $\rho=0.28$                        |
| <b>AMMA Total</b> | $\rho=0.28$                   | $\rho=0.34^{****}$             | $\rho=0.31^*$                     | $\rho=0.11$                        |
| <b>RIRR</b>       | $\rho=0.20$                   | $\rho=0.14$                    | $\rho=0.25$                       | $\rho=0.25$                        |

Source: author's own elaboration on the basis of conducted research

There exist some moderate correlations, statistically significant for  $p \leq 0.05$ , between the sub-test of stabilised rhythm-related musical aptitudes (within AMMA test) and the competences related to imitation in triple meter ( $\rho=0.4$ ) and improvisation in duple meter ( $\rho=0.43$ ), as well as the total result of AMMA test and the imitation in triple meter ( $\rho=0.34$ ). What noted was some partial correlations between the rhythm sub-test and the imitation in duple meter ( $\rho=0.30$ , close to statistical significance) as well as the AMMA total result and the improvisation in duple meter ( $\rho=0.31$ , close to statistical significance.) Because most of the group under research has the readiness to improvisation, the relations between RIRR test results and the imitation and improvisation competences were not noted. Moreover, there also exist high and very high correlations between the added results for imitation and improvisation competences. This is illustrated in the table below.

*Table 9 Correlations between particular ranks within imitation and improvisation competences*

|                                    | <b>Imitation in duple</b> | <b>Imitation in triple</b> | <b>Improvisation<br/>in duple</b> | <b>Improvisation<br/>in triple</b> |
|------------------------------------|---------------------------|----------------------------|-----------------------------------|------------------------------------|
| <b>Imitation in duple</b>          | -                         | $\rho=0.87$                | $\rho=0.73$                       | $\rho=0.68$                        |
| <b>Imitation in triple</b>         | $\rho=0.87$               | -                          | $\rho=0.70$                       | $\rho=0.73$                        |
| <b>Improvisation<br/>in duple</b>  | $\rho=0.73$               | $\rho=0.70$                | -                                 | $\rho=0.81$                        |
| <b>Improvisation<br/>in triple</b> | $\rho=0.68$               | $\rho=0.73$                | $\rho=0.81$                       | -                                  |

Source: author's own elaboration on the basis of conducted research

If we, however, split the particular scales into the competences of **imitation** ( $S_1$  – imitation,  $S_2$  – tempo and beat,  $S_4$  – expression and vocal modulation) and **improvisation** ( $S_2$  – tempo and pulse compatibility,  $S_3$  – improvisation,  $S_4$  – expression and vocal modulation), the significant differences in the comparative aspect are presented below.

With relation to **imitation in duple meter**:

—  $S_1$  – imitation =  $S_2$  – tempo and beat, comparing with the use of test t, for 95% confidence with the means difference (-1.011, 3.556),  $p = 0.2696$  and it is not statistically significant, which stands for the homogeneous distribution, close to each other,

—  $S_1$  – imitation >  $S_4$  – expression and vocal modulation, comparing with the use of test t, dla 95% confidence with the means difference (1.596, 5.797), where  $p=0.0008$ , the

<sup>7)</sup> close to statistical significance ( $p=0.08$ )

\*\* statistically significant for  $p=0.02$

\*\*\* statistically significant for  $p=0.01$

\*\*\*\* statistically significant for  $p=0.04$ .



difference between groups is statistically significant, which stand for the homogeneous distribution, far from each other,

—  $S_2 - \text{tempo and beat} > S_4 - \text{expression and vocal modulation}$ , comparing with the use of test t, dla 95% confidence with the means difference (0.253, 4.596),  $p=0.0293$ , where the difference between groups is statistically significant, which stands for homogeneous distribution, far from each other.

With relation to **imitation in triple meter**:

—  $S_1 - \text{imitation} > S_4 - \text{expression and vocal modulation}$ , comparing with the use of test t, 95% confidence with the means difference (0.688, 4.585),  $p=0.0088$ , and the difference between groups is statistically significant, which stands for heterogeneous distribution, far from each other.

—  $S_1 - \text{imitation} = S_2 - \text{tempo and beat}$ , comparing with the use of test t, 95% confidence with the means difference (-3.875, 0.906),  $p = 0.2189$ , and the difference between groups is statistically significant, which stands for heterogeneous distribution, close to each other.

—  $S_2 - \text{tempo and beat} > S_4 - \text{expression and vocal modulation}$ , comparing with the use of test t, 95% confidence with the means difference (1.851, 6.391),  $p=0.0000$ , thus the difference between groups is statistically significant, which stands for heterogeneous distribution, far from each other.

With relation to **improvisation in duple meter**:

—  $S_2 - \text{tempo and pulse compatibility} > S_3 - \text{improvisation}$ , comparing with the use of test t, 95% confidence with the means difference (3.924, 8.924),  $p=0.0001$ , thus the difference between groups is statistically significant, which stands for heterogeneous distribution, far from each other,

—  $S_2 - \text{tempo and pulse compatibility} > S_4 - \text{expression and vocal modulation}$ , comparing with the use of test t, 95% confidence with the means difference (0.973, 5.512),  $p=0.0058$ , thus the difference between groups is statistically significant, which stands for heterogeneous distribution, far from each other,

—  $S_3 - \text{improvisation} < S_4 - \text{expression and vocal modulation}$ , comparing with the use of test t, 95% confidence with the means difference (-5.455, -0.908),  $p=0.0069$ , thus the difference between groups is statistically significant, which stands for heterogeneous distribution, far from each other.

With relation to **improvisation in triple meter**:

–  $S_2 - \text{tempo and pulse compatibility} > S_3 - \text{improvisation}$ , comparing with the use of test t, 95% confidence with the means difference (1.597, 7.676),  $p=0.0034$ , thus the difference between groups is statistically significant, which stands for heterogeneous distribution, far from each other.

–  $S_2 - \text{tempo and pulse compatibility} = S_4 - \text{expression and vocal modulation}$ , comparing with the use of test t, 95% confidence with the means difference (-0.59, 4.772),  $p=0.1238$ , thus the difference between groups is not statistically significant, the distribution of this variable is homogeneous,

–  $S_3 - \text{improvisation} < S_4 - \text{expression and vocal modulation}$ , comparing with the use of test t, 95% confidence with the means difference (-5.045, -0.046),  $p=0.046$ , thus the difference between groups is statistically significant, which stands for

heterogeneous distribution, far from each other.

As presented above, students are far better when it comes to imitation (in both duple and triple meter) with tracing the musical notion and maintaining the tempo and compatibility with pulse rather than with expression and vocal modulation in the improvisational activities. In improvisation, however, all its components (tempo and pulse compatibility, expression and vocal modulation) seem to be evaluated better than the very **improvisation**.

## 6. Random qualitative analyses of cases

Only one person with the raw result in test RIRR that was 18 did not possess the readiness to rhythm improvisation. The person's results in AMMA test were respectively for Tonal test 12 and Rhythm=22. This person has the average tonal competences and the rhythm competences below the average and very poor feeling of tempo and pulse (M=2,8) expression during imitation (M=2,4) and even poorer improvisation competences in duple meter (at the level M=2) as well as poorer results in the improvisation in triple meter (below 2 points in the mean). The results of people with **distinctive musical aptitudes** (but still not the high ones) are presented in the table below.

*Table 10 People (musicians and non-musicians) with distinctive musical aptitudes and their results in imitation and improvisation*

| <i>L.p.</i>              | <i>AMMA</i> |        |       | <i>RIRR</i> | <i>Imitation</i> |              | <i>Improvisation</i> |              |
|--------------------------|-------------|--------|-------|-------------|------------------|--------------|----------------------|--------------|
|                          | Tonal       | Rhythm | Total |             | Duple meter      | Triple meter | Duple meter          | Triple meter |
| 1                        | 28          | 31     | 50    | 38          | 72               | 74           | 74                   | 75           |
| 2                        | 29          | 29     | 47    | 40          | 70               | 69           | 62                   | 57           |
| <i>Mean</i> <sup>8</sup> | 28.5        | 30     | 48.5  | 39          | 71               | 71.5         | 68                   | 66           |
| 1                        | 25          | 31     | 56    | 29          | 53               | 59           | 44                   | 47           |
| 2                        | 23          | 30     | 53    | 31          | 43               | 53           | 51                   | 47           |
| 3                        | 27          | 29     | 56    | 30          | 69               | 71           | 58                   | 58           |
| 4                        | 25          | 30     | 55    | 34          | 62               | 59           | 58                   | 53           |
| 5                        | 27          | 29     | 56    | 33          | 63               | 65           | 44                   | 39           |
| 6                        | 24          | 28     | 52    | 35          | 44               | 46           | 45                   | 31           |
| 7                        | 28          | 27     | 55    | 34          | 37               | 35           | 31                   | 26           |
| 8                        | 27          | 29     | 56    | 31          | 55               | 62           | 65                   | 54           |
| 9                        | 27          | 29     | 56    | 30          | 53               | 51           | 51                   | 24           |
| <i>Mean</i> <sup>9</sup> | 25.9        | 29.1   | 55    | 31.9        | 53.2             | 55.6         | 49.6                 | 42.1         |

Source: author's own elaboration on the basis of conducted research

The students of the professional musicians achieve considerably higher results both in the competence test, readiness to improvisation and all the particular aptitudes (imitative and improvisational). The most significant difference can be observed between the improvisation results in triple meter (musicians – non-musicians). Moreover, it is noticed that the considerably higher values are achieved in **imitation** than in improvisation.

<sup>8</sup> Music majors.

<sup>9</sup> Non music majors.

## 7. Conclusions and research discussion

- musical competences do not constitute the only independent variable of imitation and improvisation achievements since it was only between the rhythm competences and the imitation abilities (in triple meter  $\rho = 0.4$  for  $p = 0.02$ ) and the improvisation (in duple meter  $\rho = 0.43$  for  $p = 0.01$ ) that the statistical significance was noted. It can be considered as random the correlation between rhythm competences and the improvisation in triple meter ( $\rho = 0.28$ , statistically insignificant),
- there are no relations between RIRR test results and **musical imitation and improvisation**. In my opinion, it is related to the fact that most of the research group was in possession of the necessary readiness to rhythm improvisation, but another possibility must be taken into consideration, that is the procedure of improvisation itself is based the application of numerous rhythm combinations (dotted rhythm, triplets, using the syncopation, ligatures to extend the rhythm values as well as the set of anacrusis apart from the application of acknowledged solutions with the use of sixteenth notes, eighth notes, quarter notes the substitutes of pauses and the combination of these rhythm values.) The test RIRR itself bases on the time patterns which include (whole notes, dotted-whole notes, half notes and quarter notes) (comp: Gordon 1998 20-21). The imitation competences in duple and triple meter are higher than the improvisation competences in triple meter (but it is not applicable to duple meter). Between all the results related to imitation and improvisation there happen high and strong correlations,
- stabilised musical aptitudes in the research group of 33 students are generally at the moderate level (1 person obtained the low result) with the total mean for the tonal sub-test  $M = 23.2$ , rhythm  $M = 26.2$  and total  $M = 49.5$ , whereas the students musically educated achieved a higher mean (tonal  $M = 28.5$ , rhythm  $M = 30$ , total  $M = 58.5$ ). In Edwin E. Gordon's research the research people achieved similar results to AMMA test (musicians: tonal  $M = 28.3$ , rhythm  $M = 30.8$ , total  $M = 59.1$ ; non-musicians: tonal  $M = 23.8$ , rhythm  $M = 26.6$ , total  $M = 50.6$ ) (Gordon 1989: 44). In Maciej Kołodziejski's prior research (2010:13) the following results were achieved (musicians: tonal  $M = 27.2$ , rhythm  $M = 29.7$ , total  $M = 57.5$ ; non-musicians: tonal  $M = 23.9$ , rhythm  $M = 25.9$ , total  $M = 49.8$ ). The differences between tonal and rhythm sub-tests are statistically significant for the advantage of the rhythm sub-test, similarly to the research by E. E. Gordon (1989) or M. Kołodziejski (2010; 2011).
- the inter-correlations achieved within the AMMA test presented the relations at the average level (according to Guilford scale), the relations at higher level were presented by E. E. Gordon (1989) in his research on test standardisation,
- the mean achieved in RIRR test was  $M = 30.9$  total, in the musicians' group  $M = 39$ , the person without the readiness to improvisation  $M = 18$ , and the rest of the people with the outstanding aptitudes  $M = 31.3$ . The achieved results confirm that in RIRR test the group under research obtained slightly higher values than the ones observed in E. E. Gordon's research (1998: 56-57) where: the groups of secondary education students  $M = 27.4$ , in the other groups  $M = 27.7$ ,

- there exist average ( $\rho = 0.48$  for  $p = 0.04$ ) but distinctive relations between AMMA test and RIRR test, which is confirmed by E. E. Gordon's research (1998) where lower but significant correlations were achieved, where  $r = 0.21$  and between RIRR and rhythm sub-test  $r = 0.24$ ,
- when all the results with the application of some particular estimation scales are compared, **the improvisation aptitudes are the poorest**. Therefore, students are better at **imitating** rhythm patterns according to the music notation, then these ones evaluated with the use of scale related to maintaining the tempo and pulse and very poor are the competences of expressive interpretation of rhythm and vocal modulation depending on the intentions of the person running the rhythm-related dialogue. At the same time, it was not clearly indicated that the students under research are better at using the rhythm creativity in duple meter than in triple meter. However, it is the imitation in duple meter that is performed the best ( $M = 53.2$ ) and the improvisation in triple meter the poorest ( $M = 44.9$ ).

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### 3. SIMILARITIES ACROSS THE CENTURIES: A COMPARISON BETWEEN TWO VOCAL WORKS BY BARBARA STROZZI AND PETER MAXWELL DAVIES

Rossella Marisi<sup>10</sup>

**Abstract:** *Musical creativity may be expressed by composers in diverse ways: sometimes they compose fully original works, which are characterized by specific features making them unique. Other times, musicians may feel a particular affinity with colleagues who lived centuries before, or identify peculiar resemblances between the time they live in, and a previous epoch, such as similar cultural climate and approach to life: in these cases, composers may author pieces which show surprising similarities with those of some predecessors. The present study compares a work of the seventeenth century, composed by Barbara Strozzi, and one composed in the 1960s by Peter Maxwell Davies, highlighting their similarities.*

**Key words:** *Baroque, Expressionism, mad scene, melismatic passages, chromatism*

#### 1. Introduction

Musical creativity is expressed in ways that are, sometimes, fully original, and feature the work of a composer, making it unique. Other times, musical pieces written centuries apart, and in different countries, have surprising similarities: sometimes the second composer explicitly intends to recall the work of his predecessor. Occasionally, the tribute that the second musician pays to the first is implicit within the choice of the subject, musical form, type of instrumentation, or specific composition techniques. It is highly likely, however, that when a composer ideally connects its work to the one of a predecessor, he recognized similarities between the time he lives and the one his predecessor lived, such as cultural climate and approach to life. The present study aims at discovering similarities across the centuries, comparing a work of the seventeenth century, composed by Barbara Strozzi, and one composed in the 1960s by Peter Maxwell Davies.

#### 2. Historical framework

The historic turning points characterizing the seventeenth century – the Economic Crisis in the Holy Roman Empire (1619-1623), the Thirty Years War in Germany (1618-1648), the Portuguese Restoration War against Spain (1640-1668), the revolts against the Spanish crown in the Netherlands (1568–1648), in Italy (1647), and in Catalonia (1640-1659), the Glorious Revolution in England (1688), the colonization of new continents, the overcoming of geocentrism, also called the ‘Ptolemaic system’, the spread of the Reformation, the request of social change, generated a new cultural climate characterized by the loss of the certainties which typified the Renaissance, and the spread of ambiguity and doubt.<sup>11</sup> In the seventeenth century this revolution of the general feeling

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reflected in the affirmation of a new style, which translated into paintings, sculptures, architectures, poetry, music, and theater the sense of marvel, wonder, amazement, but sometimes also of dizziness and qualm, that people felt facing the dramatic changes characterizing their epoch. The Baroque style abandoned consciously the brilliant, intellectual qualities of sixteenth-century art searching for a direct, simple, and theatrical appeal to the senses.

At first, the meaning of the word Baroque did not indicate a style but rather a departure from style, as whimsicality of taste or fashion. In fact, in 1777 the German writer Justus Möser equated “*le goût baroc*” to a crooked, distorted taste<sup>12</sup>. Originally the term denoted works of art which were irregular to the point of being odd. Contrary to Renaissance’s works of art, which developed the linear perspective, a system in which all objects and figures in a painting or in a bas-relief sculpture are rationally related in their proportions, giving the viewer a sense of order and serenity, Baroque art products created illusions of unlimited space, as figures ascending towards an infinite heaven, or fusions of pictorial, sculptural and architectural elements, causing ambiguous and misleading perceptions.<sup>13</sup>

Indeed, the Swiss art historian Wölfflin characterized the Baroque as an art of dissolution into the infinite, an art of pathos, and contrasted these aspects of Baroque with the Renaissance’s ideals of calm and beauty. A Baroque work of art aims, Wölfflin claims, at a different effect: it sets the customers into the tension of an emotional condition, wishing to enrapture the public with the influence of its direct and powerful impact.<sup>14</sup> Wölfflin clearly inserted his own view in the traditional artistic theory conceiving the Baroque period as a time of conflict, and its art works as often asymmetric, extravagant, anti-rational and sometimes even grotesque – in short, characterized by a completely anti-classical style<sup>15</sup>.

In the field of visual arts, the baroque artist uses in an unusual way the laws on visual perception, creating oval domes and spiral-shaped lanterns, in this way contributing to alter habitual perceptions of space and to the creation of deception effects.<sup>16</sup> Just alluding to these effects, in 1785 Francesco Milizia characterized the architectural works of Francesco Borromini as “*delirio maggiore*”.<sup>17</sup> Similar peculiarities characterized either Baroque visual artworks or music pieces: in a satirical review of Jean-Philippe Rameau's *Hippolyte et Aricie*, premiered in October 1733, which was printed in the *Mercure de*

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<sup>11</sup> Hugh Trevor-Roper (1967), *The Crisis of the Seventeenth century. Religion, the Reformation, and Social Change*, Liberty Fund, Indianapolis

<sup>12</sup> Justus Möser (1777), *Harlekin oder die Vertheidigung des Groteske-Komischen*. Neue verbesserte Aufl. Bremen, bey Johann Heinrich Cramer, 53.

<sup>13</sup> James H. Beck (2000), *Renaissance Art and Architecture*, Microsoft Encarta Online Encyclopedia, <http://autocww.colorado.edu/~toldy3/E64ContentFiles/PeriodsAndStyles/Renaissance.html>. (accessed on 9 October 2017).

<sup>14</sup> Heinrich Wölfflin (1966), *Renaissance and Baroque*, Cornell University Press, Ithaca, 38.

<sup>15</sup> Werner Oechslin (2008), *Wissensformen*, Gta Verlag, Zürich.

<sup>16</sup> John Picchione (2009), *Baroque Poetry in Italy: deception, Illusion, and Epistemological Shifts*, in Leslie Boldt-Irons, Corrado Federici, Ernesto Virgulti (2009), *Disguise, Deception, Trompe-l’oeil*. Interdisciplinary Perspectives, Petter Lang Publishing, New York, 61.

<sup>17</sup> Francesco Milizia (1785), *Memorie degli Architetti antichi e moderni*, Remondini, Venezia, vol 2, 158.

France in May 1734, the anonymous critic insinuated that the most characteristic aspect of this opera was “du barocque”, and described its features as follows: lacking a coherent melody, interspersed with dissonances, constantly changing key and meter, and made up by a series of every possible compositional device.<sup>18</sup>

Also the period straddling between the nineteenth and the twentieth centuries was characterized by dramatic events: the mechanization of labor, the rise of big cities and industrial regions, the resulting social transformation, and the first world war, provided psychological shocks to those who were not favorable to the innovations brought by the new industrialized world.<sup>19</sup> Several scholars focused on “the alienation, reification and dehumanization of modern everyday life”<sup>20</sup> and the fragmentation of the human personality taking place at the beginning of the twentieth century. Among them, the German sociologist Tönnies described the transition as a movement from natural communities founded on strong connections about their members (*Gemeinschaft*) to a fragmented society made up by egotistic individuals (*Gesellschaft*).<sup>21</sup>

The adherents of Expressionism, the modernist movement originated in Germany at the beginning of the twentieth century, felt that they could not express their experiences and visions in traditional artistic forms, which reflected an ideal world of beautiful illusions. Therefore, being daily faced with the ugliness of industrial society, and experiencing feelings of unease, these artists were driven to create new art forms.<sup>22</sup>

Analogies between the baroque and the expressionist period were highlighted by different scholars: first and foremost Wölfflin, who recognized that his own interpretation of the Baroque was influenced by his present day experiences, affirming that one could hardly fail to recognize the affinity that his age bore to the Italian baroque.<sup>23</sup> In a similar vein, Albert Erich Brinckmann wrote extensively on the baroque desire for expression that leads, finally, to the explosion of form,<sup>24</sup> and characterized a new style that appeared around the end of the nineteenth century as *Neubarock*, clearly viewing modern art as a direct extension of the Baroque.<sup>25</sup>

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<sup>18</sup> *Mercure de France* (1734), ‘Lettre de M\*\*\* à Mlle\*\*\* sur l’origine de la musique’, May 1734, 868–870

<sup>19</sup> William Kelly (2003), *Art and Humanist Ideals: Contemporary Perspectives*, Macmillan Art Publishing, South Yarra, 52.

<sup>20</sup> Timothy W. Luke (1990), *Social Theory and Modernity: Critique, Dissent and Revolution*, Sage Publications, Newbury Park, 132.

<sup>21</sup> Ferdinand Tönnies (2011), *Community and Society*, Dover Publications, New York.

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<sup>23</sup> Heinrich Wölfflin (1966), *Renaissance and Baroque*, Cornell University Press, Ithaca, 87.

<sup>24</sup> Albert Erich Brinckmann (1919), *Entwicklungsgeschichte der Skulptur in den romanischen und germanischen Ländern seit Michelangelo bis zum 18. Jahrhundert*, Akademische Verlagsgesellschaft Athenaion, Berlin, vol I, 205-206.

<sup>25</sup> Albert Erich Brinckmann (1922), *Plastik und Raum als Grundform künstlerischer Gestaltung*, R. Piper, München, 75.



### **3. Barbara Strozzi and Peter Maxwell Davies: biographical hints**

Barbara Strozzi and Peter Maxwell Davies expressed in their pieces the feelings of disorientation and anxiety experienced by many artists and common people in the seventeenth and the twentieth centuries: we will highlight the similarities between Strozzi's cantata *L'astratto* op. 8 n. 4 and Davies's monodrama *Revelation and Fall* op. 31. The Venetian Barbara Strozzi, (1619-1677), likely the illegitimate daughter of librettist and poet Giulio Strozzi, came into contact very early with Monteverdi and Cavalli, who became her teacher. In Venice she attended the meetings of some intellectual discussion groups, and in particular the *Accademia degli Unisoni*, established by her father, which included nearly all the prominent intellectual patricians of Venice.

There she often performed her own pieces: her beauty, wit, and outstanding singing voice were important attractions in those meetings<sup>26</sup>. She composed eight volumes of cantatas, ariettas, and madrigals, but never sung or composed an opera.<sup>27</sup> The English composer Peter Maxwell Davies (1934-2016) studied in Italy with Goffredo Petrassi, and at Princeton with Roger Sessions, Milton Babbitt and Earl Kim. He held the position of associate conductor/composer at both the BBC Philharmonic and Royal Philharmonic orchestras and has been one of the foremost musicians of the present time. He was passionately committed to the social responsibility of the composer and the concept of music as a social force.<sup>28</sup>

### **4. *L'astratto* and *Revelation and Fall*: a comparative view**

Both *L'astratto* and *Revelation and Fall* are soliloquies; a soliloquy is a particular kind of speech often used in drama, in which a character speaks to himself, usually while alone on stage and thus unheard by other characters. In this kind of speech a character expresses his thoughts and feelings, thereby also sharing them with the audience, often giving the illusion of letting the public in on his unspoken reflections. In some sense, a soliloquy may hint to the absence of a social group of reference, with whom the character could share his feelings: this in turn could show that the story is set in a period in which individualism and egoism take priority over a sense of community, detaining the character from telling his secrets to anyone else. The music of a vocal piece centered on a soliloquy may be quiet and lovely if the character is having a daydream, or tumultuous, if he is living a nightmare, or it can express alternatively sadness and excitement if the character is assailed by overwhelming emotions and either suffers hallucinations or plans an extreme course of action, for instance to commit suicide or murder<sup>29</sup>.

Taking into consideration the two pieces on the whole, we notice that in

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<sup>26</sup> Wendy Heller (1999), 'Tacitus Incognito: Opera as History in *L'incoronazione di Poppea*', *Journal of the American Musicological Society*, 52(1), 39-96.

<sup>27</sup> Isabelle Putnam Emerson (2005), *Five Centuries of Women Singers*, Praeger, Westport and London, 36.

<sup>28</sup> Sir Peter Maxwell Davies, [http://www.maxopus.com/life\\_career.aspx](http://www.maxopus.com/life_career.aspx) (accessed on 9 October 2017)

<sup>29</sup> Enrique Alberto Arias (1999), *Reflections from a Cracked Mirror*, 137 in Enrique Alberto Arias, Susan M. Filler, William V. Porter (1999), *A Compendium of American Musicology. Essays in Honor of John F. Ohl*, Northwestern University Press, Evanston.

L'astratto the music shifts rapidly between contradictory feelings, an argument in favor of the hypothesis that the character suffers from bipolar disorder, and consequently the cantata features a mad scene. Research stressed that in choosing for his *Revelation and Fall* the text of Georg Trakl, which is characterized by febrile oneiric visions, Davies laid the foundations for an “equivalent of an operatic mad scene”.<sup>30</sup>

The second peculiarity characterizing both pieces is that they require from the performer the use of different styles of delivery: in L'astratto the singer performs at times a spoken recitativo<sup>31</sup>, at times he will sing with straight-tone timber,<sup>32</sup> or various kinds of vibrato, among which natural vibrato. Concerning the vibrato, it is important to recall that during the seventeenth century, vibrato was regarded as an ornament. As a result, in some occasions, seventeenth-century singers used less vibrato and a faster one than modern singers usually do<sup>33</sup>. One reason for this was that performance venues were generally characterized by more reverberation than the present-day ones<sup>34</sup>. Other reasons to use a natural vibrato are linked to specific points in the melody, such as “a dissonance, a leading tone, a tone approached by chromatic half step, or a particularly expressive interval such as a tritone.”<sup>35</sup> The opportunity to choose among different varieties of vibrato gives singers the opportunity to accord it to the pace of the music, but also to put in relief the emotional intensity of the text.<sup>36</sup>

In *Revelation and Fall* the composer requires to use different voices beside singing, such as *Sprechgesang*, whispering, and even screaming through a megaphone<sup>37</sup>. A third characteristic shared by both pieces is the use of the rhetorical artifice called *figura suspirans*: a passage is introduced by a short rest, which gives the sensation of a quick breath, alluding to a sigh, gasp, groan, or an expression of longing.<sup>38</sup>



Barbara Strozzi, L'astratto

<sup>30</sup> Philip Rupprecht (2015), *British Musical Modernism: The Manchester Group and their contemporaries*, Cambridge University Press, Cambridge, 326.

<sup>31</sup> This occurs in measures 19, 36-37, 55-56, 79-80, 93, 110, 118-124.

<sup>32</sup> This occurs for instance in measures 5-10.

<sup>33</sup> Julianne Baird (1997), “Solo Singing 2,” in *A Performer’s Guide to Seventeenth-Century Music*, ed. Stewart Carter, Schirmer Books, New York, 38.

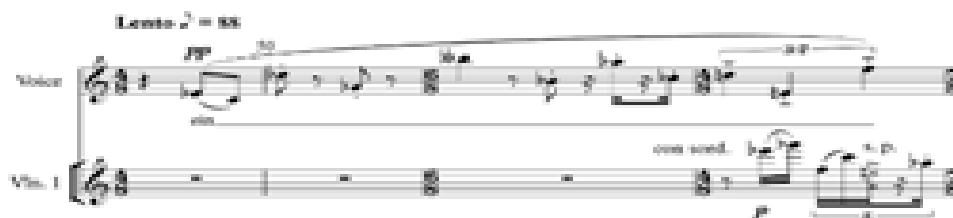
<sup>34</sup> John Spitzer and Neal Zaslaw (2004), *The Birth of the Orchestra. History of an Institution, 1650-1815*, Oxford University Press, New York, 368.

<sup>35</sup> Ibidem

<sup>36</sup> Martha Elliott (2007), *Singing in Style: A Guide to Vocal Performance Practices*, Yale University Press, New Haven and London, 16.

<sup>37</sup> *Revelation and Fall*, Short Note by Paul Griffiths, [http://www.maxopus.com/work\\_detail.aspx?key=200](http://www.maxopus.com/work_detail.aspx?key=200) (accessed on 9 October 2017).

<sup>38</sup> Dietrich Bartel (1997), *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, University of Nebraska Press, Lincoln and London, 382.

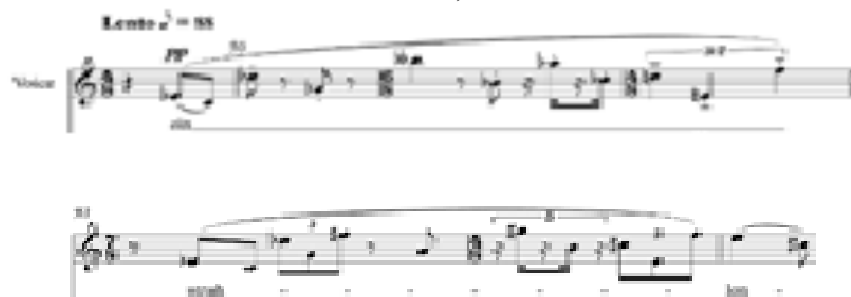


Peter Maxwell Davies: Revelation and Fall

A further peculiarity shared by both pieces is the use of melismatic passages.



Barbara Strozzi, L'astratto



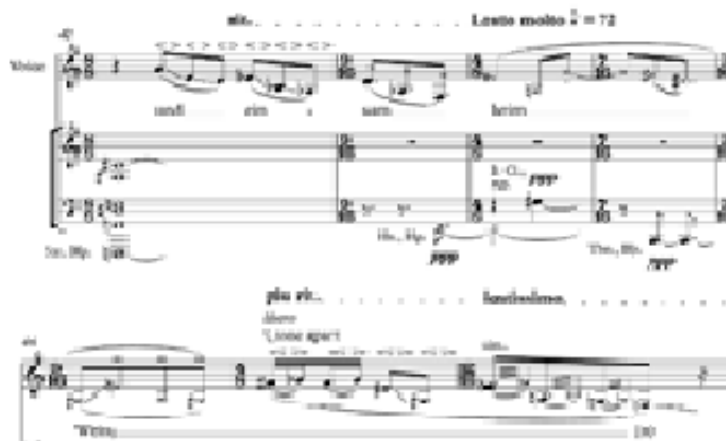
Peter Maxwell Davies: Revelation and Fall

The last characteristic shared by both pieces is the sense of anguish, which Strozzi stresses in measure 6 through a descending tetrachord and chromatism.



Barbara Strozzi: L'astratto

Davies even makes use of descending portamento on fourth intervals and hyperchromatism on quarter-tone intervals in slow descending passages.



Peter Maxwell Davies, Revelation and Fall

Moreover, it is interesting to mention that the cover of both editions of Davies's published score sport an engraving of Edvard Munch's *The Scream*, a painting which can be considered as the true embodiment of Expressionist anxiety.<sup>39</sup>

## 5. Conclusions

Similarities in creative products written centuries apart and in different countries may depend on a range of factors: the present study has shown that certain analogies in the socio-cultural context in which the works of art have been created, and their adherence to determined rhetorical conventions can, as a matter of fact, create a common substratum originating shared artistic choices. When the second composer expressly mentions the work composed by another musician, we know with certainty that there was an explicit intention to establish a connection. On the other side, if this explicit reference is missing, it cannot be concluded that the second work represents an implicit allusion to the previous work, but at the same time, it cannot be excluded that the previous work has fascinated the modern composer, in such a way that he has unconsciously answered to this input adopting a similar style. Therefore, studying the similarities between art works originated in different epochs and countries is in any case a way to better understand the analyzed works and the artistic choices made by their authors.

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<sup>39</sup> Philip Rupprecht (2015), *British Musical Modernism: The Manchester Group and their contemporaries*, Cambridge University Press, Cambridge, 327.

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#### 4. ASSESSMENT TYPOLOGIES USED WITHIN THE DISCIPLINE *THEORY, SOLFEGGIO, MUSICAL DICTATION*

Luminița Duțică<sup>40</sup>

**Abstract:** *Assessment is a distinct stage within the teaching process, aiming to measure the level of the knowledge, skills and competences acquired within a given time frame. The discipline Theory, Solfeggio, Musical Dictation involves a synthesis between the theoretical and the practical side of the matter, and, as a result, it uses specific assessment tools for each side. Modern assessment methods involve personalized systems based on the diversification of types of docimological tests, quizzes, practical tests, etc. In this study we will present a series of personal contributions referring to the contents specific to the discipline Theory, Solfeggio, Musical Dictation taught at university.*

**Key words:** assessment, music theory, solfeggio, dictation, tests

##### 1. Introduction

With the desideratum of supporting the harmonious development of musician-trainees by balancing the two essential sides, i.e. the emotional and the rational, the discipline *Theory, Solfeggio, Musical Dictation* proves to be crucial in the training of young artists. It helps to form highly skilled musicians able to operate with complex musical languages, and at the same time it facilitates the deciphering, understanding, analysis, annotation and rendering of a score. Oriented conceptually by the General Theory of Music, **solfeggio** and **dictation** have always been basic tools in the teaching-learning-assessment process. They are complemented, ever since the level of specialized high school education, by **questionnaires** and **quizzes** in the Theory of Music, structured according to the contents taught. Within the teaching-learning process, **assessment** plays an extremely important role, leading to an increase in learning performance.

##### 2. Features of the process of didactic assessment

With a view to develop quality education, current pedagogy aims to explore new assessment methods and processes in a consistent manner. Among the numerous researchers in the field of pedagogy, Louis Belair describes, in one of his books<sup>41</sup>, the current features of the concept of assessment:

- it is a means at the service of pupil or student progress;
- it stimulates student involvement;
- it ensures the objectivity and neutrality of the teacher's assessment;
- it develops self-esteem and helps to build a professional future.

Before the assessment process teachers need to ask themselves a series of questions about:

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<sup>41</sup> Louis Belair, *L' évaluation dans l' école. Nouvelles pratiques*, Paris, ESF, 1999

- the expectancies targeted by student assessment;
- their role in informing, regulating and forming new skills abilities;
- the criteria and indicators that should be used;
- the type of global or sequential assessment;
- the assessment tools to be used;
- the moments of assessment: before, during, or after the action;
- their post-assessment decisions;
- the actions to be taken so as to improve the didactic process.

There are two types of problems: **technical**, referring to assessment forms/methods, and other problems, which determine the **assessment direction**, i.e. the start and end points of technical issues. Traditional assessment, based only on examination, should be replaced with ongoing (permanent) assessment activities, which should accompany every link in the chain represented by a seminar or course. Dan Ungureanu shows that “the modern meaning of the assessment strategy requires a perception as adequate and flexible as possible, owing to an assessment that is much more profound, complex, and, above all, dynamic /.../. Many other elements should be taken into account /.../, the need to offer to the assessor more freedom to move, to have initiatives, to be original and creative”<sup>42</sup>. Assessment types are classified according to three important criteria<sup>43</sup>:

1. the quantity of information: partial (everyday oral examination, written tests, practical tests) and global assessment (exams, contests);
2. the temporal axis of assessment: initial, ongoing and final;
3. the system of reference for value judgments: formative assessment (requirements taken from syllabi and course materials) and classifying assessment (system of reference represented by the performance of entire group or year of study)
4. the types of instruments used: objective assessment (tests, performance tests) and impressive assessments (based on the quality of results)
5. the object of assessment: summative assessment (based on learning outcomes) and formative assessment (stages leading to the end of an action)
6. the number of exponents involved: frontal (total), group, or individual assessment
7. the temporal axis: initial, ongoing (continual, formative) and final (summarizing) assessment
8. the assessment aims targeted: selection/hierarchy-oriented or recovery/development-oriented assessment

### 3. Methods of assessment

In the field of education, the process of verifying whether goals have been met is carried out by combining several types of methods, techniques and tools, chosen carefully according to syllabus contents, the outcomes targeted and the

<sup>42</sup> Dan Ungureanu, *Teroarea creionului roșu [Red Pen Terror]*, Timișoara, Ed. Universității de Vest, 2000, p. 15

<sup>43</sup> *Apud* Constantin Cuciș, *Pedagogie [Pedagogy]*, second edition, Iași, Ed. Polirom, 2002, p. 378

students' level of knowledge. As Michel Barlow shows, "designing, implementing and assessing the effects of a pedagogical undertaking are compulsory stages in a *puzzle*-like system: in order to understand its meaning one has to arrange its parts"<sup>44</sup>. Two main categories of methods are used in didactic assessment: **traditional** and **modern**. Paraphrasing Ioan Cerghit<sup>45</sup>, an important researcher and professor in the field, we could strengthen his ideas by saying that not all that is old is obsolete, and, likewise, not all that is new is valuable. Starting from these conclusions, choosing the types of methods used in the didactic process depends on each teacher's experience and creativity.

### **3.1. Traditional assessment methods used in the discipline *Theory, Solfeggio, Musical Dictation***

The traditional methods used with students in the seminars of *Theory, Solfeggio, Musical Dictation* adhere to the assessment types used in general pedagogy. Thus, **oral assessment** includes: exposition, recognition, demonstration, exemplification, exercise, explanation and analysis; theory-based assessment is carried out by exercises/activities, quizzes, analysis of musical texts, etc. Theoretical knowledge may be assayed especially through **conversation**, ideally **heuristic**, frontally, by group or individually, the students being asked all the time to discover the essence of the artistic phenomenon. Underlining the importance of oral assessment, Marin Manolescu said that "conversation has a great methodological flexibility which allows teachers to shape educational messages according to the actual conditions of instruction, and /.../ using language may sometimes shorten the road /.../ to the acquisition of what is new"<sup>46</sup>.

As to **written evaluation**, it is the main solution used in modern education, being applied successfully owing to the teachers' lack of subjectivity and the students' increased nervousness. In an extended time frame the latter are more likely to demonstrate the numerous new notions they have acquired throughout a semester or even an entire academic year. Written theoretical evaluation is a known form of assessing **particular** types of knowledge and skills acquired in the discipline of *Theory, Solfeggio, Musical Dictation*. It thus includes various types of compositional creativity tests, musical text analysis, questionnaires, etc.

These two forms of assessment are complemented by **practical performance tests**, which are crucial in the musical field; they aim to evaluate the ability to put into practice the theoretical knowledge, the skills and the abilities acquired. In fact, the bridge between "knowing" and "doing" should be a permanent focal point in every teacher's view. Referring to the discipline *Theory, Solfeggio, Musical Dictation*, a series of performance tests are crucial: solfeggio, musical hearing (melodic, harmonic, timbral), dictation (with all of its

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<sup>44</sup> Michael Barlow, *L'évaluation scolaire, Decoder son langage, Chronique sociale*, Lyon, 1992, p. 3

<sup>45</sup> Ioan Cerghit, L. Vlăsceanu (coord.), *Curs de Pedagogie [Course in Pedagogy]*, București, UB, 1988

<sup>46</sup> Marin Manolescu, *Evaluarea școlară – un contract pedagogic [School assessment - a pedagogical contract]*, București, Ed. Fundației Dimitrie Bolintineanu, p. 90



types), rhythm/polyrhythm, musical improvisation, sound constructions (chord-based/sound aggregates, pitch classes, modes), musical compositions, etc.

### **3.2. Modern assessment methods used in the course *Theory, Solfeggio, Musical Dictation***

We have previously mentioned that traditional assessment methods are prevalent in our didactic activity, in the courses and seminars carried out with our students. They are complemented by the new assessment strategies involved in longer-term teaching activities, individual or group research, whose consequences are numerous skills, competences, and abilities. Also known under the name of **complementary methods**, they are represented by: systematic observation (assessment sheet, classification scale, control list), the investigation, the project, the portfolio and self-assessment. In the case of the **investigation** we may offer to the students various themes and bibliographic resources that could help them, in the future, to understand better the musical phenomena seen from within ever-changing sound processes. Examples:

- *Describe the formation process of the Tonal-Functional Major-Minor System*
- *Evolution of modulation from the diatonic to the enharmonic stage during late Romanticism*

During the research stage, the teacher plays only the role of an adviser to the student/group, allowing for total freedom of choice in the elaboration of a plan and specific conclusions. The **project** is an ampler, more creative investigation requiring more time to be completed. Individual or group research starts in class and continues at home through various methods of working. All the data are stored in electronic form, ordered by chapters and edited in a final form. The results are disseminated through a *Ppoint* presentation in front of one's classmates or of a bigger, but still informed, audience. The teacher assesses a sum of capabilities demonstrated by the students in their research: adequacy of working methods, techniques, and materials; correctness of analyses; accuracy of written material; creativity in approaching the topic; the manner in which the outcomes were presented orally.

A new, complex and integrating method of assessment used especially in the artistic field is the **portfolio**, an individual's "business card". It supposes the analysis, from one semester/year to the next, of all learning activities. The portfolio includes: oral, written, practical/performance tests, CDs/DVDs, projects, compositions, writings, prizes, diplomas, etc. By synthesizing a student's activities, the portfolio allows the teacher to draw objective conclusions about the student's **progress**, formed skills and abilities, accompanied by measures to remedy specific lacunae. Within the discipline *Theory, Solfeggio, Musical Dictation*, the portfolio is extremely useful as it contains the results of a wide array of personal activities, such as: dictations, brief personal compositions, analyses of classical scores, folk music collections, tests and questionnaires in the Theory of Music, CDs/DVDs with the student's own musical interpretations, interviews, individual or group rehearsals in order to study the art of musical interpretation, etc.

### 3.3. Digital assessment. The role of Wikis

In musical practice numerous types of tests are used, referring to just one subject of study, or inter- and transdisciplinary topics. Computer-based working techniques are more and more frequent, requiring digital assessment methods. By means of *Wikis* (collections of Web pages) hosted by modern education platforms, which may be modified by those who are granted access, students may work together or with the help of their teachers on different *online* projects, in which they may gather and process in a coherent form unusual pieces of information found on various websites. They may be archived then researched through multiple connections between images, video projections, interviews, etc. The advantages are extraordinary, and collective work becomes much more exciting. The platforms similar to **Wikispaces Classroom** offer to teachers the possibility of generating projects choosing work teams, monitoring and assessing the students' research. Thus, the teacher may contact people living far away (musicologists, famous composers, folk music specialists, etc.), who otherwise would have never had the possibility of working with the team members in a traditional classroom. To sum up, modern assessment methods play an especially important role in enticing the study of music in a heuristic form in which the student, directed by the teacher, is able to actually investigate, discover, and understand the main phenomena pertaining to the very complex field of the musical art.

## 4. The Test – the main method of assessment in the discipline *Theory, Solfeggio, Musical Dictation*

An assessment tools with a very well-defined form is **the test** (oral, written, or practical). I.T. Radu<sup>47</sup> highlights the role of this type of assessment and considers it the main means of obtaining relevant data on student performance. According to this scholar, the main features of the test are: easiness of operation, rapidity, accuracy in quantifying results, and objectivity of assessment. Assessment by grades or mentions is the product of three types of tests:

- a. knowledge tests (based on various types of acquired knowledge)
- b. pedagogical tests (conforming to established syllabi)
- c. docimological tests (contest-like, in which case assessment takes into account several events)

### 4.1. Types of tests and items

A knowledge assessment test encompasses a set of questions or tasks named **items**, with strict assessment scales that may determine accurately the students' level of learning. The teacher should possess a sum of **testing techniques** able to make more efficient the evaluation of those under examination. As a matter of fact, the testing technique is the means through which the teacher “prompts and steers the production of answers from the

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<sup>47</sup> I.T. Radu, *Evaluarea în procesul didactic [Assessment in the didactic process]*, București, Ed. Didactică și Pedagogică, 1999

students, according to test objectives or specifications”<sup>48</sup>. There are numerous types of tests that may be personalized for the discipline *Theory, Solfeggio, Musical Dictation*<sup>49</sup>. **Items:**

1. **Objective** (closed-ended, based on memorization)

2. **Semi-objective:**

- prompting short answers
- fill-in the blanks
- structured questions

3. **Subjective** (open-ended, aiming to express the personality of the test-taker)

In what follows, we will provide some examples of items that could be used in the end-of-term examination of students in the discipline *Theory, Solfeggio, Musical Dictation*.

### I. Objective items

- **Classic** items: List the intervals specific to the harmonic minor scale. What are the diatonic modes of Romanian folk music ?
- **Multiple-choice** item: Circle the terms referring to sound height
- **Dual-choice** item: Which of the two tetrachords are found in the melodic major scale?
- **Matching** item: Match the musical terms in the two diagrams

### II. Semi-objective items

- **Short-answer** item (in the form of a question): What type of cadence is found in the musical fragment below?
- **Fill in the blanks** item:
  - text with lacunae: Mode ... has the augmented fourth and the minor seventh as its characteristic intervals.
  - text with gaps: The triad ... on step ... functions as a **dominant** only in ... and .... of the minor tonality.
- **Structured-question** item:

A material functioning as a stimulus (musical fragment) is presented and then there follow several sub-questions about the same example.

Example: To be analysed, a fragment from Book IV of the cycle *Mikrokosmos* by Béla Bartók. The composer’s style is a product of the following language elements:

- a. What mode specific to the composer is used?
- b. What bar contains the golden section?
- c. What type of bi-modalism is used?
- d. Circle the  $\alpha$ -chord.

### III. Subjective items

- **Problem solving** item (a problem situation)
- **Essay** item
- **Elaborate/developed answer** item

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<sup>48</sup> Marin Manolescu, *op. cit.*, p. 128

<sup>49</sup> See the numerous examples in the volume *Teoria muzicii prin teste și chestionare* [*The Theory of music through tests and questionnaires*] written by Luminița Duțică

Subjective items require much more elaborate answers, in which we may observe the test-taker's imagination, logical memory, flexibility in writing, creativity, ability to synthesize various data, divergent thinking, capacity to generalize, etc.. For the discipline *Theory, Solfeccio, Musical Dictation* we may use subjective items especially for seminar homework assignments, partial assessments, or final exams. Here are some examples:

- Continue the given composition (melodic line) creating your own architecture within a number of 32 4/4 bars.
- Compose a melody that follows the following modulating trajectories.
- Conceive a musical piece for a solo voice according to the given form.
- After audition by score, present the most important aspects referring to the language techniques Musical syntaxes used.
- Compose a harmonic accompaniment adequate for the following melody line created for the piano.
- Transform these music themes according to the procedures discussed, creating four new rhythmic variations.
- Analyze the following musical fragment from *Symphony No. 3, 1<sup>st</sup> Mvt.*, by L. v. Beethoven from the viewpoint of its harmonic structure. Describe 4 essential traits that define classical style.
- After audition by score (in which some bars were modified by the teacher), identify the deliberate errors within, correct them and analyze the fragment from the viewpoint of its intonation, rhythm, and harmony.

## 5. Conclusions

At the end of this incursion into the multitude of **assessment** methods and their various embodiments, we stress the need to establish a close relation between them, the contents, and the objectives of each lesson. As far as traditional or newer technologies are concerned, we believe it is essential to find a balance in their use, because it is the teacher who makes **a method shine**, making it efficient through the manner and the place where it is used. However, one should always remain connected to modern strategies in order to choose the best solution that may make the teaching-learning process more efficient.

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## 5. ENESCU AT BĂLȚI: HISTORY AND CONTEMPORANEITY

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**Abstract:** *In the many musicological researches on the encyclopedic creation of the genius Enescu, a very important aspect – the mass distribution of the great violin art – is less reflected. The present investigation fills in this gap by describing the concertistic and charity activity that George Enescu carried out in Bălți in the interwar period. In Bălți, this phenomenon is valorized and George Enescu's name is immortalized by being conferred to the Children's Music School only after about 80 years, in 1994. From this moment on, a whole array of cultural and artistic and educational activities begins to unfold, the apex of which consists of three editions of the "George Enescu" Festival-Contest where students – musicians from the pre-university artistic education schools – as well as notorious personalities in the interpretative and pedagogical-artistic field from Moldova and Romania compete.*

**Key words:** *George Enescu, Festival – Contest, cultural and artistic activities, music school, Children's Philharmonic*

### 1. Introduction

George Enescu's outstanding personality calls for a deep and multilateral study. The complexity of this personality, the vast activity of the great Romanian music *maestro*, the special role he played in the cultural and musical development of the time and which is reflected in such a comprehensive manner in our nowadays musical life, are able to determine a special exigency regarding Enescu's personality, creation and activity in the Bessarabian parts, especially in Bălți, where the great *maestro* lodged repeatedly during the interwar years, between 1918 and 1937. Nowadays, we have a vast factual material that reveals the charity and musical art propagation in the masses activity carried out by the genius Enescu. In the archives of Bălți and Chișinău, there are a number of selected documents and testimonies, which eloquently testify that George Enescu was not afraid to go on quite complicated tours, in unbeneficial material conditions. These are virtues that complete the musician's portrait, enlightening the singularity of the Enescian genius. Although more and more contemporary researchers acknowledge in the Romanian creator a spirit of universal synthesis, George Enescu is known – first of all – for the primordial synthesis personality of the Romanian musical culture. As the writer Gala Galaction rightly said, for us, Enescu is a "national wealth" that expresses the Enescian artistic and illuminist activity for the autochthon art (Cozma, 1981). How do we nowadays perceive the artistic and illuminist legacy of the musician genius from a historical perspective?

If during the interwar years the citizens of Bălți needed concerts of valuable music in order to contribute to the aesthetic education of the great

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public, and if these artists were rare on the local stage then, nowadays, a total revival of those traditions fathered in the interwar period under the “stick” of the great genius, is needed in our whole modern culture.

## 2. Discussions

After the important metamorphoses that took place at the beginning of the twentieth century, in the 1990s (the Romanian Revolution, the fall of the Soviet Communist Empire), the great Bessarabian spirits increasingly focused on the real national values. In this context, in 1995, at the Bălți Children’s Music School principal’s initiative, Mr. Valeriu Tetelea, PhD, and by the decision of Bălți City Hall, the school was named after George Enescu. Mr Tetelea was inspired to choose the name of the genius following his doctoral studies in Iași, under the guidance of the great Ioan Pavalache, choir master, a distinguished personality of the Romanian choral culture in the second half of the twentieth century. In 1997, Master Pavalache was invited as a guest of honor at the inauguration of the school name – GEORGE ENESCU.

**ȘCOALA DE MUZICĂ  
GEORGE ENESCU DIN BĂLȚI**



In the same period, factual data on the illuminist and artistic activity of the genius in Bălți were found in the archives of Bălți. George Enescu’s first visit to Chișinău with his famous concerts impressed the master so profoundly that it made him say that “the Bessarabian audience knew how to appreciate the true value of the symphonic concerts. To a large extent, the people there are cultivated. Our concerts thus achieved a great contrast and were appreciated well enough. Many parts have been performed additionally and repeated” (Dănilă, 2006).

At the same time, Enescu pleads for the necessity of founding a Conservatory and a symphonic orchestra in Chișinău. The Master asserts that: “For us, Bessarabia is a gem on all accounts and it is our duty to help the people awaken to the cultural and artistic life by all means, seeking the sympathy of our Bessarabian brothers and making them all the good they have been deprived of for so long” (Dănilă, 2006). “I came to love this country so much – was the master to confess to the same newspaper (March, 29) – that I will soon come back again to give concerts in Bălți, Soroca and wherever they would call me. I would be happy if the concert profits would be of help to any kind of charity” (Dănilă, 2006).

George Enescu, the famous musician of the epoch arrives in Bălți on the 12<sup>th</sup> of April, 1918, giving a concert in the “Modern” Cultural Hall. From the local press of those times, we learn that George Enescu gave away all profits for

cultural purposes, the “George Enescu” *Cultural Society* and the *Reading House* being thus founded in Bălți. Therefore, on the 15<sup>th</sup> of August, 1918, in Bălți is founded the *George Enescu Cultural Society*, which was voted by statute, and the election of an administration committee for the 20000 lei left by Enescu after his April concert. The *George Enescu Society* of Bălți was proposing an activity worthy of a ministry.

The second time, George Enescu came to Bălți on the 25<sup>th</sup> of May, 1923. Accompanied by the talented pianist Nicolae Caravia, he gave an exceptional concert at the *Unirea* theater. On the day of the recital, the great master visited the Library of the Society bearing his name, where he left several book volumes. The president of the Society, Mr. Buzenschi, PhD, thanked him warmly in the name of the townspeople. Also hosted by Mr. St. Sadovici, the chairman of the interim committee of the city, at nine o'clock in the evening, in a hall that became too small, the famous artist fascinated the audience. Also during this period, G. Enescu becomes acquainted with the violin class of the music school of Bălți, where he writes in the guest book: “My sincere congratulations to the professor of violin, Beno Echerling, for his exceptional method, and the righteousness and the attitude of his worthy of praise students” (Dănilă, 2006).

The researched archives also reveal the fact that George Enescu gave concerts in Bălți in 1927 (March, 13-14), 1932 (May, 24) and in 1937, when on the 24<sup>th</sup> of November, at the Pămînteni railway station, the famous composer and musician was welcomed with ovations by the intellectuals Romanian, led by Mihail Cucer, the city mayor, who gave his best to entertain the honorable guest. At a *Scala* Theater concert, the master was honored by the *Enescu Society* at the Military Circle, where the General Bengliu, commander of division, the county prefect Em Catelly, the director of “Ion Creangă” high school and the first vice-president of the company, M. Văluță, the Dean of the Law Office Ioan Pascu and others delivered warm and emotional speeches. As the local press mentioned, the first years after the union of 1918, when master Enescu, brilliant emissary of the Romanian pathos, conquered the heart of Bessarabia, were evoked.

These historical chronicles, related to the cultural-artistic and the educational life of Bălți, convinced the pedagogical staff members of *George Enescu Music School* of Bălți to perpetuate and eternalize the name of the great genius. Starting with 2006, at the celebration of the 125<sup>th</sup> anniversary of George Enescu's birthday, at the Bălți Music School was inaugurated and held the first edition of the *George Enescu Young Musicians National Festival-Contest*, in collaboration with the Union of Composers and Musicologists from Moldavia.

The “George Enescu” Festival-Contest became a tradition, taking place every 5 years, with the occasion of the brilliant composer's anniversary. At the 2<sup>nd</sup> edition of 2011, this great event was sponsored by the famous German violinist Tanya Becker, who performed in Bălți in 2010. The main objective of this Festival-Contest (3 editions) was the selection and valorisation of young violinists and pianists enrolled at the art education establishments from Northern



Moldova and included interpretative competitions between violinists and pianists from the music/art schools from the North of the Republic of Moldova.



All these contests have been evaluated and judged by high-profile specialists in the musical and artistic field from Romania and the Republic of Moldova.



I<sup>st</sup> edition, 2006



II<sup>nd</sup> edition, 2011



III<sup>rd</sup> edition, 2016

In the same context of the professional interpretative art exploitation, the activity of the Children's Philharmonic on behalf of *George Enescu* was formalized in Bălți, at the *Alecu Russo* University, at the Faculty of Sciences of Education, Psychology and Arts, and at the Arts and Artistic Education Department (*extract from minutes no. 16 of the Bălți State University "Alecu Russo" meeting from the 25<sup>th</sup> of June, 2014*). *George Enescu* Children's Philharmonic was founded in 1999, at a turning point in the history of the Republic of Moldova, when the regaining of state independence just began, when in every field of human activity culture became an imperative, and when the old ideological organizations were destroyed, but nothing was created in their place. This gap easily began to be covered by the numerous discos with a low-value repertoire and video-salons.





The highest goal of the *George Enescu Children's Philharmonic* became not the art itself, not the education/cultivation of the young individual as something special, but the establishment of the HUMAN-ART relationship within a diversity of cultural and artistic actions. The pupils from the pre-university education establishments in Bălți, as well as the students from all USARB faculties, have a high-level creative artistic potential, expanding in all artistic fields. The *George Enescu Children's Philharmonic* has become an opportunity, a possibility to achieve this potential. Within the activity of the *George Enescu Children's Philharmonic*, partnership is a second dimension, as it has become possible to extend the activity beyond university and municipality – through the participation and competition of the pupils enrolled at the artistic education schools from the Northern localities of the Republic of Moldova.

The first concert of the *George Enescu Children's Philharmonic* was organized in 1999 by the teaching staff of the Faculty of Music and Musical Pedagogy, USARB in collaboration with the artistic education schools of Bălți municipality, entitled “We go carol-singing, we go carol-singing”. Both the artists of this musical spectacle and its public were students at the pre-university institutions in Bălți. Traditionally, these thematic spectacles/concerts were held every month (from September to June) and, in time, they have expanded artistically with the participation of classical and folk music artists/interpreters from both our country and abroad.



Today, the *Philharmonic* has in its track record more than 300 concerts given by the talented students from Bălți Music/Art Schools, the “Jakobsplatz” Symphony Orchestra of the Munich Philharmonic (Germany), the “Remember Enescu Society”, Bucharest (Romania), the Polish House (Bucharest), the “Serghei Lunchevici” Philharmonic Orchestra of Chişinău, the Organ Hall of Chişinău, the Iaşi Philharmonic, Romania, the State Conservatory of Kiev (Ukraine), the “P. Ceaikovski” Conservatory of Moscow (Russia), the “George Enescu” State University of Iaşi (Romania), the music/art high schools of Chişinău, and the Academy of Music, Theater and Fine Arts of Chişinău.

Every year, within the *George Enescu Children's Philharmonic*, at the “Alecu Russo” State University, Polivalent Hall, Concert Hall of the II<sup>nd</sup> Block, during the “Mărţişor” International Festival days, various academic music concerts of high quality given by interpreters from the country and abroad and whose audience is made up of University students and Bălți pre-university education institution pupils are held. One of the objectives of this festival within the *Philharmonic* of Bălți is to valorize George Enescu's creation.

In addition to the Children's *Philharmonic*, there is also the methodical committee that organizes master classes every semester, by selecting the best

performing musicians and pedagogues from the artistic education institutions of Moldova, Romania, Italy, Russia, and France. Through its activity at the USARB, in these 18 years, the *Children's Philharmonic* has become a methodological, scientific and creative center recognized nationally and internationally. The strategic development plan of the USARB Childrens' Philharmonic is an imperative of the higher education reform process, which provides the mechanism needed to plan and carry out the modernizing life process through and for culture. The strategy provides the basis for organizing the activity of cultivating the scholarly students of the university and the community environment of the Northern Area of the Republic of Moldova.

For the elaboration of the strategy, an ample analysis of the cultural and artistic conditions and offers in the university environment, of the strengths, weaknesses, opportunities and threats, was carried out within the local/national social and economic context, but also in terms of globalization and integration in the European Union. The representative members of the USARB teaching staff were consulted regarding the complementarity, the synergy in accordance with institutional and national regulatory acts in the field of education and culture policies, especially in that of higher education.

*George Enescu* Childrens' Philharmonic aims to be a complementary substructure of the "Alec Russo" State University of Bălți, which has been established out of the need to carry out a society general culture complementary program. For 15 years, and currently, on a monthly basis, Childrens' Philharmonic shall propose a cycle of activities and actions meant to educate, cultivate, and spiritualize students and future teachers, intellectuals, who will find their place in the life of modern society under its various aspects, especially the educational and cultural one.

The actions of the *Children's Philharmonic* offers an enhanced chance to faculty graduates regardless of their profile; facing the European life and culture, they shall honor their demands, thanks to the development degree of their personal culture and that of the community they represent. Several universities from Germany, France, U.S.A., and England practice this activity of raising the general culture level regardless of the type of faculty, through specific actions outside the curricula. As a university substructure, the concept of the *George Enescu* Children's Philharmonic ensures a special receptivity for the national/universal culture, but also for the new, authentic cultural and artistic phenomenon. By participating in the actions of the *Children's Philharmonic*, both graduates and the entire community are winners. The university *Children's Philharmonic* offers cultivation opportunities and equal chances of affirmation in the cultural and artistic field for students of all faculties and pupils enrolled at pre-university education institutions from the Northern area.



### 3. Results

**Motto:** “Man is not born cultivated, but becomes so” (Alexandru Tănase)

**Mission:** national and universal culture values – the value of the Self for each pupil, student and graduate of the “Alecu Russo” USARB.

**Vision:** The *George Enescu* Childrens’ Philharmonic (USARB) – an influential factor in changing the quality of cultural life in the Northern Area of the Republic of Moldova.

The *George Enescu* Childrens’ Philharmonic (USARB) acts taking into consideration the following **strategic directions and objectives:**

#### **I. Developing the organizational culture by:**

- promoting and implementing the concept of *Strategic Planning for the cultural sector organizations* in all regulatory acts of the *Childrens’ Philharmonic* activity;
- monitoring the Children’s Philharmonic through the WEB page on the university SITE;
- the legal registration of the organization;
- self-assessment and assessment of the staff activity;
- creating an archive of cultural and artistic materials accumulated in the actions of the Children’s Philharmonic.

#### **II. Organizing the cultural and artistic life in the university space by:**

- achieving for the “Alecu Russo” State University of Bălți, as well as for its graduates, besides the status of didactic training, professional, and scientific research center, attributes of a main center of education, civilization and culture of the socio-economic community of the Northern area of the Republic of Moldova;
- conceptualizing and implementing the optional general culture curricula for students and approving a cultural agenda with a traditional status for the USARB;
- passing on the artistic and cultural heritage, the traditions and the local specifics of these domains to the next generations;
- promoting novelty and experimentation as a means of developing the arts, as a generator of artistic and cultural phenomena in the university environment and the entire community;
- increasing the number of human resources involved in the formation/self-education of the general culture within the collegiate environment;
- offering and supporting cultural and educational programs in all cultural and artistic fields in the university and community lyceum environment of the Northern Area of the Republic of Moldova through cultural volunteering movement, based on opportunity, creativity, efficiency, and performance criteria.

The *George Enescu* Childrens’ Philharmonic would also be responsible for supporting and holding musicology and musical pedagogy festivals, competitions, and symposiums. After three *George Enescu* National Festival-Contests, the functioning of the *George Enescu* Childrens’ Philharmonic within which the possible potential on the both banks of the Prut, between the

promotion of young musicians, pianists and violinists enrolled at the music/art schools of the Republic of Moldova through the recognition and the final imposition of the greatest Romanian musician, obliges the artistic intellectuals of Bălți not to stop at valorizing and eternalizing the great name. In the spring of 2017, inside the premises of the *George Enescu* Childrens' Music School the Museum, which valorized the multitude of factual materials on the eternalization of the name of the Romanian music Genius, was opened and inaugurated.



#### 4. Conclusions

That is why we consider that, in parallel to the old efforts – School, Festivals, Museum – it is worth investigating new forms of stimulating the general interest towards the Genius of the Romanian music: one of the most effective and imperiously needed being that of founding of the *George Enescu* Childrens' Philharmonic.

George Enescu remains the “god Ianus” of the entire Romanian musical culture, who looked with a rare clear sightedness at the most distant and hidden nooks of the ancient national treasure, and with the other eye darted the future of the autochthon music school, suggesting the path to universality to the generations that shall follow him.

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## 6. THE INTERDISCIPLINARY DIMENSION OF THE VOCAL-CHORAL CULTURE OF THE PUPIL IN THE MUSIC SCHOOL

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**Abstract:** *Process in the context of the vocal-choral culture of the students of the music school. The concept of interdisciplinary is considered as a symbiosis of two or more academic disciplines in the formation of the vocal-choral culture of pupils in the musical-artistic field. In this case, interdisciplinary occurs in integrating the knowledge, capabilities and aptitudes formed, taking into account significant specific factors. Thus, the interdisciplinary approach is carried out through such disciplines as solfeggio, history of music, instrument, ensemble, but also the integration into the vocal-choral of the method of interiorizing the music through the philosophical, musical and psycho-pedagogical aspects.*

**Key words:** *interdisciplinary, vocal-carnal culture, process, music interiorization*

### 1. Introduction

The interdisciplinary approaches are in line with the current problems of modern education. The orientation to the integral perception of the world by students objectively reflects the requirements of the present times. The change of social relationships, the development of informational technologies, the multifunctionality of labor – all these impose on the modern student the multifaceted demands, which are focused on the multifunctionality of his knowledge, skills, methods of mental actions, the ability to apply and improve them in new life situations.

The modern concept of education aims to reflect the realities of life in teaching practice. The socio-humanitarian orientation of education, its "activity" side, is focused on the formation of common skills and abilities, the general methods of educational, cognitive, communicative, practical and creative activities. The practical orientation of education, its relevance to the results in life, the balance of fundamental and applied knowledge determines the use of interdisciplinary approaches in the elaboration of education content. As it is underlined in the modern concept of education, one of the aspects of updating the content of education, its integrity is the use of interdisciplinary links.

### 2. Discussions

The problem of interdisciplinarity finds various aspects of consideration in scientific and methodical works of various authors. The scientists associate these aspects with the concepts of "complexity", "integration", "interaction", "intersubject connections", and "synthesis". The thinkers of antiquity (Aurelius, Aristotle, Democritus, Pythagoras, Platon, etc.) reflected in the works the unity of the world and the interconnection of its multi-component processes, the interaction of the individuum and the world around him. The interdisciplinary

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approaches have acquired a significant role in the philosophical works of F. Bacon, R. Descartes, I. Kant, and also in works on aesthetics of M. Kagan, D. Likhachev, A. Losev, B. Soloviev.

The idea of interdisciplinarity is widely used in research focused on human psychophysiology, that reflects the interdependence of the psychic and practical activities of the individual, the phenomenon of associativeness of human thought (B. Ananiev, N. Berkhin, I. Pavlov, I. Sechenov, Y. Samarin). The research of these scientists convincingly proves that human activity, aimed at the cognition and transformation of the subject is the basis for the formation of logical connections and the relations of his consciousness. A complex mechanism of consciousness participates in the formation of an integral picture of the world. The art also contributes to the creation of "a whole sphere of artistic mastering of the world by the man" [6]. B. Asafyeva, L. Vygotsky, B. Medushevsky, B. Teplova describe in their works the connection between art and psycho-emotional sphere of man.

The interdisciplinary basis of various types of art forms an objective relationship, which is conditioned by their universal aesthetic nature. P. Florensky noted that "Despite the fundamental differences, the arts seem to grow from one and the same root, and it is worth starting to peer at them, it is more and more convincing as a unity" [9, p.63]. Aspects that touch the moments of the community of art were reflected to various degrees in educational programs, textbooks, teaching and methodological complexes of the aesthetic cycle subjects (D. Kabalevsky, V. Aleev, Y. Aliev, G. Danilova, B. Kuzin, T. Naumenko, B. Nemensky, L. Predtechenskaya, L. Rapacka, L. Shkolyar, T. Shpikalova, B. Yusov).

The research of the representatives of general pedagogy (G. Baturin, I. Zverev, V. Kirillov, Y. Komensky, I. Lerner, N. Loshkarev, K. Ushinsky, G. Fedorets, and others) is devoted to the aspects of interdisciplinary interactions. Let us define the concept of this term and different points of view on "interdisciplinarity". The Webster's dictionary\*\*\* gives the following definition: "interdisciplinarity includes two or more academic, scientific or artistic disciplines." In the dictionary "Wardnet" of Princeton University, interdisciplinarity - is the cooperation of two or more subject areas\*\*\*. Interdisciplinarity is also defined as: combining two or more academic disciplines or developed subject areas or combining two or more professions, technologies, etc.\*\*\* We will adhere to the latter definition, that is, to understand *interdisciplinarity as the union of two or more academic disciplines* of vocal-choral culture.

A comprehensive study of the problem of interdisciplinary relations is of extreme importance both for the development of the scientific and theoretical foundations of pedagogy and for the practical activities of teachers. Namely the interdisciplinary ties are called upon to provide a single methodological basis for the subject system as a whole, based on the allocation of such systematizing scientific ideas that must permeate learning in all subjects. The process of learning in a whole is inseparably linked with this pedagogical category of



"interdisciplinary connections". The interpretation of this concept in the literature is ambiguous. In the "Pedagogical Dictionary" it is defined as the mutual coherence of educational programs in various subjects.

R. Fedorets defines interdisciplinary connections as a pedagogical category "for designating synthesizing integrative relations between objects, phenomena and processes of reality, which found their reflection in the content, forms and methods of the educational process and performing educational, developmental and educational functions in their organic unity" [2, p.88] Interdisciplinary links are not only a mean of achieving general social goals of education - multilateral development of the student, but also one of the necessary factors for the formation of specific pedagogical tasks, the definition of general subject systems of knowledge, skills, references. Y. Babansky, focusing the attention on improving of the methodological foundations for the comprehensive development of the individuality in the process of education, underlines: "In the process of formation of general scientific skills and development of the will, emotions and abilities ... it is important to anticipate the formation of system-forming concepts, laws and theories, as well as the assimilation of fundamental scientific facts. It is possible to isolate them only by relying on the methodology for identifying the important, essential elements of the content...." [1, p.26].

Interdisciplinary connections in a logically completed form represent a unified form, a conscious reference between the elements of the structure of various academic subjects. In classical pedagogy, the idea of interdisciplinary connections was born as a result in the search for ways to reflect the integrity of nature in the content of educational material. Y. Kamensky believed everything that is in a mutual connection, should be taught in the same way. He understood how important it is to establish *a system of knowledge* between subjects to form it in students and ensure the integrity of the learning process.

I. Pestalozzi revealed the diversity of the interconnections of school subjects. He proceeded from the requirement: "Bring into your mind all the essentially interconnected objects into the very connection in which they are in nature" [8, p.8]. K. Ushinsky gave the most complete psychological and pedagogical justification for the didactic significance of interdisciplinary connections. In the book "Man as an object of education," he derives them from associative links that reflect the objective interconnections of objects and phenomena. In his theory, the idea of interdisciplinary relations is as a part of a more general problem of the systemic nature of learning. Thus, in the history of pedagogy a valuable legacy has been accumulated on the theory and practice of interdisciplinary connections, and namely:

- has been formed (in terms of psychology, pedagogy and teaching methods) the objective necessity to reflect in the learning cognition the real interconnections between objects and phenomena of nature and society;
- the ideological and developing functions of interdisciplinary relations have been singled out; their positive influence on the formation of a true system of scientific knowledge and the general mental development of the student;

- has been developed a methodology for coordinated teaching of various subjects, have been made attempts to prepare the teacher for interdisciplinary connections in practice.

From the standpoint of philosophical analysis, interdisciplinary connections act as a didactic form of the universal principle of systemic nature. In the didactic theory of interdisciplinary connections, the teachers identified three main groups:

- 1) by types of knowledge - informative-informational (scientific);
- 2) by types of skills - operational-active, identifiable, practical, value-oriented;
- 3) the method of implementation in the educational process - organizational and methodological.

The degree of implementation of interdisciplinary links can be different. It depends on the content of the lesson. At the most primitive level, the principle of using interdisciplinary links is expressed in a general complex approach to the formulation and solution of teaching and educational tasks. The next level is fragmentary level. Here, interdisciplinary connections are carried out in the construction of educational material in the form of elements, examples, general facts, concepts and constitute a fragment in the structure of the lesson. The higher level implies the organic inclusion of the educational material from other subjects into the structure of the lesson, without which the new material of the program, which requires generalization, synthesis of knowledge, cannot be well studied. At the highest, synthesized level, repeated-generalizing lessons are organized, where knowledge from various subjects is united from the position of common ideological ideas. In primary school are the most acceptable and most often used in pedagogy are interdisciplinary connections based on the three levels mentioned earlier.

In pedagogical practice the distinction of interdisciplinary connections fulfills educational, schooling and developmental functions.

The educational function includes:

- 1) The improvement of the content of training - one of the criteria of selection and coordination of educational material in related disciplines planning;
- 2) The formation of a systematic knowledge about the world on the basis of the development of leading scientific ideas and scientific concepts;
- 3) The formation of polytechnic knowledge and skills.

The educational function of interdisciplinary relations includes:

- 1) The formation of the world outlook;
- 2) The labor education;
- 3) The professional orientation.

Developing function implies the development of systemic thinking, cognitive interests and cognitive activity. The formation of moral and aesthetic ideals of students is one of the most important functions of interdisciplinary relations in school education. Interdisciplinarity connection is the most important factor in the learning process optimization, increase of its effectiveness, and elimination of the overload for teachers and students. A particular importance get interdisciplinary connections and serve for the



effective use of organizational forms of education, as well as targeted restructuration of all the main units during the educational process:

- integrated formulations of the lesson's tasks, including general, related concepts;
- organization of cognitive activity of students;
- complex use of means of educational activity activation, typical visual aids for subjects which the connection is established;
- analysis of levels of training and development;
- integrated lesson by lesson and thematic planning.

The restructuration of all the units of educational process of interdisciplinary connections is aimed to form an active position of the student during the learning process. This process provides a common implementation of the educational, developmental and educational functions; the unity of science and philosophy instruction contents and active educational and cognitive activities of students. So, the accessibility of learning on the basis of interdisciplinary connections is ensured by the training process organization itself. It does not only include general interdisciplinary elements in the content of educational and cognitive activities, but also contributes to the formation of a general ability for students to use them.

### 3. Results

Taking into account all the conclusions and following the logic of the present article, let us turn to the identification of the problem, and namely to *the interdisciplinarity* of the process of the vocal-choral culture formation. Let us consider the totality of subjects which are in *interdisciplinary connection with the vocal and choral activities at music school*. The main subject at music school is a *specialty* - it is an individual lesson of playing an instrument (piano, violin, flute, etc.), because the subject of *specialty* is based on artistic knowledge and creative activity. We consider functions of interdisciplinarity first of all as a development function:

- 1) The development of musical abilities;
- 2) The improving the creative potential;
- 3) The formation of emotional perception;
- 4) The development of musical thinking.

The educational function includes:

- 1) The improvement of the musical training content - one of the criteria for selection and coordination of educational material in programs of related disciplines: solfeggio, musical literature.
- 2) The formation of a systematic knowledge of music and musical knowledge (musical subjects in the school);
- 3) The formation of interdisciplinary musical knowledge and skills.

The educational function of interdisciplinary connections includes:

- 1) The formation of a worldview;
- 2) The spiritual upbringing;
- 3) The professional orientation.

Development function implies the development of musical thinking, musical-cognitive interests and musical-cognitive activities. The most important function of interdisciplinary relations at music school is the formation of the spiritual and aesthetic ideals of students. In a special equipped classroom, the students receive most of the practical skills - handle of the instrument, technical equipment, confident reading of notes, which presents an extreme necessity in the vocal-choral class. *Solfeggio* is the following most important subject of the entire training cycle. *Solfeggio* - activity aimed on the purposefulness and multilateral development of musical hearing through vocal-choral singing, conducting, playing and listening. *Solfeggio* is an extremely useful and effective subject that helps many children in musical development. Within this discipline, children also receive most of the information about musical theory.

*History of music* a subject that is included in high school timetable and is studied by pupils for four years at music school. The subject broadens the horizons of students and their knowledge of music, art and vocal and choral art in general. The students learn the biographies of composers and their main creations and masterpieces (they are listened and studied in details in the classroom). For four years students have plenty of time to get acquainted with the main problems of the subject, to study many styles, genres and forms of music. Here we draw the conclusions that the interdisciplinarity of the process unites and connects all subjects together, at the same time influences the formation of the vocal-choral culture. As a result, they receive not only musical, but also a colossal vocal-choral experience. They are at a fairly high level playing one of the musical instruments, they can play one or two other instruments, they intonate. In addition, at music school, children receive:

- an enormous intellectual base;
- become more erudite;
- develop mathematical abilities.

Inseparable connection with the spiritual culture is one of the characteristic interdisciplinary aspects in the formation of the vocal-choral culture. In this context, there are many methodological works, which in their great part, point to the formation of vocal-choral culture. However, very few ways of formation of a spiritual culture have been explored. In the modern concept of musical perception, the researcher I. Gagim, paid more attention to this problem and developed certain ways for its realization. A special interest in this methodology came from the method of interiorization, which means "the translation of music from the outer world into the inner, its transformation from sound-physical substance (energy) into spiritual. This method means - the internalization of music ( its identification), all our inner consciousness receives *a state of music*, that is not an ordinary, but a *transformed state* (with a positive sign in the case of real music and with a negative sign in case of anti-destructive music)" [3, p. 146]. The psychological concept of *state of music*, formulated by I. Gagim, resonates with the psycho-musicological concept of the mode-state by E. Nazaikinsky [7, p.236].

#### 4. Conclusions

The method of interiorization of music the scientist suggests to realize by means of such methods as: thoughtful singing; plastic intonation with simultaneous mental tracking of the sound line (vox mentis - mental voice); "meditative" hearing; singing a melody in a low voice, with a gradual transition to "silent" singing. Thus, "Music, lies down to the depth / on the basis of "I," becomes an internal living energy, which, sounded by numerous living melodies at the depth of consciousness, fills the senses, directs thoughts, actions, actions" [4, p.146].

Thus, we accept the fact that I. Gagim considers the method of interiorization as an interdisciplinary aspect, and as one of the most important means of spiritual enrichment. So, at music school, the primary goal of the formation of the vocal-choral culture of pupils is the spiritual culture, which is concretized, has a spiritual and moral character and can develop according to the interdisciplinary principle, by the method of interiorization.

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## 7. ADVOCATING THE POETICS OF SOUND IN THE CYCLE *LES NUITS D'ÉTÉ* BY HECTOR BERLIOZ

Loredana Viorica Iașeșen<sup>52</sup>

**Abstract:** *By consulting monographies, musicological studies, specialty articles about the personality of romantic musician Hector Berlioz and implicitly linked to the relevance of his significant opera, one discovers researchers' constant preoccupation for historical, stylistic, analytical, hermeneutical comments upon aspects related to established scores (the Fantastic, Harold in Italy symphonies, dramatic legend The Damnation of Faust, dramatic symphony Romeo and Juliet, the Requiem, etc.). Out of his compositions, it is remarkable that the cycle Les nuits d'été was rarely approached from a musicological point of view, despite the fact that it is an important opus, which inaugurates the genre of the orchestral lied at the end of the 19<sup>th</sup> century and the beginning of last century. In this study, we set out to compose as complete as possible an image of this work, both from an analytic-stylistic point of view by stressing the text-sound correspondences and, above all, from the perspective of its reception at a didactic level, by promoting the score in the framework of listening sessions commented upon as part of the discipline of the history of music. In what follows, I shall argue that the cycle of orchestral lieder Les nuits d'été by Hector Berlioz represents a work of equal importance to established opera.*

**Key words:** *romantic composer, orchestral lied, text-sound relationship, critical reception*

### 1. Introduction

#### 1.1. *Les Nuits d'été*, Possible Meanings of the Title

Unlike other works by Hector Berlioz, there is little documentary information about this ensemble of six poems on music entitled *Les Nuits d'été*, on the lyrics of Théophile Gautier. There is no such information either in the composer's well-known *Memoirs*, or in his correspondence, as there is no piece of contemporary criticism about it. The only sources of information and documentation are the different editions of the musical score and especially the references to the personalities of the musicians to whom they were dedicated. Therefore, its subsequent reception makes it difficult to analyze the meanings and the significances of this opus. It is only natural to ask ourselves today whether this work, which escapes the grandiose life of Berlioz, who was at the same time composer, concert organizer, musical critic and librettist, could not be a more special way to his heart, to his most intimate thoughts. In other words, this composition invites us to address the source of inspiration of the opus, most often masked behind a musician appreciated mainly for the force of his orchestration. A work that was long considered minor in the evolution of an exceptional career of the nineteenth-century romantic musician Hector Berlioz, who was recognized by his ostentatiously displayed grandiloquence. This was the beginning of a piece of criticism *Enquête sur un titre* published in 2015 by Élisabeth Brisson in an online pedagogical journal. The quoted piece is part of a

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wide exegesis (monographs, volumes of studies, reviews, essays signed by professional musicians or music lovers, men of letters), which was built around the preoccupations of the emblematic figure of artist Hector Berlioz.

## **2. Mystery of the *silence* surrounding a valuable opus.**

### **2.1. Possible explanations depending on the manner of reception**

The first publication of the first version of the *Les Nuits d'été* score for voice and piano opus 7 (H 81 A) dates back to 1841 and it is the work of Adolphe Catelin, an editor with whom Berlioz cooperated between 1838 and 1843. Between 1837 and 1843, he also edited six other opuses by Hector Berlioz, which were republished in 1843 by another important editor of that time, Simon Richault, and who also handled the publication of the second edition, only for voice and piano (H 81 A) in 1855.

In the *Les Nuits d'été cycle or collection* study (Rushton, 2016, pp. 112-135), musicologist Julian Rushton argues whether the group of melodies published by Berlioz as *Les Nuits* "constitutes a collection of melodies belonging to a poet and composer, or it should be called a cycle, with all that this term implies for our understanding it as a whole" (Rushton, 2016, p. 112). Moreover, the researcher debates extensively on the two distinct versions of the musical score: the first, composed in 1840 and published the following year, is for voice and piano, whereas the second, the orchestration of which was performed at different times, was published in 1856 for voice and orchestra. "Although in 1841 the arias were designed for mezzo-soprano or tenor, with the exception of the 5<sup>th</sup> aria, which is for tenor, in 1856, in order to be suitable for the performers to whom they were dedicated, Berlioz transposed the second and third arias at different times and indicated a preference for male voices for the second and penultimate arias" (Rushton, 2016, p. 112). The same author questions the timbre parameter that is different in each aria. "Although Berlioz expressed his preference for the publication of all six arias in a single cycle, his compositional conception suggests little concern for a cyclical vision", argues the musicologist in the quoted study (Rushton, 2016, p. 113).

Surprisingly enough, in another study, *In the shadows of Les Nuits d'été*, (Bloom, 2016, pp. 80-111), comprising six sections, (1. the issue of the year of creation of the *Les Nuits d'été* cycle; 2. the appearance of the autographs on the manuscripts; 3. the relationship between Berlioz and Théophile Gautier; 4. and 5. the review of the cycle and of Berlioz's inner motivation when conceiving the music; 6. the analysis of the third aria of the cycle, *Sur les lagunes*, in an attempt to build what Berlioz would have called admiring criticism), musicologist Peter Bloom believes that "the work may be considered a *cycle* – i.e., a group of musical pieces that unfold logically in terms of both poetic discourse, and musical continuity" (Bloom, 2016, p.83).

In order to understand the options of the two musicologists as concerns the performance of the opus as a cycle or as a collection of arias, some clarifications are required regarding the biography of the composer, which determined or influenced the writing of this work. So, just how well known was

Hector Berlioz in the music world in 1841? Born in Côte-Saint-André, close to Grenoble, in 1803, he moved to Paris in 1821, where, during his medical studies, he got enthusiastic about Gluck's *Iphigénie en Tauride* opera and decided to embrace a musical career. Thus, in 1841, Berlioz had already composed a significant number of works: four symphonies, an opera, overtures, several melodies. Moreover, a performance of the *Fantastic Symphony* conducted by Antoine Habeneck took place in the Conservatory venue on 5 December 1830. Another performance took place during the official events of the *Grande Messe des morts Requiem* (1837), then the *Funeral and Triumphal Symphony* for chorus and orchestra (1840), these works being performed during public and private concerts, most of which were organized by himself. It is worth noting that in 1841 Berlioz was a very visible composer.

In the light of this information, it is clear that during the composition of the six arias that we focus on, "the destiny of the musician Berlioz was fulfilled in his career as a composer, a surprising artist who, although he never demonstrated any interpretative skills (he did not play the piano, but he got a little familiar with playing the flute or the guitar), was very fond of literature: impressed by W. Shakespeare, then by W. Goethe's *Faust*, he translated from Gérard de Nerval at the end of 1827 and became a close friend of V. Hugo and Théophile Gautier. In 1835, in the *Le Temps* magazine, it was Joseph d'Ortigue, the musical critic, who had already published a biography of Berlioz in the *Revue européenne* in December 1832, insisting on his triple filiation: Shakespeare, Beethoven and Hugo, that claimed he was the *musical counterpart* of the poet Victor Hugo (Brisson, 2015, p. 2). Let us not forget that the programmatic vocal-symphonic works completed before 1840 proved the important role that literature played for him.

"Therefore, interested in various readings, Berlioz published numerous pages of musical criticism. We refer to his numerous reviews written between 1835 and 1863, as well as the musical criticism page he wrote in the *Journal des Débats*; to the memoirs written between 1838 and 1863. He is also the author of several programs and librettos, starting with the *Fantastical Symphony*, followed by *Lélio*, and continuing with the *Damnation of Faust* (1846), a very free adaptation of his source (Goethe's *Faust*), then *Béatrice et Bénédict* (1860), *Troyens* (1861), and the through and close work with his librettists, Léon de Wailly and Henri Auguste Barbier, for the *Benvenuto Cellini* opera of 1838" (Brisson, 2015, p. 3). Coming back to the documented study by Julian Rushton, *Les Nuits d'été: cycle or collection?*, we cannot help but noting the interesting debate on the themes of the melodies, a debate in which the author commented in general the poetical phrases in Gautier's text in a special aesthetic-analytical manner.

### **3. *Les Nuits d'été*. Poetical phrases**

In Berlioz's six lieds included in the *Les Nuits d'été* cycle, "one finds different key words defining the emotional state that must transcend at the moment of the interpretative act: the overwhelming brightness that dominates

the first and last arias, *Vilanelle* and *L'Île Inconnue*, the languorous sensuality of *Le Spectre de la rose*, the inconsolable expectation of the *Absence*, the dark affliction of the *Sur les lagunes*, or the sense of the dreamy specter in *Au cimetière*" (Rushton, 2016, p. 112). At first glance, the author comments on the composer's choice of the subject in *Les Nuits d'été*, there is no "actual narrative, as the musician is not concerned with identifying the poetic character of a poem with another's. Carnal love is the predominant theme of Théophile Gautier's collection *La comédie de la mort*. Nevertheless, even if we assume the existence of a male protagonist (despite Berlioz's choice of the type of voice), he and his lover are constantly transforming.

For example, in the two arias, with the subtitle *Lamento*, the main characters are a fisherman headed towards the unlimited ocean (no. 3) and a neurotic claustrophobic amateur in a church (no.5). The first and second melodies reveal two lovers who cannot be identified with each other, and in the fourth song, one of the two protagonists of the possible couple is absent. We find surprising the poetic idea of the second lied, where the singer character is nothing but a dead rose. It would seem that Berlioz chose these poems less for their narrative coherence, but especially for the sake of musical contrast. Indeed, one of the most remarkable aspects of the cycle is the variety achieved in the central sequence of four slow melodies. If we feel the presence of a narrative element, it becomes possible with the help of metaphor" (Rushton, 2016, pp. 113-114). In an attempt to imagine the compulsory use of this opus in the subject of *music history*, with the audition accompanied by general observations on the musical score, we have devised a general route of the parity-sonority commentary, starting from the importance of approaching the genre in an innovative manner by Hector Berlioz.

#### **4. *Les Nuits d'été* cycle. Problematic reception of the genre**

##### **4.1. The French romance of the 19<sup>th</sup> century. Brief comments**

The choice of the performer to whom the voice and piano version was dedicated, namely Louise Bertin, is a clue to the genre of *Les Nuits d'été*: the romance. Louise Bertin was the daughter of the director of the *Journal des Débats*, to whom Berlioz paid tribute. Louise Bertin was trained in François-Joseph Fétis's composition class and, according to the model of other creative women, Sophie Gaïl, Loïsa Puget, Pauline Dechambge, the completion of several chamber opuses and, especially, the acknowledgement of their value by some well-known composers, was the only way to be appreciated in the music world" (Brisson, 2015, p. 2). Playing, at first glance, an ambient role in the salons of that time, Louise Bertin's romances are at the same time an opportunity to highlight a wide range of the most subtle feelings. "Romance, a genre that academics, conservative spirits, tended to despise, criticizing its diminished size, and especially its sentimental expressivity, proved to be a decisive genre for determining musical taste and reception of music, especially in the 1830's" (Brisson, 2015, p. 3).

## 4.2. *Les Nuits d'été*. General musical traits

During the first half of the nineteenth century, the French melody faces a crisis of sentimentality, and Hector Berlioz is the composer who rehabilitates this genre. While harmony is not innovative, the present work may be considered a true cycle, due to the value of its chromaticism, which is above all melodic, and due to the care given to the dialogue between voice and orchestra. This is not surprising for the inventor of modern orchestra, for which the timbre combinations have a special meaning. As for the arias in *Les Nuits d'été*, they musically highlight the prosodic meaning of the text, the composer's ability to bring to light the dramatic aspect of the poem in the absence of any exaggeration. Starting from the aesthetic premises that defined the romantic movement, manifested by the novelty of the concepts in literature, arts, how to feel, live, which were reflected in music, Berlioz is one of the first composers of his time who reached his creative maturity with a kind of fever, of inner turmoil, eager to break all the constraints of Classicism (Sundstrom, 2014, pp. 60-61).

With the completion of the *Les Nuits d'été* opus, the sequence of six arias reveals its full significance. Berlioz contributes to the melody's value, away from the rigid constraints frame of the opera. Due to their plasticity, Théophile Gauthier's lines in *La Comédie de la mort* are suitable for receiving musical support. These are Berlioz's first melodies, based on the idea of a cycle, according to the Beethoven lied art principle, where the common denominator is the theme of love for extreme melodies and regrets, under different romantic hypostases, for the other four (Blot, 2013, p.1).

## 4.3. Musical-poetic considerations

### 4.3.1. *Villanelle*<sup>53</sup>

The origin of the *villanelle* genre may be traced back to the sixteenth century (1586), more precisely to a song originally accompanied by dancing. By extension, at the beginning of the seventeenth century, the poem has a fixed form, assuming the existence of three-line verses and a refrain ending with a quatrain. As far as themes are concerned, the lines reveal the sensations experienced by a young lover who dreamed to flee into the woods in the company of his beloved. From the architectural point of view, the tripartite strophicity of the poem is observed, each verse being repeated on the same

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<sup>53</sup> The poem *Villanelle* in French and its translation in English: „Quand viendra la saison nouvelle, Quand auront disparu les froids, Tous les deux nous irons, ma belle, Pour cueillir le muguet aux bois; Sous nos pieds égrenant les perles Que l'on voit au matin trembler, Nous irons écouter les merles Siffler./ Le printemps est venu, ma belle, C'est le mois des amants béni, Et l'oiseau, satinant son aile, Dit des vers au rebord du nid. Oh! viens donc, sur le banc de mousse Pour parler de nos beaux amours, Et dis-moi de ta voix si douce: Toujours!/Loin, bien loin, égarant nos courses, Faisant fuir le lapin caché, Et le daim au miroir des sources Admirant son grand bois penché; Puis chez nous, tout heureux, tout aises, En panier enlaçant nos doigts, Revenons, rapportant des fraises Des bois..“ (“When the season revives, When the cold will have disappeared, Both of us, my love, will go, To pick the lilies in the wood; Beneath our feet, will be bursting pearls, Seen quivering in the morning air, When we go to hear the blackbirds, Singing./ Spring has come, my love. It is the month of happy lovers; And the bird, preening its wings, Declaims on high from the nest. Oh! Come to a mossy bank, To tell of our noble love, And speak it in your tender voice, Always./ Far, far off, we will wander away, Setting the rabbits to flight, And see the stag, in the fountain mirror, Admiring his antlers proudly. Then, homeward, rejoicing, all at ease, With fingers linked in the basket, We shall return bringing the berries, Out of the woods”).



melodic lines each time. From a musical point of view, I have noticed that this poem does not distinguish itself by a dramatic progression, but by simplicity, as it has a descriptive nature. Music has no marked vocal independence, and moreover, in the orchestra's register we do not find any sound theme. "It is limited to a pure, regular and fast-paced accompaniment, reminiscent of classical Viennese writing at the end of the eighteenth century and the beginning of the nineteenth century" (Rose et Denizeau, 2004, pp. 4-5). Although each verse is sung on the same vocal lines, some subtle changes in the orchestra may be distinguished from one compartment to the other. We refer, for example, to the beginning of the melody (bars 3-4), in which the voice and the chorus of the string instruments evolve individually, while in the next verse (bars 43-44), the law strings (violas and cellos) resumed and imitate the original motif of the aria (bar 87, where the clarinet is added). The general tone is A Major, but Berlioz sometimes surprises us during the melody by surprising modulations at distant tones: B flat minor (bar 10), C sharp minor (bar 20). It is noteworthy that in *Villanelle*, the musical texture expresses the freshness and frailty of love; the use of *stacatto* for wind instruments, the modulation dynamism and the free imitation passages remind us of the dramatic legend of *Romeo and Juliet*, an opus composed only a few months before.

Figure no. 1, *Villanelle*, bars 1-18

2 (168)

**Ländliches Lied.**  
Deutsche Übersetzung von P. Cornelius.\*  
(Aus Sommernächte, Op. 7 N° 1.)

**Villanelle.** Poésie de Th. Gautier.  
(Nuits d'été, Op. 7 N° 1.)  
Fräulein Wolf, Grossherzoglich Weimar'scher Kammersängerin, gewidmet.

**Villanelle.** English Translation by Percy Pinkerton.  
(Summer Nights, Op. 7 N° 1.)

H. Berlioz.  
Composé 1834, instrumenté 1856.

Flauti.  
Oboe.  
Clarinetten in A (La).  
Fagotto.  
Mezzo Soprano  
o Tenore.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

**Allegretto. (♩ = 96.)**

**Allegretto. (♩ = 96.) dolce**

Quand vien.dra, la sai-son nou-vel-le, Quand au.ront dis.pa-  
Wein im Lenz, mil-de Luf-te we-ken, wenn es grün wird im  
Now the spring wakes the pret.ty flow.ers Lo! the win-ter hath

ru les froids, Tout les deux nous i-rons, ma-bel-le, Pour cueil-lir le mu-  
Wald-re vier, lass, o Lieb, Arm in Arm uns ge-hen, duft'-ge Mai-blumen  
fled a-way, Forth we'll go to the woods, my fair-est There to cull the sweet

\* Mit Genehmigung von J. Rieter-Biedermann in Leipzig.  
Stich und Druck von Breitkopf & Härtel in Leipzig.

H. B. 50.

#### 4.3.2. *Le Spectre de la Rose*<sup>54</sup> (*The Ghost of the Rose*)

The theme is fantastic. A rose reappears as a spectre confessing in a low tone its love for the character who accompanied him to a ball. There are some typical romantic motifs: death, love and memory. Like the previous aria, this poem is also devoid of any dramatic progression. Its architecture is stanza-like, creating the impression of continuous recitation in the absence of repetition. We notice that the text plays the main role and subordinates the music. From a musical point of view, we note the lack of unity of the orchestral accompaniment, as each stanza or even each line is accompanied in a different manner, depending on the poetic meaning expressed. As a timbre feature we notice the presence of the harp, with a special coloring role. The sound is bright, a feature highlighted by the D Major tone. In the first bars of the poem, a concentrated introduction brings the theme to the vocal plane, later resumed by the flutes and clarinets, a musical idea that will be redeemed with the beginning of each stanza.

A motif in a dynamic exposure is revealed by the first and second violins, and when the voice is heard, it becomes the central character, enhanced in a continuous discourse. Thus, the impression is that of pressure, due to the nature of the recitative part: slow and calm. Each progression in the text is accompanied by an additional musical dynamism. For example, on the line *Et parmi la fête étoilée* (*And throughout the glittering scene*, bar 22), the whole set of string instruments intones quick portrayals. The vocal line corresponds metaphorically to the evocation of the mental connections between two beings, one real and the other imaginary, since the answer is revealing *tu me promenas tout le soir* (*paraded all night was I seen*).

At the beginning of the second stanza, the music becomes increasingly dynamic thanks to a new orchestration: the strings in *pizzicato* on repeated sounds, leading to the main statement of the rose *Toutes les nuits mon spectre rose viendra danser* (*Throughout the night, my ghost of a rose / Will come to dance by your bed*, bar 34). The chromatic sliding of the voice and of the orchestra accompaniment on the lines *Mais ne crains rien, je ne réclame ni messe ni De profundis* (*But have no fear, I shall claim / No mass no De Profundis*), accentuates the tone of prayer of the rose. There follows a

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<sup>54</sup> The poem in French and its translation in English: „Soulève ta paupière close Qu'effleure un songe virginal; Je suis le spectre d'une rose Que tu portais hier au bal. Tu me pris, encore emperlée Des pleurs d'argent, de l'arrosoir, Et parmi la fête étoilée Tu me promenas tout le soir. O toi qui de ma mort fus cause, Sans que tu puisses le chasser, Toutes les nuits mon spectre rose A ton chevet viendra danser. Mais ne crains rien, je ne réclame Ni messe ni *De profundis*: Ce léger parfum est mon âme, Et j'arrive du paradis. Mon destin fut digne d'envie: Et pour avoir un sort si beau, Plus d'un aurait donné sa vie, Car sur ton sein j'ai mon tombeau, Et sur l'albâtre où je repose Un poète avec un baiser Écrivit: Ci-git une rose, Que tous les rois vont jalouser.“ (“Open your eyelids now closed, That brush on a maidens dream; I am the ghost of the rose, That you wore at the ball last night. You plucked me still silvered with pearls, Sprinkled like tears from the hose, And throughout the glittering scene, Paraded all night was I seen./ O you who have caused my death, Unable to chase it away, Throughout the night, my ghost of a rose, Will come to dance by your bed. But have no fear, I shall claim, No mass nor *De Profundis*; This faint perfume is my soul, And from paradise do I come./ My destiny may serve for envy; For no better death could one have, Than thus to have given one's life. For, I have your breast as my tomb, And there on the headstone where I repose, A poet has left me a kiss, And written: "Here lies a rose, Of which, kings are inclined to be jealous").

*crescendo*, correlated with the text *Mon parfum est mon âme* (*This faint perfume is my soul*). As we approach the third stanza, we notice that the original theme is resumed (bar 50). We also note the modulation in the tonality of *Et parmi la fête étoilée* (bar 58) in accord with the poetic line *Et sur l'albâtre...* (*And there on the headstone...*), when the voice holds the main role. The last line *Ci git une rose que les rois vont jalouser* (*Here lies a rose of which kings are inclined to be jealous*, bar 62) is sung almost as a declamation (on the rhythm of the words), very slowly, accompanied solely by the sound of the clarinet (Rose and Denizeau, 2004, pp. 6-7).

Figure no 2 *Le Spectre de la Rose*, bars 1-4

**Der Geist der Rose.**  
Deutsche Übersetzung von P. Cornelius. \*)  
(Aus *Sommernächte*, Op. 7. Nr. 2.)

**Le Spectre de la Rose.**  
Poésie de Th. Gautier.  
(Nuits d'été, Op. 7. Nr. 2.)

**The Wraith of a Rose.**  
English Translation by Percy Pinkerton.  
(Summer Nights, Op. 7. No. 2.)

Fräulein Falconi, Herzoglich Gotha'scher Kammersängerin, gewidmet.

H. Berlioz.  
Composé 1834, instrumenté 1856.

*Adagio un poco lento e dolce assai. (♩ = 66)*

*Adagio un poco lento e dolce assai. (♩ = 66)*

\*) Mit Genehmigung von A. Bielewsky-Biedermann in Leipzig.  
Verlag und Druck von Breitkopf & Härtel in Leipzig.

H. 31. 53

#### 4.3.3. *Sur les lagunes*<sup>55</sup> (*On the Lagoons*)

The themes focus on a character lamenting for the disappearance of his beloved. The themes evoked are: loneliness, night, love. The text renders the

<sup>55</sup> The poem in French and its translation in English: „Ma belle amie est morte: Je pleurerai toujours Sous la tombe elle emporte Mon âme et mes amours. Dans le ciel, sans m'attendre, Elle se retourne; L'ange qui l'emmena Ne voulut pas me prendre. Que mon sort est amer! Ah! sans amour s'en aller sur la mer! La blanche créature Est couchée au cercueil. Comme dans la nature Tout me paraît en deuil! La colombe oubliée Pleure et songe à l'absent; Mon âme pleure et sent Qu'elle est dépareillée! Que mon sort est amer! Ah! sans amour s'en aller sur la mer! Sur moi la nuit immense S'étend comme un linceul; Je chante ma romance Que le ciel entend seul. Ah! comme elle était belle Et comme je l'aimais! Je n'aimerai jamais Une femme autant qu'elle. Que mon sort est amer! Ah! Sans amour s'en aller sur la mer! (Dead is my beloved: And I shall weep for ever; In the tomb where she is buried, My soul and love lie with her. To heaven has she returned, But not for me has waited, It was for her that angels yearned, And not I whom they had wanted. Ah! Life without love is to me, The bitterest fate on the sea./ That pale creature, In her coffin is laid; With the whole of nature, In mourning arrayed. The dove that has been forsaken, Laments in dreams her absence. My weeping soul has sensed, That her link to us is broken. Ah! Life without love is to me, The bitterest fate on the sea./ The immensity of night, Spreads like a shroud about me; My romance I chant, But am heard by heaven only. Ah! Such beauty had she! And how I loved her! I shall not love another, When I have loved so deeply. Ah! Life without love is to me, The bitterest fate on the sea!”).

evolution of a psychological state rather than that of a dramatic progression. The three broad sections correspond to the three stanzas, but their refrains have the same motif - *Ah! sans amour s'en aller sur la mer (Ah! Life without love is to me / The bitterest fate on the sea!*, bar 20). But with the exception of the line containing the refrain, the general construction does not obviously justify the existence of the three parts.

From a sound point of view, in accordance with the content of the text, music has a slow and bleak expressiveness. The annihilation of the main character is particularly emphasized by this special *Lamento* chant. Each refrain is highlighted by a long note, preceded by a plagal tempo (fourth step in C minor, in the general context of G minor key) in relation to the edifying line: *Que mon sort est amer (Ah! Life without love is to me / The bitterest fate on the sea!*, bars 30-70-102). Due to the minor mode (G minor) and the very slow tempo, the first part develops a sound environment conducive to the desolation of the protagonist. The slowness of the tempo is properly associated with the evening service atmosphere.

The privileged moments of romantics, night and loneliness, allow them to get in touch with their inner self away from the wild world. Unlike the first part which is very slow, the central section is more animated, because it directly evokes the soul of the beloved: *La blanche créature est couchée, Est couchée au cercueil. (That pale creature / In her coffin is laid)*. This animation is marked by a more vibrant pulse of the orchestra (exposing a fast motif by double strings, bar 54, *La colombe oubliée ... The dove that has been forsaken*) and reaches the climax in the lines *Mon âme pleure et sent qu'elle est dépareillée, (My weeping soul has sensed / That her link to us is broken!*, bar 61).

This is undoubtedly the composer's way of creating suspense, anxiety. This paroxysm translates to the sound environment by the *appassionato* indication (bar 61) and the virtuosity of some sound figures among the woodwind instruments. The second part impresses by its writing in unison, which has a glacial effect, as the text is impregnated with the desperation of the main character whose beloved is dead and nothing can bring her back to life. The third section distinguishes itself by the G minor / G Major / G minor, modal oscillation, the protagonist culminating in the vocal plane with the expression of a funeral lament: *Que mon sort est amer (Ah! Life without love is to me / The bitterest fate on the sea!)*. The coda extends the refrain motif of each part, the composer and poet collaborates brilliantly to highlight the particularly sensitive relationship between text and sound. The *Ah* exclamation corresponds to the barely whispered intonation of the string instruments, the final chord being that of the dominant (major), metaphorically causing the last doubt: is this really the end or are there other events? (Rose and Denizeau, 2004, pp. 9-11).

Figure no. 3, *Sur les lagunes*, bars 1-6

#### 4.3.4. *Absence*<sup>56</sup> (*Absence*)

The theme focuses on the lover who laments for the departure of his beloved. Love, frustration, attention, travel are the main topics. From an architectural point of view, the poem is built around a refrain stanza repeated three times, with two verses inserted between them. At the musical level, the aria is characterized by its concise size and reduced orchestration, to support a simple and concise poem. It is undoubtedly the least demonstrative aria of the whole cycle. We are not faced with the same tragic expressivity of the previous melody. Moreover, the idea of hope is contrived by the very choice of the tonal option of the musician: F sharp major.

The refrains of the texts have the same sound characterized by moments of pause corresponding to the line: *Reviens reviens, ma bien aimée* (*Return, return my beloved!*). These silences, moments of suspense, can be interpreted as sound illustrations of the narrator's painful expectation. The orchestra only intervenes to emphasize the main melody (first violins) or to support the theme on several long notes. The beginning of the first verse stanza is simplified in terms of accompaniment and the music becomes more dynamic along the way through sounds repeated by the string instruments or through a vocal, *O dure absence* (*Oh, harsh absence*, bar 20). Yet, the character returns to the original state of lament accompanied by silence. This is a pattern that is to be found also in the following stanza: the sound dynamics corresponds to the line: *A laisser le pied des chevaux*, bar 49 (Rose and Denizeau, 2004, p. 11).

<sup>56</sup> The original poem and its translation in English: „Reviens, reviens, ma bien-aimée! Comme une fleur loin du soleil, La fleur de ma vie est fermée Loin de ton sourire vermeil. Entre nos cœurs quelle distance! Tant d'espace entre nos baisers! O sort amer! ô dure absence! O grands désirs inapaisés! Reviens, reviens, ma belle aimée! Comme une fleur loin du soleil, La fleur de ma vie est fermée Loin de ton sourire vermeil! D'ici là-bas que de campagnes, Que de villes et de hameaux, Que de vallons et de montagnes, A laisser le pied des chevaux! Reviens, reviens, ma belle aimée! Comme une fleur loin du soleil, La fleur de ma vie est fermée Loin de ton sourire vermeil! (Return, return my beloved! Like a flower far from the sun, The flower of my life is closed, Far from your rosy smile./ Between our hearts, so much distance! So much space between our kisses! Oh, bitter fate! Oh, harsh absence! Oh, great desires unrequited!/ Return, return my beloved! Like a flower far from the sun, The flower of my life is closed, Far from your rosy smile./ From here to there, too vast the country, Where towns and hamlets, Valleys and mountains, Tire even the tramp of horses./ Return, return my beloved! Like a flower far from the sun, The flower of my life is closed, Far from your rosy smile!”).

Figure no. 4, *Absence*, bars 1-7

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**Trennung.**  
Deutsche Übersetzung von P. Cornelius.\*)

**Absence.** Poésie de Th. Gautier. (Suite 4<sup>ème</sup>, Op. 7 N<sup>o</sup> 43)  
English Translation by Percy Pinkerton. (Summer Nights, Op. 7 N<sup>o</sup> 43)  
Madame Nottès, Königlich Hannover'scher Kammer Sängerin, gewidmet.

H. Berlioz.  
Composé en Paris 1834.  
Instrumenté en Dresden 12. Februar 1843.

Adagio. (♩ = 44.)

Adagio. (♩ = 44.)

\* Mit Genehmigung von J. Richter-Bindermann in Leipzig.  
aus dem Nachlass von Berlioz & Nottès in Leipzig.

H. B. 46.

#### 4.3.5. *Au cimetière*<sup>57</sup> (*Clair de lune*)- *At the Cemetery* (*Moonlight Lament*)

The themes revolve around another fantastic subject, where the narrator, attracted by the song of a dove, notices with fear the illusory return of the ghosts beyond the grave. After the frightening vision of the *l'ombre au voile blanc* (*shadow veiled in white*) and of the spirit of *aux molles poses* (*quiet rest*), the protagonist swears that he will not be attracted again by the song of the dove. Thematic ideas focus on death, fantastic creatures, frightfulness. As a matter of fact, the theme of the cemetery has already been evoked in the third aria, *Sur les lagunes*. The *Clair de lune* subtitle is an undeniable sign of early Romanticism: the twilight images of the night fascinate the creators of the nineteenth century. *Au cimetière* is one of the most meaningful arias of the entire cycle. At the formal level, *Au cimetière* is the first poem of the cycle that has a dramatic

<sup>57</sup>The poem in French and its translation in English „Connaissez-vous la blanche tombe Où flotte avec un son plaintif L'ombre d'un if? Sur l'if une pâle colombe Triste et seule au soleil couchant, Chante son chant; Un air maladivement tendre, A la fois charmant et fatal, Qui vous fait mal, E qu'on voudrait toujours entendre; Un air comme en soupire aux cieux L'ange amoureux. On dirait que l'âme éveillée Pleure sous terre à l'unisson De la chanson, Et du malheur d'être oubliée Se plaint dans un roucoulement Bien doucement. Sur les ailes de la musique On sent lentement revenir Un souvenir; Une ombre une forme angélique Passe dans un rayon tremblant, En voile blanc. Les belles de nuit, demi closes, Jettent leur parfum faible et doux Autour de vous, Et la fantôme aux molles poses Murmure en vous tendant les bras: Tu reviendras? Oh! Jamais plus, près de la tombe Je n'irai, quand descend le soir Au manteau noir, Écouter la pâle colombe Chanter sur la pointe de l'if Son chant plaintif! (Do you know that tomb of white, Where, with plaintive sound, The shadow of a yew is floating? A pale white dove upon the yew, Alone to the setting sun, Sadly sings his song./ An air so bittersweet, Both charming and resigned, That one disquiets, But would always wish to hear; An air like a sigh in heaven, From an angel's loving./ One would say that the soul would waken, To weep beneath the earth in concord, With that song And from the plight of being forsaken, Croon despair in gentle moaning, Whilst intoning./ On the wings of music born, One feels remembrance Returning slowly; A shadow in angelic form, Passes in a shimmering light, Veiled in white./ The half closed night time beauties, Spread their perfume faint and sweetly, Round you, And the spirit of quiet rest, Murmurs to you with outstretched arms: "You will return"/ Oh! Never more near that grave, Shall I go when evening falls, With sabled shawl, To hear that pale white dove, Sing in that branch of yew, Its plaintive song.“).

progression. There is a beginning (attraction through the song of the dove), a middle section (appearance of the spirit) and a final section (the flight of the dove and the narrator's desire not to return to this place). Therefore, one may notice here three-stanza structure of the ABA type.

From the music point of view, we should first note the reduced orchestration: flutes, clarinets and strings. The first two stanzas, the role of which is to set the scenery, are highlighted temporally by the symmetrical three-stroke measure. Although the main key is D Major, the feature of the aria is tierce modulation: (D minor- F sharp minor – A minor; B flat minor – D minor - F minor), in relation to the character's mood swings. It is worth mentioning the orchestral emphasis of the bleak atmosphere in a manner specific to Berlioz: *ostinato* structures for the string instruments, *tremolo* effects for the cellos, the voice supported by the clarinet in the acute register (in the dissonant rendering of certain thematic fragments at F sharp/G semitone distance). These practices bring us back to familiar musical moments like the *March to the Scaffold* of the *Dream of the Night of the Sabbath* in the *Fantastical Symphony*, composed during the same period (Rose and Denizeau, 2004, pp. 14-16).

Figure no. 5, *Au cimetière*, bars 1-20

[illegible]

#### 4.3.6. *L'Île Inconnue*<sup>58</sup> (*The Unknown Island*)

The poem is conceived as questions addressed to a young girl. The themes revolve around typical romantic issues: from exotic places and traveling, to

<sup>58</sup> The original poem and its translation into English:., Dites, la jeune belle, Où voulez-vous aller? La voile enfle son aile, La brise va souffler. L'aviron est d'ivoire, Le pavillon de moire, Le gouvernail d'or fin; J'ai pour lest une orange, Pour voile une aile d'ange, Pour mousse un séraphin. Dites, la jeune belle, Où voulez-vous aller? La voile enfle son aile, La brise va souffler. Est-ce dans la Baltique? Dans la mer Pacifique? Dans l'île de Java? Ou bien est-ce en Norvège, Cueillir la fleur de neige, Ou la fleur a'Angsoka? Dites, dites, la jeune belle, dites, où voulez-vous aller? Menez moi, dit la belle, A la rive fidèle Où l'on aime toujours! Cette rive, ma chère, On ne la connaît guère Au pays des amours. Où voulez-vous aller? La brise va souffler.( Tell me, my beauty, Where are you going? The sail opens its wing, And the breeze is blowing./ The oar is of ivory, The awning of moiré, The helm of finest gold; For ballast I have an orange, For a sail, an angel's wing, For ship boy, a seraph./ Tell me, my beauty, Where are you going? The sail opens its wing, And the breeze is blowing./ Is it to the Baltic, To the wide Pacific, Or to the isle of Java? Or perhaps to Norway, To pluck the flowers from snow, Or the flower of Angsoka ?/ Tell me, my beauty, Where are you going? The sail opens its wing, And the breeze is blowing./ Take me, said the beauty, To the banks where truly, Love will always be. That bank, my dear, So little known, In the land where love is free“).

adventure, youth and love. Generally speaking, the architecture is of the refrain-verse type, yet the chorus music is not fully quoted with each occurrence of it. From the music point of view, in the context of the whole cycle, this aria is completely different. The orchestration is much broader and relies on the intonation of the horns. Unlike the static effect and the monotonous ambiance specific to the 2<sup>nd</sup> and 4<sup>th</sup> arias (underlying the literary ideas of abandonment, desolation, death), in this poetic-musical context, one is surprised by the dynamism of all the language parameters. In this respect, the compositional option for bar 6/8 is decisive.

The center of the key is F major, but Berlioz chooses the fifth step chord for the harmonic structure at the beginning of the aria (C Major dominant), vesting the first four bars with the introductory role that prepares the vocal exposition. A subtle F minor inflection, followed by a few modulations on distant keys, is in agreement with the poetic idea *La voile enfle son aile, la brise va souffler* (*The sail opens its wing, And the breeze is blowing.*). Finally, *the beautiful young woman* stops dreaming and voices a new idea (bar 84). She is less interested in exotic lands, as she prefers *la rive fidèle où l'on aime toujours* (*to the banks where truly, Love will always be*), since *cette rive (...)* *on ne la connaît guère au pays des amours* (*that bank (...) so little known, in the land where love is free*). From a musical point of view, the aria ends in the same triple meter, in a *diminuendo* of the voice and instruments that gently support sonority (Rose and Denizeau, 2004, pp. 18-20).

Figure no. 6, *L'Île Inconnue*, bars 1-5

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**Das unbekannte Land.**  
Deutsche Übersetzung von P. Cornelius.\*  
(Aus Sommernächte, Op. 7 Nr. 6.)

|                                                                                     |                                                                                                               |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| <p><b>L'île inconnue.</b><br/>Poésie de Th. Gautier.<br/>(Suite d'Op. 7 Nr. 6.)</p> | <p><b>The unknown Land.</b><br/>English Translation by Percy Pinkerton.<br/>(Summer Nights, Op. 7 No. 6.)</p> |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|

Madame Milde, Grossherzoglich Weimarer'scher Kammersängerin, gewidmet.

H. Berlioz.  
Composé 1834, instrumenté 1836.

**Allegro spiritoso. (♩ = 66.)**

**Allegro spiritoso. (♩ = 66.)**

\* Mit Genehmigung von J. Richter-Moser in Leipzig.  
Musik und Text von Richard A. Rott in Berlin. ii. 11. 64.



## 5. Conclusions

After I have read the references and the musical score for this opus, I came to the conclusion that the arias belonging to the *Les Nuits d'été* cycle are a valuable creation, the importance of which was largely acclaimed in the second half of the twentieth century. The contradictory comments of musicologists about the perception of the opus as a cycle or collection hypothesis were further proof of the interest raised by this work, due to the unprecedented correspondence of the text-sound relationship. The reception of the arias included in the *Les Nuits d'été* cycle may only be done in the light of Th. Gautier's poetic metaphors, with the sound symbols enciphered by Hector Berlioz in his music. Moreover, the reading of the philosophical texts from *La Comédie de la mort* highlights Th. Gautier's preoccupations, which go beyond the general framework of Romanticism and approach Symbolism, thus anticipating the freeing of poetry of the traditional approaches to its structure and poetical meanings.

Berlioz the creator, the relentless seeker of harmonic melodic structures and of unusual orchestral combinations, grasped the poetic value of Gautier's poetry and, in particular, in agreement with the particular sound of each lied, and he contributed to the revival of the genre of romance, which, in his view, becomes an elevated music, relevant from the perspective of all language parameters. Also, embellishing the genre of the melody, he lays the foundations of orchestral lied of philosophical poetic inspiration, which will be illustrated in a magnificent way by Gustav Mahler a few decades later.

What was the purpose of this work? How do we explain the completion of an opus for voice and piano which the musician changes a few years later? Let us not forget that we refer to the creator dedicated to the dramatic symphonic genre, inclined to far-reaching sonorities and, above all, with an explosive temper. He was the artist, the composer, the critic, the conductor, the concert organizer who wanted to impress, to shock the audience and especially to prove to the artistic authorities of his time that music needed a change.

In his study, musicologist Peter Bloom commented on the completion of the opus in the light of a series of biographical motivations, claiming that the romantic artist "wanted to incorporate in the music of his arias either the deep emotions of farewell to his wife, Harriet Smithson, who until 1840 became more and more dependent, isolated, predisposed to illness, sensitive, frustrated, resentful, or the sonorous illustration of his new feelings for Marie Recio" (Bloom, 2016, p. 90). Now, the explanation should be sought at the creative level in the case of the musician who had known fame thanks to an opus like the *Fantastical Symphony* and who felt the need to focus his creative energy on the fundamental element of his compositional universe, the melody, which he intended to use pure, in order to highlight its expressive latencies. In this manner, Hector Berlioz focused on the symbolic dimension of intrinsic meanings deduced from the text-sound correspondences, giving up for the moment the descriptive programmatism of the developing orchestral pages.

As we near the end, we only want to express some thoughts about the enigmatic title. In this respect, we focused on Élisabeth Brisson's considerations, according to whom the metaphor may only be deciphered if correlations are made with the texts of some important poets of that time like V. Hugo, W. Shakespeare or W. Goethe. The title *Les Nuits d'été*, says the quoted author, "is the result of a shifting and condensation of meaning to translate what is hidden in the depths of his being, and which can only be expressed through a specific musical approach, by imperceptibly leaving the real world and entering the realm of fantasy" (Brisson, 2015, p. 5). These aesthetic-philosophical considerations enable us to understand the dynamism of one of the refined concepts of the nineteenth century, the romantic irony, revealed in the present case, by transferring the ambiguity of meaning specific to Th. Gautier's poems included in the *La Comédie de la mort* cycle to Hector Berlioz's mysterious melody cycle, metaphorically entitled *Les Nuits d'été*.

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## 8. POSSIBLE APPROACHES TO THE CONCEPT OF COLLABORATIVE TEACHING IN THE “MUSIC ANALYSIS” COURSE. BENEFITS AND CHALLENGES

Gabriela Vlahopol<sup>59</sup>

**Abstract:** *The concept of Collaborative Teaching is one of the innovative approaches to learning, which has changed the view of traditional teaching methods by involving two or more teachers in training a single group. The process involves a variety of flexible teaching methods that meet the learning needs of all students, while developing their communication, collaboration, critical thinking and creativity skills. Artistic education in the university environment contains two main biases, theoretical and practical (performance), which are divergent in the way of manifestation and collaboration between teachers. The applicability of the concept of Co-Teaching in performance is relatively intuitive, with a sporadic concretisation and no visible results in students' evolution. As regards the theoretical part of the musicians, the collaboration in the teaching process could be an important tool for correlating the information obtained at different disciplines in different fields (harmony, counterpoint, music history, folklore, aesthetics, stylistics, music theory, music analysis, etc.), but also to actively acknowledge the importance of a complex vision on the formation of a complete musician.*

**Keywords:** *Co-Teaching, music analysis, collaboration, methods*

### 1. Introduction

The central learning outcome of the *Music Analysis* discipline is to educate the skills necessary for the discovery and deep understanding of the main musical structures used in instrumental and vocal repertoire. But the ultimate goal of the course is not only the acquisition of theoretical knowledge, but essentially the acquisition of techniques to approach and perceive music from the point of view of the compositional thinking, of constructive details as a preliminary stage of the formation of a complete picture of the opuses approaches by the instrumentalists.

Considering the preference of music students for practical subjects and less for the theoretical or analytical ones, the use of innovative methods for teaching the *Music Analysis* course becomes necessary as a way to diversify course dynamics, stimulating both interest and creativity of the students and the inventiveness and motivation of teachers. In this context, the concept of *Co-Teaching* is an option to the traditional teaching method by abandoning the status of sovereignty of the instructor and including him in a forming cell composed of two or more teachers with equal responsibilities and participation in the teaching process.

Literature on this subject are very much concerned about the use of the team teaching method in special and specially integrated education, but many

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studies have demonstrated the benefits that collaborative teaching brings to the pre-university and university school environment (Thousand, Villa & Nevin., 2006; Bouck, E., 2007; Anderson, R. S. & Speck B. W., 1998; Ennis, R., 1986 etc.).

The definitions of the *Co-Teaching* syntagm have been formulated more simply or more complexly, generally or with more or less significant details, thus providing ideas for an extremely varied constitution of the teaching team. Buckley (2000) states that there is no universal approach to the concept of *team teaching* and proposes the following definition: “Team teaching involves a group of instructors working purposefully, regularly and cooperatively to help a group of students learn”. This approach is closely linked to many factors such as teaching methods, learning philosophies, interpersonal skills, and the level of education. Other definitions focus on the different components of learning or teaching, including the participants in the process:

A method of instruction that brings together two teachers of equal status to create a learning community with shared planning, instruction and student assessment. (Bouck, 2007; Crow & Smith, 2005). Two or more professionals delivering substantive instruction to a diverse, or blended, group of students in a single physical space. (Cook & Friend, 1995) Anderson & Speck (1998) emphasise the multitude of definitions given to the phrase *team teaching*, some of them contradictory due to the attempt to define the phenomenon through the methods and means of organising the teaching team: “an approach in which two or more persons are assigned to the same students at one time for instructional purposes” (Gurman, 1989, p. 275); “two or more instructors collaborating over the design and/or implementation and evaluation of the same course or courses.” (Hatcher, Hinton & Swartz, 1996, p. 367); “two or more teachers accepting responsibility for the same group of students.” (Ennis, 1986)

Within the *Music Analysis* course, the application of team teaching can be tackled in two main directions: the unidisciplinary one with the involvement of two professors with the same specialty, but providing different views upon the topic of the lesson, and the multidisciplinary one with two or more teachers of different specialties, but related to the analytical field: performing theory, musical stylistics, harmony. A possible interdisciplinary association that goes beyond the musical sphere, but which can provide practical solutions to future instrument teachers, is the association with the didactic field, the results focusing on the ways in which the musical score, once understood in all its details, can be explained to a student.

## **2. Advantages and challenges in approaching the Co-teaching method (literature review)**

Although definitions are multiple, suggesting a variety of styles for approaching team teaching, there is a general consensus on its benefits and strengths. In this respect, Andersen (1991) gives an important conclusion on the impact of collaboration on the teaching process: “in well-controlled studies both teachers and pupils have been shown to prosper”. (p. 47)

**Advantages of using the *Co-teaching* method for students:** maintains interest and enthusiasm (Hinton & Downing, 1998, Letterman & Dugan, 2004), emphasises cognitive strategies (Walther-Thomas, 1997), simultaneously improves academic performances and interpersonal skills (Benjamin, Johnson, (Harris & Watson, 1997), develops teamwork skills (Kapp, 2009), promotes interdisciplinary learning (Davis, 1995; Letterman, 1997) (Wilson & Martin, 1998), optimises the teacher-student relationship (Wilson & Martin, 1998), the student enjoys more attention from the teacher (Walther-Thomas, 1997) by means of progress monitoring, provides individual assistance, uses practical activities for deepening the notions, contributes to strengthening the cohesion of the student body (Walther-Thomas, 1997).

Anderson & Speck (1998) list the advantages of a team teaching approach to student learning efficiency: it offers multiple perspectives on the same concept; increasing the effective participation in the learning process by encouraging dialogue with students and the model of dialogue between trainers; correct feedback and assessment. A study by Dugan & Letterman (2008), focusing on the students' assessment of three models of collaborative teaching versus the traditional one, demonstrates that there is a certain preference for the courses supported by a team of teachers. On top of the preferences, there is a lesson in which two teachers are involved simultaneously and equally, and the last place, where an extensive team of teachers takes part. In the study, this latter pattern appears to present the most obstacles due to the possible lack of communication between team members, which may give the feeling of the course being disorganised, causing frustration among students.

The benefits are also relevant to the professional development of doctoral students who are preparing for a university career. The method can be both encouraging and challenging for them, developing their self-awareness and the desire for self-improvement. At the same time, by involving doctoral students with experience in different fields, the educational offer of the institution is thus extended. (Chanmungam & Gerlach, 2013)

**Advantages of using the *Co-teaching* method for teachers:** provides the opportunity to participate in more complex discussions and learn from the experiences and teaching methods of (Davis, 1995, Letterman & Dugan, 2004, Robinson & Schaible, 1995, Lin & Xie, 2009), integrated curriculum<sup>60</sup>, increases professional satisfaction, offers opportunities for development and professional collaboration (Walther-Thomas, 1997), provides additional flexibility and variety of course (Lin & Xie, 2009).

**Difficulties in applying the method** (Lin & Xie, 2009): space and equipment, lack of necessary skills in related fields, correlation of team members' schedules, additional tasks, lack of support from the administration, coordination and settling of conflicts between teachers, longer course

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<sup>60</sup> The integrated curriculum aims at a certain manner of organising and planning learning, which leads to an interrelation of disciplines and study objects, making connections between what students learn and their life experiences. (<https://blog.eintegral.ro/abordarea-integrata-a-curriculum-ului-scolar/>) accessed on 05.02.2018

preparation time than in the case of the traditional method, requires a longer adaptation period.

### **3. Types of team teaching that can be applied within the *Music Analysis* course**

The literature (Thousand, J., Villa, R.A., & Nevin, A.I.) offers four basic types of teaching a team course, according to the role that each teacher can have in the actual teaching process. Each of the four models can be applied in the *Music Analysis* course.

1. *Supportive teaching or the participant-observer model* (Helms, Alvis and Willis, 2005) involves both teachers at the same time, but with different roles: one teaches and the other observes and interacts only when questions are asked.

Within the *Music Analysis* course, the observer role can be held by a teacher of the same specialty or by a teacher with solid competences in this direction, but specialised in a related discipline (stylistics, aesthetics, harmony, counterpoint, composition, etc.). The main advantage of this method is the ability to observe students, how they work in a team, but especially to provide personal support in the event of lack of clarity, difficulty in communication, understanding tasks or even realising the connection between the student and the main teacher. The main challenge of the method is the risk of blocking communication between students while attempting to ensure the continuity of the teaching act.

2. *Parallel Teaching* – class is divided into groups and each teacher teaches learning content to a single group. The method has a variety of variants (eight of them detailed by Thousand, J., Villa, R. A., & Nevin, A. I. ), however due to the specificity of the *Music Analysis* discipline, involving the study of the musical score while repeatedly listening to it, only some of them can be applied, and only partially or with adaptations. Of these, the easiest to use are:

- *co-teachers rotate* - can be introduced in the practice-oriented courses of musical score analysis, and the lead role can be alternated between the two teachers in the pre-teaching section of the applications;
- *each teacher is in charge with a different component of the lesson*. For instance, in the course regarding the sonata form, the exposition can be taught by the first teacher, while the development and the recapitulation are taught by the second teacher;
- *learning style focus* – each teacher works with a group of students, mainly using a certain teaching strategy – auditory or visual. The method can be used by adapting to the specifics of the discipline *Music analysis*, especially in the case of multidisciplinary courses (the combination between *music analysis / musical aesthetics*), where the same information can be presented by the two teachers in a different way. For example, for the *Tragic and dramatic in classical musical discourse* theme, *Symphony no. 40* by Wolfgang Amadeus Mozart can be used as a practical application, being analysed from the perspective of the determination between structure and meanings. The two groups of students in which the class is organised can work in a different way: starting from the audition of the work and then specifying the elements of

language that represent a reflection of the *tragic* and *dramatic* concepts – harmony, melody, rhythm, orchestration, timbrality etc., or, starting from the analysis of the score, to suggest the way that structure and form elements may represent starting points in creating meanings. The novelty of the course can be achieved through the final confrontation of the results of the two groups of students, followed by a synthesis of the conclusions regarding thematic.

Possible challenges that the *parallel teaching* method can bring are related to creating a routine in student grouping and assigning the same teacher to a particular group. Keeping the heterogeneous character of the group and the rotation of the instructors gives students the opportunity to interact with as many individuals as possible, while also benefiting from the approach and experience of each teacher. Also, it is recommended to avoid bringing teachers who are not familiar with the group of students, an aspect that can minimise their communication with the instructor assigned to the group to which they belong.

3. *Complementary teaching* is a complex version of the *supportive teaching* method, in which a teacher is assigned to provide the information content through the lecture method, and the second instructor paraphrases his statements through notes, schemas, diagrams and on-screen projections. Within the *Music Analysis* course, the method can be applied ideally due to the permanent need for audio examples (audio/video), exemplifying based on the printed scores, as well as graphic rendering of the formal structures taught by specific schemes. The method offers the advantage of involving a professor specialised in a discipline other than *Music analysis* but with solid knowledge in this field. Also, students from Masters and PhD programs can be involved, being offered the opportunity to plan and teach with an experienced teacher and thus learn from his didactic experience.

4. *Team Teaching* or *the interactive model* (Helms, Alvis and Willis, 2005) – team members participate together at the actual lecture or the planned activities, with a maximum degree of involvement and in a permanent dialogue with the students. The variant of this type of teaching team is *tag-team teaching* or *the rotational model* (Helms, Alvis and Willis, 2005), in which only one of the teachers, each one in turn, meets with the whole class to cover a certain segment of the course, specific to his specialty. The method lacks the benefit of dialogue and engagement in a real team.

The *team teaching* method is the most dynamic variation of co-teaching, and can be applied both in regular and multidisciplinary *Music analysis* courses. In the case of the unidisciplinary team, a subject may be chosen as *Structural exceptions of the recapitulation in the sonata form*, where each of the two teachers can explain different types of the section with practical analytical examples. For multidisciplinary courses, the process can generate a much more dynamic course than the previous one. Thus, in a combination of disciplines such as *Music Analysis / Performing Theory*, a musical work can be presented by following the sequence of its constituent sections, alternately highlighting the structural and interpretative aspects and the relationship of inter-determination between them. In this way, many details of the musical score can be highlighted

with important expressive meanings, which require a carefully planned interpretation, details which, in a usual analysis, lose their significance without correlation with the practical side, the execution of the music.

To the above methods, a particular typology of courses can also be added, namely *Cluster courses*<sup>61</sup> (Dugan&Letterman, 2008) where several courses are based on a common theme or a course serves as a basis for another course. This typology is adopted in prestigious universities such as Stanford or Berkley (California), which have wide-ranging education programs, very diverse as an educational offer, being especially centred on the multilateral development of the students, organised for a significant period of time (several successive semesters): *Knowledge, Theory and Skills*<sup>62</sup>.

The adaptation of the method to a narrower specialised academic environment can be achieved by creating joint courses based on a common theme. Moreover, within faculties with an instrumental interpretation profile, the disciplines included in the curriculum are designed according to the *cluster courses* principle, so that the concrete application of the method is easy to achieve. The thematic association of the *Music Analysis* course can include disciplines from the theoretical area: music history, musical stylistics, harmony, polyphony, performing theory, artistic didactics, and also from the practical sphere: chamber music, opera class, theatre direction. The students involved in a cluster can meet as they finalise a broader theme debated in parallel in the individual classes in order to draw conclusions about the importance of the connection of the information acquired within them and how they influence the subsequent student experience.

The main challenges that such a program may entail are related to the planning of the thematic correlation between the content of each discipline as well as to the difficulty of organising cluster courses on a regular basis, both in terms of program and course space. However, the advantages of the method are particularly valuable in developing a global vision of the musical phenomenon. This way, the student understands a musical score not only from the point of view of its musical content, but also from the historical perspective of its appearance, the subjective and objective conditions that have determined it, the relationship with the other works composed during the same period, the corresponding style or the composer's creative period, establishing the elements of structural conception, writing, tonal content that determines the general aesthetic expression and the details of expression and atmosphere that will influence the interpretation of the work. An exhaustive vision of a composition enriches the musical experience of the individual, and also creates a mechanism

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<sup>61</sup> Cluster courses provide opportunities to study special themes or historical periods from the perspective of two or more different disciplines at once. Each course is developed to integrate with one or more courses in other fields to show how different disciplines complement each other to form a more comprehensive understanding of a given topic. All courses within a given cluster meet at the same time, so the students can all meet together periodically to explore the cluster theme. In some clusters, the classes meet together all the time so that the different disciplines are integrated throughout the course.  
(<https://www.umkc.edu/catalog/default/Topic111255.html>, accessed on 12.02.2018)

<sup>62</sup> The three branches of *Cluster courses* at *Stanford Graduate School of Education*.



of perception of the musical phenomenon, which can have a decisive impact on the instrumental and didactic career of the student, perpetuating a complex model of perception with an impact on the future generations of musicians.

A study by Baeten & Simons (2016) analyses the impact of collaborative teaching through the exclusive participation of students (*student team teaching*), undergraduates who already hold a teacher's degree for secondary school (master or doctoral students). Despite the disadvantages due to the lack of experience of the instructors, the experiment also revealed the existence of remarkable advantages such as diversity, the different ways of explaining the subject, the original nature and the engaging character of the course. The method can be used within the musical analysis course in various versions: by the association between the main teacher and the student; by associating two students under the direct guidance of the teacher (on a relatively simple topic or practical application); by involving students in the teaching process by choosing general subjects, whose preliminary documentation does not raise accessibility issues, or has only practical tasks (previously prepared by the team).

The advantages of implementing the *Co-Teaching* method are evident not only for the partners involved in the teaching process, the student/teacher pair, but also for the institution where these types of courses take place. Thus, encouraging teacher collaboration by including them in teaching teams helps create a dynamic and interactive learning environment, provides instructors with a modern, contemporary vision of interdisciplinary thinking, and inspires new research lines and professional partnerships among team members (Leavitt, 2006).

#### **4. Conclusions**

Zhou, Kim & Kerekes (2011) state that “most teachers (...) had no opportunity to think of the connectedness between disciplines. Particularly, the methods courses they took from teacher education programs were often arranged by subjects. They received little training to teach subjects in an integrated way.”

A study by John Goodland on the educational phenomenon, published in 1983 (in the *Phi Delta Kappan* journal), and reiterated in countless other studies so far, warned about the reluctance manifested by teachers in learning to collaborate in the teaching process. “Teachers work in isolation from one another. They view their classrooms as their personal domains, have little access to the ideas or strategies of their colleagues, and prefer to be left alone rather than engage with their colleagues or principals. Their professional practice is shrouded in a veil of privacy and personal autonomy and is not a subject for collective discussion or analysis.

Their schools offer no infrastructure to support collaboration or continuous improvement, and, in fact, the very structure of their schools serves as a powerful force for preserving the status quo. This situation will not change by merely encouraging teachers to collaborate, but will instead require embedding professional collaboration in the routine practice of the school.” (DuFour, 2011). Friend (2000) states that collaboration skills do not occur

naturally, but must be cultivated and refined. Furthermore, “schools should encourage teachers to adopt collaborative learning in a single subject to build a collaborative environment” (Lin & Xie, 2009).

The need for teacher autonomy, cultivated over time by traditional education, seems to be opposed to the principle of *Co-Teaching* in all its aspects, which has led and certainly continues to lead to the emergence of two sides, each with its well-founded arguments. Without undoing the multiple challenges involved in planning and materialising a course organised with a team of teachers, leaving the classroom's comfort zone characteristic to the classical teacher is proven to be beneficial for both the trainer and the student.

In musical education, the correlation of the *Music Analysis* discipline with those referring to musical stylistics, performing theory or musical stylistics and aesthetics in a collaborative course opens up multiple perspectives of approaching a musical score, resulting in a profound understanding of the composition, of the constructive and expressive intentions of the creator, bringing about the opportunity to discover the multiple ways of interpreting it. The simultaneous participation of teachers with different specialisations or even of several teachers with the same specialisation in a collaborative course of *Music Analysis* provides students with an important foundation in creating a new vision of the educational process in which collaboration, respect, professionalism, mutual support and diversity of human beings' personalities are not options but primordial elements.

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## 9. AN ANALYSIS OF THE VOCAL ENSEMBLES FROM THE OPERA “*I PURITANI*” BY VINCENZO BELLINI

Cristina Simionescu<sup>63</sup>

**Abstract:** *I Puritani* is the masterpiece that crowned the creation of the Italian composer Vincenzo Bellini, being remarked and appreciated for the richness of his melodicy and profound symbols filled with the inspiration and creativity of a creator. This was the last of the ten works composed by Bellini, whose disappearance was premature, at only 33 years, but the passion and talent with which he created revealed a work dominated by essence and emotion, which establishes a close connection between chant and the poetic text, providing new expressive valences to the lyrical universe. The extremely difficult and demanding vocal writing raises serious challenges, the Bel-canto style meaning not only a “beautiful chant” but also a difficult texture, a certain specific phrasing and a spread of spectacular acute tones.

**Key words:** *Bel-canto, Italian opera, musical romance, musical ensemble*

### 1. Introduction

In his last work, *the Puritans* (1835), he reached a new strenght and temerity in the field of orchestral effect. **The Puritans** (in Italian “**I puritans**”) is a 3-act work by Vincenzo Bellini, with a libretto written by Carolo Pepoli (inspired by the comedy “*Têtes rondes et cavaliers*” from 1833 of the authors Jacques-François Ancelot and Xavier-Boniface Saintine, who in their turn were inspired by the novel *Old Mortality* written by Walter Scott in 1816). It was the last opera composed by Vincenzo Bellini. The premiere of the opera took place at the “*Théâtre Italien*” in Paris on 24 January 1836.

### 2. Elvira - Giorgio Duet

“**O amato zio**”, the orchestral introduction of **Elvira - Giorgio duet** takes the form of an accompanying monody describing Elvira's unease and concern because she is forced by her father to accept the marriage to Riccardo and renounce to Arturo's love. *Allegro molto* (4/4) announces the rushing to the uncle Giorgio's room, which she considers her last chance of rescue. Elvira's overwhelming mood is suggested by the gradual, descendant and melodic motion in *A Minor scale*, the line “*O amato zio, o mio secondo padre!*”<sup>64</sup> (with no accompaniment) sounding like a grief of pain. Ex. 1 (V. Bellini - *I Puritani*, BMG Ricordi, Rome, 2006, act I, Stage IV, Duetto Elvira - Giorgio: Amato zio, p. 38, ms 32-34).



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<sup>64</sup> *O, my beloved uncle, my second father!* (t.a.Cr.S.A.).

Giorgio's response brings agogic changes starting from *Maestoso* (the grandeur of the character) to *Lento*, which expresses the calm, gentleness and love for his niece. Giorgio wants to convince her that wedding is a reason for joy, not sadness, and in this respect, the composer makes passages from minor to major (*A Minor – B-flat Major*), in *pianissimo* tone, up to the replies: *o figlia mia diletta, oggi sposa sarai*<sup>65</sup> (*in forte*), showing that father's decision is final. From Elvira's repeated *sposa* response (*con forza*) springs up fear, anxiety, despair but also the desire to put in a good word to her father in order to change his decision. *Allegro giusto* brings back the agitation from the introduction of the orchestral duet, while the transition from *piano* to *fortissimo* through *crescendo*, on an orchestral bridge in which prevails both the sixteenths and descending conjunction motions renders the young woman's inner torture, disappointment and defeated soul. Ex. 2 (V. Bellini - *I Puritani*, BMG Ricordi, Rome, 2006, Act I, Stage IV, Duetto Elvira - Giorgio: *O amato zio*, p. 40, ms. 53-61).



Elvira confesses to her uncle the sincere love for Arturo (*Sai com'arde in petto mio bella fiamma onnipossente; sai ch'è puro è il mio desio, che innocente è questo core*<sup>66</sup>). The second stanza is a rhythmic-melodic variation of the former, but with dynamic differences, Elvira's voice reaching up to *fortissimo*. The musical discourse supports the literary text by accents (*Se tremante all'ara innante strascinata un dì sarò... forsennanta in quell'istante di dolore io morirò!...*<sup>67</sup>). Ex. 3 (V. Bellini - *I Puritani*, BMG Ricordi, Rome, 2006, Act I, Stage IV, Duetto Elvira - Giorgio: *O amato zio*, p. 41, pp. 76-84).



After listening carefully, Uncle Giorgio gives her the big news: Arturo is waiting for her at the altar. Elvira's surprise and enormous happiness are described by a phrase with short rhythmic-melodic cells (in *A major*) interrupted by quaver rests (*fuor di se per la gioja*<sup>68</sup>). Ex. 4 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene IV, Duetto Elvira - Giorgio: *O amato zio*, p. 44, ms. 115-119).

<sup>65</sup> *O, my dear daughter, today you will be a bride!* (t.a.Cr.S.A.).

<sup>66</sup> *You know how the beautiful flame of love burns in my chest; you know how pure is my desire, how innocent is this heart* (t.a.Cr.S.A.).

<sup>67</sup> *I tremble thinking of the inevitable news when I will be dragged to the altar ... maybe then, in a moment, I will die of pain* (t.a.Cr.S.A.).

<sup>68</sup> *Exploding of joy* (t.a.Cr.S.A.).





Giorgio takes over Elvira's melodic line, and then they are joining their voices upon a descending third interval, in a rhythm of martial character (*sì vinta dai gioire*<sup>69</sup>) from which it comes out their joy and deep soulful contentment. Ex. 5 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene IV, Duetto Elvira - Giorgio: *O amato zio*, p. 45, ms. 141-149).



The hunting horns announce Arturo's appearance, bringing new tempo changes that show the solemnity of the moment (*Allegro moderato*, 2/4). The Men's Choir welcomes the arrival of Arturo Talbo, while *Elvira resta immobile per l'attenzione che presterà. Nel suo volto si devono scorgere i gradi d'una gioia che alle parole „Arturo Talbo” deve essere all'entusiasmo*<sup>70</sup>; the orchestra doubles the voices (in thirds), achieving harmonic support. Ex. 6 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene IV, Duetto Elvira - Giorgio: *O amato zio*, p. 55, ms. 332-337).



*Coda* is the culmination of the previous *Allegro* fragment and emphasizes Elvira and Giorgio's happiness on an orchestral accompaniment of harmonic support, in *forte*, with small *sforzandos* at each bar beginning. Ex. 7 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene IV, Duetto Elvira - Giorgio: *O amato zio*, p. 55, ms. 345-348).

<sup>69</sup> Happiness wins out over all! (t.a.Cr.S.A.).

<sup>70</sup> Elvira remains immobile, careful about what will happen. On her face there must be a joy that grows up to excitement when pronouncing the name "Arturo Talbo". (t.a.Cr.S.A.).



### 3. The Quartet *A te, o cara*

Brass instruments from the instrumental introduction (6/8, *Maestoso assai*) announce Arturo's arrival. The place of action is as such: *Sala d'arme. Il fondo della scena è aperto. Fra le colonne si veggono sempre alcune traccie di fortificazioni ecc. Dal lato destro esce Lord Arturo con alcuni Scudieri e Paggi, i quali recano vari doni nuziali, e fra questi si vedrà un magnifico velo bianco. Dal lato sinistro escono Elvira, Valton, Sir Giorgio, Damigelle con Castellani e Castellane che portano festoni di fiori e gl'intrecciano alle colonne. Dal fondo della scena escono i soldati guidati da Bruno, che fanno corteggio e danno compimento al decoro della festa*<sup>71</sup>. The melodic line is weaved in Acute on the ascending and descending stepwise motion, with harmonic accompaniment (chords in the low register), the festive character being revealed by the Neapolitan dance rhythm (6/8) and *staccato* from the melodic line combined with *legato* musical motifs. The entrance of the choir (*Ad Arturo onore, ad Elvira onore!*<sup>72</sup>) is made on large note values of homophonic style, while the predominant *forte* tone is accompanied by accents on the weak beats (syncopes), emphasizing the solemnity of the moment.

The bridge towards Arturo's *solo* part is built on *A Major* accords, in *Allegro vivo*. The melodic line of the tenor brings agogic, rhythmic and tonal changes (*Lento*, 12/8, with transposing from *A Major* in *D Major*), reflecting and putting musical value to the young man's feelings. The culmination of the phrase is reached on the response *tra la gioja e l'esultar*<sup>73</sup> (*forte*) doubled by the orchestra (in octaves or ascending third); *piano*, which appears suddenly, and *morendo* indicate the purity of the love feelings, happiness and soul fulfillment next to the beloved one. Elvira, Giorgio and Gualtiero Valton express the gratitude for their happiness (*Senza occaso questa aurora mai null'ombra, o duol vi dia: santa in voi la fiamma sia, pace ognor v'allieti il cor*<sup>74</sup>). The choir follows up with more wishes (a melodic line with aspect of homophonic accompaniment: *Cielo, arridi a voti miei! Benedici a tanto amor!*<sup>75</sup>). In the orchestra, over the *A note pedal tone* it overlaps a melodic line that doubles the

<sup>71</sup> The Gun Room. In the background, the scene is open. Between columns there are traces of fortification, etc. Lord Arturo comes out from the right side, accompanied by squires and pages that are bringing bridal gifts, including a lovely white veil. From the left side, Elvira, Valton, Sir Giorgio, the bridesmaids, castellans and castelania are coming, carrying feast flower garlands, with which they adorn the columns. The soldiers led by Bruno come in sight from behind the stage, forming a cortegium and completing the festive décor (t.a.Cr.S.A.).

<sup>72</sup> In honor of Arturo, in honor of Elvira! (t.a.Cr.S.A.).

<sup>73</sup> Between joy and exaltation (t.a.Cr.S.A.).

<sup>74</sup> May your love sun never die!, May no shadow or pain appear in your day: Holy be the flame of love inside you, May peace always floods your soul! (t.a.Cr.S.A.).

<sup>75</sup> Heaven, listen to our prayer! Bless their great love! (t.a.Cr.S.A.).



voices of Gualtiero and Giorgio, and then doubles the melodic line taken from Elvira to Arturo (parallel octaves). Ex. 8 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene V, Quartetto: *A te, o cara*, p. 70, ms. 11-16).

The first motif of the phrase “*Cielo, arridi a'voti miei!*” has a melodic stepwise motion ornamented with embroidery and passage notes in *crescendo* to *fortissimo* that reflects the love of young people, while the second motif (*benedici a tanto amor*) is in *pianissimo*, like a flaming praying for the immortality of love. Ex. 8 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene V, Quartetto: *A te, o cara*, p. 71, ms. 17-19).

Coda brings melodic, rhythmic and dynamic changes: Elvira's phrases are ornamented melismas, the melodic stepwise is ascending with high-sounding stops, showing the enthusiasm and satisfaction of the dream come true. The Valton brothers (unison) and Arturo (upper quart) sing in the first musical motif (*benedici a tanto amor*) a melodic line of recitativic nature (*crescendo* to *forte*) that renders the hope into a marriage blessed by Heaven. The melodic line of the second motif (*Cielo, arridi a'voti miei, benedici a tanto amor*) translates the calm and gratitude that dominate the whole picture. In the chorus, the soprano I and tenor II voices double Elvira's voice, while the soprano II, tenor I and bass voices realize the harmony that supports the masculine characters line (the first motif). In orchestra, in the upper voices, the first rhythmic-melodic pattern (cell) from Elvira's discourse is repeated by intoning the same melisma, doubled at the octave interval, while in the low (grave) register *a tremolo* achieves the harmonic support. The Quartet is ended by a motif with a cadencial role, holding the melodic line from Arturo to Elvira and backwards, while the rest of the

vocals (soloists and chorus) are accompanying them. Ex. 9 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene V, Quartetto: *A te, o cara*, p. 76, ms. 46-52).



**The Finale of the First Act:** Finding out that Arturo has fled with the prisoner, Elvira is living her drama with maximum intensity (*Ahime!*) sustained by the orchestra (*tremolo*, sounds repeated as threatening signals in *low tone*) in *fortissimo*. Ex. 9 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene XI, Finale I, p. 117-118, ms. 142-157).

The angry crowd accuses Arturo of treason, and Elvira *resta immobile*<sup>76</sup>. On the *tremolo* (*pianissimo*) from the orchestra, *con dolore ed occhi fissi*<sup>77</sup> she acknowledges that Arturo left her for another woman: *la dama d'Arturo...e in bianca velata*<sup>78</sup>. The delirium state is rising up with the orchestral *tremolo* that goes up to *sforzando* when Elvira ask herself: *non sono più Elvira?*<sup>79</sup>. Ex. 10 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene XI, Finale I, p. 120, ms. 231-251).



<sup>76</sup> Elvira stays still (t.a.Cr.S.A.).

<sup>77</sup> With pain and staring look (t.a.Cr.S.A.).

<sup>78</sup> Arturo's sweetheart is covered with a white veil (t.a.Cr.S.A.).

<sup>79</sup> Am I not Elvira anymore? (t.a.Cr.S.A.).



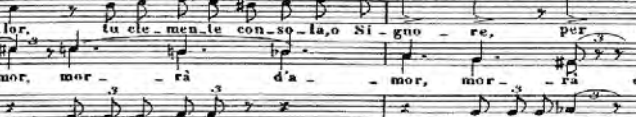
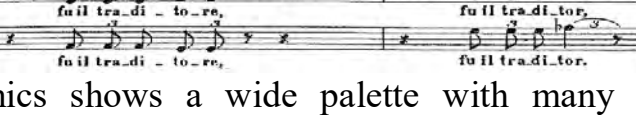
The choir answers in *piano* and *pianissimo* sounds, on short rhythmic patterns (cells), all the people being astonished by the unexpected and flashing turn of the fate, so suddenly from the happiness of the wedding to the fatal madness. The *forte* shade is fading like the string of Elvira's life and from the short responses (group of maximum three notes) we understand that the poor girl is losing her rationality and identity, splitting her identity. Ex. 11 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene XI, Finale I, p. 123-124, ms. 341-366).

*Largo sostenuto* (4/4, *F Major*), *declamato con tutto lo slancio d'un core innocente contento*<sup>80</sup>, in *pianissimo* - *sotto voce* develops the love song through which the heroine expresses the desire and hope that Arturo will return to her. The melodic leak-wise motion of the phrases suggests the beginning of Elvira's emotional instability, suffering and sighs. Although the fragment is in *pianissimo*, some words are accented (*con te vivro d'amor*<sup>81</sup>), the accompaniment doubling the soloist's melodic line and making the harmonic support in the grave (low) register. Ex. 12 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene XI, Finale I, p. 124, ms. 367-375).

Elvira's gentle responses (stepwise or leak-wise motion) are incessantly interrupted by the sharp renderings of Giorgio, Riccardo and men's choir, which are accusing Arturo of the girl's tragedy. Ex. 13 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene XI, Finale I, p.131, ms. 407-410).

<sup>80</sup> *Declamated with the enthusiasm of a happy innocent heart* (t.a.Cr.S.A.).

<sup>81</sup> *It's you I want to live my love with* (t.a.Cr.S.A.).

EL   
tur, vi - vrò d'a - mor, mor - rò d'a -  
R   
- mor; ma più avam - pa tre - men - do il fu - ro - re con - tro chi  
3   
lor, tu ele - men - te con - so - la, o Si - gno - re, per la...  
- mor, mor - rà d'a - mor, mor - rà d'a -  
fu il tra - di - to - re, fu il tra - di - tor,  
fu il tra - di - to - re, fu il tra - di - tor.

The dynamics shows a wide palette with many sonorous plans (in accompaniment, chorus and soloists) – starting from *pianissimo* to *sforzando* and *fortissimo*, obtaining, depending on the literary text, several layers of different intensity like in a contrapuntal cantus. If so far, the men's choir, Giorgio and Riccardo expressed their hatred towards Arturo's dishonoring gesture, now they are gradually dominated by mercy and pain for Elvira's state of mind. Elvira's final cadence (*a piacere*) on a descending chromatism (direct attack on *acute B flat*) is like a cry of despair and suffering that is slowly fading away. Ex. 14 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene XI, Finale I, p. 132, ms. 413-418).

A musical score for a vocal part, likely a soprano or alto, in a key with one sharp (F#). The melody is written on a single staff. It begins with a treble clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The lyrics 'Vivrai d'a mor.' are written below the staff, with a long horizontal line indicating a sustained note or a long breath. The score is part of a larger musical work, as indicated by the page number '11' in the top right corner.

In the unaccompanied recitative that follows, Elvira *fa un moto, quasi tornando a vedere Arturo, che fugge*<sup>82</sup> while the answers written in *lento, a piacere*, with very short melodic patterns (cells) and dotted rhythm (*Ma tu già mi fuggi? Crudele, abbandoni...*<sup>83</sup>) suggest the sighs and torment. Ex. 15 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act I, Scene XI, Finale I, Recitativo: *Ma tu già mi fuggi*, p. 133, ms. 1-4).

(In un moto, quasi tornando a vedere Arturo, che fugge)  
**ELVIRA** *lento e piacere* *lunga*  
 Ma tu già mi fuggi? crede le, abben doni chi tanto t'a - mò!.. Ah...

The *allegro vivace* from the finale of the act inflects from *D Major* in *A Major*, *G Major*, *F Major*, *E-flat Major* and *B Major*; these distant modulations appear suddenly, anticipating the period of Musical Romanticism. The musical numbers that make up this final act (Arturo's *arietta*, Elvira's *aria*, and the moments of ensemble performance) are not distinct, but running from one to the other without being signaled by a title or double bar, Bellini anticipating thus the Wagnerian technique of open numbers.

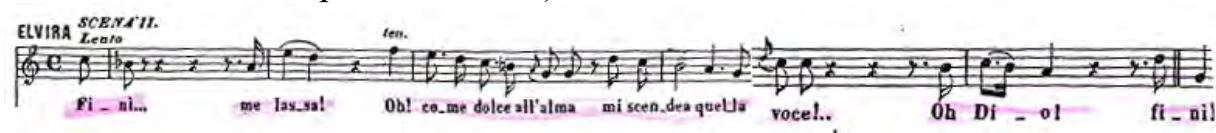
#### 4. Elvira – Arturo Duetto: *Arturo? Sì, è desso!*

**Elvira – Arturo Duetto:** *Arturo? Sì, è desso!* This duetto from the third act takes place before the finale scene of the opera, in a *Loggia in un giardino a*

<sup>82</sup> *Elvira makes a move as if she were turn back to see Arturo who is running* (t.a.Cr.S.A.).

<sup>83</sup> *But, are you running away from me? Are you so ruthless and want to abandon me?* (t.a.Cr.S.A.).

*boschetto, vicino alla casa d'Elvira: questa casa ha la porta e le finestre con vetri assai trasparenti*<sup>84</sup>. Elvira is crooning a short barcarolle (6/8) that awakens in Arturo sweet memories and the desire to be back again with the loved one. The song is suddenly interrupted by a trumpet sound that makes the young man to see the cruel reality: he is a fugitive, and if he is caught, he will not be able enjoy the love of Elvira, but the scaffold. The Puritans are looking for him in frenzy, and Arturo has to hide until the enemy moves away. Elvira appears on stage with the hope that the voice she has heard is the voice of her lover Arturo. In general, the phrase has a descending stepwise motion, and the binary rhythm describes the idea of a life that is flowing anchored in the past, into the lost happiness. The rhythmic-melodic patterns (cells) are interrupted by pauses completed with chords (*pianissimo*) in order to suggest the disorder of the girl who is hardly gathering her thoughts. Ex. 16 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Scene II, Finale III, Elvira - Arturo Duetto: *Arturo? Sì, è desso!*, p. 222, ms. 1-6).



The connection with the past is described very well by the melodic line taken from the quartet *A te, o cara* (modified rhythmically and melodically). Elvira is mourning her sad fate and loss of the beloved one in a fragment (*Andante sostenuto, pianissimo*) that renders in a very particularly expressive way the reverie and emotions of the old times, supported by the accompaniment that doubles Elvira's voice in acute; the other voices perform the harmonic support. Ex. 15 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Scene II, Finale III, Elvira - Arturo Duetto: *Arturo? Sì, è desso!*, p. 222, ms. 7-13).



Arturo's appearance in flesh and bones (answering in turn and kneeling before her) shocks her, and in the first moment she cannot believe that the joy that floods inside her is real. Elvira's responses (close notes and short rhythmic cells of *parlato* nature) show the astonishment and precipitation caused by the rencontre with her lover, whose love she believed lost forever (*Allegro giusto*); the orchestra (*tremolo* and *crescendo* from *pianissimo* to *fortissimo*) prepares and supports the explosion of joy. Ex. 17 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Scene II, Finale III, Elvira - Arturo Duetto: *Arturo? Sì, è desso!*, p. 223, ms. 16-24).

<sup>84</sup> Kiosk in a garden with bushes next to Elvira's house: this house has its doors and windows with very transparent windows (t.a.Cr.S.A.).





The joy of their rencontre is described by the orchestral introduction *Allegro più maestoso*, in *C Major*, *pianissimo*, which reveals the atmosphere of the duet itself. Arturo asks for forgiveness through a melodious cantilena that greatly disturbs Elvira (we will find it later in the melodic line of the soprano). Only now Elvira realizes that Arturo has been absent for three months and she is making efforts to remember what has happened to her during this period (*fra se cercando di risovvenirsi*<sup>85</sup>). Ex. 18 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Scene II, Finale III, Elvira - Arturo Duetto: *Arturo? Si, è desso!*, p.226, ms. 65-76).



Cadenza on the word *cor* (heart) expresses the sincere love and pure feelings springing from the hearts of the two lovers. Ex. 19 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Scene II, Finale III, Elvira - Arturo Duetto: *Arturo? Si, è desso!*, p. 226, ms. 78-96).



The martial rhythm and repetition of *F* note (trumpets) create the formal atmosphere of royalty by which Arturo justifies why he left his girlfriend. Soon afterwards, Elvira realizes that Arturo has just saved the life of the sovereign, no feelings of love being concerned, and thus she is expressing her happiness by a *crescendo* that reaches up to *fortissimo* (*Qual lume rapido or la mente mi rischiara! Dunque m'ami?*<sup>86</sup>). On a cantabile line, Arturo asks his girlfriend to lie in his arms, promising that he will always be there; in the girl's response we will find the melodic and rhythmic stepwise motion taken over from the tenor.

<sup>85</sup> Trying to remember (t.a.Cr.S.A.).

<sup>86</sup> This sparkling is now clarifying me everything! So, are you still loving me? (t.a.Cr.S.A.).

The calmness and tranquility of the scene come from the literary text, accompaniment (repetitive quaver) as well as from the melodic conjunct motion with small intervallic jumps, supported by dynamic indications expressing desires and feelings of love. Ex. 20 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Scene II, Finale III, Elvira - Arturo Duetto: *Arturo? Sì, è desso!*, p. 230, ms. 158-174).



Elvira and Arturo are performing in resume (sixth note interval) the cantilena from which mutual love breaks through, then suddenly going to the cadence moment of the codes (*sempre con te vivrò d'amor*<sup>87</sup>). The *crescendo* from *pianissimo* to *forte* is achieved very quickly (during a beat), the accents give strength to the musical motifs, the *tempo* becomes faster with the indication *Più mosso* (which lasts until the finale) while the orchestra maintains its role of accompaniment.

## 5. The Finale of the Opera: *Al suono del tamburo mostra Elvira una fisionomia alterata ed una espressione di derisione*

**The finale of the opera:** *Al suono del tamburo mostra Elvira una fisionomia alterata ed una espressione di derisione*<sup>88</sup> announces a new change in the young girl behavior. The sound of the drums and male choir intervention that blow around Cromwell's victory make Elvira feeling terrified, the poor girl believing that Arturo has left her again. This thought determines her to ask for help from her friends, without realizing that her behavior can draw Arturo's condemnation to death. Along with the nuances (shades), the drama of the moment is supported by the scenic indications from the partition that show a new manifestation of the girl's psychic disequilibrium: *Si prostra ed abbraccia, piangendo, le ginocchia d'Arturo*<sup>89</sup>. Arturo has only just become aware of Elvira's mental disorder (in a state of shock) and he is feeling pity for her (*Arturo che si avvede della demenza di Elvira, resta impietrito di dolore... Elvira e invece stupida per quello che vede*<sup>90</sup>).

The scene is written in *fortissimo possibile*, with accents on the notes that support the dramatic tension in accompaniment: in the low register a melodic descending line reveals the threat of death on Arturo, while the *tremolo* high

<sup>87</sup> I will always live my love with you (t.a.Cr.S.A.).

<sup>88</sup> Upon the sound of the drum, Elvira is changing her physiognomy, getting a mocking expression (t.a.Cr.S.A.).

<sup>89</sup> She is kneeling down, and crying, she is hugging Arturo's knees (t.a.Cr.S.A.).

<sup>90</sup> Arturo realizes Elvira's madness and remains hardened by pain... Elvira, in return, is appalled by what she sees (t.a.Cr.S.A.).



voices from the strings amplify the dramatic unfolding of events. The rhythmic-melodic cell consisting of three-four time quarter notes per measure with descending conjunct motion moves into the acute register, in *pianissimo*, with *decrescendo* on each formula, preparing the *Andante lugubre*. The brass (funeral rhythm) completes the horror show that is announcing the death penalty for Arturo - a traitor of country and honor (from the perspective of the Puritans). Lost in her world, Elvira does not realize the tragedy experienced by Arturo, and thus she continues to express her thoughts in the form of an *aparte*, starting from a rhythmic-melodic cell that she is intervallically varying, separated from the other cells by pauses of eight and quarter notes that are showing her lack of coherence in thinking (*Credi, o Arturo, ella non t'ama; sol felice io ti farò*<sup>91</sup>). Ex. 21 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Finale III, p. 243, ms. 108-119).

The choir of men together with Riccardo announce the sentence: *Talbo Arturo, la patria e Dio te alla morte condannò...*<sup>92</sup>, but the word *death* has the effect of bringing Elvira back to reality, backed by an accompaniment with rapid passes from *pianissimo* to *forte* and a series of *sforzando* almost on each beat. It is only now that Elvira realizes she has thrown her lover into the arms of death having no chance of escape in front of the Puritans, and she says farewell to him. The composer has built several sonorous plans: Elvira and Arturo have a solo role (independent melodic line), while the rest of the voices make up the harmonic accompaniment expressing different states in *pianissimo possibile*, and *sotto voce*. Ex. 22 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Finale III, p. 247, ms. 166-171).

<sup>91</sup> Believe me Arturo, she does not love you; only I can make you happy! (t.a.Cr.S.A.i).

<sup>92</sup> Talbo Arturo, your country and God to death condemn you! (t.a.Cr.S.A.).



Gradually, sensitized by Elvis's crying, Riccardo and the women's choir join Giorgio (*la pietate Iddio v'apprenda*<sup>93</sup>); the rest of the angry Puritans demand the death sentence for the traitor (*Dio comanda a'figli suoi che giustizia or mai si renda, cada alfin l'ultrice spada sopra il capo al traditor*<sup>94</sup>). Arturo protests with all the force of his odium (*fortissimo*) accusing the puritans of cruelty, but his outcries (*crudeli*<sup>95</sup>) are suddenly interrupted by the *pianissimo* when he talks about Elvira. *Allegro marciale* suddenly announces the arrival of a messenger who brings unexpected news: happy about the victory of royalty, Cromwell demands clemency for all those convicted to death. The finale brings happiness and thanksgiving to the Puritans, but especially to the souls of the two lovers. The grandeur of the final moment is enhanced by the major tonality (*D major*), *tempo - in più mosso assai*<sup>96</sup>, *forte* and *fortissimo* nuances as well as by the general homophony found in soloists, chorus and orchestra. Ex. 23 (V. Bellini - *I Puritani*, BMG Ricordi, Roma, 2006, Act III, Finale III, p. 262, ms. 300-311).

The image shows a page of a musical score for the finale of Act III of the opera *I Puritani* by Vincenzo Bellini. The score is for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The key signature is D major (two sharps). The tempo is marked 'Piu Mosso assai'. The lyrics are in Italian. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score is numbered 57 at the beginning of the piano part.

## 6. Conclusions

*I Puritani* is the masterpiece that crowned the creation of the Italian composer Vincenzo Bellini, being remarked and appreciated for the richness of his melodicy and profound symbols sprinkled with inspiration and creativity by the composer. This was the last of the ten works composed by V. Bellini, whose disappearance was premature, at only 33 years old, but the passion and talent with which he created revealed a work dominated by essence and emotion, which establishes a close connection between chant and the poetic text, providing new expressive valences to the lyrical universe. Bellini composed *I Puritani* for Théâtre Italien, after his arrival in Paris in 1833, where an „artistic revival” was experienced at that time. The absolute premiere took place on the same Parisian scene on January 24, 1835, being a remarkable success that would remain a benchmark in the universal lyrical history, being acclaimed by Rossini himself, who said: “You are born Bellini, you will never become Bellini”. The subject of the opera revives the period of the 17th century English Revolution, namely, the confrontations between the Puritans’ army led by Cromwell and the

<sup>93</sup> Let God's mercy be with you! (t.a.Cr.S.A.).

<sup>94</sup> God commands his sons justice be made, and let revengeful sword fall upon the traitor's head (t.a.Cr.S.A.).

<sup>95</sup> Ruthless! (it.).

<sup>96</sup> Very much movement or faster (t.a.Cr.S.A.).

Stuarts' partisans (The Royal Knights), the action taking place near Plymouth Harbor and focusing on the love story between Elvira (daughter of Lord Gualtiero Valton, a Puritan) and Lord Arturo Talbo (partisan of the Stuarts). The strong sentiment of duty makes Arturo to abandon his girlfriend right on the eve of the wedding, which provokes her madness.

The masterpiece that crowned the creation of the Italian composer, a work rich in melodicism and profound symbols, brings in national premiere on the stage of the Opera House in Cluj a show full of essence and emotion, rarely found in our native lyrical universe. The audience is invited to walk alongside the artists of the Romanian National Opera in Cluj and its special guests within the atmosphere of the seventeenth century England, in a story that blends belcantistic partitions with the medieval knightly honor, the sentiment of duty and pure love. Bellini composed *I Puritani* for Théâtre Italien, after his arrival in Paris in 1833, where an „artistic revival” was experienced at that time. The absolute premiere took place on the same Parisian scene on January 24, 1835, being a remarkable success that would remain a benchmark in the universal lyrical history, being acclaimed by Rossini himself, who said: “You are born Bellini, you will never become Bellini”. The subject of the opera, which takes place at Plymouth Fortress, England, around 1650, revives the period of the English Revolution, namely, the confrontations between the Puritans' army led by Cromwell and the Stuarts' partisans (The Royal Knights), the action taking place near Plymouth Harbor and focusing on the love story between Elvira (daughter of Lord Gualtiero Valton, a Puritan) and Lord Arturo Talbo (partisan of the Stuarts). The strong sentiment of duty makes Arturo to abandon his girlfriend right on the eve of the wedding, which provokes her madness.

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## 10. INTERPRETATIVE PERFORMANCES: ELISABETH LEONSKAYA AND PAUL BADURA-SKODA

Brîndușa Tudor<sup>97</sup>

**Abstract:** *In the complex road of deciphering and understanding a musical work, an important step for the pianist (performer or professor) is represented by the choice of reference interpretations according to some famous musicians. Elisabeth Leonskaya and Paul Badura - Skoda are among the most distinguished representatives of the contemporary school of piano.*

**Key words:** *Elisabeth Leonskaya, Paul Badura - Skoda, interpretation, piano*

### 1. Introduction

In the complex road of deciphering and understanding a musical work, an important step for a pianist (performer or professor) is represented by the choice of reference interpretations according to some famous musicians. Elisabeth Leonskaya and Paul Badura-Skoda are among the most distinguished representatives of the contemporary school of piano.

### 2. Elisabeth Leonskaya – short biographical data

Elisabeth Leonskaya is one of the most representative personalities of the Russian school of piano. Born on the 23<sup>rd</sup> of November 1945 in Tbilisi, Georgia, in a family of Russian origin, Elisabeth Leonskaja was considered to be a wonder child; she had her first concert when she was 11. While she was studying with Jacob Milstein from the Conservatory of Moscow, she was awarded prestigious prizes at the international piano competitions *George Enescu* Bucharest, *Marguerite Long* Paris and *Queen Elisabeth* Brussels. The performer's artistic cooperation with the pianist Sviatoslav Richter had an overwhelming influence on her musical development. Since the resonant debut within the Salzburg Festival of 1979, the pianist had a large number of recitals and held concerts with the world's great orchestras under the baton of the conductors Kurt Masur, Sir Colin Davis, Christoph Eschenbach, Maris Jansons and many others. She is also known due to her special chamber activity next to the quartets Alban Berg, Borodin, Guarnieri and Artemis. The large number of recordings and awarded prizes testify the remarkable artistic achievements of the pianist: Diapason d'Or (for the recordings of works by Franz Liszt) and Caecilia Prize (for the CD with the piano sonatas by Johannes Brahms). In 2006, Austria, her adoptive country, acknowledged her special merits brought to the cultural life, by offering her the highest distinction: The Austrian Cross of Honour, First Class.

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### 3. Paul Badura-Skoda – short biographical data

Born on the 6<sup>th</sup> of October 1927 at Vienna, Paul Badura-Skoda is one of the most famous representatives of the Austrian school of piano. He started the courses at the Conservatory of Vienne in 1945 and received international recognition in 1947 when he ranked first at the Music Competition in Austria. On this occasion he also obtains a scholarship that allowed him to study with the famous pianist Edwin Fischer, the years spent under the guidance of this master representing the foundation of his artistic development. A very important part in launching of the artistic career of Paul Badura-Skoda was also played by the famous conductors Wilhelm Furtwängler and Herbert von Karajan who invited him to perform in concerts with them in 1949. Throughout the years the pianist held recitals on the world's greatest stages, he was invited to the most important music festivals and held concerts with the most famous orchestras under the baton of the conductors George Szell, Karl Böhm, Lorin Maazel, Zubin Mehta, Sir Charles Mackerras, Sir Georg Solti, Kent Nagano, John Eliot Gardiner etc. The discography career of Paul Badura-Skoda contains an impressive number of recordings at great record companies such as Westminster label, Deutsche Grammophon, Astree, Arcana, Music&Arts, Sanctuary Classics, Jecklin-Disc, Harminia Mundi etc. The approached repertoire is a broad one, the pianist's fame being especially related to the works belonging to the Viennese composers Wolfgang Amadeus Mozart, Ludwig van Beethoven and Franz Schubert, also including some complete cycles of sonatas. Paul Badura-Skoda is also known as a very valuable musicologist, his publications including *Mozart-Interpretation* (published together with his wife Eva Badura-Skoda, musicologist), *Bach-Interpretation: Die Klavierwerke Johann Sebastian Bachs*, *Die Klavier Sonaten von Ludwig van Beethoven* (published together with the Austrian pianist Jörg Demus), articles on Schubert, Chopin and many others, that came out in various German magazines specialising in music.

### 4. Comparative analysis

In order to highlight the creating genius of the two famous pianists, we chose for interpretative analysis model the Sonata in *A major op. post. 120 D 664* by Franz Schubert. Elisabeth Leonskaja had this sonata recorded in 1993, at the record company Teldec Classics International GmbH. The CD also includes the Sonata in *A major D 959*. The interpretation of Paul Badura-Skoda had dated back to 1971 when the pianist had 20 piano sonatas by Franz Schubert recorded (it is the only pianist with such a large number of sonatas, according to our knowledge) at the record company RCA Victor of America, and they consisted of four volumes: volume I - *D 157, D 279, D 459, D 537, D 557, D 566*; volume II – *D 568, D 571, D 575, D 613, D 625, D 664*; volume III – *D 784, D 840, D 845, D 859*; volume IV – *D 894, D 958, D 959, D 960*. These CDs also contain the completions carried out by the pianist in case of the unfinished sonatas, as they appear in volume III of Henle edition, Urtext version<sup>98</sup>.

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<sup>98</sup> Schubert, Franz – *Klaviersonaten. Band III*, Urtext, G. Henle Verlag, Munich

**First part, *Allegro moderato*** (Elisabeth Leonskaja - 12'55", Paul Badura-Skoda - 6'58")

### **Exposition**

The two performers have different views when it comes to choosing the tempo in which the first part takes place: Elisabeth Leonskaja prefers highlighting the lyrical side by a more settled tempo, therefore impregnating the musical discourse with a calm nature; Paul Badura-Skoda exposes the sound material in a flowing, sometimes quite precipitated tempo, and we make this mention according to the indication given in the score: *Allegro moderato*. Due to this interpretative version, the entire discourse gets other stylistic features, by its option regarding the tempo modification, the pianist leads the audience through a sound chaining of extensive deployment. The interpretative versions are also different in the case of approaching the chords of three sounds deployed on a tenth in the first bar: Elisabeth Leonskaja plays a softer arpeggio, whereas Paul Badura-Skoda opted for a very quick arpeggio version, imposed by the alert tempo. The harmonic-tonal evolution in the second phrase of the **main theme**, that also contains the inflexion towards tonality *B minor*, is highlighted by both pianists through a somewhat fuller tone obtained by dosing a *crescendo*. The dynamic contrast that appears in the second segment of the main theme (*mezzoforte-pianissimo- mezzoforte* of bars 8-11) is evident in the interpretation given by the pianist Elisabeth Leonskaja, this one using the low dynamic in the moment of the imitatively transposing the motive at the left hand in the low pitch.

Elisabeth Leonskaja clearly delimitates the transition to the next form segment, **the bridge**, by dosing a low *ritenuto* in the end of the main theme. Despite the fact that the general dynamic of the first bridge segment is *piano*, Paul Badura-Skoda opts for the sound differentiation of the major-minor play in bars 21-24, choosing a reduced sonority for the *A minor* tonality. The serious and sober character of the **secondary theme** is more stressed by Elisabeth Leonskaja by choosing some more plentiful dynamics of *mezzoforte* and *forte*. Unlike Paul Badura-Skoda, the pianist carries out at the right hand accompaniment (bars 34-37) an expressive legato that follows the succession of triplets. The interpretative views of the two pianists are also different in terms of pedalling, Elisabeth Leonskaja preferring to raise the pedal on strokes two and four (bars 38-39), therefore the polyrhythm arising from the overlapping of ternary rhythm with the binary one becomes clearer. Both performers take into account the repetition sign in the end of exposition, the repetition being prepared through a small *ritenuto* in the last bar of the conclusion.

### **Development**

From the dynamic point of view, the two pianists approach the development beginning in a different manner: Paul Badura-Skoda only keeps the *piano* dynamic indicated in the very beginning, the *piano-mezzoforte-pianissimo* dynamic contrast being replaced by a *crescendo* starting with bar 52 and culminating with the *forte* in bar 57. Elisabeth Leonskaja opts for a fuller dynamic even in the development beginning, with a quite decreased sonority in

the case of the motive exposure at the left hand (bar 53). Paul Badura-Skoda impregnates the second phase with a more dynamic character due to the more faster tempo, one can also feel at him the difference between the *non legato* and *staccato* attack modes. In the last stage of the thematic processing area, we notice the concern of the pianist Elisabeth Leonskaja with details, the sixteenth in the punctuated rhythm is not a rushed one, the entire section being played in a much deeper sonority and calm atmosphere.

### **Reprise**

In the **reprise**, the two pianists remain loyal to their own interpretative points of view approached in the exposition. There is a very big difference between the two interpretations of the first part (Elisabeth Leonskaja - 12'55", Paul Badura-Skoda - 6'58"), this being due to the different tempo, but most of all to the option embraced by the pianist Elisabeth Leonskaja to take into account the repetition sign marked by Schubert before the coda.

**Second part, Andante** (Elisabeth Leonskaja - 5'39", Paul Badura-Skoda - 4'09")

### **Exposition**

We also note here the tendency of the pianist Paul Badura-Skoda for a more dynamic and cursive tempos (4'09"), whereas Elisabeth Leonskaja adopts a more settled tempo (5'39") which allows her to highlight the cantability and lyrical nature of this part. In the playing of the **main theme**, the pianist makes use of a soft and very sensitive touch suggesting diaphanous states, in a reduced dynamics with small *crescendos* in order to prepare the accents in bars 10, 12 and 13. Paul Badura-Skoda dramatises the musical discourse by choosing a more diversified dynamical palette, reaching the *forte* through a strong *crescendo* carried out in bars 9-13. The accompaniment of the **second theme** has a delicate sonority in the interpretation of the pianist Elisabeth Leonskaja, this one following the melodic line exposed at the right hand with much refinement. Although Paul Badura-Skoda opts for a more consistent *piano* dynamic, he manages to keep the meditative nature of the secondary theme. Both pianists play the turn of bar 22 in a quiet and expressive manner, starting from the top note, therefore avoiding the repetition of the sound *F*. Due to the more settled tempo, Elisabeth Leonskaja succeeds in offering expression to small values of bars 37, 38 and 39 (the sixteenth and the two demisemiquavers), considering the punctuated rhythm written by the composer. Unlike Elisabeth Leonskaja, Paul Badura-Skoda does not take into account punctuated rhythm, choosing to lengthen the short values (the sixteenth and the two demisemiquavers) and playing them on the last quaver of the left hand triolet. The transition to the reprise (**retransition**) is thought in the same manner by the two performers, they start with a *p* consistent tone, calmly following, in a soft *decrescendo*, the descending pace of the right hand soprano, supported by very quiet triplets that are dynamically decreased from the basso.

### **Reprise**

While in the exposition Elisabeth Leonskaja prefers a reduced dynamics in the rendering of the main theme, in the **reprise** she follows the same

conception as Paul Badura-Skoda, by dosing a *crescendo* that prepares the climax in *forte* of bar 56. The multiple Appoggiatura of bar 66 is differently interpreted by the two pianists, Paul Badura-Skoda providing this one with a rather pathetic nature, while Elisabeth Leonskaja plays it in an extremely quiet manner, both versions being equally interesting.

**Third part, *Allegro*** (Badura – Skoda 8'02", Elisabeth Leonskaja 7'27")

### **Exposition**

If in the first two parts Paul Badura-Skoda prefers a quicker tempo than Elisabeth Leonskaja, in the last part the pianist approaches a more settled tempo (Paul Badura – Skoda 8'02", Elisabeth Leonskaja 7'27") using it to highlight its dancing nature. The beginning of this part is played by Paul Badura-Skoda through a small settlement on the first sixteenth of the anacrusis and a incisiveness of the staccato quavers, whereas Elisabeth Leonskaja comes with a different version: the anacrusis meaning is towards first beat and the sonority of quavers is more rounded. The accents of bars 11, 12, 15 and 16 are achieved by Paul Badura-Skoda by small settlements, unlike Elisabeth Leonskaja that ignores them. According to Paul Badura-Skoda, the dynamic contrasts (*forte-piano*, *piano-fortissimo*) and *forzandos* of the bridge are clearer, therefore managing to create a much more energetic atmosphere compared to the version of the pianist Elisabeth Leonskaja.

**The secondary theme** is given elegance and refinement in the version of the pianist Paul Badura-Skoda, by choosing a little more settled tempo that allows him to underline its expressivity with a help of a delicate touch in *piano* and *pianissimo*. In the second component of the secondary thematic group, Elisabeth Leonskaja ignores the numerous *forzandos* of the left hand basso, whereas Badura-Skoda transfers them to the right hand as well in order to intensify their sound effect. In the exposition of the melody, the two pianists use the right pedal in an economic manner to be able to differentiate the two attack modes, *legato* – *staccato*. As it happened in the first part, both performers take into account the repetition sign in the end of exposition.

### **Development**

Elisabeth Leonskaja gives the development a more agitated nature, due to the quicker tempo, as well as to the dosing of an *accelerando* in bars 92-103. By choosing a more settled tempo, Paul Badura-Skoda succeeds in creating an extended dynamic palette starting with delicate *pianissimo* sonorities and culminating in *forte*, therefore obtaining special sound effects. Although the last phase of the development is built in *piano*, the pianist offers an interesting interpretative version marking the total evolution *B minor* – *A major*, by dynamic fluctuations of *crescendo* and *decrescendo*, the climax being the highlighting in *forte* of the tonality *A major* II↓.

### **Reprise**

The transition towards the **reprise** is played in a different way by the two pianists: Paul Badura-Skoda prepares this section through a small *ritenuto* and a soft settlement on the first sixteenth of the anacrusis; Elisabeth Leonskaja keeps the alert tempo in the end of the development, the connection with the reprise



being achieved with no marking of its beginning. The new accents added by Schubert in the beginning of the multiple anacrusis of bars 123 and 131 are ignored by Elisabeth Leonskaja, these being achieved solely by Paul Badura-Skoda through small settlements.

**The coda** is played with much sensitivity by both pianists in a delicate manner, highlighting the beauty of the main theme. The sound effect created by the *piano-fortissimo* dynamic contrast in the end of the sonata, is at its maximum according to Paul Badura-Skoda through the dosing of a *ritardando* and use of the sourdine in bars 214-215. In this part, the interpretative version suggested by Elisabeth Leonskaja focuses in general on the virtuosity side, whereas Paul Badura-Skoda approaches the musical discourse with a large amount of grace, highlighting the subtle harmonic relationships and expressivity of the melodic lines.

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## 11. BASIC PRACTICE METHODS IN UNIVERSITY GENERAL PIANO CLASSES

Cristina Andra Raducanu<sup>99</sup>

**Abstract:** *The purpose of this article was to present and analyse some practicing piano methods which are used during secondary piano lessons at the university. The final goal was to show the benefits of these practice strategies in the process of learning a new piano piece. Experience demonstrated that in order to keep students motivated, there is a need for them to know how to approach and study a new repertoire and to be sure that implementing these practice methods will help them gain the necessary skills which will enable them to fluently perform a musical piece.*

**Key words:** *piano pedagogy, piano practice techniques, secondary piano, new repertoire, memorize*

### 1. Introduction

My experience of over 15 years as a pianist as well as a piano teacher allowed me plenty of time to observe and think about the most important ways of practicing this instrument in order to accomplish the best results in the shortest amount of time. The lessons and interaction with my students, regardless of how old or how advanced in piano playing they were led me to the conclusion that most problems they had in solving technical issues represented the natural outcome of lacking certain skills and not knowing how to practice particular passages.

The ultimate goal in performing a musical piece is to understand the composer's intentions and to be able to bring the expressive message of the piece into the light. In other words, playing the piano is not about strictly playing all the right notes, about being able to accurately execute a certain piece of music, but about the way you do it. It is really a question of HOW you play it. But in order to be able to materialize one's musical and creative intentions, one needs to have the technical means and to know how, when and where to make use of them in order to achieve that musical goal. So having a good piano technique at one's disposal is of most importance in the success or failure of becoming a good pianist.

### 2. Approaching a new piano piece

There are some methods of practicing which make the proper learning of a new piano piece much easier. Although it is important to know how you want to play a certain piece of music, to get to the point where you have made up your mind about your way of understanding and interpreting a certain musical piece, this is not enough if you do not know how to get to that point. It is of great importance to learn how to correctly approach the study of a musical piece in order to learn it better, faster and to develop and improve your technical

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possibilities at the same time. From the first contact with a new musical piece, the student has to decode the musical text. The student's mission is to get to know the piece and to understand its structure. At this point he/she will make some interconnections between this new piece and the repertoire addressed during the piano classes until that point in time. It will always be helpful if the new piece belongs to a composer or a certain stylistic period already known by the interpreter, because this way, it will be easier for him/her to understand it and to obtain a general point of view regarding the way of interpreting it.

Understanding a new piano work written by an unfamiliar composer will take longer, because the student does not have any material for comparison. In this case he will come to a conclusion regarding the interpretation during the process of decoding its structure, practicing the piece technically and expressively until he/she reaches a valid and justified perspective. For example, especially in teaching secondary piano, the first period, when the student is effectively learning the piece, is of most importance for the future performance, because this is the time which represents the basis of the future sound construction.

The methods used to “conquer” the piece represent the key to future success or failure. Different ways of practicing which are apparently very simple and sometimes underrated open the way to a conscious and very focused learning process which leads to astonishing good results with secondary piano students. Due to the fact that these students have only one piano lesson per week, most of them do not own an instrument, so it is a real challenge to find time for exercising among all other classes and other responsibilities they may have, and perhaps most important of all, they do not see these classes as very important to them (even if they are wrong), because they are focusing more on their main subjects. Consequently, my goal in the classroom is to make the hour they spend with me and the piano most attractive. This means that I try to instill the pleasure of playing by showing them that they can be good at it without practicing as much as they would have expected.

### **3. Practicing methods used in teaching secondary piano**

First of all, I use the method of playing the new piano piece separately. This approach of reading a score with one hand at a time is naturally easier than with both hands together and it helps them better understand what happens on an horizontal level. This method of practice is highly recommended for them, because it helps them achieve independence in each hand. It is also very useful in polyphonic pieces (e.g. little preludes, two and three part inventions, fugues by Bach), where each hand must be able to sustain an individual melodic line. Playing separately at first also simplifies the process of choosing the right fingering and writing it down on the music sheet. Insisting on the right fingering is one of the most important things with secondary piano students, because many of them have issues with this subject. Since piano has never been their main instrument, a lot of them did not pay the right amount of attention to the aspect of correct fingering in the years before university and they come with

major problems in this area, because they have not acquired any previous piano skills or they have wrong habits, which is worse. The best way to convince them to use the proper fingering is to explain the logic behind it and to demonstrate it on the piano.

Second of all, I always try to make them determine for themselves which fragments are the most difficult, to “extract” them from the musical piece and to try to solve the occurring technical problems. In order to do so, I try to explain to them which factors are causing the problem. This is the starting point to finding a solution. After dividing the problem into its components, I show them how they have to practice in order to solve it. Most of the time, we are doing it in the classroom, so they have a model of practice to follow at home. The motivation for them to follow my instructions while studying alone is given by the fact that they immediately may see a progress in their playing. My advice to them is to practice the most challenging parts separately, then to play small sections which include them and then, if they can do that correctly and with ease, they can play the whole piece. The division of the piece in small parts and studying them individually is recommended for separate or both hands together.

Concentrating on smaller sections helps to learn better and faster. This way of practicing, alternating smaller parts with the whole piece, will lead to the successful mechanical performance of the piece. “It is a process of automatisation of the smallest elements of the action of playing and thus of modelling various complex skills. They represent, from a physiological point of view, dynamic stereotypes that are reinforced into systems.”<sup>100</sup> Through rehearsing again and again and a continuous pursuit of development, abilities will become fully acquired. However, being able to perfectly play a small part gives the student already a feeling of accomplishment and satisfaction and the belief that he will be able to master the whole piece in the end, by putting all the parts together like a puzzle. However, playing the piece time after time with little or no sign of improvement gives them a feeling of failure and frustration which does not encourage them to continue practicing, because they sense that the final goal is too hard to reach.

After using the methods of practicing the most difficult areas until solved, dividing the piece in logical fragments and practicing them separately, students will come to the point where they will be able to play separately the whole work. Here comes the moment when they will have to begin exercising with both hands together. The easiest and fastest way to succeed in learning the whole piece is to make use once again of the methods explained above (practicing most difficult passages, exercising small and bigger sections and then the whole work). The process of memorizing is also of great importance, since the students are required to play a musical piece from memory at the end exam.

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<sup>100</sup> Mircea Dan Raducanu, (2017), *Principii de didactica instrumentala*, Editura Artes, Iasi

#### 4. Some advice regarding memorization techniques

Depending on the pianistic level of the students and on the difficulty grade of the work in study, the memorization takes place before, during the period of technically exercising the piece or afterwards. My observation was that, for example, the method of memorizing one hand at a time (for example in difficult sections, which the student seems not to be able to tackle) helps beginners play easier with both hands together. Naturally, it is recommended to firstly choose to learn the notes from whatever hand has the easier part.

This way, playing them together, the student is more likely to be capable of focusing on the notes of the more difficult hand while playing the first one by heart. In order to be sure that they are playing the melody from one hand by heart, I use to cover the already memorized hand with a piece of paper and so I encourage them to focus on the reading of the melody of the other hand. When they succeed in doing that without any mistakes, I take the piece of paper away and let them play from the score. Most of them are very happy to observe that by using this method they can play simultaneously without studying very much. In order to memorize the piece, my advice for them is to begin with small sections. These are the most comfortable for the brain to comprehend and process. At first these pieces will enter the short-term memory, then, through practicing, they will be part of the long-term memory and finally the student will have that section learned for good.

Studying in this way, there will be less chances for the student to forget the notes during the final exam. That is the reason why I always emphasize the importance of aiming for perfection during the process of memorizing small sections at a time through a longer period of time. From my experience, students who hope to learn a whole piece just before the exam aren't able to perform it flawlessly, because the piece is only anchored in their short-term memory and this is not enough, especially when having to play under stressful conditions like an exam.

#### 5. Other practice strategies

During the complex process of learning a new piano piece, besides alternating exercising with separate or both hands, exercising certain technical difficult passages, alternating section study with whole piece study, it is of great importance to know that there are ways of studying a piece of music which are not written in the text. A good knowledge and awareness of these and of course, implementing these methods in one's daily studying routine help the students be more efficient and economic with their time and also get better results in their performance. It is known that "good psycho-motor control enables students to play more expressively from the very first stages of practicing each piece".<sup>101</sup> Among these strategies we can count playing *staccato*, playing dynamically different (this means *forte* or *piano*), playing *forte* with a heightened emphasis

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<sup>101</sup> Robert Pace, (2000), Keyboard technique and effective psycho-motor skills, in The essentials of keyboard pedagogy, Lee Roberts Music Publications, Inc., 8

on the articulation of the fingers, using the metronom to play from a slow to a fast tempo and count out loudly every beat or even the subdivisions of it (eighth notes, sixteenth notes) if there are some rhythmical difficulties or strongly accentuating the strong beats in order to get the right metrical feeling. It is recommended to vary these practice techniques, because this way the student will be able to pay attention for a longer period of time and his memory will also be strengthened. It is also important to repeat one method until there is an improvement or, even better, until the student can do it (almost) perfectly and then practice using another method.

After the piece was learned properly and memorized, a good strategy for students would be to record themselves. Another way of preparing for playing in public is to visualize the act of playing. This is a mental way of practicing without touching the piano keys, but it requires a lot of thinking and concentration power, so I would recommend it to more advanced students. This method clearly improves memory and helps students who suffer from performance anxiety. Thinking ahead about the event to come and truly visualizing the whole act of playing before the exam/public performance help them go through the experience more times before the real one and if they succeed mentally, the chances to succeed in real life exponentially increase.

All these methods are used directly on the repertoire to be learned, which per semester means one etude and one piano piece from a certain stylistic period. In an idealistic environment, with more than one piano class per week and with students having the possibilities of practicing at home, it is not only recommended, but a must to combine practicing separately specific technical issues (like scales, double notes, chords, arpeggios, etc.) with practicing the ongoing repertoire. In the short period of time remaining in the classroom, most of the time it is impossible to practice different types of technical exercises at the beginning of the class, so I just try to choose their repertoire in so that I cover different aspects of techniques which we then try to master during the lessons. Otherwise, “not only different types of exercises strengthen the necessary muscles and improve the speed of fingers, but they develop the skill of performing technical formulae that are frequently met in the pianistic literature. The gain of these basic skills of the pianistic language will considerably ease the work of the pianist on the artistic repertoire”.<sup>102</sup>

## 6. Conclusions

I deliberately emphasized the role of practicing methods in this article referring almost only to how to study in order to be able to fluently play a given piece. This does not mean that during the secondary piano classes we do not pay any attention to artistic and expressive playing. The latter is the primary aim in all piano playing. “Naive mechanists of the early- nineteenth century viewed the primary task of piano pedagogy as imparting pianistic technique; therefore, they explicitly demanded that artistic music be banned from piano lessons, until

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<sup>102</sup> Mircea Dan Raducanu, (2007), *Studii de psihopedagogie pianistica*, Editura Pim, Iasi

children acquired a sufficient level of technique”.<sup>103</sup> But today’s piano pedagogy acknowledgments require that the student’s attention must be guided towards a musical goal.

So the above presented methods are always connected with the musical-interpretive issues which occur in the given musical text. We cannot separate the technical problems from the interpretive ones, because solving the first represents just a means of being able to gain the necessary skills to play any given piece as a work of art, with an expressive meaning.

Anyway, this kind of learning a new musical piece by using different practicing methods teaches the students the necessary skills to work on their own and helps them feel that they have accomplished something, which can be a good motivation to continue practicing.

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<sup>103</sup> Lia Laor, (2016), “In music nothing is worse than playing wrong notes” : Nineteenth - century mechanistic paradigm of piano pedagogy, in *Journal of Historical Research in Music Education*, Vol. 38(I) 5-24, 11.



## PART II

### DRAMA / CHOREOGRAPHY

#### 1. THE ACTING STUDENT'S CHOREOGRAPHIC TRAINING. SEVERAL COGNITIVE OBJECTIVES

Petre Șușu, Carmen Mihaela Crețu, Aurelian Bălăiță<sup>104</sup>

**Abstract:** *Dance is an artistic genre that is more and more frequently used in theatre productions. The syncretism of theatre and dance can take many shapes, from inserting dance sequences in dramatic performances, to new artistic genres, such as dance theatre.*

*Due to the fact that they offer manifold innovating possibilities for artistic expression in a greatly audience-oriented universal language, theatrical forms that include dance, and especially the artistic genre of dance theatre are increasingly often put on stage by directors who work in Romania. Thus, training actors in the area of dance at a high level of performance that allows them to approach these types of syncretic artistic genres becomes a priority for the Romanian theatre school. The director, one of the stakeholders in higher education theatre schools, is the one who decides both the form of a performance and an actor's involvement (or lack thereof) in that certain performance. Limited or stimulated by the actor's training level, the director is also a beneficiary of the education the acting student receives in drama school. This study aims at identifying the opinions of ten Romanian directors on the matter of the choreographic categories and skills the acting student acquires during his years of training at a higher education institution. We have used qualitative methodology research, based on semi-structured interviews, applied to a cross-section of ten directors from Bucharest, Cluj-Napoca, Constanța, Craiova, Iași, and Tg. Mureș. This article tackles the issue of cognitive didactic objectives and students' cognitive competencies that have been emphasized during the conversations with the aforementioned directors.*

**Key words:** *acting student, choreographic competencies, educational objectives, cognitive taxonomy, cognitive competencies, stakeholder, theatre/film director*

#### 1. Introduction

The creation of forms of dance theatre in the second half of the 20<sup>th</sup> century, due to the contribution of the German choreographer Pina Bausch, who developed and put on stage the expression of the concept of *Tanztheater*, has determined the subsequent development of syncretic forms of art in which theatre, pantomime, and dance are employed in performances in which there is often a “disappearance of borders” between these artistic genres (Stanciu, C. 2006, p.55).

The evolution of a rather new concept – *the dancing actor*, increasingly used in modern theatre creations, the results of recent researches that prove the importance of choreographic concepts in the superior organization of movement

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and of the relation between body, soul, and mind (Lorette Enache, Review of Artistic Education, no. 13, 2017, 125-129), the contribution the universal language of dance movements can have in building a character from the perspective of audience reception of the theatrical message, all these are aspects that prove that the actor must have choreography competencies. In order to develop such competencies, the Romanian university programs in the field of theatre include certain courses that approach the artistic genre of dance. These courses vary from one university to another.

The actors' level of choreographic competencies is a measure of the quality of the professional training they have received during their enrolment in university programs in the field of theatre. These competencies are conditioned first and foremost by the quality of the learning experiences that the acting student undergoes in the context of university classes that approach the choreographic field of dance.

The director is an essential factor in the actor's entrance to the labour market, as the former's decision of casting an actor in a performance is a means of showcasing the latter's professional competencies. This way, the director becomes a stakeholder in higher education theatre schools, and has a position similar to that of the employer in his relationship with the actor. In this instance, the director's perception of the quality of the actor's education can be expressed by this statement: "the graduates' competencies should measure up to the job's requirements" (Srikanthan and Darymple, 2003 apud Crişan, A.N, 2013). If we accept the fact that the actor's "job" in a performance is in fact represented by the "role" the director casts him, given that our entire discourse refers to the professional actor, who is a graduate of a faculty of theatre, it is obvious that the actor must fulfil certain professional "requirements" formulated by the director. These requirements refer to the type and level of competencies the actor has, which are of high importance both for the actor, and the people who decide on the matter of educational policies in the field of theatre. In order to support our statements, we will continue with several excerpts from the interviews given by students and directors, as part of our doctoral research project:

*"In the present context, nowadays, the directors who stage performances that are regarded as being at a certain level request that the actors they work with are able to do everything and anything. And, of course, dance, stage movement is, probably, just as important as speech... Yes. You have to keep doing the exercises... if not daily... anyway, very, very, often."* (excerpt from the focus group interview given on 02/03/2015 by the first-year students who major in Acting/Puppets/Marionettes at the Faculty of Theatre of UNAGE, Iaşi)

*"However, it is very important that you have actors who are prepared to respond to a plastic system of stage movement. And I believe that this is more and more asked for in Europe and all over the world, but also in our country. I believe that Romanian actors are not very prepared in this area. I believe that there is a gap between what is asked for at a certain moment, what directors ask for at a certain moment in the production of their performances, and that which an actor is able to give. Very often, when I go to work in a theatre, I ask: 'who*

*knows how to tap dance, who knows how to play an instrument, who knows to simply sing with their voice? Who knows how to move a certain way?' And sometimes I don't get any answers. I find that there are actors who are not trained in dance, or if you will, in the area of corporal plasticity, of a certain type of stage movement.”* (excerpt from the interview given by Gelu Badea, director – Cluj, 21/05/2015)

*“On Broadway, or in places where musical theatre, or dance theatre have a tradition and happen, first – through education in specialized schools, then – through education inside the labour market, through permanent practice, of course that there are totally different levels of performance. This is the reason for a certain... a certain type of loss from the very start, if I may say so, for the Romanian actors, in regard to what musical theatre implies, with its whole complex mechanism.”* (excerpt from the interview given by Octavian Jighirgiu, director – Iași, 12/09/2015)

*“In Romania, there are differences from one theatre school to the other, so there are things that vary from one faculty to the other, but all in all, from my point of view, the recent graduates' quality is minimal, if not inexistent. Because, in my opinion, the majority of graduates don't have mastery of at least the technical vocabulary of movement, you cannot speak with any of them using choreography terms. This is a very big problem.”* (excerpt from the interview given by Cezar Ghioca, director – Bucharest, 22/09/2015)

One can see that the acting students are aware of their need to be trained in the field of dance, and the interviewed directors point to the fact that most Romanian actors have low levels of professional competency in the field of dance. This reality represents the *problem* on which we have focused a part of our doctoral research project.

Given the fact that the acting student's level of dance-specific abilities allowed him to pass the theatre faculty admission examination, the causes that generate the aforementioned problem must be looked for at the level of the choreography curriculum the student goes through during his studies at the faculty, considering both the level of projection, and that of implementation of said curriculum. “The problems with the curriculum are always tied to the purposes of training, while the problems with teaching refer to the means for attaining these purposes.” (Landsheere & Landsheere, 1979) Considering the fact that in the specialized literature, the curriculum, in its broader meaning, encompasses the objectives of education, the contents of education, and the teaching – learning – evaluation situations, as well as the fact that “the entire curricular projection is centred on objectives... and not contents” (Crețu, C., 2015, p.25), as “the key to the method to elaborate a curriculum is exactly defining the objectives” (Landsheere & Landsheere, 1979), we believe that it is completely justified to look for the causes of the aforementioned problems first in the area of the objectives of choreography courses, and then in the way these objectives are formulated, on all levels of specificity.

The objectives of a course guide the educational act towards the formation of preestablished competencies. Because “the objectives imply the

understanding and the way of using knowledge” (Krathwohl, 2002), and the actors’ professional competencies must be in agreement to certain requirements formulated by the directors – in their position of employers –, there is a confirmation of the connection that must exist between educational purposes, such as the objectives of courses in the university choreography curriculum, and the directors’ requirements. In other words, undergoing the choreography curriculum in the context of choreography-specific courses must have an effect towards satisfying the directors’ requirements in regard to the actors’ choreographic training, which leads to the fact that it is important for these requirements to be known by the people who project and/or implement the university choreography curriculum.

In general, identifying the requirements of the beneficiaries of a product, or of a service, is a process that relates to quality assurance and quality management. Because of this, our entire research has been included in the context of an analysis that focuses on the quality of professional training in the field of choreography received by the acting students enrolled in the university programs in Performing Arts – Acting, and Performing Arts – Acting/Puppets/Marionettes in Romanian faculties of theatre. The analysis has been made through methods and instruments that are specific to the field of quality, but which have also proved to be useful in similar researches in the field of education.

## **2. Aspects of the concept of quality in higher education**

The term *quality* comes from the Latin “qualitas”, which derives from the term “qualis”, meaning “state/condition of” (Raboca, 2012). There are many definitions of the concept of quality in the specialized literature. Thus, for Joseph M. Juran (Romanian-born American engineer), “the quality of a product is its capacity of being used (good to use).” For Armand V. Feigenbaum, quality is represented by “the complex of characteristics of the service, or of the product, through which the use of the product, or service, satisfies the client’s expectations” (Popescu and Brătianu 2004). Philip B. Crosby describes quality as the state of a product, or service that “conforms to requirements” (Hoyer & Hoyer, 2001). Some researchers in the field of quality do not give definitions of the concept of *quality*, but they emphasize important aspects that are at the foundation of several theories and models on the quality of products and services. For example: William Edwards Deming states the following: (1) “Quality must be defined in terms of client satisfaction.” (2) “Quality is multidimensional; it is practically impossible to define the quality of a product or service in terms of a single characteristic.” (3) “There certainly are many degrees of quality; it is, basically, equivalent to client satisfaction.” (Hoyer & Hoyer, 2001). Kaoru Ishikawa says that: (1) “Quality is equivalent to consumer satisfaction.” (2) “Quality must be defined comprehensively.” (3) “Consumers’ needs and requirements are changing. Therefore, the definition of quality is always changing.”

The Romanian specialists in the field of quality also offer several definitions of the concept of quality. *Liviu Ilieș*: “by quality, one mustn’t understand the best service in itself, but the best service under the conditions imposed by the client, conditions which stem from the way of using and the price of selling” (Ilieș, 2003). *Ion Stanciu*: “quality means fulfilling and exceeding the consumers’ expectations”, “the degree to which a product, or a service, fulfils, or exceeds the level of the consumers’ expectations and requirements” (Stanciu, 2002). According to Professor *Mihai Naghi*, the quality of products represents “the sum of all their properties and attributes that reflect the measure of satisfaction of the beneficiary’s norms and requirements in regard to product use.” (Naghi and Stegorean, 2004). *Șerban Iosifescu* believes that: “We no longer have a single definition of quality that can be determined by the characteristics of the product, or of the service, but several definitions, which are determined by a group’s, or a certain individual’s need.” (Ș. Iosifescu, 2007).

Using the term quality in regard to the field of education has led to the appearance of the concept of “quality of education”, which also has several possible definitions. For instance: *OUG no. 75/2005* on assuring quality in education, updated through *OUG no. 94/2014*, Art. 3. – (1): “Quality of education is the complex of characteristics of a study program and its provider, through which the beneficiaries’ expectations, and the quality standards are met.” (source: [www.aracis.ro](http://www.aracis.ro)). *Law 1/2011*, Annex, pt. 10: “Quality of education is the complex of characteristics of a study program, or of a professional qualification program, and its provider, through which the quality standards, as well as the beneficiary’s expectations, are met.” (Monitorul Oficial, No. 18, the 10<sup>th</sup> of January, 2011). Standard *SR EN ISO 9000:2001*: “quality in higher education” is the degree to which a complex of intrinsic characteristics meets certain requirements. “Therefore, quality is always related to the needs, requirements/exigencies, expectations of certain interested parties.” (M. Nemeș, 2011, doctoral dissertation abstract, p.17).

The succinct analysis of these definitions leads, among other things, to the conclusion that the problem of satisfying the needs of the beneficiaries of a product, or of a service, brings forth new concepts, such as “client expectations”, or “client requirements”. These concepts have also determined the elaboration of several theories, specific models, and standards. Quality standards – which, in most cases, are imposed by institutions and organizations on the beneficiaries – do not always coincide to the expectations and requirements expressed by the latter (Raboca, 2012).

To sum up the contents of the definitions that have been given to the concept of *quality*, we can say that a quality product: satisfies, in use, the client’s *expectations* (Feigenbaum), conforms to the client’s *requirements* (Crosby), fully satisfies the consumer’s *expectations* (Grönroos), meets and exceeds the consumers’ *expectations* and *requirements* (Stanciu), meets the clients’ *requirements* and satisfies their *needs* (Ciurea and Drăgulescu), satisfies the beneficiaries’ *requirements* in regard to product use (Naghi), is adequate to

the client's implicit or explicit *needs* (Iosifescu), satisfies the client's expressed or implied *necessities* (ISO), fulfils the beneficiaries' *expectations* (OUG 75/2005 and Law 1/2011). From this, we can deduce that the area of the concept of quality includes the *needs* consumers have in a certain field, for the fulfilment of which certain providers propose products/service, the *expectations* the consumers have from these products/services in relation to the degree their needs are satisfied, and their *requirements* that the products/services they are offered assure the fulfilment of their expectations and the satisfaction of their needs. In the equation *needs – expectations – requirements* (of the beneficiaries, regarding the desired product/service), we believe that the main role is that of the fulfilment of the *beneficiaries' requirements*, as a premise for the fulfilment of expectations and the satisfaction of the consumers' needs.

Generally speaking, adapting the education process to the clients' requirements is a difficult task, which implies allocating significant material and temporal resources. The first step in achieving this is identifying the requirements of the beneficiaries of education, so that, subsequently, these requirements may be transposed in the curriculum, through specific methods.

Meeting the clients' requirements is a task that belongs to the field of quality management, applied by quality-oriented product or service providers (including educational services providers). As it is a concept that has evolved in time, *quality management* is currently used as Total Quality Management (TQM). Adapting the philosophy of TQM to higher education management has led to some controversies that highlight both the advantages and the disadvantages of applying such models to university management. One of the many advantages is the fact that applying the TQM model helps in identifying the key processes and the operational aspects needed for planning and providing courses according to the client's voice. The disadvantages of this method relate to defining the results of learning, academic staff autonomy, the department-based structure of the university, bureaucratic aspects, the challenges implied by leadership etc. (Brookes and Becket, 2001, apud A. Crişan, 2013).

In Europe, the best-known model based on the philosophy of TQM is the one developed by the European Foundation for Quality Management (EFQM), which, in 1991, introduced a referential for granting the *European Quality Award - EQA*. The EFQM model, which initially consisted of meeting nine fundamental criteria in the evaluation of the key-aspects of an organization's performance, has been revised in 2010, which resulted in the *EFQM Excellence Model 2010*, which is based on 8 fundamental principles. From the perspective of our research, criterion (2) *Added value for clients* becomes very important, because it reflects the fact that universities must understand and anticipate the beneficiaries' requirements, involving them in the process of elaborating the educational service they provide.

In the field of education, the quality of higher education is under the supervision of several European and Romanian institutions that have also elaborated and that apply standards and guiding lines adapted to this type of education. Therefore, at the European level, there is the European Association

for Quality Assurance in Higher Education (ENQA), and in Romania there is the National Agency for Quality Assurance in Higher Education (ARACIS). Quality assurance in higher education is a priority for the people with the power to decide on this level of education, because “universities are in search of useful partnerships and they engage in increasingly thorough knowledge exchanges with organizations outside the higher education system.” (K. Maguire & P. Gibbs 2013)

### **3. The director – stakeholder in the higher education theatre schools**

In general, the term “stakeholder” is a modern, up-to-date sense of the term “client”, the extension of which has gotten to encompass aspects that refer to entities both on the inside, and on the outside of a certain organization. Standard SR EN ISO 9000:2006 – *Systems of quality management. Fundamental principles and vocabulary* defines *client* as “an organization or a person that receives a product or a service.” This might be: the consumer, the user, the beneficiary, or the buyer (S. Popescu and collaborators, 2014). Identifying the stakeholders in an organization and their expectations regarding the results it achieves is a condition for quality assurance in that organization.

Stakeholders in higher education can be grouped in four major categories, according to their perceptions on quality, as follows (Shrikantan and Darymple, 2003): (a) *Resource providers* – financing organisms and (in general) the community – interpret quality as “financial value”, in the sense of optimal utilization of resources in order to assure an acceptable level of quality in education. (b) *Product users* – current and potential students – interpret quality from the perspective of “excellence”, in the sense of having high quality standards, in order to have an advantage regarding their hiring prospects. (c) *Educational results users* – employers – regard quality from the perspective of “adequacy to purpose”, in the sense that the employees have competencies that are compatible to their position, in order to meet job requirements. (d) *Employees in the domain* – the academic and administrative staff in universities – interpret quality in terms of “perfection” and “coherence”, having a deep sense of satisfaction at their work place from the fulfilment of tasks, payment and recognition. In this classification, directors can be placed in category (c) *educational results users*, being entitled to formulate requirements in regard to the quality and the level of the actor’s professional training.

#### **a) Directors’ requirements in regard to the purposes of choreographic education in university programs in the field of theatre**

The pedagogical concept of “purpose of education” can be approached from two major perspectives:

(1) From a philosophical perspective, the purposes of education are the values assumed subjectively by the educator, at the level of the system, process, concrete activity, for the realization of the central, objective function of training-developing the learner.

(2) From the perspective of educational policies, the purposes of education refer to the values necessary to optimally realize the activity of education at the level



of the system and process of education, through managerial decisions in macro- and micro-pedagogical projection, included and officialised in educational policy/school policy documents (Cristea & Stanciu, 2010, p.162).

**The main categories of educational purposes** are:

(a) The educational ideal, (b) The educational goal, (c) The educational objective. The educational ideal and the educational goal are purposes of the education system and they define values that assure the projection and realization of education on a macrostructural level. The educational objective is a purpose of the education process and it defines values that assure the projection and realization of education on a microstructural level (idem p. 164).

There is a direct connection between the expectations of stakeholders in education and the purposes of education. “The purposes of education... cannot be defined deductively, starting from abstract principles, but they are structured from contingent realities, from determined interests and needs.” (Cucoş, 2006, p.186) The requests formulated by different categories of stakeholders have their correspondents in the aforementioned categories of purposes. In order to be correctly identified, requests must be formulated in terms that correspond to their respective categories of purposes. As part of our research, the directors’ requests have been identified and formulated in terms of objectives, with the intention to make use of their expectations in regard to the types of knowledge and the behaviours the actor should acquire from undergoing a choreography curriculum in the faculty of theatre. Because “the purposes of education are constantly changing options and they cannot be prescribed once and for all” (ibidem, p. 193), the validity of the directors’ requirements formulated in terms of educational objectives is, as well, limited to the characteristics of the context of choreographic education received by the acting student in the faculty of theatre (dimensions, particularities of the learning process, variables of the context of choreographic education, etc.).

#### **b) Classifications of educational objectives**

The specialized literature presents two general criteria for classifying educational objectives:

- (1) applying the criterion of the *level of generality*, educational objectives are:  
(a) general objectives, (b) medium objectives, (c) particular objectives (according to Landsheere & Landsheere, 1979, Krathwohl 1965 et al.) and
- (2) according to the criterion of the aimed *behavioural category*, educational objectives can be divided in three categories: (a) cognitive objectives, (b) affective objectives, (c) psychomotor objectives (Creţu, 2015, p.25).

In regard to the first criterion (that of generality), N. Vinţanu (2001), making a reference to the higher education system, presents the following classification of educational objectives: (a) global objective, (b) general objectives, (c) terminal, or specific objectives, (d) intermediary objectives, (e) operational objectives. The global objective describes the intention of every type of education, merging with the educational ideal, up until a certain point (Onu, 2012). General objectives elaborate the purpose of education and they describe the acquirements of knowledge and/or behaviours that must be realized in

agreement to the type of specialization. Specific objectives aim at the abilities that are developed in courses/groups of courses. Intermediary objectives complete the specific objectives with details regarding the acquirements that must be realized during a semester or a school year. Operational (concrete) objectives – they depict the educator’s expectations for every unit of content, situation, learning situation or activity. It is mandatory that general and specific objectives for university courses are presented in detail in the curricular product called *The course description* that is handed out to the students at the beginning of each school year.

Our research has used the second criterion for classifying objectives, out of the belief that tackling the issue of the acting student’s acquiring of knowledge and behaviours through the choreographic education he receives in the faculty of theatre, through successively putting our analysis inside each of the three categories of objectives (cognitive, affective, and psychomotor), we could finally identify the means to prod the increase of the actor’s choreographic competency. The field of choreography includes specific knowledge (terminology and concepts, content elements, techniques and methods, etc.) and it requires certain psychomotor skills. However, during the initial training period, the actor can lean towards dramatic genres that do not imply dancing movement. Because of this, determining affective objectives for the approach of courses is an important objective for a theatre school, given that the forms of expression through dancing are more and more prized in theatre performances. On this ground, in our research project, we have identified and formulated the directors’ requirements in terms of cognitive, affectional, and psychomotor objectives. For this purpose, we have used the taxonomies of the cognitive (Bloom), affectional (Kratwohl), and psychomotor (Harrow) domains. Given that this article only refers to the results in the cognitive domain, we believe it is necessary to make a short presentation of the current form of the ***Taxonomy of the cognitive domain***, known today as the Revised Bloom’s Taxonomy.

First developed in 1948 “as a means for facilitating the exchange of test subjects between various universities, in order to create subject databases, each measuring the same educational objectives” (Kratwohl, 2002), after re-examinations and adaptations determined by repeated consultations with students, academic researchers and secondary education teachers, the first form of the taxonomy elaborated by Bloom and his collaborators was published in 1956, in “*Taxonomy of Educational Objectives. The Classification of Educational Goals. Handbook 1: Cognitive Domain*”, authored by Benjamin S. Bloom (editor), Max D. Egelhart, Edward J. Frust, Walker H. Hill and David R. Kratwohl. (ibidem). The organizing principle of this taxonomy was that of ordering, from simple to complex, and from concrete to abstract, the major categories of the cognitive domain: (1) *Knowledge*, (2) *Understanding*, (3) *Applying*, (4) *Analysis*, (5) *Synthesis* and (6) *Evaluation*, and their respective subcategories.

First used as an instrument for elaborating examinations and tests, and then as an instrument for elaborating school programs, the taxonomy, in its original

form, quickly showed its limitations. Critics pointed out the difficulties in finding specific exercises for each taxonomic category or subcategory, the disagreement between the taxonomical classifications of the same problem, validated on a limited area of cognitive objectives, the lack of fidelity as a useful instrument in creating school programs. At the request of several researchers (among them, Dr. Lorin Anderson), B. Bloom and a group of pedagogues, which included D. Krathwohl, initiated a process of improving the taxonomy, the revised form of which appeared in 2001. Compared to the initial variant, the Revised Bloom's Taxonomy underwent two types of changes: (a) changes of the taxonomical levels of the cognitive process, and (b) the taxonomical organizing of the dimensions of cognitive processes. Therefore, the revised taxonomy of the cognitive domain appears in a bi-dimensional form that puts in connection 6 levels of the cognitive process: (1) *Remembering*, (2) *Understanding*, (3) *Applying*, (4) *Analysis*, (5) *Evaluation*, (6) *Creation*, with the following 4 dimensions of the cognitive process: (1) *Factual knowledge* (2) *Conceptual knowledge*, (3) *Procedure knowledge* (4) *Metacognitive knowledge*.

The results of the choreographic education done through the study programs of Performing Arts in the field of theatre are visible in the choreographic competency the acting student has at the end of their Bachelor studies (when the graduate can be hired as an actor, or as a drama teacher in primary or secondary schools). This type of competency is described in the RNCIS (National Registry of Qualifications in Higher Education).

Competencies are rather recent forms of representing the purposes of education. The specialized literature offers various definitions for the concept of competency, each of them stressing different elements that determine the learner's professional training and personal development. Competency is considered: "a specific and long-lasting characteristic of an individual, which enables achieving high performance in approaching and fulfilling professional tasks" (Spencer & Spencer, 1993, apud Bocoş, in Sava coordinator, 2015), "a behaviour that manifests in the context of a field of expertise, in the form of actions that constantly prove to be efficiently done and that have concrete, visible results" (Herring & Robinson, apud Bocoş, in Sava coordinator 2015), "a special category of individual characteristics, tightly connected to values and acquired knowledge, that depend on an organizational environment in which they are elaborated and used" (Levy – Leboyer, 1996 apud Şoitu 2002), "structured assemblages of knowledge and skills that are acquired through learning, in the form of operating structures through which one can identify and solve, in various contexts, problems that are specific to a certain domain" (Cucos, 2006).

During our research project, competency has been considered a combination of knowledge, abilities, and attitudes that is applied in controlled situations, in order to achieve observable results (according to Bocoş and co., 2015, in Sava coord., 2015). The structural elements of competency are: *knowledges*, *abilities* and *attitudes*. According to the National Qualification

Framework for Higher Education (CNCIS), there are two major competency categories:

(a) *professional competencies* – proven abilities in selecting, combining, and adequately using knowledge, abilities, and other acquirements (values and attitudes), in order to successfully solve a certain category of work or learning situations, which are specific to the respective profession, with efficacy and efficiency,

(b) *transversal competencies* – abilities that transcend a certain domain/study program, being of a transdisciplinary nature (source: [www.portal.unitbv.ro](http://www.portal.unitbv.ro), accessed on 10/05/2016). Professional competencies are also classified as: a) *general competencies* – they are defined at the level of a specific major and are formed during a learning cycle, and b) *specific competencies* – they are defined for every course and are formed during a school year (Cucuș, 2006).

Just like the general and specific objectives of a course, the competencies which it aims at are presented in the curricular product *The course description*. Tackling the matter of competency as a concept is relevant in the context of our research, because, as forms of educational purposes, choreographic competencies are directly aimed at by the requirements formulated by directors regarding the actor's professional training in the faculty of theatre.

### **c) Identifying the requirements formulated by directors in regard to the acting students' choreography training**

These requirements have been identified during an exploratory research that has aimed at three main objectives: 1) Identifying the *cognitive behaviours* specific to the choreography domain of dance that the directors consider necessary for the graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes to have in order to interpret dance in theatre sequences, 2) Identifying the *affective behaviours* manifested towards *elements of the university curriculum* in choreography that directors consider necessary for the graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes to have in order to interpret dance in theatre sequences, and 3) Identifying the *psychomotor behaviours* that directors consider necessary for the graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes to have in order to interpret dance in theatre sequences.

*The research demographic* was that of Romanian directors specialized in the field of dramatic theatre and puppet theatre. *The research cross-section* consisted of the following 10 Romanian directors, with the ensuing specializations: Gelu Badea (Cluj-Napoca) – dramatic theatre, Octavian Jighirgiu (Iași) – dramatic theatre, Ion Mircioagă (Bucharest) – dramatic theatre, Alexa Visarion (Bucharest) – dramatic theatre, Aurelian Bălăiță (Iași) – puppet theatre, Vasile Gherghilescu (Constanța) – puppet theatre. Alexandru Boureanu (Craiova) – dramatic theatre/ dance theatre, and Cezar Ghioca (Bucharest) – dance theatre/ music-hall. The selection of the 10 directors was based on the

criterion of how representative the cross-section was in relation to the three major fields of theatre: dramatic theatre, puppet theatre, and dance theatre.

*The research method* we used was that of investigation, precisely the technique of the semi-structured interview. The option for this instrument in gathering data was justified by the possibility it offers to receive answers to open questions, grouped in a unique structure, addressed to all of the subjects in the same order, (Popa, L. and collaborators, 2009) giving the interviewed individuals a large space for answering in their own terms.

We used qualitative research. The data was gathered through applying an interview guide, which had been elaborated in the phase preceding the research. A pretesting of the interview guide and of its final form was done starting from 32 initial questions, which were addressed to a number of 3 professors in the field of choreography and movement at the Faculty of Theatre at UNAGE Iași. In a phase preceding the study, the 32 initial questions were elaborated by using the results of 4 focus groups with students at the Faculty of Theatre at UNAGE Iași and of discussions with 5 young graduates of this faculty. During the pretesting phase, there have been made a series of reformulations, regroupings, and eliminations of questions, therefore the base of the interview guide, in its final form, came to comprise 18 open questions. These aimed at identifying the requirements directors formulate in regard to the choreography training of actors, on the following 3 dimensions: *behaviours necessary for the actors that are susceptible of being transformed into educational objectives* (1), *choreography contents mandatory for the profession of acting* (2), *influences of curricular policies on the actors' professional competencies in the field of dance* (3).

The interviews took place in the interval May – October 2015, through direct meetings with 8 directors and skyping with the other two (Cezar Ghioca and Alexandru Boureanu). Each interview was audio recorded, and subsequently transcribed, the resulting texts being subjected to a qualitative content analysis. The correspondence between the dimensions aimed at by the interview guide and the directors' requirement expressed in the answers to the interview questions was assured by a coding process mandatory for content analysis. The coding was done manually. For identifying the directors' requirements regarding actors' behaviours that are susceptible of being transformed into educational objectives, the codes were elaborated as follows: (a) considering the categories of knowledge and levels of cognitive process depicted in the Revised Bloom's Taxonomy (Krathwohl, D.R, 2002) – for identifying the cognitive requirements, (b) according to the levels of psychomotor behaviours from Harrow's taxonomy (Harrow, A, *Taxonomy of Psychomotor Domain*, 1972) – for identifying the psychomotor requirements, and (c) considering the affective levels from Krathwohl's taxonomy (Landsheere & Landsheere, 1979) – for identifying affective requirements. Through the codes that were created, we have analysed both the manifested content, and the latent content of communication, thus

trying to detect as many forms of expression of the directors' requirements as possible.

For identifying the cognitive behaviours related to the choreography domain of dance, which, according to the interviewed directors, must be manifested at the level of competencies acquired by graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes in order to interpret dance in theatre sequences, the study was guided by the following two research questions:

- 1) What types of knowledge from the field of choreography do directors require the graduates of university programs in the field of acting have in order to be cast in roles that involve interpreting dance movement in the performances staged by the former?, and
- 2) What are the levels of knowledge in the field of dance that directors require that the acting students/actors have in order to be cast in roles that involve interpreting dance movements in the performances staged by the former? The codes we used were generated with the help of the Revised Bloom's Taxonomy (David R. Kratwohl's article *A Revision of Bloom's Taxonomy: An Overview*, published in "Theory into Practice", 2002).

### **3. Research results**

After analysing the gathered data, we have identified 44 cognitive requirements that have been formulated by the interviewed directors in regard to the choreography competencies that the acting student/actor should have at the end of the university study programs Performing Arts – Acting or Performing Arts – Acting/Puppets/Marionettes. Formulated in terms of objectives, these requirements are presented as such: At the end of the university study programs Performing Arts – Acting, or Performing Arts – Acting/Puppets/Marionettes, the acting student should be able:

- (1) To exemplify, through dance movements, the kinetic-rhythmical contents of the choreography terms they use;
- (2) To explain the choreography terms they use, highlighting their intension (content) and extension (sphere);
- (3) To execute the dance moves they are presented through preestablished series of choreography terms;
- (4) To make use of the notions, intension (content) and extension (sphere) of the choreography terms in syncretic languages of theatre and dance that are adequate to their role;
- (5) To project on a terminology level choreography phrases of dance movements required by their role;
- (6) To create the structures of choreography terms that are at the foundation of the dance movement required by their role;
- (7) To exemplify, through dance movement, the kinetic-rhythmical contents represented through choreography-specific didactic means;
- (8) To explain the kinetic-rhythmical and stylistic particularities of a given choreography structure;

- (9) To perform the dance movement elements required by their role;
- (10) To use in their acting moves and postures that are specific to conventional dance languages;
- (11) To create sequences of theatre with dance by creatively merging the functions of choreography elements;
- (12) To recognize the types and categories of dance they have studied through the university choreography curriculum;
- (13) To remember the defining elements of the types of dance they have studied through the university choreography curriculum;
- (14) To depict through examples kinetic-rhythmical structures that are representative for the various types of dance they have studied;
- (15) To perform moves that are specific to the categories of dance they have studied through the university choreography curriculum, respecting their defining stylistic particularities;
- (16) To transpose in their acting the stylistic particularities of each type of dance they interpret during the process of building their role;
- (17) To distinguish between the types of dance the moves they interpret come from;
- (18) To make judgements in regard to the relation between the style of a dance and the function it has in their role;
- (19) To combine the stylistic particularities of various types of dance in syncretic creations of theatre with dance;
- (20) To explain the principles at the foundation of a choreography sequence included in a sequence of dance and theatre;
- (21) To explain the models of choreography construction based on elements of conventional language belonging to various types of dance;
- (22) To explain the nature of changes that appear in the structure of dance in the adaptation of its function to the intention of their acting;
- (23) To test the level of their own choreography abilities in relation to the interpretative requirements imposed by their role;
- (24) To make judgements in regard to the way in which preestablished elements of their acting make use of their abilities to express through dance movement the emotions of the character they interpret;
- (25) To exemplify techniques and methods of expressing through dance the character's emotions and actions;
- (26) To explain the meaning and means of practical use of graphic symbols used in the choreography notation of physical moves;
- (27) To perform dance, using preestablished choreography techniques;
- (28) To transpose dance in their role by using techniques that are adapted to the common syncretic language of theatre and dance;
- (29) To check if the choreography techniques and methods they know assure the fulfilment of the requirements imposed by their role;
- (30) To make judgements on the applicability of choreography techniques and methods proposed in the process of building the role;



- (31) To combine techniques and procedures of interpreting dance moves in a creative manner, adapted to the syncretic requirements imposed by their role;
- (32) To make judgements on the value created through transposing choreography elements into their role;
- (33) To remember personal strategies that have proved to be effective in memorizing dance moves;
- (34) To apply strategies of transposing dance into their role, adapted to their own potential for physical movement;
- (35) To create their own strategies for building syncretic sequences of dance and theatre, adapted to the requirements of their role;
- (36) To perform dance moves transposed into their role, respecting the interpretative exigencies that derive from replicating the structure and style of the respective dance;
- (37) To adapt the stylistic exigencies of the choreography categories they use to the director's orders;
- (38) To make judgements on their own potential to interpret dance in the preestablished expressive forms;
- (39) To generate sequences of theatre with dance that facilitate fulfilling the preestablished choreography tasks;
- (40) To divide into phases the transposition of a dance into a role, according to the preestablished forms of stage development of the relation between the style of this dance and the function it has been given in building the role;
- (41) To combine choreography tasks given through the director's orders with the purpose of creatively transposing them in their role;
- (42) To define their character's inner states with the purpose of assuming, and then expressing them, through performing the adequate dance moves;
- (43) To use their knowledge on their own kinesthetic memory in the process of building sequences of theatre with dance;
- (44) To build dramatic sequences that are based on the expression of assumed inner states through dance moves.

#### **4. Conclusions**

To increase the level of their graduates' hireability in the labour market, universities are increasingly more interested in establishing partnerships with various individuals and organizations that can support this process. Thus, assuring quality in higher education becomes a priority for those in charge of deciding at this level of education. The area of the concept of quality includes the consumers' *needs* in a certain domain, for the fulfilment of which the providers offer products/services, it also includes the consumers' expectations from these products/services and their *requirements* from the characteristics of the products/services they are offered, so that these meet their expectations and satisfy their needs. In the equation *needs – expectations – requirements* the beneficiaries have in relation to the desired product/service, a crucial role is played by the fulfilment of the beneficiaries' requirements, as a premise for the

fulfilment of expectations and the satisfaction of the clients'/consumers' needs/necessities.

Meeting the clients' requirements is a process that belongs to the field of quality management, which is applied by quality-oriented providers of products or services (including providers of educational services). Several models of quality have been built on the basis of the TQM philosophy. On the level of higher education, adapting the learning process to the clients' requirements is a process that has to begin with identifying the stakeholders in the universities and their requirements in regard to the educational services the universities offer, as a condition for quality assurance. This study has been based on a cross-section of 10 Romanian director who have artistic activities in the field of theatre. Through this study, we have underlined the employer-employee dimension of the relation director-actor, and the requirements of this category of stakeholders in the Romanian higher education in the arts aim at the choreography professional competencies the acting students acquire in the faculty of theatre.

There must be a direct connection between the expectations of the stakeholders in education and the purposes of education, and the requirements formulated by different categories of stakeholders must have a correspondent in one of the categories of educational purposes (ideal, goal, objectives, competencies). In order to properly identify them, requirements must be formulated in terms that correspond to the aimed category of purposes. In this research project, the directors' requirements have been identified and formulated in terms of objectives, with the intent of making use of their expectations regarding the types of knowledge and behaviours that the actor must use in the act of creation, as an effect of the education he has received through the choreography university curriculum.

The results of the choreography education done through the study programs in Performing Arts in the field of theatre are visible in the choreography competencies the acting student has at the end of his Bachelor's studies. This type of competency is described in the National Registry of Qualifications in Higher Education (RNCIS). Through qualitative content analysis of the texts of the interviews given by 10 Romanian directors, we have discovered, among other information, 44 cognitive requirements. The identification of these requirements has been made by using Bloom's taxonomy in the cognitive domain (the revised taxonomy) in the coding process we had to do for the qualitative content analysis. These requirements can be used in developing the choreography university curriculum in Theatre and Performing Arts.

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## 2. ON THE EDUCATIONAL POTENTIAL OF FOLK DANCE

Petre Şuşu<sup>105</sup>

**Abstract:** *Folk dance, described in Folkloristics through notions like traditional dance, or, more often, folk choreography, refers to a specific domain of traditional spirituality, and is the third major component of folklore, alongside traditional literature/literary folklore and traditional music/musical folklore. The relation between folk dance and the Romanian education system is a long-lasting one, having taken various forms and degrees of intensity, as this folklore category offers resources and contents that have been used, and still are, in the education of children, youth, and adults. This article refers to the basic components of folk dance distinguished in Ethnochoreology which can offer useful contents to the process of didactic transposition at different levels of education in the Romanian school.*

**Key words:** *folklore, folk dance, choreographic contents, didactic transposition*

### 1. Introduction

Folk dance, also known as *traditional dance*, *ethnic dance*, or *folk choreography*, joins musical folklore and literary folklore to complete the major field of folklore, thus being a distinct third component of this field. Due to the fact that it is a collective creation, folk dance, through syncretic acts developed in the context of dance movement, highlights the common, representative aspects of the character and personality of the individuals from the community in which it appears and develops. Compared to other forms of cultural and artistic manifestation, folk dance is the one that appears most frequently at the level of a community's social life, for which it fulfils certain ceremonial, ritual, or entertainment functions, as a means of communication for the transmission or approval of norms, and for the expression of feelings, states, beliefs, etc. The study of folk dance is the object of the scientific discipline known as Ethnochoreology.

As a recognition of the spiritual and educational values that have been encompassed by folk dance, the Romanian traditional school has given it special attention. Never absent from the program of school festivities, folk dance accompanied the educational reforms made by Spiru Haret through the laws for the organization of secondary and higher education (1898), respectively professional education (1899). Practiced at the gatherings the teachers had the duty to organize through the school institutions, folk dance was also a context for educating the adults. Folk dance's quality of being a bond between the school and the community's social life was thoroughly used in that period, when dancing in the village was "alive" and the Romanian education was just settling on modern principles.

Nowadays, although the contexts of community-organized folk dance have lost a great deal, in terms of frequency, content, and intensity, folk dance is still a frequent activity in Romanian schools. Here, activities that include folk dance

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are organized as part of the non-formal education, in both formal education institutions, and non-formal ones (such as children clubs), or as part of the formal education done in interdisciplinary contexts, in integrated forms, or as disciplines in the secondary education choreography institutions, and, sporadically, in higher education choreography (or sports) institutions. An example that might give the measure of the frequency of folk dance activities in primary and secondary education is provided by the results of a study I did in 2013, which surveyed teachers in Iași county on the topic of the opportunity of featuring folk dance as a study discipline in primary education; 44,14 % of the interviewed answered affirmatively to the question “*do you organize folk dance activities with your students?*”.

This result shows that, in Iași county, there are at least 2500 teachers that organize folk dance activities with primary education students. Based on the experience I have acquired in over 20 years of educational and artistic activity in the field of folk dance, I believe that the aforementioned number may be considered representative for any of the large counties in Romania. Back to the study I have previously mentioned, the respondents’ motivation was argued by their intention to satisfy some of the educational needs of knowing the cultural-traditional heritage and value, needs that have a permanent character in the context of the educational partnership school – family – community. However, this study also showed that, in most cases, the objectives of the educational activities that include folk dance and that are coordinated by teachers aim at creating performances, the artistic (and, implicitly, educational) value of which greatly depends on the spare time the teachers and the students have at their disposal, but especially on the knowledges, abilities, and skills in the field of folk choreography the teacher has.

But, given the fact that primary education teachers in the Romanian school system do not have folk dance training (although, according to the results of the same study, 73,9 % of the respondents would like to go through a process of initial and continuous training in this field), we can be sure not only that the activities that include folk dance in nowadays Romanian primary schools cannot make use of the true educational potential this folklore category has, but that they are, in most situations, educational contexts in which the learners receive erroneous information.

Of course, the discussion could also continue with the added perspective of the causes of this lack of training, as the initial training of the teacher could be made to include courses in the field of folk choreography (by virtue of university autonomy), or their continuous formation could be assured by institutions like the Teaching-Staff Resource Centre. The small number of specialists who have competencies for training in the field of folk dance might be one of the causes, and I believe that this should be looked into by the Romanian higher education choreography institutions, as well as the institutions that study and handle folklore archives.

## 2. The syncretism of folk dance contents

Folk dance is a syncretic creation, the contents of which reflect all of the other forms of traditional art: musical folklore (through the melodies and songs that accompany the evolution of some dances), literary folklore (through the specific dance shout, orations, or the interpreting of texts in the context of some folk dance situations), traditional arts and crafts (through the props that are necessary in some dances: masks, household items, weapons, weavings, plaits, etc., as well as the traditional costume that is used in the folk dance of each region).

In general, the theoretical approach to folk dance is done on two levels:

a) The level of the contexts in which this folkloric genre appears, the focus being especially on the relation between dance contexts and the functions dance has in each of these contexts. This is a level on which scientific research has yet to produce results that can be the object of didactic transposition, and, as such, this approach will not be used in the present article.

b) The level of contents of folk dance, focusing on the component, structure, and forms of stylistic rapports between these contents. Because this level offers the possibility of distinguishing scientific content that can be of interest for the field of education, this is the perspective we will use from this point on. The contents of folk dance can be classified as:

**1) Kinetic contents.** The most important kinetic contents of folk dances are: a) *The form of ensemble* – referring to the gender component and the way the group of dancers is organized in the space during the performance of the dance. b) *General movement* – referring to the way in which the group of dancers (or its subgroups) use space during the dance. As an example, here is the description of the Ardeal dance *De-nceput (For the beginning)*: “*The form of ensemble*: dance component – mixed genders; display of formation: alternating – pairs in line, in circle, free; arm position: alternating – the dancers stand facing each other, they hold each other’s shoulders, hands, or free. *General movement*: the movement in space is done in a circle, clockwise, alternating.” (Dejeu, 2000). c)

*Kinetic structure* – it is the most consistent category of contents of a folk dance. The individual’s relation to the group and their dance partner, the evolution of the dance in relation to the space, the succession of moves and their relation to music, the significance of moves in relation to the function of dance, the aspects related to the communication of messages through dance, these are all based on the movement elements the folk dance consists of. Given the fact that folk dance encompasses all of the ways in which a human body can usually move, its kinetic structures have invariably been the ones to be studied in ethnochoreologic researches. The diversity of the results of these researches required further detailed analyses, which could not be done without graphic notations of movement elements. This was the reason for which the research of folk dance has practically been forced to use articulated graphic symbols in systems of graphic movement notation. Nowadays, in Romania, there are two notation systems in use: the one developed at the Constantin Brăiloiu Ethnography and Folklore Institute, and the one elaborated by Teodor Vasilescu

and Sever Tita at the National Centre of Traditional Creation. Recently, there have been researches in folk dance transcribed in the Laban notation system, thus making use of the advantages this system presents in offering a complete, detailed, and suggestive graphic representation of the kinetic-temporal aspects specific to folk dance.

In the structural analysis of folk dance, movement elements are organized in the following hierarchy (Andrei Bucșan, 1965): a) *The choreographic element* – it is the simplest movement element. A choreographic element is not distinctly present, but it is distinguished on a theoretical level for the study of the fusion it organically makes with the other choreographic elements in the context of movement groups. An example of choreographic element is jumping once on one foot.

b) *The choreographic cell (or the kinetic cell)* – it is the first movement unit encountered in a dance, which can have, in certain situations, some degree of independence. The choreographic cell is a small kinetic entity, without “its own artistic meaning”, that is made of two, or three choreographic elements, grouped around a *main accent*. The choreographic cell has a *kinetic theme* in its content.

c) *The kinetic motif* – it is the smallest movement entity with its own artistic meaning. The construction of the kinetic motif is well-defined, movements have fixed relations, and they usually contain two main accents. Kinetic motifs are structural entities that, through procedures of choreography construction, determine the form of larger choreographic entities – the choreographic figure, or the choreographic phrase, respectively. They are also the ones to assure the premises for the interpretation of the dance movement in a certain stylistic and expressive manner. Starting from this, ethnochoreologic research has given special attention to identifying the criteria on which movement is organized, and there is distinction being given to kinetic motifs, in their relation to each other. The most often used criterion in this regard is that of the kinetic theme included in the motif’s cells. Thus, the classification of kinetic motifs in Romanian folk dance presents 9 distinct categories of kinetic motifs, and in each one of these there is one, or, at most, two types of kinetic themes, which have a similar form (according to Bucșan, 1965):

(1) *Accommodation (simple, passing) motifs* (symbol A) that contain the kinetic themes of *Walking* (symbol A’) and/or *Simple steps in place* (symbol A’’);

(2) *Motifs with foot kicks* (B), which comprise the kinetic themes *Stamping on the ground* (B’) and/or *Heel-stamping* (B’’);

(3) *Motifs with hooks (crossed steps)* (C), which encompass the kinetic themes of *Frontward crossed steps (hooks)* (C’) and/or *Backward crossed steps (hooks)* (C’’);

(4) *Spinning motifs* (symbol V), made of the kinetic themes *Actual spins* (V’) and *under the hand spins* (V’’);

(5) *Motifs with hand slaps* (symbol P), which consist of the kinetic themes of *Slapping hand on foot* (P’) and/or *Other slaps* (P’’);

- (6) *Motifs with independent hand movements* (symbol M), which consist of the kinetic themes *Rising, lowering the hands* (M') and/or *Flexions, rotations of the hands* (M'');
- (7) *Motifs with torso movements* (T), which consist of the kinetic themes *Rising, lowering the torso* (T') and/or *Flexions, rotations of the torso* (T'');
- (8) *Motifs with different utensils* (U), consisting of the kinetic themes *Handling weapons* (U') and/or *Handling other objects* (U'');
- (9) *Special combined motifs* (S), which encompass the kinetic themes *Acrobatics (including jumps)* (S') and/or *Imitation moves* (S'').

At the immediate upper level of organization, kinetic motives generate d) *the choreographic figure* – the most important entity from the perspective of artistic expression. It is not just a succession of kinetic motifs, but “an entity that is superior in terms of quality, the expression of a well-structured content of ideas” (Dejeu, 2000, p.38). On the last level of kinetic organization of folk dance, there is e) *the choreographic sequence* (or *choreographic strophe*); it is an ample construction, which is usually made of two, or more choreographic figures (however, there are situations when the construction of the choreographic sequence is based on the repetition of a single figure).

## 2) *Rhythmic contents*

The kinetic contents of folk dance evolve on specific rhythmic supports, which are also an important category of scientific contents that this folklore category might offer in a possible process of didactic transposition. The rhythms of folk dances are diverse, they contain both simple formulas (binary, for instance), and complex formulas, some of them being rather hard to identify or replicate without a developed rhythmic sense (syncopated-hemiolic, for instance). In terms of metrics, there is no other choreographic genre with such a great variety of rhythmic measure as folk dance. It frequently offers situations in which various kinetic motifs cover the following rhythmic measures: 2/4 (e.g.: most of the dances in the category *Hora*), 3/4 (e.g.: *Polka* in Andrieșeni, Iași county), 4/4 (e.g.: *Românește în ponturi/ Romanian in Jests*, from Ceanu Mic, Cluj county), 5/4, 6/4, 6/8 (e.g.: *Țânțărașul/ The Little Spider*, from Deleni, Iași county), 4/8 (e.g.: *Bătrânescul cu băț/ The Old One with a Stick*, from Cerghit, Mureș county), 5/8 (e.g.: certain motifs from dances like *Purtata/ The Wearing, Învârtita/ The Spinner, Șchioapa/ The Cripple*, from southern Transylvania), 7/8 (ex. *Brâul lui Snop/ Sheaf Girdle* – a dance from Banat, *Geamparaua/ The Castanet* – a dance from Dobrogea), 8/8 (e.g.: *Brâu ardelenesc/ Ardeal Girdle*, from Făgăraș), 9/8 (e.g.: *Românește bătrânește/ The old Romanian Way*, from Bunești, Cluj county), 10/8 (e.g.: *Purtata cu două fete/ The Wearing with Two Girls*, Cerghit, Mureș county), 11/8 (e.g.: some of the kinetic motifs in the dance *Românește în ponturi/ Romanian in Jests*, Frata, Cluj county), 7/16 (e.g.: *Pe-un picior/ On One Foot*, Covăsânt, Arad county), 9/16 (e.g.: some kinetic motifs from the Ardeal dance *Șiragul/ The String*), 10/16 (e.g.: *Mureșana/ The One from Mureș*, Poșaga, Alba county), 11/16 (e.g.: *De-a lungu/ All along*, Monor, Bistrița Năsăud county).



Another important element is caused by the fact that, in the rhythms of traditional dances, there often appear special constructions, in the form of  **triplets**  – the exceptional division in which two beats are replaced by three. For instance:

- 1) 2/4  - triplet of quarter notes;
- 2) 2/4  - triplet of eighth notes.

### 3) *Musical contents*

An important part of the scientific contents of folk dances belong to the domain of music and are comprised of the melodies which accompany the dance. Each folk dance has its specific melody, so the great variety of traditional dances corresponds to a great variety of dancing melodies. There is an indestructible relation between the interpreter of folk dances and the melody they dance to, which is caused by that element which movement and music have in common, and that is rhythm. Moreover, the style in which the dance moves are performed is in an interdependent relation with the manner in which the melody is performed. The music is of such a great importance for traditional Romanian dances, that in the cases where the choreography could not benefit from a musical support assured by musical instruments, this was created by the dancer, who would sing while dancing. It is the case of traditional dances that are accompanied by vocal singing, traditional choreographic forms that are still performed in some areas in Transylvania. Among them, there are: *Roata femeilor/ The Women's Wheel*, from Bogdan-Vodă, Maramureş county, *Cătinel/ Slowly* from Tăuni, Alba county, *Purtata fetelor/ The Girls' Wearing*, from Roşia de Secaş, Alba county (Dejeu, 2000, p. 65). However, there are far older writings on dancing with vocal singing support; in the last part of the 18<sup>th</sup> century, Samuil Micu wrote in his book *Scurtă cunoştinţă a istoriei/ Brief Knowledge on the History of the Romanian People* (1792 - 1796): “When the Romans danced, they shouted and sang carmines or lyrics; this is what the Romanians do too when they dance.” (Samuil Micu, apud Silvia Ciubotaru, 1984, p. XI, our translation).

### 4) *Literary contents - shouts*

The contents of folk dances that encompass the literary texts which accompany the dances – in short, *shouts* – are a consistent resource which can particularly support aesthetical and moral education, through didactic transposition. Regarding this aspect, Silvia Ciubotaru states in *Strigături din Moldova – Caietele arhivei de folclor nr. IV/ Moldavian Shouts – Folklore Archives*, no.4: “The shout, a species that has significant value in Romanian folklore, has not received too much attention from the specialists, and it is often treated even with slight condescendence... The shout has mostly caught the attention of literates, rather than folklorists, and it is an excellent sample of the Romanian peasant's wittiness, high ethics, and humour” (Silvia Ciubotaru, 1984, p. I). This last statement reflects the shout's attributes that allow didactic transposition even in the context of removing it from the interpretative context

of dance. Seen from inside traditional dance, from the dancer's perspective, the shout is a stylistic element that characterizes the affective manifestation of its interpretation. Furthermore, the shout is a channel for the dancer's verbal communication with their partner, the group of dancers, and sometimes even with the people who are not part of this group, but who are present in the designated space of the interpretative context of dance.

### **5) Contents that refer to individuals – informers on traditional dance**

The informer on folk dance is the individual who lives in, or has direct ties with the rural community the dance comes from, they are an interpreter of local folk dances who has the community's recognition and who can interpret dances, in order for them to be recorded or noted graphically, and can offer added information on them, in the conditions of field data collection. Similar to other folklore preservers, some of the informers on folk dance, bearers of valuable elements of immaterial traditional patrimony, can receive national recognition and be granted the honorific title of *living human treasure*, a UNESCO initiative that is regulated in Romania through the Order of the Ministry of Culture no. 2941 from 27/11/2009. References to the folk dance informer's name, age, social status, occupation, professional or occupational paths, family ties etc. are in themselves categories of content that are especially important from the perspective of the socio-cultural context in which folk dance appeared and evolved. Also, some of the physical and psychological particularities of the informer on folk dance can offer valuable content elements from an anthropological perspective.

### **6) Contents regarding folk dance terminology**

Each folk dance bears a name. The great variety of dances in Romanian folklore (according to Bucșan, 1971, p. 35, the average number of dances identified in folkloric areas can be, in regions like Oltenia, anywhere between 30 and 40) has generated a great variety of names, which has raised the interest of Linguistics specialists towards folk choreography. Recent studies in folk dance terminology have proven, for instance, that, on the level of etymology, a great number of terms (dance names) come from Latin, Slavic, Hungarian, Greek, or are of unknown origins, and that many of the names of traditional dances are directly connected to: (a) the kinetics of the dance – for instance, the dances: *Bătaia/ The Beating*, *Bătuta/ The Beaten*, *Cotita/ The Veering*, *Intoarsa/ The Turning*, *Hodoroaga/ The Noisy*, *Mărunțica/ The Small-Stepped*, *Salta/ The Jumping*, *Săltuța/ The Little Jump*, *Tropotita/ The Tramping* etc.; (b) categories of individuals who are representative for the community – for example, the dances: *A miresii/ Of the Bride*, *A mutului/ Of the Mute*, *Arnăutul/ Of the Albanian Soldier*, *Armeneasca/ Of the Armenian*, *A socăciței/ Of the Cook*, *Bărbătescu/ Of the Man*, *Bătrâneasca/ Of the Elders*, *Haiduceasca/ Of the Outlaw*, *Miresecul/ Of the Groom*, *Nășeasca/ Of the Godparents* etc.; (c) a specific geographic space – examples: *Abrudeanca/ From Abrud*, *Almăjana/ From Almaj*, *Bihoreanca/ From Bihor*, *Bărnoveanca/ From Bărnova*, *Breaza/ From Breaza*, also known as *Ca la Breaza/ As in Breaza*, *Hățegana/ From Hățeg*, *Slănicul/ From Slănic* etc.; (d) names of plants/fruits/vegetables –

examples: *Alămâia/ Lemon, Alunelul/ Little Hazel, Arțărașul/ Little Maple, Busuiocul/ The Basil, Brustureanca/ The Burdock, Chiperul/ The Pepper, Crăițele/ Marigolds, Leușteanca/ Lovage, Pătrunjelul/ The Parsley, Usturoiul/ The Garlic* etc.; household items – for instance: *Ațica/ The Thread, Ceasornicul/ The Clock, Dirindeaua/ The Spin, Mușamaua/ The Oilcloth, Polobocul/ The Barrel, Sfredeleșul/ The Drill, Țepușul/ The Stake*; (e) names of musical instruments – for example: *Cimpoiasca/ The Windbag, Cobuzul/ The Pipe, Fluierașul/ The Fife, Geamparaua/ The Castanet*; (f) the culinary domain, for instance: *Alivencile/ The Pies, Colacul/ The Braid, Palanețul-Doiului/ The Cheese Bread, Piperiu/ Spiced, Pogacea/ Crackling Bread* etc.; (g) clothing and accessories – for instance: *Brâul/ The Girdle, Băsmăluța/ The Headcover, Cațaveica/ The Jacket, Ciubotăreasca/ The Boots, Ciupica/ The Woollen Shoe, Cununa/ The Wreath, Cușmuluța/ The Little Cap, Fustanele/ The Skirts, Marama/ The Headdress, Țundra/ The Greatcoat* etc.; (h) names of animals, like: *Ariciul/ The Hedgehog, Capra/ The Goat, Căiuții/ The Horses, Călușarii/ The Horse Riders, Cătaua/ The Bitch, Ciocănița/ The Field Mouse, Găina/ The Hen, Hulubașul/ The Little Pigeon, Murgulețul/ The Little Dun Horse, Rața/ The Duck, Ursul/ The Bear* etc.; (i) names of people – examples: *Anicuța, Catincuța, Ghiță Cătăniță, Haiduc Butea, Jianu, Leana, Marițica, Sârba lui Tache, Sârba lui Moacă, Smărăndica* etc. (Bolotă, 2011).

Alongside the aforementioned contents, folk dance also provides information on: traditional costume (chromatics, cut, ornaments and their meanings), traditional crafts (through the props that are used in some dances), several rites and traditions that assure the expression contexts of folk dance etc.

### **7) Style – the quintessence of folk dance contents**

The aforementioned contents interact in various forms, intensities and degrees, thus determining, for each folk dance, an essential, defining element in terms of interpretation, which is called *style*. Because folk choreography is a syncretic creation that is directly and permanently influenced by the context of its manifestation, by “style of folk dance” we must understand more than the manner in which the dance is performed. Although there still are strong disagreements in regard to the perspective from which the style of folk dance should be approached, Ethnochoreology offers a model of analysis for the intension of this concept that, although rudimentary, can be useful in the educational application of folk choreography. Starting from the level of the *choreographic figure* in the kinetic organization of dance movement, we enter the interpretative area of folk dance on which it is strongly influenced by the psychomotor particularities of the individual and the group they are part of. The most visible elements of dance movement on this level are a reflection of the way in which the dancer and/or the group of dancers: (a) apply in interpretation their kinetic-rhythmical knowledge, (b) relate to the available dance space, (c) assure the dynamics and various degrees of intensity of movement, (d) give plastic quality and expressive forms of interpretation to dance movement, (d) emotionally support the dance in its entire duration. A basic understanding of

the *style* in which a certain folk dance is performed can begin from answering the following three questions:

- (1) Which are the elements of folk dance to which the individual, or the group can apply different interpretative options? (one mustn't forget that folk dance is a collective creation in which the members of a community use contents and stable forms of movement that are representative for them in a given socio-cultural and historical context, and which they pass on to their descendants by word of mouth),
- (2) Which are those interpretative options? and
- (3) What are the limits of their variations when the dance is interpreted freely and respects its function for the group?

Referencing the conclusions they reached after having studied an important repertoire of traditional Romanian dances, the specialists at the C. Brăiloiu Ethnology and Folklore Institute tried to answer these questions, using a model of analysis of the style of folk dance that comprises 6 categories of elements: 1) The general movement of the group – described by the space needed for the performance of the dance and by the tempo of performance, 2) The individuals' footwork – in regard to force, amplitude, and the height of the dance steps, 3) The movement of other parts of the body – arms, head, torso, 4) The interpretative variety inside the group – with the following components: interpretative variety between dancers of the same gender, interpretative variety between genders, interpretative variety between age categories, 5) Emotional extraversion – regarding the participation through gestures, mobility of physiognomy and the interpretation of cries and shouts, 6) Dynamics – regarded as a measure for the intensity of movement (E. Balaci, 1964). Ethnochoreologist Andrei Bucșan has made this stylistic analysis model operational, applying it on a choreography repertoire collected from 330 Romanian rural settlements, and he proposed values, intervals, and hierarchies for each category of stylistic elements (Bucșan, 1971). The results of this analysis have led to the creation of a map of Romanian folk choreography, which consists of four choreographic dialects (Danubian, Western, Carpathian, and Macedo-Romanian), and many “aberrant, intermediary areas”, as the author calls them (idem pp. 51 - 69). Although we do not fully agree with the division of the territory of Romanian folklore put forth by Andrei Bucșan (especially since subsequent research has proven the inaccuracies of his stylistic map), we notice the model used by the author and the fact that his work included indicators that have remained valid.

All of the aforementioned elements are scientific contents on the level of which folk choreography includes valid cultural values, which could only by error be considered as pertaining to a retrograde culture. The consistency of these contents in cultural values that can effectively support various types of education, on any level, not only fully justifies the educational attempts to apply folk dance that have happened so far, but it also calls for the initiation of an educational didactic transposition of folk choreography, which, however, must be done coherently and correctly from the perspective of education sciences, as well as from that of Ethnochoreology and Folkloristics.

### 3. Elements that define the educational potential of folk dance

The interest shown by the Romanian education system towards folk choreography, on the level of both formal education (through including elements of folk dance in several courses that are taught in vocational choreography education), and the non-formal one (especially in primary and secondary education, in children's clubs, or through budgetary allowances for folkloric events), prove an openness of the educational environment toward this folkloric domain, based on the recognition of educational values, which are identified on the level of folk dance contents. However, as we have previously noted, the fragmentary and incoherent approach of this folk genre in schools can have unrepairable negative effects. But schools will go on with their educational-formative processes, and the situation can only be corrected as things unfold. In this regard, a logical step would be for the approach of folk dance in schools to be done from the perspective of theory and curriculum development, this being an up-to-date approach in contemporary pedagogy. However, there is the question whether folk choreography is able to generate a folk dance curriculum. Far from trying to formulate an answer to this question, we will focus on several premises and directions that seem to suggest an affirmative reply.

We will consider that folk dance has an educational potential, as far as its structure contains elements that are of educational value for the current educational process. This aspect is already applied, to some extent, in the Romanian school. However, the educational potential can only be a premise for a folk dance curriculum, if it reaches a level of consistency that reflects an increased ability of the scientific contents of folk dance in supporting complex processes of qualitative and quantitative selection, and of didactic transposition. Looking at these conditions from the perspective of the curriculum (Crețu, 1999, p. 211), we are able to state that, in order to prove consistent educational potential in relation to a possible folk choreography curriculum, folk dance must simultaneously satisfy at least the following conditions:

**1) Folk dance must be able to generate consistent and diverse curricular contents.** According to Carmen Crețu's definition, *curricular contents* "represent a system of values, selected from scientific knowledge, social practices, and the school culture sui generis, that have been acquired by the society up until a moment of reference, and that are didactically transposed in terms of knowledge, abilities, attitudes, and integrated in the preschool/school/university/post-university curriculum" (Crețu, 1999, p.214). From the perspective of this definition, we can say that, in order to generate curricular contents, folk dance must satisfy at least the following three conditions:

(a) *Giving pertinent scientific contents to the educational act.* This condition aims at the structural-functional dimension of folk choreography which we have referred to previously, and it opens the discussion on the capacity of the contents of folk dance to meet the requirements of pertinence indicators such as those formulated by George Văideanu in *Educația la frontiera dintre milenii/ Education at the Turn of the Millenium* (Văideanu, 1988, pp. 188 – 190). A

general reference to these indicators generates aspects of the type that we shall present further on, which can constitute the foundation of a future direction in the research and analysis of folk choreography.

The syncretism of the contents of folk dance open the possibility of new approaches to the art forms it includes. For instance, the modern methods of graphic notation of dance movement (dance notation systems), which are constantly being used in Ethnochoreology and applied through manifold publications on folk dance, facilitate computer use in the collection of dances, the creation of folk choreography databases, the study and application of elements from existing databases. It is worth mentioning that these notation systems consist of graphic symbols of movement elements that are distinguished in regard to rhythmical values, as well as the rules for organizing these symbols in order to suggestively and faithfully express the movement that is being noted. As a component of folklore, folk dance comprises values that are specific to this domain. The coherent approach of these cultural values in an educational context can be a useful step towards satisfying the educational need for knowledge of cultural heritage and traditions, a need that is constantly being expressed on all levels of education.

In Romanian folk choreography, the main function of dance is that of relation, as it becomes a means of communication for the participants. There is a special quality of communication during the dance, as, on the one hand, it is done in a context in which norms are easily accepted, because they are the result of a collective creation based on moral and aesthetic values specific to folklore, and, on the other hand, communication is done with the help of meanings given to gestures and expressive moves that make use of the psychomotor, character, and personality traits of the individual that are considered valuable and representative for the community. Folk dance is an activity that is already being done in educational contexts, through formal or non-formal interdisciplinary activities, it presents relevant premises for constituting a folk dance curriculum, adapted to types of education, but it is also a form of social and cultural expression. After all, I believe that there are few people who have never been in the situation of expressing themselves through folk dance, or, on the contrary, of regretting that they “don’t know and can’t” dance in this manner. It is hard to question the usefulness of the ability to perform a folk dance, especially today, when the need for physical movement is doubled by a renewed attention to traditional cultural values, as an answer to the need for knowledge of heritage and traditions, a common need in schools, communities, and many families.

Folk dance requires that its interpreter has a high level of cognitive, affective, and psychomotor involvement. First of all, folk dance calls for the learning of several precise elements of dance movements, then passing these elements through the filter of the interpreter’s personality, the demarcation of the inner space of structural variability, and, finally, the expression of different states, emotions, and messages through assumed dance movement, conditioned by the available physical qualities and motor skills. The consistency and diversity of the contents of folk dance and the interdisciplinary opportunities

they create mean that the educational approach to folk dance can assure a balance between theoretical and practical elements, given that these contents are coherently and correctly transposed in regard to the stylistic aspect.

The results of ethnochoreologic research have allowed various morphological, typological, functional, etc. demarcations and classifications of folk dances, in which there are applied criteria that derive from didactic principles, among them, the criteria that refer to the ontogenetic development of the individual. This allows for the coherent organization of the contents of folk dance, in terms of a dance curriculum, supporting other types of education in an interdisciplinary way. Folk dance is an activity that is based on movement and interactivity, and it allows for the organization of learning experiences both in schools and outside, in the community. This aspect makes activities which include folk dance valuable from an educational perspective and especially attractive for the students, under the condition that they are properly developed.

Although there are, in Romania, institutions that are specialized in the preservation, promotion, and application of folk choreography, including in the form of performances, the training of the specialists in this field is not done through clear higher education programs. Things do not look well in primary or secondary education, either: choreography students do not have a school program for the courses that approach folk dance, as most of it is left for the teacher to decide upon and dependent on their competencies in folk dance, competencies that weren't acquired through a coherent initial or continuous training, as we have previously mentioned. This is probably the most important reason why the institutions with activities in the research and application of folk dance should make use of the interest in folk choreography shown by schools, and the specialists in these institutions could give the decision-makers in educational policies the motivational-scientific support for the joint initiation and implementation of a folk dance curriculum, differentiated and adapted to each category and level of education.

(b) *Satisfying all of the categories of arguments* that can justify their *selection* as part of the processes of didactic transposition. According to Crețu (1999, pp. 215 - 218), the selection of contents is made considering the following types of arguments, to which contents of folk choreography can relate in the following way:

(b.1) Theoretical arguments:

(1) *Scientific*: The existence of scientific researches in the field of folk choreography and the interest of schools in their outcomes prove the existence of scientific arguments for using certain contents of folk choreography in educational activities, even though, unfortunately, these only aim at the aspects that relate to the performance-type application of dance. Folk dance is less used in interdisciplinary approaches, but not because of its lack of potential in this regard, but, on the one hand, because of the low interest on behalf of folklorists in disseminating the results of their researches in forms that could be useful for the process of didactic transposition, and, on the other, because of the teachers' precarious training in the field of folk choreography.

(2) *Developmental psychology*: The typological, morphological, functional, etc. classifications done by Ethnochoreology on the level of folk dance point at criteria relating to the individuals' ontogenetic development and individual psycho-behavioural traits. Thus, for the very young, there is the so-called *children's folklore* – a folklore genre which encompasses forms of traditional dance corresponding to this age, and, on the opposite side, for the elders, there is the category of *elderly dances*. Between these margins, there are types and categories of folk dance that reflect and make use of the particularities of every phase of ontogenetic development of the human being. From a different perspective, Romanian folk choreography also presents functional categories that showcase the interpreter's physical and psychomotor qualities, such as exhibition dances.

(3) *Psychology of learning*: In adequate learning contexts, the syncretism of the contents of folk dance (which are based on the individual's cognitive, affective, and psychomotor involvement in the interpretative act) can be an important support in the stimulation of the learner's *perceptive learning* (in the cognitive and behavioural aspects aimed by this type of learning) and *motor learning*, which aims at goals that are specific to the interpretative act.

(4) *Pedagogic*: The contents of folk dance can generate learning experiences, on pedagogic grounds that aim at (Crețu, 1999, p.216): (a) Assuring the unity of curricular contents and several educational purposes, goals, and objectives (for instance, those that are decided in the area of artistic and vocational education), (b) Assuring the unity and continuity of general and specialized culture; kinetic contents, rhythmical-musical contents, the associated literary text, as well as those that refer to terminology, can equally be the objects of educational activities of general culture, as well as specialized scientific research.

(b.2) *National educational policy arguments*. An attempt at didactic transposition of folk dances that are representative for the Romanian folk choreography repertoire can also be motivated with national educational policy arguments, if there are taken into consideration at least the following aspects:

(a) Folk dance can support the development of *social and civil competencies*, and of *sensitisation and cultural expression competencies*, which are key-competencies in The Law of National Education (Law 1/2011);

(b) The functions of the school institution, especially the *socio-human*, the *cultural*, and the *educational* ones, expressed on the individual, institutional, community, and societal levels, can be strongly supported by educational activities in the field of folk choreography.

(c) The disciplines *Music and movement*, and respectively *Rhythm and movement* for the primary education cycle, can apply, through their contents, some of the elements of folk dance, which, in turn, could significantly support the educational objectives of these disciplines.

(b.3) *Personal arguments (decided by the teacher)*. In the current conditions, in which folk dance is not a significant part of the sphere of interests of formal education (an exception being the specialization in choreography, in vocational artistic education), and the free form of manifestation of this type of traditional



art is in an accentuated qualitative and quantitative regression, the teacher's personal arguments play a massive part in their decision to be involved, along with their students, in educational activities that include traditional dance. Given that "the selection and organization of contents for the didactic process depend on... the teachers' preferences, their idea of culture assumed on a pedagogical level, their competencies, attitudes, didactic style, as well as the psycho-behavioural particularities of the group of students" (Crețu, 1999, p. 218), the teacher's personal arguments regarding folk dance are of utmost importance, if we are to take into account the fact that in the educational environment there is an increased interest, on behalf of the schools, in initiating outside-the-school and extracurricular activities, which are coordinated by teachers, as well as an interest in allocating important resources for supporting these activities: there are school festivities, local, regional, national, and even international festivals being organized, there is financial support for national and international projects with the theme of traditional dance, or for the organization, endowment, and proper functioning of children's folk ensembles, etc. A study on teacher motivation for involving in this type of activities, as well as on the effects of the teacher's motivational state on the quality of the educational act done through this type of activities, would be of interest for the educational environment, and not only it.

(c) For the purpose of didactic transposition, *the contents of folk dance must allow for their organization according to principles that have didactic rationality and that assure that the defining stylistic particularities are respected*. The types of organization of contents that are frequently used in the teaching of folk dance are:

(1) Linear organization, using:

(1.1) the criterion of the *kinetic theme*, in the following order: accommodation motifs (symbol A) – motifs with foot kicks (B) – motifs with hooks (C) – motifs with spins (V) – motifs with hand slaps (P) – motifs with independent manual moves (symbol M) – motifs with torso movement (T) – motifs with different utensils (U) - special combined motifs (S),

(1.2) the criterion of the *form of ensemble*, in the following order: free dance – group dance – dancing in pairs – solo dance. (2) Concentric organization, which results from successively applying the criterion of the *form of ensemble* to each category aimed at by the criterion of the *kinetic theme*.

(3) Concentric organization, using the criterion of *the rhythmic support of dance*, in the following order: dances performed to binary/ternary/quaternary – syncopated – asymmetrical (binary/ternary/quaternary) – syncopated hemiolic rhythms.

(4) Spiral organization, reached through the combination of types of concentric organization with various linearities, the most often used (and the most useful for the preservation of the folk choreography genre) being the approach to contents from a rhythmical perspective on several linearities, which result from the stylistic organization of kinetic elements of dance and the adjacent literary contents. We mention that Romanian folk choreography offers sufficient dances

for the quantitative and qualitative organization of contents in the ways that have been presented.

**2) Folk dance must generate fields in which one can delineate educational objectives with different degrees of generality:** *general objectives* that are formulated in agreement with the purposes and goals of education, *medium (specific) objectives* that aim at modifying the learner's cognitive, affective, and psychomotor behaviours (Landsheere & Landsheere, 1979, p.24), as well as *operational objectives*, through which it is possible to identify educational tasks that are specific to folk dance, and which can be appropriately explained through words (Cucoş 2006, p.198), making use of the representative elements of choreographic and folkloric vocabulary.

If by the area of an objective we understand “the entirety of real situations (and not exercises) in which competency is useful” (Landsheere & Landsheere, 1979, p.52), and by competency, “a combination of knowledge, abilities, and attitudes, applied in controlled situations, in order to obtain visible results” (Bocoş and co. 2015, in Sava coord., 2015), then the existence of an area of educational objectives belonging to the field of folk choreography is assured by the situations in which a competency in folk choreography can prove to be useful. These situations do exist, and they can be classified in three categories: (a) interpretative situations that require competencies in interpreting folk dance; these situations refer to folk dance as a means of communication, as an organized form of spending leisure time as a member of a folkloric ensemble, and as a profession practiced as a member of professional folkloric ensembles; (b) situations of teaching-learning dance in different formal and non-formal educational contexts, on the level of initial or continuous training, etc., that are based on pedagogic competencies in the field of folk choreography, and (c) situations that aim at the study of the contexts and forms of folk dance, which require research competencies, adapted to the field of folk choreography.

From the perspective of educational purposes, the educational approach to folk dance can support the learner in acquiring at least two key-competencies (mentioned above), and this serves in justifying the formulation of educational objectives that aim at the scientific contents of folk dance. The syncretism of the contents of folk dance, as well as the stylistic and functional particularities that organize this folklore category in a specific way, allow for educational approaches, and, implicitly, the formulation of objectives, with a high level of specificity, in all of the three behavioural domains that are of interest for the pedagogical act: the cognitive, affective, and psychomotor domain. The stylistic particularities of each folk dance, as well as the existence of several models of analysis that emphasize particularities on the basis of which there have been distinguished several typologies in the national repertoire of folk dance, enable the formulation of operational educational objectives in the field of folk dance. All of these categories of objectives aim at the learner's acquiring of competency in folk dance, which proves to be useful, as we have previously stated, in several social life situations (such as leisure time, or professional activities).

**3) *The teaching-learning of folk dance must be done in agreement with didactic principles.*** Folk dance has a predisposition in relation to didactic principles, which is mainly determined by its functional and structural principles. The existence of various situations in which competencies in folk dance can be applied (which we have previously mentioned), as well as the fact that the acquiring of knowledge and abilities in folk dance can be, and frequently are, applied in interdisciplinary education contexts (which is determined by the syncretic nature of the forms of folk dance and the way they are stylistically organized), represent arguments to support the statement that the educational approach of folk dance respects the didactic principle of *integrating theory and practice*.

The diversity of forms of folk choreography we can find in the segment *children's folklore – elderly dances*, as well as the existence of an intrinsic affective component of every stylistic content of folk dance, are aspects that, under the conditions of a correct approach of folk dance from an educational and ethnochoreologic perspective, call for the selection of contents on criteria that take into account the learner's psyche, in the sense of respecting their individual psychological particularities. Which means that educational activities in folk dance cannot reach their objectives unless they are subordinate to the didactic principle of *respecting age and individual particularities*. In other words, the consistency of the forms of folk choreography in the aforementioned segment allows for a dimensioning of the selected contents that will also take into account the learner's psychological age and individual particularities, which is in agreement with another principle, that appears as a "consequence" of the one we mentioned above (Cucoş, 2006. p.354), and that is *the principles of accessibility of knowledge, abilities, and skills*.

In regard to the *principle of systemization and continuity of learning*, it essentially refers to the exigency that, in the teaching process, the contents being transmitted are organized and projected in such a way, that they are a logical continuity of the ones that have already been learnt, integrating systemically, and assuring a progressive evolution of learning. This principle aims at two aspects: *the systemizing of knowledges* and *the assurance of continuity in the teaching-learning process*. From a psychological perspective, systemizing and continuity are based on the principle of (specific and nonspecific) transfer, and on the achievement of an intra- and interdisciplinary connection (I. Nicola, 1996, pp. 355-356). *Systemizing* refers to the requirement that the entire content that is being projected and transmitted to the students is organized in a system, and that it assures the proper conditions for its integration in the system of the students' previous acquirements. In primary and secondary education, systemizing the contents of folk dance can be regarded from two perspectives: (1) the correlations with other disciplines, which highlights (1.1) the correlation between kinetic contents (kinetic themes and motifs, display formations, etc.) and the competencies aimed at through *Physical Education*, (1.2) the correlation between rhythmical contents, or some of the contents of affective participation (joining the interpretation of the dance with melodic vocal self-accompaniment),

and *Musical Education*, (1.3) the connection between the contents of the literary text that is adjacent to traditional dance (the shout), or the terminology of traditional dances, and the discipline *Romanian Language and Communication*, (1.4) the correlation between the contents that are adjacent to dances (information on the area they come from, informers, occasions for dancing, typological arguments, etc.) and contents of disciplines like: *Geography*, *History*, *Civic Education*, etc. These correlations can be intradisciplinary, interdisciplinary, or integrated to a discipline.

(2) From the perspective of the consistency of the contents and the logic of constituting a distinct discipline, folk dance can be organized as a distinct discipline, in at least three different variants: (1) starting from its kinetic contents – ordering the content elements can be done using the logic specific to Physical Education, (2) starting from its rhythmical contents – ordering the content elements can follow the purposes of musical education, (3) starting from the stylistic classification of folk dance – ordering the contents can be done in relation to the geographical element represented by distinct stylistic categories. Although there can also be found arguments for other variants of organizing contents in a prospective distinct discipline, the variants that we have mentioned are the ones that are most often discussed by specialists in folk choreography who do successful non-formal activities with youth and children in the field of traditional dance. In a possible course on *traditional dance*, the most useful ways to organize contents would be the linear, concentric, and spiral forms, as we have previously described them.

*Continuity* is a natural consequence of the conditions of systemizing, highlighting the logical articulation of contents assimilated in different stage. In the teaching-learning process of folk dance, continuity must be assured on two levels: the inner structure of each category of contents, and the relation between contents (which is ruled by the stylistic particularities of the specific dance). In regard to the first level, we give the following examples:

(a) The continuity of rhythmical contents is assured by teaching in the following order: binary, ternary, quaternary rhythms, binary syncopated rhythm, binary asymmetrical rhythm, ternary asymmetrical rhythm, quaternary asymmetrical rhythm, syncopated hemiolic rhythm.

(b) The continuity of kinetic contents can be assured by teaching in the following logical order: (1) *kinetic themes* – in the following order: simple steps in place, walks, jumps, frontward crossed steps, backward crossed steps, heel-stamps, trampling, under the arm spins, arm moves, torso moves, slaps on the feet, other slaps, actual spins, handling utensils and weapons, imitation moves and acrobatics, (2) *kinetic motifs*: accommodation motifs, motifs with hooks, motifs with beats, motifs with spins, motifs with independent manual moves, moves with different utensils, special combined motifs. In regard to the second level, we give the example of assuring continuity of kinetic-rhythmical contents related to the stylistic categories of dance:

(3.1) Folk dances in the category of *Horas*, in the following order: (3.1.1) steps that are performed in a binary rhythm, respecting the order: accommodation

motifs, motifs with hooks, motifs with beats, motifs with spins, (3.1.2) steps performed in binary syncopated rhythm, in the order: motifs with walks, motifs with beats on the ground, motifs with independent manual moves. (3.2) Folk dances in the category *Dancing in pairs*, in the following order: (3.2.1) steps performed in a binary rhythm, respecting the order: accommodation motifs, motifs with hooks, motifs with beats, motifs with spins, (3.2.2) steps performed in a binary syncopated rhythm, respected the aforementioned order, (3.2.3) steps performed in a syncopated-hemioleic rhythm, respecting parts of the order of kinetic motifs we have previously described. The continuity of learning folk dance can be assured by applying the orders we have presented to the categories of folk dance: *Dances for a large group*, *Dances for mobs*, *Wearing*, *Virginal Dances*, *Girdles*. In assuring continuity, there must be special attention given to the local stylistic aspect. Because of this, dances that are at the interference of major styles are only taught after the learner has proper knowledge of the styles in contact.

Another co-ordinating didactic principle of folk dance is *the principle of correlation between the sensorial and the rational, the concrete and the abstract (the principle of intuition)*. This principle derives from the predominance of the concrete character of thought among children, a psychological aspect that imposes on the teaching-learning process the requirement of forming knowledge, basic skills and abilities through the realization of perceptions and representations on the basis of direct contact (visual, auditive, tactile, kinesthetic). In the process of learning, the direct action of stimuli on sensing organs is the basis for sensorial knowledge, which is done with the help of *intuition*. “For J. A. Comenius, intuition is ‘les aurea’ (the golden rule) of pedagogy. He recommends that everything is directed at the senses, as much as possible. In order to increase intuition value, it is recommended that teaching starts with the concrete description, or the intuitive anticipation of the theme.” (Palicica, 2002, p. 75). In short, teaching folk dance unfolds in the direction described by the principle of intuition, in the sense that the student must *see* the movement, *identify* the rhythm it is done in, *hear* the music, the shouts, and understand the explanations given by the teacher. On a superior level of intuition, when the learner has already acquired sufficient knowledge and abilities, the noting systems of dances become excellent instruments for the teaching-learning of folk dance. And in the current conditions, with written collections of folk dance being increasingly important information sources, the teacher’s intuition and that of the student’s have to teach levels that allow them to use these sources.

Regarding the *Principle of conscious and active student participation in the activity of teaching, learning, evaluation*, the two aspects aimed by this principle – *conscious participation* and *active participation* – are sine-qua-non conditions of the educational process of teaching-learning folk dance. In general, *conscious participation* in the act of learning implies the clear and profound understanding of the contents, avoiding mechanical, formal memorization. Furthermore, the organic connection between the (kinetic, rhythmical, affective, etc.) contents of

folk dance, as well as the requirements of creative participation in learning a dance (which makes possible the re-creation of some of its dimensions) and of interpreting the dance in a certain style, make the learner consciously participate in the learning process, in the conditions of high levels of intentionality and voluntary effort. Without this attitude on behalf of the student, learning folk dance could not be possible. For this reason, before the beginning of the traditional dance lesson, the teacher must first induce to the student a state that generates an attitude oriented on conscious participation in the educational act that is about to take place. *Active student participation* leads to the requirement that the assimilation of information, the forming of skills, attitudes, and competencies, are based on student activities that determine the optimal use of thought, intelligence, and the students' other intellectual, motivational-affective, and volitional processes. (Cucos, 2006 p. 357). An essential element in learning traditional dance is the student's individual study. After the student understands the content they have to assimilate, as well as the stylistic manner in which this content must be interpreted, there follow repeated phases of individual study, under the teacher's supervision. Once again, the stylistic element comes to the forefront, asking for harmonizing the interpretative requirements imposed by the characteristic of the folk dance being studied with the student's abilities, which depend on their corporal-kinesthetic intelligence. The process of teaching-learning folk dance cannot take place without an intense state of active student participation.

Relating the activities of teaching-learning folk dance to the *principle of thorough acquiring of knowledge, abilities, and skills*, must be done from the perspective of the fact that, in order to achieve the contemporary educational goals, the requirements of this principle impose that education is *thorough* and *lasting* (Cucos, 2006, p. 358). The *thoroughness* of educational activities in folk dance is assured by the following qualities of its contents: (1) The contents of folk dance give the possibility of coherent and correct dimensioning in relation to the purposes aimed at by the established educational objectives, the number and structure of projected activities, the adaptation of stylistic particularities to the student's psychomotor and affective particularities, etc. (2) They assure *repetitions* of acquirements: the structural correlations between the elements of contents, as well as the stylistic correlations that exist between the elements of folk dance, assure that, during the interpretation of a dance, there is a repetition of a large volume of acquirements in a short interval of time; (3) New elements can be introduced by connecting them to already-acquired ones (for instance: the introduction of a new kinetic motif for completing a choreographic phrase, or figure; the introduction of a new rhythmical motif for completing the rhythmical formula of the dance, the introduction of the shout for completing the form of stylistic interpretation, establishing the limits of movement for demarcating the area of structural and creative variation in relation with the requirements imposed by the style, etc.); (4) They offer the possibility of concentric organization of teaching for assuring the repetition of previously assimilated elements; (5) They offer the possibility for evaluation and self-evaluation during

each interpretation. The thoroughness of the educational act must be completed by its *lastingness*. “Lastingness is conditioned by adhering... to a set of unshakeable values, to explicative standards that work as points of reference not only in critical situations, but also in quotidian manifestations and events” (Cucos, 2006, p. 358). Folk dance, the component of the folkloric genre that has the greatest addressability in relation to the dimension of human collectiveness, encompasses national cultural values that the modern society and, implicitly, modern school, not only accepts, but also considers a part of the educational need for knowledge and preservation of cultural heritage and traditions. Moreover, the forms of application of knowledge in traditional dance are diverse and up-to-date: from simple dancing occasions that frequently appear in everybody’s life, to transdisciplinary/interdisciplinary educational activities, contexts of intercultural dialogue, performances, national or international cultural projects, studies, researches, etc.

The aspects that we have mentioned can be arguments for supporting the idea that, in an educational approach, folk dance has a predisposition to respect the didactic principles which rule this domain, and, furthermore, these principles strengthen the normative aspects which derive from its quality of being a component of folklore.

#### **4) *Teaching and learning folk dance must be done through pedagogical methods that lead to the achievement of preestablished educational goals and objectives***

The syncretism of contents of folk dance, transposed in the stylistic particularities of each studied element of folk choreography, generates various operational objectives, in the context of teaching-learning folk dance, for the achievement of which there are diverse didactic methods, adapted to each type of objective. Thus, for achieving the desired changes in the learner’s cognitive, affective, and psychomotor behaviours, approaching kinetic-rhythmical, musical, literary contents, functional or adjacent contents of dance (such as the ones that describe the social, cultural, and historical context in which the folk dance appeared and evolved) etc. impose using different methods, some of which are considered classical, others modern, or even innovative. Without considering that these are the only methods that prove to be useful, we state that the methods that best adapt to the teaching-learning of folk dance (and in the absence of which, such a process cannot take place in a correct and coherent manner from the perspective of the sciences of education and Ethnochoreology) are:

(1) *Expositive methods*, which are used for teaching concepts of folk dance, for the synthesis and transmission of knowledge and artistic creation experiences belonging to folk choreography, for instilling in the group of learners the “contagion” phenomenon (collective suggestion), which is highly important in transposing on an interpretative level some of the stylistic particularities that are defining for the folk dance being studied, etc. Among expositive methods, there are: (a) *explanation* – used for the enunciation of concepts, definitions, rules, and principles that organize the domain of folk choreography; (b) *description* –

which is used for making judgements on the characteristics of the elements of content, or the contexts in which the dance evolves, and (c) *symbolic exposition* – which has been in use since the appearance of dance notation systems and their application in editing books that contain collections of folk choreography.

(2) *Interactive methods* (dialogue), based on the existence on behalf of the learners of a significant degree of knowledge in the field of folk dance, which allows the demarcation and understanding of problem-situations that they have to solve. The most frequently used methods in this category are: (a) *heuristic conversation* – for solving situations relating to dance kinetics, for adapting one's own potential to express to the procedures of construction through dance movement and transmission of preestablished messages, states, and feelings, for situations generated by respecting the stylistic particularities of dance, etc.; (b) *problematizing* – it requires an advanced level of knowledge and abilities in folk dance and it is especially used in solving interpretative problem-situations that might appear in the process of stage transposition of folk choreography.

(3) *Methods of mediated exploration of reality*, among which there are: (3.1) *the audio-visual technical demonstration* – it consists of having the learners watch several video recordings of folk dances that are valuable as educational resources, (3.2) *the case study* – used both as source of knowledge, and as a practical applicative means (Cerghit, 2006, p.232) for making use of the folk dance resources given by the analysis of social, choreographic, or educational contexts of folk choreography; using this method implies that the learners have advanced knowledge and skills in folk dance on a high level.

(4) *Methods based on real practical action* – two of which are permanently used: (4.1) *Exercising* – given that learning folk dance implies that the learner assimilates, for ulterior interpretation, a syncretic complex of cognitive, affective, and psychomotor behaviours, materialized in movements that are structured kinetically, rhythmically, and stylistically (interpretatively) in preestablished forms, taking into account that “the method of learning through exercising means repeatedly performing a movement, action, form of behaviour, until they are mastered, until the formation of habits as reactions, or automatic responses to well-defined situations” (Cerghit, 2006, 245), this method cannot be absent from the teaching-learning process of folk dance. It is highly important that this method is applied such as not to restrict the student's creativity. For this, the teacher must have great knowledge of the stylistic particularities of the folk dance they are teaching, and they must encourage the student to apply in interpretation the various intervals of variability offered by the style of the dance (structural kinetic-rhythmical variabilities related to categories of age and gender, limits of intervals that define aspects of dance spatiality, the variability of expressive and personality traits that express the affective participation required by the style, etc.). The other method in this category is (4.2) *Practical work* – through which the learners, supervised by their teachers, create, individually or in groups, different pieces of folk choreography, which can be anything from choreographic figures or phrase, to



sequences in which they make use of certain folk dances, or even artistic products in the form of folkloric performances.

For the teaching-learning of folk dances, there can also be used the following didactic methods: (5) *learning through reading* – this being done on texts that depict folk dances (moves and all of the other elements are described through words), or on choreographic scales (kinetograms); (6) *methods of exploring reality*, among which we mention *personal reflection* – it represents a means of getting to the essence of stylistic meanings of elements of folk choreography, which is needed for their transposition in creative interpretations; (7) *methods of exploring reality*, such as (7.1) *independent observation* – especially useful in the application of the informational potential of context of folk dance, and (7.2) *learning through researching documents and historical artefacts* that refer to folk dance, which can be old photographs, manuscripts on dance, painted plates, engravings, sculptures, jewels, etc. All of these methods are used according to the educational objectives, and they are conditioned by the level of knowledge in the field of folk choreography on behalf of both the teacher, and the students.

**5) *Effective teaching and learning of elements of folk choreography must be done through experiences that take place in the organized context of institutionalized education.***

Given that folk dance is a syncretic form of contents that, separately, are represented in school courses, an educational process that would aim at the elements of folk choreography could undoubtedly take place through didactic activities that are organized in ways similar to those that already exist in schools: frontal activities, group activities, and individual activities. Moreover, there are certain particularities of folk dance, which derive from its quality of cultural-artistic element with roots in local, regional, and national specifics, that give superior educational valences to its approach through certain types of frontal activities (such as visits, trips, or viewing performances), group activities (such as independent exercises, the student circle, meetings with specialists, competitions, etc.), and even individual activities (independent work and individual study, practical work, library study, etc.). In folk dance, just like in the cases of other categories of content, the lesson is still the most useful and most frequent didactic process.

#### **4. Conclusions**

In order for folk dance to be applied in the process of education, it is necessary, on the one side, that its educational potential is fully comprehended by teachers and by the decision-makers in educational policies, and, on the other, that there are proper contexts for the initiation and implementation of such a process. Understanding folk dance as a source of scientific content is a complex process that requires theoretical and practical study, as well as the expense of important resources, at least of temporal ones. Given that, on the level of the collectives that created it, folk dance has almost vanished as a free form of social and cultural manifestation, and most of the results of researches

done by folklorists and ethnochoreologists are stored in archives that can barely be accessed, never to be brought to the attention of the large public, there is a very small possibility that a teacher, or a decision-maker in educational policies, might be willing to invest time and material resources for correct and coherent information in the field of folk dance. This possibility is further limited by the fact that the internet facilitates access to information on adapted forms of folk dance, many of which are falsely presented as informational references of scientific value. In this situation, the real, high interest shown by schools in using folk choreography in the process of education must be doubled by an attempt to facilitate the teachers' access to informational resources on folk dance that are consistent, in terms of quantity, scientifically valid, and easy to use. Folk dance is not a content of an outmoded culture, and the education associated to these contents is not retrograde. If this is fully comprehended by the decision-makers in educational policies, and especially those who organize higher education in the arts, then folk dance will be able to prove its true educational potential, having been given the chance of academic study.

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### 3. PRACTICE THROUGH MOVEMENT AND PRACTICE THROUGH MOTIONLESSNESS

Ana-Cristina Leșe<sup>106</sup>

**Abstract:** *Through this paper we address the students from theatre and music specialists, but also all people interested in elements belonging to Tai Chi practice, considering that these, once introduced into a specific physical exercise program, are beneficial for the development of the respiratory capacity and also for a good physical and mental balance that support the professional skills. These two expressions used in the majority of martial arts, dung-gong movement practice and jing-gong motionless practice are yin and yang aspects and are based on the balance between motion and stillness of the body and the mind.*

**Key words:** *Tai Chi, physical, mind, theatre, music*

#### 1. Introduction

The movement practice involves the external movements of the body but in close co-operation with the inner motion of the mind. In the martial arts we also meet the expression “meditation through motion”. The exercises through movement are characterized by: easiness, slowness, gentleness of movement, balance in physical postures and synchronization of body movements with the pace of respiration. The purpose of motion exercises is to keep the moving parts of the body flexible, to stimulate energy and blood circulation through the body, and to harmonize the movements of the body with internal energies.

A very important indication in motion practice is „searching for stillness in motion”. This expression leads us to the renowned director and playwright Eugenio Barba, who I mentioned in the previous lines and who emphasized this aspect in the paper „*The paper canoe: a treatise on theatre anthropology*”. The Odin Theatre, led by the Danish director Eugenio Barba, was also a laboratory for the training of actors based on methods founded on the teachings of Master J. Grotowski and Asian traditions.

#### 2. Discussions

This Treaty of theatrical anthropology begins with a series of questions: „Why, while performing the same actions, an actor is credible, and another one is not?”, „Is talent also a technique?”, “A still-moving actor can maintain the spectator’s attention alive?”, “What makes the energy in theatre?”. As far as the acting game is concerned, we have, first of all, taken into consideration the ideas about physical and mental training: positioning of the spinal column, weight of the body, balance, direction of the eyesight, muscle contractions and tensions, spontaneity, attention, concentration, all which produce physical expressions or pre-expressive tensions, as Eugenio Barba calls them.

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The essence of theatrical Anthropology, constructed by the Italian theater, is the study of pre-expressive scenic behavior, which includes pre-expressive techniques, pre-expressive actions, all of which include different actor's techniques, conscious and coded or unconscious, but which are involved in the realization and repetition of the theatrical practice.

The position of the body in the forms of movement is also very important. We mention again the same author, Eugenio Barba, who brings clear arguments in his teaching system in preparing the actors, stating that: a very important attitude and skill adopted by the actors at the Odin Theater in their preparation is the position of sats or the moment of sats, that is, the moment „ready to act and to react at any moment”. The author explains this state as “*the basic posture found in sports: tennis, badminton, boxing, fencing, whenever you have to be ready to react*”<sup>107</sup>.

The position „ready to attack” or „sats” in which the knees are very slightly bent, thus facilitating the easy distribution of the centre of weight at a fast pace and in any direction, did not have the training as an end in itself but was born as an actor's tendency following the numerous training sessions. Eugenio Barba gives great importance to the term sats in the Theatrical Anthropology Treaty, explaining its meaning in several ways:

- a small discharge of energy that changes the course and intensity of the action or interrupts it unexpectedly;
- a moment of transition that leads to a new, precise posture, thus a change in the tone of the entire body;
- the technical explanation of the common place, according to which the actor has the gift of repeating the show in such a way that the action seems to happen for the first time;
- to know how to walk without asking yourself how to walk;
- a minuscule discharge, through which thinking embraces action and is thus felt as thought/action, energy, rhythm in space.

The meaning of these explanations is given by a well-trained psychomotor actor capable of stopping an action at any moment without muscle relaxation or discontinuing the representation of the action and offering „surprises” in the subsequent movements. The author finds a variation of sats and the technique of the actor initiated by J. Grotowski, known as „*pre-movement*”, „*a kind of silence before the movement, a silence loaded with potential or that can be realized as a stop to action in a certain moment*”.

Eugenio Barba continues his argument, pointing out that in Etienne Decroux the term sats is expressed by „*motionless motion*”, that for the same sats, V. Meyerhold uses the terms „*pre-play*”; „*predigheth*” and „*rhythm brakes*”<sup>108</sup>. In the Japanese theatre, sats is designated by a precise Japanese term, *tangkis* - which means transition, moving from one posture to one another, from one level to another.

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<sup>107</sup> see Jane Turner, *Eugenio Barba*, Routledge, Taylor&Francis Group, London and New York, 2004, p.13

<sup>108</sup> Barba, Eugenio, *The paper canoe: a treatise on theatre anthropology*, translation from Italian and foreword by Liliana Alexandrescu, București, UNITEXT Publishing House, 2003.p. 17

At the Peking Opera House (Beijing), certain sats (impulse-counterimpuls) stand out in particular: „*The actor quickly executes a series of movements and at the height of the tension stops in an unstable equilibrium position - lian shan - ready to start in a direction that will surprise the spectator's expectations*”<sup>109</sup>.

In a similar context, the term sats is translated into „motion can be blocked, but it does not stop inside”. The great director and teacher Evgheni Vahtangov called „living in breaks” the ability to take a position and justify internal tension. K.S. Stanislavski, for the same position, offered the explanation: „Stand still, keeping the rhythm.” Here’s how Eugenio Barba finds common points (“meeting points”) in the actor’s preparation, to theatre people who have marked the actor’s technique in the 20th century, embodied in everybody’s specific methods.

Our interest in „*moving in motionlessness*” leads us to believe that physical actions must be convincing: they must be prepared in advance with skill, to the smallest details, using and adapting physical and mental exercises for each muscle contraction, for breathing, voice, gesture and mimics.

We believe that few professions require such a psycho-motor training, and the way in which actors, musicians and athletes are trained - to achieve their goals, draws our attention to the highest degree. In this regard, the theatrical anthropology helps us with priceless suggestions. Practice through motionlessness is essentially characterized by the external motion of the body combined with the internal energy movement, which is also called „*searching for motionlessness*”, as Eugenio Barba specified.

The meditation forms (exercises) can be practiced from sitting, standing or lying. „*Unlike concentrating on body synchronization with breathing, as in the form of motion, in the practice of motionlessness, the focus falls on keeping the mind in perfect agreement with breathing*”<sup>110</sup>. An important recommendation in exercises the practice of motionlessness is body preparation through relaxation exercises, balancing, stretching, just as the mind needs to be quiet and the emotions calm down.

**3. In conclusion,** motion and motionlessness exercises are specific to all styles of martial practice. The forms of movement are represented more by the body and by the external aspects of the practice, and the exercises through stillness are represented more with the mind and with the internal aspects, breathing having the role of a functional link between motion and motionlessness, between the inner and outer, between the mind and body. In Tai Chi Practice we find forms both in motion and in motionlessness.

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<sup>109</sup>Barba, Eugenio, pp.94-9

<sup>110</sup> Daniel Reid, *Qi gong, manual de inițiere*, translation by Cristina Popa, Polirom Publishing House, Iași, 2005, pp.74-75

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#### 4. THE FELDENKRAIS METHOD IN THE PUPPETEER'S TRAINING FROM THE PERSPECTIVE OF NICOLAS GOUSSEFF'S HANDHELD PUPPETS WORKSHOPS

Anca-Mihaela Ciofu<sup>111</sup>

**Abstract:** *Although the Feldenkrais method is quite well-known and used in relation to dance, music, and acting, it is rather uncommon to associate it with animation theatre. The puppeteer's art is a profession that requires motor skills and sustained physical effort, which demands that the animating actor has an extended consciousness of oneself and of the space. Therefore, the Feldenkrais method can be a useful instrument in the puppeteer's education and training, as the placing of the body in a relaxed stance, one which helps in the management of pain and effort, facilitates the conscious and creative learning of animation techniques, with an emphasis on the coordination and fluidity of movement. These are learning principles of the art of animation that are successfully used by Nicolas Gousseff, an artist that was formed at ESNAM (École Supérieure Nationale des Arts de la Marionnette de la Charleville-Mézières), and who has specialized in handheld puppets and using the actor's body as a performative space for this type of animation.*

**Key words:** *the Feldenkrais method, Nicolas Gousseff, puppeteer training, handheld puppets*

#### 1. Introduction

The Feldenkrais method was developed by Moshe Feldenkrais<sup>112</sup> as a form of somatic education, and even of physical therapy, which works with movement and directed attention. It aims at expanding the body's functional capacity and the improvement of motricity. By learning how to use their mental flexibility, one can assume their ability to explore, negotiate, adjust, and choose solutions for improving the efficiency of the body's movements in daily activities, high performance sports, martial arts, or performing arts (dance, theatre, music/ instrument training).

Without belonging to the world of theatre, Moshe Feldenkrais was captivated by the profession of acting. This is why he taught his method in training courses at Peter Brook's company, as the latter appreciated his work and described him as "a science-educated individual who has a perfect grasp of his domain. He has studied the moving body with a precision I have not seen

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<sup>112</sup> Moshe Feldenkrais (Doctor of Sciences, 1904-1984) was born in the small Russian town Baranovitz. He studied mathematics and, for several years, he did pioneering work on the British-administered territory in Palestine. He would later head to Paris, where he would earn a Bachelor's degree in mechanical and electric engineering, then a PhD at Sorbonne. There, he worked with the team led by Nobel Prize Laureate Joliot-Curie. During this time, he also met Professor Kano, the creator of the martial art style judo. With the help of the latter and of his students, he earned a black belt in judo. He founded the first judo club in France, which has almost a million members nowadays. He became famous thanks to the beneficial effects of his methods, which he calls Awareness Through Movement and Functional Integration.



anywhere else. He sees the body as a whole. It is from this that he has developed his teachings, which include most of the oriental and occidental systems”<sup>113</sup>.

## 2. Discussions

The Feldenkrais method tries to establish a better connection between the body – “the vehicle of our intentions”, and the brain – “the processor”, optimizing every movement pattern by making it more efficient and more natural. There are three major aspects that rule the relation between this strategy and the actor’s training: the unity of mind and body, the importance of self-image and of associating muscular action to skeletal awareness (these principles were first formulated and developed by their author during a conference held at the first International Psychodrama Congress in Paris, in 1964)<sup>114</sup>.

It is a way of learning that implies the central nervous system. The exercises aim at improving the way the body functions, by increasing awareness of one’s movements – a form of pedagogy of movement –, in contrast to manipulative theories. The method offers instruments for self-observation and it improves movement patterns, it does not focus on curing a specific illness.

In regard to Nicolas Gousseff<sup>115</sup>, I have first met him this year, at the Tony Bulandra Municipal Theatre in Târgoviște, which hosted the second International Edition on professional training in the art of animation theatre, organized by UNIMA (The International Puppetry Association). A French-born theatre person, Gousseff has developed his artistic career on three levels: that of the pedagogue, the puppeteer-actor, and that of the director. Holding the conviction that the puppet is the “actor” of pure theatre, he enrolled in the first class at ESNAM (The Superior National School of Puppetry Art).

After graduation, he joined the Philippe Genty Company, where he stayed for five years. Under Alain Recoing’s influence, he developed the concept of “corps-castelet” (the actor’s body used as a performance space for the puppet), which he has been spreading since 1995, at Théâtre aux Main Nues (The Bare Hand Theatre), at ESNAM (where he teaches) and all over the world. Aside from his theatre activity (he has his own company, Théâtre Qui<sup>116</sup>), he has studied the Feldenkrais method, graduating a teaching practicum in 2010. In addition, he has also studied Aikido and Kyudo.

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<sup>113</sup> Apud Odette Guimond, *Predarea jocului teatral la începutul secolului XXI pentru o educație somatică*, in “Colocvii teatrale”, nr. 3/ 2005, p. 39.

<sup>114</sup> Idem, p. 40.

<sup>115</sup> Born in France, in 1963. He first trained at Marcel Marceau’s school of corporal mime, which he joined in 1981, and he describes pantomime as “the opportunity to say everything without uttering a single word, but with the amazement of being inside of/ belonging to a body.” Having an interest in stylized-based theatrical forms, such as Kabuki or Bunraku, he studied theatrical techniques like corporal language and Baroque theatre declamation with Eugène Green, who also directed him in the performance *La ruelle du divin amour* (1985). He founded the Théâtre Qui company, which prizes the text and its meanings, and with which he produced *Vous qui habitez le temps* by V. Novarina, *Sens* between philosophy and performance, and recently *Délire à deux* by Eugen Ionesco (source: *Book de la première promotion de l’ESNAM (1987-1990)*, Charleville-Mézières : Institut International de la Marionnette, 1990, <https://www.artsdelamarionnette.eu/identite/nicolas-gousseff/>)

<sup>116</sup> He founded the Théâtre Qui company, which prizes the text and its meanings, and with which he produced *Vous qui habitez le temps* by V. Novarina, *Sens*, between philosophy and performance, and recently *Délire à deux* by Eugen Ionesco.

Back to our topic, Nicolas Gousseff uses in his workshops a series of exercises in Awareness Through Movement, specific to the Feldenkrais method, having the puppeteers lay down on the floor, with their eyes closed. Through imaginative transposition, the tasks are formulated as if they were delivered to puppets. This way, the attendants do not think of their hands as moving a certain way, or performing the sitting or rising technique, but they simply identify with the puppet. Teaching Feldenkrais' lesson with the means of animation theatre, Gousseff transforms it, so that it doesn't just focus on the flexibility and expressiveness of the hand, but rather it looks at the hand as an alter-ego, a micro-cosmos of the human being. Moreover, the French man starts his demonstration stating that "when you put the puppet on, it swallows your entire hand, it completely absorbs you. Feel the puppet's weight! Feel that it's watching you!"

And he continues by asking the attendants to bring the puppet closer to themselves, to tilt it so that it touches their sternum and it feels their breath. Then, the puppet lays on the human's chest, and the latter changes their position in an attempted closeness, an embrace, an energy exchange. Gousseff's experiment with Awareness Through Movement and Functional Integration exercises, in which he gives tasks directly to the puppets, is meaningful for the way in which Feldenkrais puts forth an open method, rather than a prescriptive technique. The French artist states that:

"What interests me in the in the creative process is the creativity of the process. Putting things in relation to each other is a system of thought. Where Feldenkrais method uplifts me is in its opening towards the proprioceptive; this fertilises lots of idea for me. I'm about to go and teach actors far better than me in Russia – what can I teach them? Nothing. But I can give them the circumstances to be better for themselves and in themselves, to come back to a state of learning. There's something I really liked that Richard Corbeil [Feldenkrais method practitioner trainer] said about 'soma' not signifying body but what the body gives to being. All the talk about comfort in Feldenkrais method annoyed me at the start, but now I understand it in in terms of the relationship between the body and being; what comfort gives to being. In the end that's all there is"<sup>117</sup>.

The attendants at Nicolas Gousseff's workshops are encouraged to feel comfortable and relaxed, so that their central nervous systems are discharged, in order to facilitate learning. The tasks usually focus on states and sensations, but there is a direct connection between the inner and the outer aesthetics, which is specific to the theatre. When you feel each segment of your body in movement or relative stillness, it is possible for you to go from an inner experience to one that communicates something to those on the outside.

Furthermore, the Feldenkrais somatic educator sees movement as a means for revealing a person's/ a character's thoughts, emotions, states, as well as a

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<sup>117</sup> Apud Kristin Fredricksson, *Feldenkrais and training in puppetry and material performance*, in "Theatre, Dance and Performance Training", vol. 6(2), 2015, p. 241.

concrete intervention instrument for facilitating change. He considers that “the civilized man (even the actor) is often characterized by a lack of sensitivity, the ability to feel what happens inside and outside himself, and consequently a difficulty to respond in a healthy way to what happens to himself, or to achieve his most simple intentions”<sup>118</sup>.

In an article that compiles three animation theatre practitioners’ opinions on the importance of using the Feldenkrais method in our art, Gousseff shares his thoughts on the value of developing skeletal awareness through movement in working with the puppet, aiming at essentializing its gestures: “I think there are Awareness Through Movement exercises which are incredible, which help really practically to visualise one’s own way of functioning. If you work the whole body, every joint specifically, towards an inner understanding to the point you can construct them; what an incredible lesson in corporeal mechanics for a puppet-maker or puppeteer. Visualising and sensing the shoulder joint, or the ensemble of bones that make up the rib-cage, the suppleness that it allows, the way it can bend ... these are mechanical lessons but also completely linked to emotions and to how we look or observe. Knowing how to look. Developing this proprioceptive awareness is indispensable for the puppeteer”<sup>119</sup>.

He exemplifies by drawing attention to the fact that if you don’t know how you sit down yourself, you will never be able to make a piece of cloth look like a princess standing on a throne. If you want to recreate a movement through an object, you have to start from yourself (and you can do that by using your proprioceptive sensitivity), so that you can transpose it through the puppet. This does not mean that the gesture will be identical to the natural one, as it represents the essence filled with meaning of the movement you propose.

“The articulation of objects without anything connecting them is really interesting from the point of view of modelling the proprioceptive organisation of all the segments of the body. I work with this idea a lot. It’s not just proprioception but sensation, the imprints left where something was held or touched. What do I retain of my imprint, of the way I touched something? What can my hand give when it touches something? What does my hand know? What do the imprint and the grasp know? The hand is the site of all grasping, all imprints, so it’s the memory of all objects. So, do we need the objects in fact? I think the naked hand is the most complex puppet [...]”<sup>120</sup>.

Regardless of that, Gousseff does not use the bare hand for his demonstrations and performances, but the handheld puppet – with a peculiar physiognomy, with a head made out of a newspaper through the papier mâché technique, a handle, a plain jacket serving as a dowel rod – which is probably one of the best animation techniques for exploring the demiurgic dimension of the puppeteer, who is one with their creation, simultaneously the actor/ the handler, and the character interpreted by the puppet/ the handled.

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<sup>118</sup> Odette Guimond, art. cit., p. 40.

<sup>119</sup> Apud Kristin Fredricksson, art. cit., p. 241.

<sup>120</sup> Ibidem.

On the other hand, the Feldenkrais strategy of concentrating at the same time on local and global movement fits with the concept of “corps-castelet”, in which the actor’s body works as a basis, a stage for the animated character. The puppeteer tries to slip away from the spectator’s awareness, to “disappear” without hiding, in order to serve the protagonist, who acts in the foreground. From this point of view, we can state that the method used by Nicolas Gousseff starting from the Feldenkrais system simultaneously follows the onstage absence and presence of the actor and the puppet. The impact on the audience stems from the effect of the play of contrasts between the lifelike object and the actor’s body, which becomes an inert material, a mere scenography element.

This is why, during his demonstration, Gousseff uses a series of imagination exercises in which the puppets first interact with the actor’s still body (which does not react), and then become aware and interact with each other, up to the absurd situation of trying to get close to each other, reaching and/or jumping, pushing or pulling the handler’s body. We consider it is important to mention that, by maintaining the position on the floor, leaning on his elbow, the artist-teacher uses a simple change of context to trump the pain or the “blockage” that usually appear in a couple of minutes of keeping the handheld puppet in its classical position, on the screen. This way, even the people who have no training in handling on the screen can effortlessly maintain the puppet’s verticality.

The strategy is in harmony with “the principle of restoration of the actor’s potentiality” from Feldenkrais’ method, who believed that “it is the teacher’s responsibility (and competence) to invent the right learning situations, in which the student develops an unsuspected potentiality through the gradual increasing of the repertoire of their possibilities. Ceaselessly confronting your own limits and pains means ceaselessly learning that it is painful to feel powerless and, therefore, risking to become more and more helpless. Isn’t it true that, unfortunately, this situation is often seen in schools?”<sup>121</sup>. When it comes to his own demonstration, which is done on a fragment from Moliere’s *The Miser*, or when he keeps changing the position of his body, transformed into a stage, an everchanging background for the puppet-character, Nicolas Gousseff spares no effort. The ease with which he does and maintains these changes is the proof of a well-trained body.

### 3. Conclusions

Returning to the matter of the benefits of practicing the Feldenkrais method combined with puppetry, the artist speaks about the “astonishing sensations” he had during some of the training sessions he attended as a practitioner of this method, and about developing his self-awareness when he was in the situation of being moved by something, “feeling yourself more when you are moved, than when you move yourself.”

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<sup>121</sup> Odette Guimond, art. cit., p. 42.

In order to make a point, he draws a parallel between skiing, a sport in which “you are moved by a slope”, and certain Functional Integration exercises, in which “there is a special quality of sensation because you are being moved – you do not move yourself”. The revelation of these practices has been proven by the “amazing availability” he discovered while working with the puppet’s weight after he had practiced the Feldenkrais method. The main ingredient of the puppeteer’s training he had discovered was the understanding and the discovery within himself of unknown resources for working with the puppet’s weight in a similar way to working with the weight of his own body. Gousseff ends his plea and his demonstration by concluding that: “We move the puppet and in a way the puppet moves us [...] That’s when you become really good”<sup>122</sup>.

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<sup>122</sup> Apud Kristin Fredricksson, art. cit., p. 242.

## 5. COREGRAPHIC ARTS EDUCATION FROM THE INTER-CULTURAL PERSPECTIVE

Cristina Todi<sup>123</sup>

**Abstract:** *Theatre, dancing and singing are arts born out of a common body that share the same idea and means of expression – the human body, these arts manifesting through the most important condition – the artist. The openings exhibited in the theatrical space, spiritless in some people, pragmatic in others, pass on the intimate message of dancing: substance, essence, density.*

**Key words:** *choreographic language, actor, gesture-symbol, development, artist, social space, the artist's universality*

### 1. Introduction

Theatre, dancing and singing are arts born out of a common body that share the same idea and means of expression – the human body, these arts manifesting through the most important condition – the artist. The openings exhibited in the theatrical space, spiritless in some people, pragmatic in others, pass on the intimate message of dancing: substance, essence, density.

### 2. Do we educate through art!?!

The recurrence of spectacular themes in some spectacular approaches seems to dominate the artistic constructions. The full of frivolity topics and titles or the suburban language often deny the indisputable role of education through art, of shaping the spectators' character and personality. Thus, whether deliberately or because of an unsubstantial knowledge, the fact that the states and feelings passed on to the receiver often create emotions that may give rise to reflections bearing a negative impact on the image of life is neglected.

Time has revealed to us that an aesthetic work springs precisely from its creator's artistic and intimate sensitivity, and that the conveyed message is invariably linked to one's feelings and experiences. However, these are often negative, bearing a violence repressed by the rigor of a society subject to common practice, and *the creators* of these *works* sometimes give free reign to orgiastic phantasms, completely forgetting about the emotion and the spiritual wealth that they owe to pass on to their receptors.

And while we understand and promote modernist innovations, thus supporting artistic experiments, we cannot neglect the fact that the progress of arts is, above all, connected with measure, with the balance between old and new concepts. Therefore, we subscribe to the idea that admiration for modern innovations does not imply a condemnation to oblivion of those values that have already passed the test of time.

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### 3. Dialogue and inter-cultural perspective

The inter-cultural perspective of choreographic education moves me inwards to the old dialogued literary form (we make no reference to the dramatic work in this discourse) practiced by Jean Georges Noverre, Voltaire, and many others. Since this literary genre allows a certain linguistic expression organization, linked to the circularity of the proposed theme, the creation of a real dialog between arts can, in the same way, distinctly open the horizons of new channels through which we can transcend to the spectators' souls.

By extrapolating the advantages and disadvantages of this formula, we shall make use of Raymond Naves's explanations regarding the life at court customs that confirm the advantages of dialogue as a literary form, specifying that "it dramatically animates ideas"<sup>124</sup>. However, this formula, as correspondence, implies the existence of an interlocutor, even of an imaginary one, but with an active role in the development and orientation of the proposed theme. The acceptance of human discourse as a bifacial phenomenon, in the idea that "in order to be carried out, any acommunication requires the presence of a speaker and, at the same time, of a listener"<sup>125</sup>, allows us to understand the fact that any linguistic expression or communication of a message is directed towards a hearer or receiver, even though this entity is "physically absent"<sup>126</sup>.

Without excluding the artist-spectator dialogue that allows intimate access and emotional conversation through experience exchanges on both sides of the footlights, the dialogue between the artistic genres to which we shall refer implies, in its essence, an exchange of emotions, concepts and ideas that animates all parties involved in this endeavor.

### 4. Reconfiguration of arts interaction through corporality

The stage artist's body reconfiguration is a constant discussion topic. However, although the explanations generating such statements are *thin*, we are convinced that they come from the desire and, sometimes, even from the need to discover the limitless dimensions of the corporal expression and of the plasticity of scenic motion.

And, without taking into consideration inconclusive examples, we insist on offering clarification in this direction because precisely this type of osmosis, which comes to life in the vibration and core of the body during the interaction between music, theater, dancing, and the plastic arts, is often overlooked. Thus, we support the idea according to which the artist shaped and educated by choreographic canons finds himself/herself in a permanent dialogue with the arts, the way of his/her interpretative fulfillment being clearly marked by solid and real reference points.

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<sup>124</sup> Raymond Naves, *Introductions aux Dialogues et anecdotes philosophiques*, de Voltaire, Paris, ed. Garnier, 1955, p. III, our translation.

<sup>125</sup> Ibidem

<sup>126</sup> Mikhail Bakhtine, *La structure de l'énoncé*, apud Tzvetan Todorov, *Mikhail Bakhtine, le principe dialogue*, suivi de *Écrits du cercle de Bakhtine*, Paris, Seuil, 1981, p. 287, our translation.

In this sense, we consider that structuring some distinct, well-defined pedagogical principles that can be the basic elements of a coherent approach to the interpretative act preparation, especially for the representatives of the scenic arts, is necessary because the true artistic education, worthy of the fulminant succession of artistic expression formulas, involves openings toward various fields, which shall become aspects inseparable from the spectacular concept. From this position, the whole issue of the scenic art integrated choreography, a vital factor that also needs to be laid down by the vocational education principles must be reconsidered, thus receiving an authentic and creative feature.

We emphasize the fact that it is imperiously needed that pupils and students enrolled at vocational institutions with artistic profile from all over the world, without exception, study from the earliest years the fundamental elements of the musical disciplines, of the theatrical and choreographic art, and those of the plastic arts, elements without which their subsequent evolution could not be achieved. In their approach (piano, rhythm, painting, sculpture, grimacing, the actor's art, etc.), they should not be perceived only from the point of view of the related subjects and the existing interdisciplinary relationship should not be neglected. By constantly taking into account the interferences between genres, each art can preserve its autonomy, thus maintaining its own legitimacy without dissolving its stability.

We are convinced that this dialogue distinctively gives coherence to the language elements provided by all the forms of artistic expression involved in the interaction. All these shall bring a substantial contribution to the formation of a complete artist, regardless of the field to which he/she dedicates his/her work. However, the achievement of this goal presumes the formation of new habits, given the fact that habit is second nature.

## **5. Pedagogical reflections**

It should also be added that the truths of artistic pedagogy, although of a probabilistic nature, can be put into practice and analyzed subsequently, according to well-defined parameters, so as to make possible the scientific prediction, fact which can determine the didactic methods improvement. The accuracy degree of these assertions increases as the experiment expands as a scientific research method. However, a learning or education model cannot be launched into the fire of practice without being previously verified, and the speculative vision in pedagogy must be replaced with a realistic strategy, based on facts and supported by scientific theories.

## **6. Conclusions**

Without giving up the ideas that time has confirmed, some of which still remain forefront desiderata, we update the classic-modern relationship in artistic terms. This cannot be questioned, but new educational paradigms are certainly required. However, it should be noted that from our point of view, modernization does not mean the minimization of the classic, because it is the fundamental foundation of evolution. The two concepts – of classic and modern



– are, therefore, in a relative opposition, but also within the same structural unity; not everything classic is outdated, and not everything modern is really new.

The numerous artistic education theories and models remain only hypothetical constructions and pedagogical speculations that cannot be applied to the educational practice. Following this idea, we support the desideratum of training complete professionals, able to cope with the current challenges of the artistic world, a world often at the border between an idealized universe and a lost reality.

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## NUMBER 16 / PART III

### FINE ARTS

#### 1. ART DURING THE TRANSITION PERIOD BETWEEN PALEOLITHIC AND NEOLITHIC ON THE TERRITORY OF ROMANIA

Ioana-Iulia Olaru<sup>127</sup>

**Abstract:** *This material refers to one of the many transition periods from the History of Art on the territory of Romania – that is the period which separates Paleolithic from Neolithic: Epi-Paleolithic, with its end called (and accepted, first of all!) by some researchers: Mesolithic. As we will see, we will refer to the art of this moment of great complexity and diversity. From an artistic point of view, Epi-Paleolithic already has tools which can be placed in the category of technical beauty, as far as form is concerned, precision becomes more and more important, and also the skillfulness of their production and the delicate, refined finishing; also connected to the artistic side of the period, the interest for beauty for creating geometrical-abstract decorations increases, obviously becoming a coherent ornamental motif. In the final phase of Epi-Paleolithic, the Mesolithic period comes with an art which is different from the one of the culture Schela Cladovei, characterized by ornaments with simple geometrical motifs, linear incisions, oblique or in a network, this geometry leading to the main compositional textures of decoration of the oldest phase of the future Neolithic culture Criș.*

**Key words:** *à coche, à dos arquée, esquillées, encoche, à bord abattu*

#### 1. CHARACTERISTICS OF PREHISTORIC PERIOD ON THE ROMANIAN TERRITORY

Chronologically speaking, what we call in general “Prehistory” refers to the period having an uncertain beginning, starting around 2 000 000 years ago (ever since the first traces of conscious activity of hominids have appeared – especially the creation of the first tools); recording a slow progress, the ancient epoch ends at the beginning of the second period of Iron Age, Latène (on the territory of Romania: once the Dacian-Getae appeared). Difficult research and archeological discoveries count the most in the process of understanding, re-enactment and discovery of the universe of our ancestors.

In general, regarding periodization, the primitive period is divided in: Stone Age, composed of Paleolithic (when the forming of Gentile society takes place) and Neolithic (during which the Gentile society blossoms), and also Metal Age, with Bronze Age and Iron Age (when the Gentile society disappears – in Bronze Age and the first period of Iron Age). Geographically speaking, on the territory of our country, we refer to the Carpathian-Danubian-Pontic unity of space – limited by Middle Danube and by Tisa in the west and by Nister River in the east – having the corresponding series of civilisations spread along the

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Carpathian hydrographic basin. There have been periods of calm and other of instability caused by the coming of pastoral populations. Migrations and invasions have always existed: at the beginning of Neolithic, at the beginning and end of Bronze Age, in the first Iron Age.

**Stone Age** is called like this because it represents the period when humans used stones, in general, for creating tools. Classified in Paleolithic (The Period of Unpolished Stone, The Old Epoch of Stone); Epipaleolithic+Mesolithic (The Middle Stone Age) and Neolithic (The Period of Polished Stone, The New Stone Epoch), it has known development over a large period of time from the history of human kind, with important changes that have influenced the evolution of people.

## 2. ART BETWEEN PALEOLITHIC AND NEOLITHIC

The period of transition from Paleolithic to Neolithic is of great complexity and diversity. In Epipaleolithic and in Mesolithic – when different aspects coexist in parallel, for a while, at least, before the Mesolithic ones will – the recoil of ice has led to a tender climate, becoming similar to what we have nowadays and recording changes in all fields (hydrological basins, for example, have also been transformed), thus leading to changes in the environment of human communities. In this situation, human groups went from open, plain areas to colder, forest areas from the Carpathian area, chasing the game which simply draws back, determining the mixing with the indigenous population<sup>128</sup>.

Regarding space, in the transition period from Paleolithic to Neolithic, there are a series of inhabited nuclei in some areas<sup>129</sup>. Regarding tools, there is a tendency of microlitization given the improvement and perfection of technique; the tools are composed of carved silex combined with other materials: bone, wood, teracota<sup>130</sup>. Regarding art, now we can talk for sure about artistic manifestations, having purely aesthetic purposes.

## 3. ART IN EPIPALEOLITHIC (AROUND 13 300<sup>131</sup> – 10 000<sup>132</sup>/9 000/8 000<sup>133</sup> B.C.)

Epipaleolithic is placed in the post-glacial period, at the beginning of the second phase of Quaternary: Holocene. It is a period characterized by a fundamental change of climate and environment, after the recoil of the ice cap. The groups of hunters chase big animals, in their retreat heading north, other

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<sup>128</sup> Ion Miclea, Radu Florescu, *Preistoria Daciei*, București, Ed. Meridiane, 1980, p.16

<sup>129</sup> *Ibidem*

<sup>130</sup> *Ibidem*

<sup>131</sup> A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *Istoria românilor*, vol.I, *Moștenirea timpurilor îndepărtate*, București, Academia Română, Ed. Enciclopedică, 2010, p.89

<sup>132</sup> Dinu C. Giurescu, *Istoria ilustrată a românilor*, București, Ed. Sport-Turism, 1981, p.14; L. R., in Radu Florescu, Hadrian Daicoviciu, Lucian Roșu (coord.), *Dicționar enciclopedic de artă veche a României*, București, Ed. Științifică și Enciclopedică, 1980, p.260, s.v. *paleolitic*

<sup>133</sup> Dinu C. Giurescu, *op. cit.*, p.14; A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.92

communities adapting to the new conditions, migrations and mixes of populations giving birth to a granulation of cultural areas. It is an epoch situated between Palaeolithic and Neolithic, in which, under the influences of climate change, caused by the end of quaternary glaciations, cultural-material and spiritual-material mutations produce, which marks the transition to Neolithic. Inventions succeed quicker than in Palaeolithic. All these features will generalize in the next period, “The New Epoch of the Rock”.

The oldest sanctuary on the territory of Romania comes from this period. It is about the sanctuary of hunters from Buda – Ceahlău: a simple landscape, with discoveries of bone remains grouped meaningfully<sup>134</sup>. This is the period about which, artistically speaking, it is considered that many of the microlithic tools can be placed in the category of technical beauty, by the precision of shape, in the search of maximal functional efficiency, by the craftsmanship they are made and also by its distinct finish, ornamental elements being more and more frequent<sup>135</sup>.

Late **epigravettian** settlements<sup>136</sup> of hunter groups are repoted on the territory of Romania in the south of Moldova (Mălușteni, Berești – Dealul Taberei), in Dobrogea Centrală (Gherghina, Castelu), on the high peaks of Ceahlău and Hășmaș mountains (Poiana Scaune – Ceahlău, Curmătura Bardosului, Bicăjelu)<sup>137</sup>. Around Porțile de Fier area, groups of final epigravettian hunters-fishers-scavengers<sup>138</sup> were accomodating about the same time, but also mediteranean tardigravettians.

Epipaleolithic is the creation of the current human being, *Homo sapiens recens*, the first modern humans being “oriental Cro-magnon” type<sup>139</sup>. The tools with pedunculate tip were discovered in the settlement from Poiana – Scaune. The starting of **tardigravettian** is reported in the Clisura Dunării area, inside Climente I and II caves (Duvova, Mehedinți country)<sup>140</sup>. The second step of tardigravettian from the area of Cazanele Dunării is suggested by the discoveries from the known covert in Cuina Turcului (Dubova), situated in the same millestone mountain, Ciucaru Mare, where we can also find Climente I-II caves<sup>141</sup>. Belonging to those two layers of habitation, bone and tusk tools and weapons, jewellery<sup>142</sup>, all these are decorated with incised geometric motifs. The

<sup>134</sup> R. F., in Radu Florescu et al, *op. cit.*, p.296, s.v. *sacru,(-ă)*; H. D., R. F., in Radu Florescu et al, *op. cit.*, p.297-298, s.v. *sanctuar*

<sup>135</sup> L. R., in Radu Florescu et al, *op. cit.*, p.260, s.v. *paleolithic*

<sup>136</sup> The epigravettian term should be used for culture evolved on an older, gravettian background in the eastern, western and south-eastern areas of Romania. Cf. A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, Partea I *Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.90

<sup>137</sup> *Ibidem*, p.88

<sup>138</sup> *Ibidem*, p.89

<sup>139</sup> Mihai Bărbulescu, Dennis Deletant, Keith Hitchins, Șerban Papacostea, Pompiliu Teodor, *Istoria României*, București, Ed. Corint, 2007, p.16

<sup>140</sup> A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, Partea I *Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.90

<sup>141</sup> *Ibidem*

<sup>142</sup> Drilled teeth, bone pendants, perforated shells.

lithic material (silex and, rarely, obsidian) is also represented by a series of tools<sup>143</sup>.

The third and the last stage of tardigravettian habitation from Porțile de Fier area is the one suggested by the discoveries found in the settlements from Veterani – Terasă, Ogradena – Icoana, Ogradena – Răzvrata, situated in Cazanele Dunării area. Here were found microlittes, but also objects of bone and horn, decorated with incised motifs<sup>144</sup> following the pattern of the objects from Cuina Turcului<sup>145</sup>. Analogies of tardigravettian industries from Porțile de Fier area can be made with the microlithic industries of the final epigravettian from Italic Peninsula, the final epigravettian from the settlements in open space from the high Adriatic area<sup>146</sup>, as well as the industries discovered in the covert of Crvena Stijena (Muntenegru), but also with the settlements situated in the iugoslavian shore of Porțile de Fier (Padina, Vlasac)<sup>147</sup>.

Artistically speaking, we need to mention the interest of beauty in the composition of the abstract-geometric decoration of some of these objects. The oldest objects found at Cuina Turcului, of bone and tusk, have a jagged decoration: slightly irregular incised cross-lines, groups of parallel lines, vertically aligned along the side of a perforated object, or groups of two-three parallel lines, engraved on the edge of another object, all these representing a big step to realising a decorative motif. This will truly be accomplished: at the meandric motif on an object from the same settlement, where we find a genuine abstract-geometric view<sup>148</sup>.

The first stone or bone idols belong to the Epipaleolithic (stone heads rough modeled found at Cuina Turcului, Lepenski Vir type)<sup>149</sup>. Representative is the so-called idol (feminine?<sup>150</sup> – the resemblance with a human figure being bigger from its side face<sup>151</sup>) from Cuina Turcului<sup>152</sup>, a whole bone piece: a wild horse falanga (falanga I, with proximal edges, distal from plantar side and polished distal tubers)<sup>153</sup>, ornamented by grinding and incision all over with a genuine composition represented on one side of two concentric diamonds, the inner one being filled with parallel horizontal lines; at the ends of the diamond is continued with the top of the angle edges, also concentric, engraved with emphasized lines. On the other side, the superior part is covered with nine lines,

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<sup>143</sup> "Gratoare", lace à coche, lame à dos (some with sharp tip, similar to microgravettes), tips à dos arquée, piercings, burinas, geometric pieces, esquillées pieces, microburinas. *Ibidem*

<sup>144</sup> Fragments of daggers, spatulas, votive objects. *Ibidem*, p.91

<sup>145</sup> *Ibidem*

<sup>146</sup> *Ibidem*

<sup>147</sup> *Ibidem*, p.92

<sup>148</sup> Vladimir Dumitrescu, *Arta preistorică în România*, București, Ed. Meridiane, 1974, p.11

<sup>149</sup> L. R., in Radu Florescu et al, *op. cit.*, p.125, s.v. *Cuina Turcului*

<sup>150</sup> Not all researchers agree on the sculptural stylization of a human form of this piece. Cf. Vladimir Dumitrescu, *op. cit.*, p.11

<sup>151</sup> Vasile Boroneanț, *Noi date despre cele mai vechi manifestări de artă plastică de pe teritoriul României*, in *Studii și cercetări de istoria artei*, tomul 19, 1, București, 1972, p.110

<sup>152</sup> Vasile Drăguț, *Arta românească*, vol. I, *Preistorie, Antichitate, Ev Mediu, Renaștere, Baroc*, București, Ed. Meridiane, 1982, p.16

<sup>153</sup> A. Păunescu, *Cap. I Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.90

all deeply engraved, horizontally parallel, and the inferior part – with two intermittent engraved lines, continued on one of the sides. To the base, in the middle, were drawn several concentric angles. The rest of the surface of the falanga has its decoration made of many groups of parallel lines, two by two, engraved at irregular distance, on the upper part of one of the side edges of the falanga being engraved new parallel horizontal notches, at equal distance. It is a unique artefact, unitarily designed, a unique of the Epipaleolithic epoch in Europe, through its shape and decoration<sup>154</sup>. Hypothetically, its decoration might suggest an item of clothing.

#### **4. THE ART OF MESOLITHIC (10 000<sup>155</sup>/9 000/8 000<sup>156</sup> – 7 500/7 000/6 500<sup>157</sup>/5 500<sup>158</sup> B.C.)**

Considered to be the final phase of an Epipaleolithic that is in course of Neolithization<sup>159</sup>, the Mesolithic is illustrated through two cultures: the tardenoisian and the culture of Schela Cladovei. Maybe the economic and cultural diversification of this period entitle the assumption over the social diversification, to which we add the increase in importance to the purpose of the man in certain fields of society and culture. The result is the transition from the matrilineal genealogy to the patriarchal genealogy type<sup>160</sup>. Also, now appear the premises of the first major social division of labour: the groups that transition from the predatory economy to the producing one, gradually detach: the culture of plants and, less on the territory of Romania, animal husbandry (which was never a dominant feature of the community of these lands)<sup>161</sup>.

##### **Tardenoisian (circa 9000 – 7500/7000 B.C.)**

Tardenoisian is wide-spread in many regions of the country, outside the area of Porțile de Fier (where the culture of Schela Cladovei developed) and Câmpia Dunării<sup>162</sup>: the territory between Prut and Siret, like also the one of Dobrogea and the east-north-eastern Muntenia. The tardenoisian hunter-gatherers belong to the great cultural complex of north-westic Pontic tardenoisian. The habitation – particularly on high grounds – is way harder than in Paleolithic, speaking about stability and fitting<sup>163</sup>. Settlements can be spotted at Călinești – Oaș (Maramureș)<sup>164</sup>, Ripiceni – Izvor, Icușeni, Erbiceni, Băneasa,

<sup>154</sup> Vladimir Dumitrescu, *op. cit.*, p.13

<sup>155</sup> Dinu C. Giurescu, *op. cit.*, p.14; L. R., in Radu Florescu et al, *op. cit.*, p.260, s.v. *paleolithic*

<sup>156</sup> Dinu C. Giurescu, *op. cit.*, p.14; A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.92

<sup>157</sup> *Ibidem*

<sup>158</sup> Dinu C. Giurescu, *op. cit.*, p.14

<sup>159</sup> Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.92

<sup>160</sup> Ion Miclea, Radu Florescu, *op. cit.*, p.17

<sup>161</sup> *Ibidem*, p.16

<sup>162</sup> Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.92

<sup>163</sup> Ion Miclea, Radu Florescu, *op. cit.*, p.54

<sup>164</sup> R. F., in Radu Florescu et al, *op. cit.*, p.125, s.v. *Maramureș*

Berești (Moldova), Cuza Vodă, Medgidia, Straja (Dobrogea), Lapoș, LARGU (East-North-East of Muntenia)<sup>165</sup>.

To the specific tools of the final of epigravettian new shapes are added<sup>166</sup>. In the three residential complexes from the settlement in Erbiceni, multiple scraps were found<sup>167</sup>. Similarities of the lithic industry from Moldova and Dobrogea can be spotted in the Mezolithic resort from the east of Prut (Frumușica, Ghirjevo, Grebeniki, Poznanka, Kazanka)<sup>168</sup>. For the lithic industries from the tardenoisian settlements in the south-eastern Transilvania (Cremenea – Sita Buzăului, Merilor – Gâlma – Valea Brădetului, Costanda – Lădăuți), situated in the mountain area, as well as in the north-western of Transilvania (the settlement from Ciumești – Pășune from Câmpia Carei), similarities can be found with the industry of settlements at Baraca I, Seredi I (Slovakia)<sup>169</sup>.

**The culture of Schela Cladovei**, actually Schela Cladovei-Lepénski Vir (8600 – 7600)<sup>170</sup> (Mehedinți country) (firstly appeared on the territory of Romania at Schela Cladovei – Drobeta Turnu Severin, then at Ostrovul Banului, at Răzvrata and Icoana, at Veterani – Terasă, and at last in Alibeg<sup>171</sup>) is considered to have its outset after the completion of the final stage of tardigravettian<sup>172</sup> (from Epipaleolithic epoch) of Porțile de Fier area, actually from the entire valley of inferior Danube<sup>173</sup> (and it doesn't belong neither to the tardenonasian<sup>174</sup>), and its end takes place before the arrival of the first carriers of the Neolithic culture Starčevo-Criș at Porțile de Fier<sup>175</sup>. It is considered by some reserchers to be some type of culture of transition from Epipaleolithic to Neolithic<sup>176</sup>. It is an example of culture belonging to the transition to the the manufacturing economy. Within it, even elements of preceramic Neolithic, protoneolic elements appear: the culture of domestic plants (at Schela Cladovei, Icoana, Ostrovu Banului)<sup>177</sup>. By some researchers, the Schela Cladovei's culture can't actually be attributed with certainty to a Mezolithic in course of

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<sup>165</sup> A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.92

<sup>166</sup> "Gratoare", burinas, lamella à bord abattú, lamele à coche. *Ibidem*, p.93

<sup>167</sup> Lithic objects, bone fragments, snail shells, shells. *Ibidem*

<sup>168</sup> *Ibidem*

<sup>169</sup> *Ibidem*, p.94

<sup>170</sup> *Ibidem*, p.92

<sup>171</sup> V. Boroneanț, *Probleme ale culturii Schela Cladovei – Lepénski Vir în lumina noilor cercetări*, in Drobeta, IV, Drobeta-Turnu Severin, 1988, p.27

<sup>172</sup> It is considered not to have its origins in the Mediterranean Tardigravettian. Cf. A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.96

<sup>173</sup> Ion Miclea, Radu Florescu, *op. cit.*, p.55

<sup>174</sup> V. Boroneanț, *Probleme ale culturii...*, p.39

<sup>175</sup> Although it could have been, at least to its end, contemporary with the first Neolithic communities that have entered the area. Cf. A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.96

<sup>176</sup> *Ibidem*

<sup>177</sup> Ion Miclea, Radu Florescu, *op. cit.*, p.16

neolotization, and even less to a genuine aceramic Neolithic<sup>178</sup>, having features that distinguish it from all of its latter cultures, being a normal evolution of an epoch, as a consequence of climate warming and changing environmental conditions.

The area of culture extends beyond Romania (probably contained a large part of Balkan Peninsula): the Yugoslavian shore of Poarta de Fier (Vlasac, Padinaresorts), Montenegro (Crvena Stijena – level IV b/1)<sup>179</sup>. Nine settlements were discovered near the Danube: Alibeg – Pescari (level I), Veterani – Terasă (level II), Ogradena – Icoana (level II), Ogradena – Răzvrata (level II), Schela Cladovei – Turnu Severin (level II), Ostrovul Corbului – Botul Cliuciului (level I-II), Ostrovul Mare – Găgoșu<sup>180</sup>. They are located on low terraces near water, or on islands. The dwellings are irregularly shaped huts, grouped in small and rare clusters<sup>181</sup>. The culture also knows the first funerals inside the settlements: whole or partial skeletons, deposited in pits, sometimes sitting on their backs, sometimes in fetal position, with their hands on the abdomen, with offerings<sup>182</sup>. The Schela Cladovean type man, descendant of the Oriental version of the Cro-Magnon man, shows here particularities that suggest a beginning of gracility<sup>183</sup>.

The tools and weapons are also made of stone<sup>184</sup> – tools of microlithic silex, but also of bone (abundant) and tusk<sup>185</sup> – hoes of tusk. Ceramics is not yet known<sup>186</sup>. Man begins now to polish stone<sup>187</sup>. The silex inventory is gradually replaced by the one specific to this culture, where quartz processing is predominant, of quartic or quartifer rocks. It is invented the hoe with gloving hole and then the antler couler<sup>188</sup>. It did not yet use carving, but rather breakage, resulting in splinters or cracks without striking intention and percussion bulb, by hitting stones against other stones. Some of the splinters or cracks have been processed by retouching<sup>189</sup>.

The artistic view of some of these pieces is revealed by the ornaments with simple geometric motifs, linear incisions, oblique or in grid, on the main part of the hoes or on one of the sides of the arrowhead but also by the bone and

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<sup>178</sup> A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincăș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.96

<sup>179</sup> *Ibidem*

<sup>180</sup> *Ibidem*, p.94

<sup>181</sup> Ion Miclea, Radu Florescu, *op. cit.*, p.55

<sup>182</sup> *Ibidem*, p.56

<sup>183</sup> V. Boroneanț, *Probleme ale culturii...*, p.35

<sup>184</sup> The lithic objects were quaint pieces of quartz or quartic rocks and siliceous hones; fewer types (scrappers and encoche parts) made in a rudimentary carving technique, the rocks not being of good quality, and the silex pieces are rare. There are also tools and weapons from bone and antler (from antler: "scormonitoare", hoes with gloving holes, planters, furrowers of bone: piercings, spear tips and spears, from the wild boar tusk: scrappers, piercings). Cf. A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincăș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.95

<sup>185</sup> With dimensions measuring 4-40 cm in length, these are: "scormonitoare", simple hoes, hoes with gloving holes, "plantatoare", furrows. The bone tools are: "scormonitoare", tips used as arrows and spears, and smaller tools made of wild boar tusk used as scrappers, "scormonitoare".

<sup>186</sup> Ion Miclea, Radu Florescu, *op. cit.*, p.56

<sup>187</sup> V. Boroneanț, *Probleme ale culturii...*, p.27

<sup>188</sup> *Ibidem*

<sup>189</sup> *Ibidem*, p.30



tusk spear<sup>190</sup>. Several discoveries of this culture, from the settlements from Icoana, Ostrovul Banului and Schela Cladovei, are examples of new pieces with decorations: horn items from Icoana (they had been before decorated with bone parts only), ornamented with notches circularly disposed around the portion from which a branch of horns was cut, or in irregular vertical rows; to these we add irregular incisions, placed disorderly in grids. Along with shaded bands, by the triangle motifs, in-grid shaded angles (diamond mesh), zigzag motifs and circle motifs meet in the last two phases, notches made on the edges of the objects, from the superficial to the deep and wide ones<sup>191</sup>.

Several pieces must be mentioned from Icoana: a bone piercing, decorated with angular bands composed of two parallel line incisions, hatched inside with oblique lines – a motif deriving from the stair one; a dagger, also made out of bone, with the most complex and well-made decoration of the Schela Cladovei's culture, through deep parallel lines, vertically zigzagged, notched by perpendicular lines, vertically separated by two series of grids, and horizontally, by a band consisting of two parallel lines, hatched inside with oblique lines<sup>192</sup>; a wild boar tusk tool, decorated with a schematized bird, a votive antler piece, in shape of sickle, geometrically ornamented<sup>193</sup>.

## 5. Conclusions

The scale-shaped geometry of the engraved bones from Cuina Turcului, on hoes from Schela Cladovei and from the settlement at Icoana, lead to the main compositional frame of the ornamentation, belonging to the earliest phase of Criș Neolithic's culture<sup>194</sup>, some of the elements that make up the ornamental motif of artworks from the Schela Cladovei's culture: simple or shaded band, angled motif, in grids (rhomboid elements), hatched triangle, zigzag and its waved version, circle, but also the way of expression, the concept of rendering motives in records<sup>195</sup> will pass in ceramics (the Neolithic culture of Starčevo-Criș), which encounters a large field of deployment, both incised decoration, and in paintings, the types of antler tools created now will also find functional continuity throughout the Neolithic<sup>196</sup>.

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<sup>190</sup> A. Păunescu, Cap. I *Paleoliticul și mezoliticul pe teritoriul României*, in M. Petrescu-Dâmbovița, N. Palincaș, *Partea I Preistoria. Izvoare arheologice*, in Mircea Petrescu-Dâmbovița, Alexandru Vulpe (coord.), *op. cit.*, p.95

<sup>191</sup> Vasile Boroneanț, *Noi date...*, p.111

<sup>192</sup> Vladimir Dumitrescu, *op. cit.*, p.14

<sup>193</sup> V. Boroneanț, *Probleme ale culturii...*, p.39

<sup>194</sup> Ion Miclea, Radu Florescu, *op. cit.*, p.17

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## 2. THE CREATION OF FORMS: A TEACHING METHOD TO ENHANCE ART CREATIVITY AMONG STUDENTS IN TERTIARY INSTITUTIONS

Augustine Okola Bardi<sup>197</sup>

**Abstract.** *The existence of creation as narrated in the biblical stories has shown that there is advancement in humanity and in many other fields of endeavour. The creativity in art has advanced the economy, social-political and technological development of not only Europe centuries ago, but also in Africa. This advancement was much earlier realized and as a result of centers of creativity which were established to better the lives in their society. With the advancement of time, art decoration which has not been giving position because of arts aesthetical contents, began to generate success not only in the West where it originated from, but also in other continents of the world. The artist including the author and art aesthetics in Nigeria has not only been encouraged this upliftment, but, has gained enough ground to be appreciated. Decoratives are created by the artists; the use of forms embellished with colours has equally been appreciated in Nigeria and the societies of the world. The usefulness of decoration has been extended for both interior and exterior decorations for beautification and for other forms to solve other human endeavours.*

**Key words:** *Creativity, Technological Development, Art decoration, Art Aesthetical, Beautification*

### 1. Introduction

Centuries ago, art appreciation has been embraced in many parts of the continents of the world. Although the West first initiated this big move, other continents in their own way had the arts of culture and traditional art appreciated by its people. Traditional dance, theatrical display, as well as traditional art has its own aesthetical appreciation. The African continent has various approaches to art development rooted traditionally to commemorate events, and the creation of various forms used for historical documentation. Decorations are created by the artists. He tries as much as possible to explain his approaches to the execution of a successful art piece. Forms are of different shapes, but when researched and positioned appropriately, will create an aesthetical expression liked by art admirers. In this article, the author uses his imaginative creation of forms, these forms apart from been well constructed and interrupted, contains an aesthetical enjoyment. They can be used for interior, exterior decorations on tiles, textiles fabrics, used as tattoos, logos and on other surfaces. Again, the intention of this article is to focus on how these forms are placed in different positions such that it can help and add enough aesthetic value for use in the beautification industries. These forms are simply created and will be complimented with attractive selected colours. The author uses these techniques of form creation to teach 100 level students in the Department of Fine Applied Arts, University of Benin, Benin City, Nigeria for twenty-four years (24) who are deficient or without a credit pass in Fine art or visual arts at the West African

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School Certificate (WASC) exams or the General Certificate Examination (GCE) or the National Examination Council (NECO) exams the automatic qualification to study in the Department of Fine and Applied Arts, University of Benin, Benin City. Nigeria.

## **2. Materials**

**The following materials are used to realize this exercise.**

1. Rotring pen 0.1, 0.5 or 0.10. 2. Acrylic colours 3. Embossed or cardboard paper (Imperial size) 4. One 2B pencil 5. Tracing paper and a ruler.

## **3. Techniques in the development of forms**

Imonikebe (2010: pp. 77-81) admits that the creativity in the visual arts is mostly imaginative to develop the craftsmanship of students at lower levels in any art institution. He further writes that the creations of forms are basic fundamentals to the advancement of all students and artists alike. The following developments of forms are mainly imaginative by the author. The designs in forms are created with 2 rotring pens to achieve designs that are appealing to the eye such that admirers would as well appreciate the combination of these forms when they placed them together to enrich an aesthetical enjoyment. These forms are easy to create, but at the same time, are technically well placed to be understood. The use of freehand structuring is mostly employed in this practical exercise. Uzoagba (2010: p.28) explains that art is particularly enriching and that art cannot be learned without particular methods to achieve them. To compliment the creation of forms, Stefanescu (2017: p. 200) expresses the usefulness of drawing as a required skill for the artists to function in the visual arts. He further up-holds that, without drawing, it will be difficult for students to be creative in both the two dimensional and three dimensional designs.

## **4. Approach design 1**

Here, a sample design is created as it is in figures 1 and 2. In other words, they are created to suit a particular purpose.

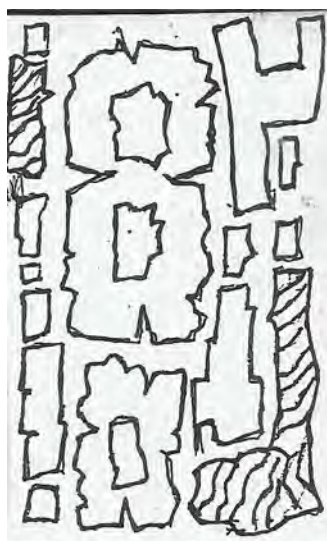


Fig. 1

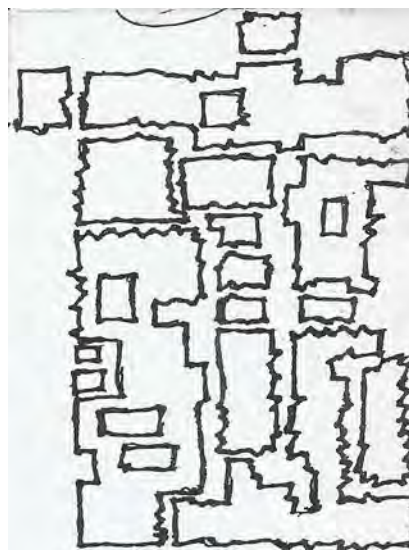


Fig. 2

The above illustrated figures were realized with the freehand and sometimes with the use of ruler when necessary. They structures are such that at the end of the exercise, they will be easy to be coloured with the brushes recommended for the creation of forms. Okeke (1978: p. 25) describes the use of forms in visual arts as paramount and closely related to art fundamentals. He further suggests that more exercises to students are ways to innovations to art development. In the same line Mihai-Cosmin (2017 :pp. 207-208) states clearly that the artists of the 20<sup>th</sup> century were artists specially gifted for using forms to express themselves, and that the influences of forms in their works look like works of artists like Kandinsky, Paul Klee, Lucio Fontana, Max Ernst, Pablo Picasso, Salvador Dali and many others

## 5. Approach design 11

In these part of form creation, three sets of imaginative design are to be considered as to understanding how they are put together. Okeke (1993: p. 23) writes on experimentations on form creation without limitation, and that students at the end would be sufficiently equipped with diversification in the art.

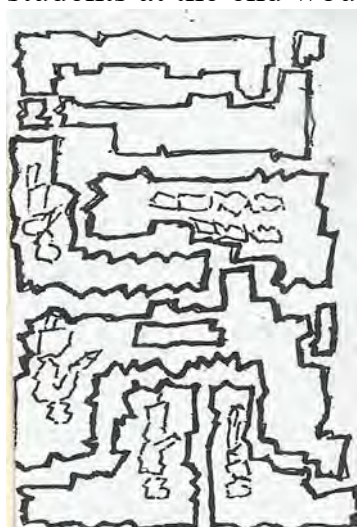


Fig. 3

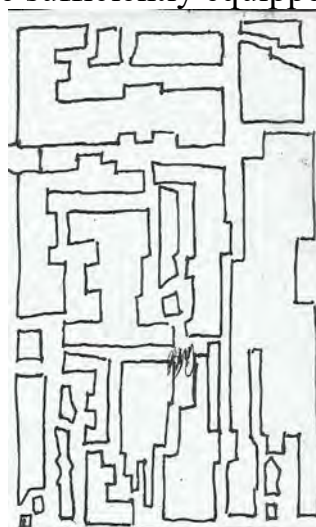


Fig. 4

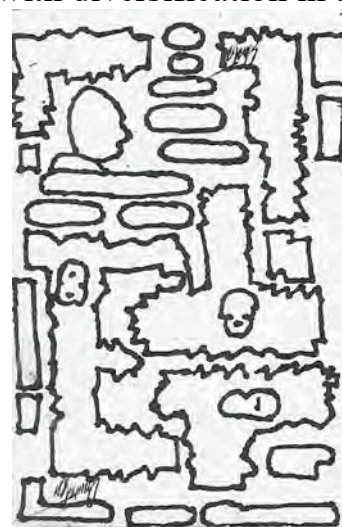


Fig.5

These figures as illustrated above are imaginative in composition. All are realized with the use of rotring pens 0.5 and 0.10, designs were done on a 15cm x 15cm measured cardboard paper. The specific reason this size of cardboard paper is use is to enable the author to make a fast, accurate and a more purposeful design. The small size can easily be turned to any direction and be manipulated to accommodate a desired design. Wangboje (1985: p. 20) stresses the importance of the use of rotring pens, cardboard papers and other related materials to achieving a particular form of art. The importance of art materials he further writes helps the artists to advance in art aesthetic.

Figures 3, 4 and 5 were realized with the following instruments, there are a ruler to construct the forms the aid of rotring o.5 and 0.10, and the use of French curves to achieve some very difficult areas of the figures. In these designs, all unwanted lines not relevant or that may distort or disrupt the forms are quickly



eliminate. The approved forms are darkened to make the outlines mostly at the borders to be prominent and conspicuous in shape and sizes.

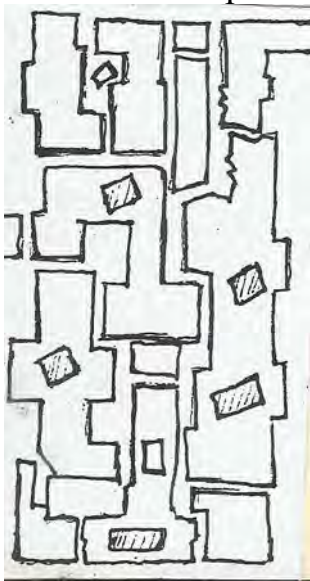


Fig. 6

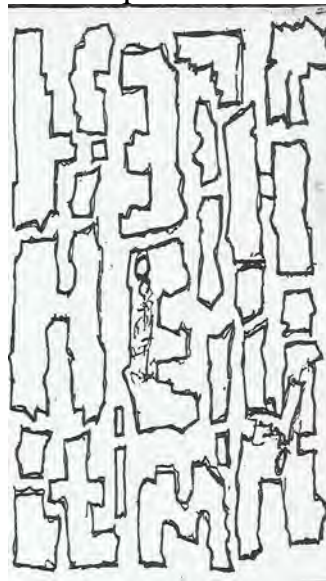


Fig.7

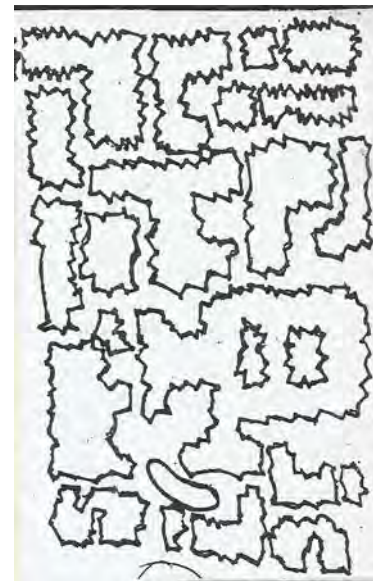


Fig. 8

Figures 6, 7 and 8 are equally created in different forms quite different in structure compared to figures 3, 4 and 5. The reason for this is to enable different designs to be closely studied by the author to make a choice. Figures 6, 7 and 8 are particularly structured for use in the textile sector. Little wonder, the figures are a little bit complicated compared to figures 3, 4 and 5. It is noticeable, that the gaps between these forms are slightly more spacious to permit and facilitate the use of colours to decorate them to specification.

In these figures also, the designs were carefully selected not only for use in interior decorations, but also on walls and on plaster of Paris (POP) settings in the parlour, dining room and inner rooms. Willis (1987: 20-23) writes on the use of Uli forms for interior and exterior decorations and for the beautification of our environment. She traces the formation of Uli symbols a type of decoration to the putting together of various forms of art fundamentals like circles, squares, symbols and other traditional motif.

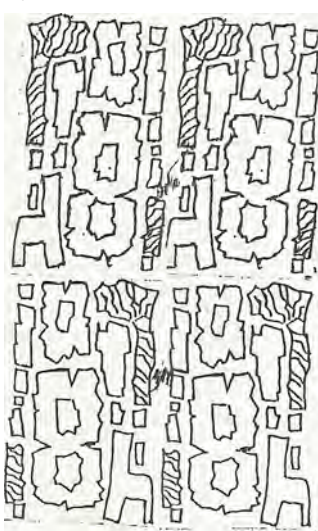


Fig. 12

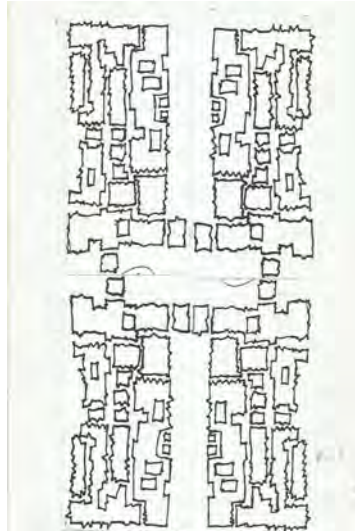


Fig. 13

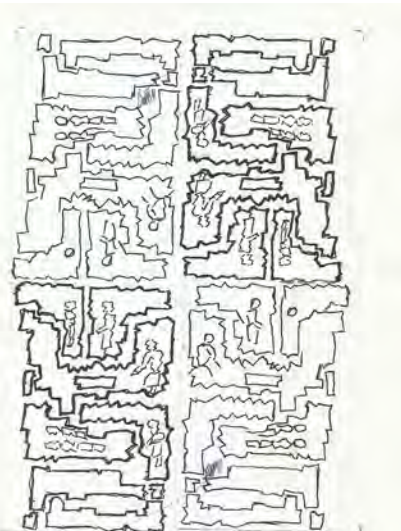


Fig. 14

Figures 12, 13 and 14 were specially selected by the author for use as T-shirt motif. They designs are structured to suit the modern day design which is in vogue in our society. The forms are abstract in forms, and very attractive in format. They carry very unique base that will leave no one in doubt that they are purposely designed for the youths.

## 6. Approach design 111

Haven successfully achieved the constructions of forms from figures 1-11; the next approach will deal with the system of duplication to realize a much more comprehensive constructive and appreciable design form. Figures 1, 2 and 3 for instance are duplicated in three additional places as seen in Figures 12, 13 and 14. This is to enable a hitch free colouration as the exercise continues. Figures 4-8 are equally duplicated to give the following forms in Figures 15-19.

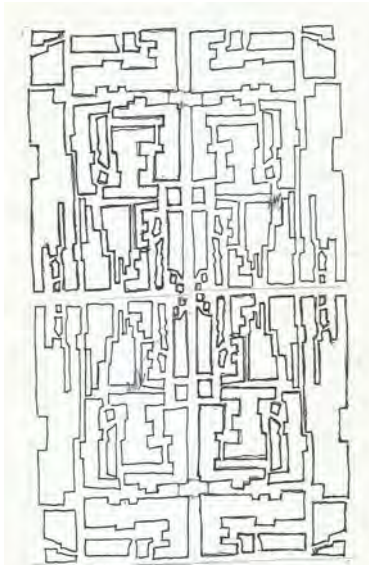


Fig. 15

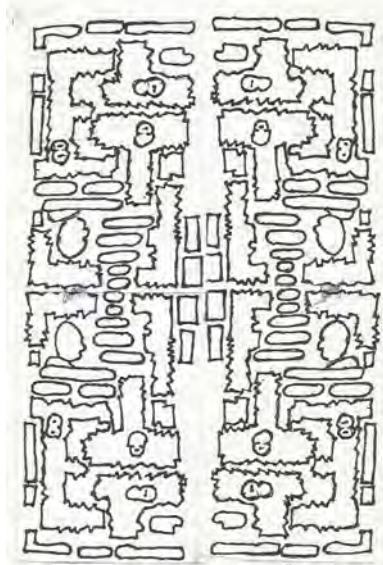


Fig. 16

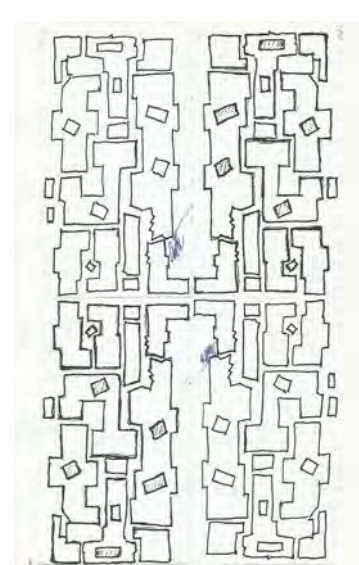


Fig. 17

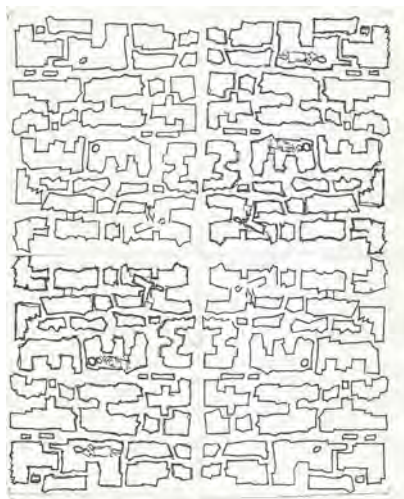


Fig. 18

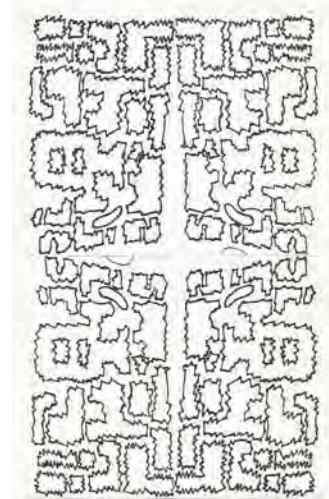


Fig. 19

Visual languages are means of communication, expression, settings and knowledge acquisition. Forms are contents of visuals which are aesthetic, constructive with emotions and a vital message is it in painting, graphics, decorative art and other arts (Arbuz-Spatari, 2017: pp. 151-152). He further describes a straight line as a movable point, the horizontal line as calm and



static, vertical line as firm, a curved line as fullness to mention but a few (pp.152-153).

## 7. Techniques in colouration

To smoothly capture the following proceeding as techniques in colouration is concerned; the following must be respected to realize a hitch free exercise. Colour application must start by the edges of forms with a 0.1 brush. All outer lines must be done before the 0.5 or 0.10 brushes are used to cover the inner part of the figures. Note that during the process of colour application, a clean quarter cardboard measuring 30 cm x 30 cm can be placed under the palm hand handling the brush at work to avoid colour spills from not destroying the realized work. Figures 23-30 are in full colour after the duplication seen in figures 12-19.



Fig. 23

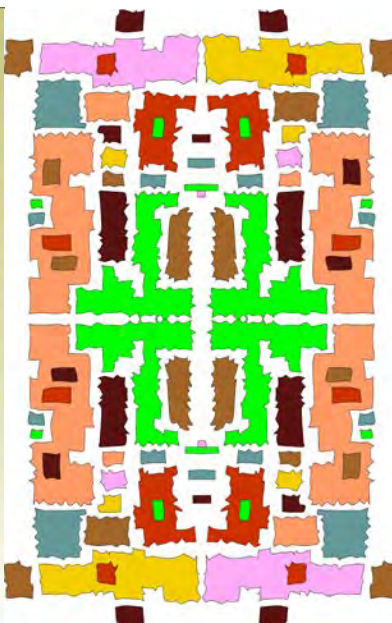


Fig. 24

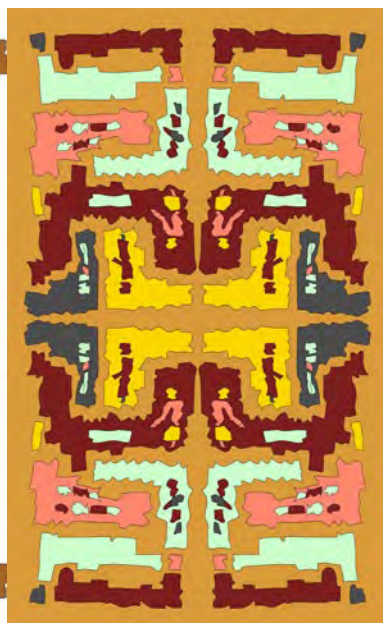


Fig. 25



Fig. 26

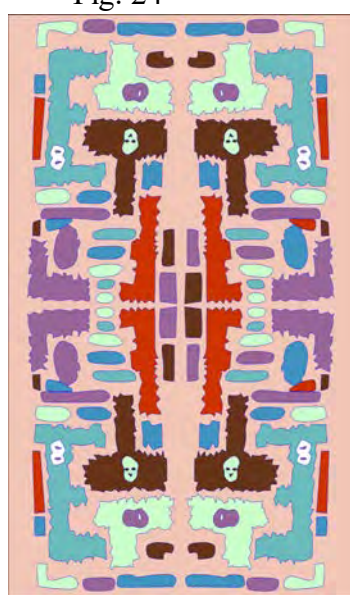


Fig. 27



Fig. 28



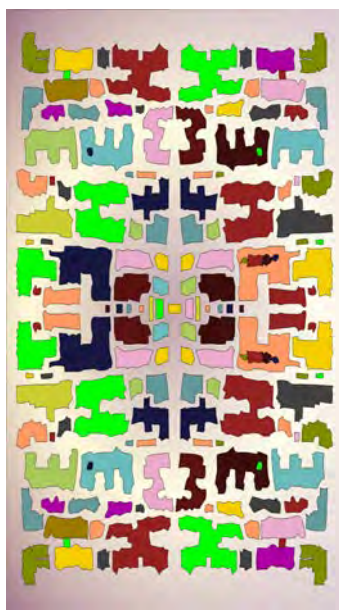


Fig. 29



Fig. 30

## 8. Results and discussions

As stated at the opening of this article, forms are imaginative designs put together to give the aesthetical part of art. Figures 1 and 2 are introductory designs to formally launch an admirer of designs on how these forms are realized with the aid of rotting pens, brushes, acrylic colours and other materials to achieve a good design. Figures 3-8 followed the same structural composition put together by the author. Figures 12-19 are duplications of Figures 1-8. These forms are duplicated to serve many purposes, not only as interior or exterior decorations, but also useful in the textile industries and for other decorations. Duplications in negatives and positives are to have a full assemblage of design which will be more attractive when put in total colouration. Figures 23-30 shows full colours of forms that were duplicated in figures 12-19. At the final stage, figures 23-30 carry the full colouration of forms. It will be necessary as an admirer to look critically at the colour forms and make suitable choices on which forms can go as textile designs, for both interior and exterior decorations and for other uses.

## 9. Conclusions

The intention of the author is not just to create and develop forms, but to show on how forms could be fully useful for interior and exterior decorations and also in the decorative industries and in other fields of endeavour. These forms are imaginative compositions from the view of the author who is a graphic designer. The creation of these forms was used by the author also to develop students artistic knowledge in the Department of Fine and Applied Arts, University of Benin, Benin City; Nigeria who are deficient in visuals arts but were admitted to 100 level courses as syllabus B students, these pieces of design forms cannot only serve the purposes as mentioned above, but could be used for embellishment on vases and on other items in the developing decorative industries. The author wishes to develop it further for consumption by all.

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### 3. CONTRIBUTION OF THE UNIVERSITY TEACHING STAFF TO THE DEVELOPMENT OF CREATIVE IMAGINATION OF THE *FINE ARTS* PROFILE STUDENTS

Daniela Roșca – Ceban, Olimpiada Arbuz-Spatari<sup>198</sup>

**Abstract:** *The aim of the research is developing of the CISA in FAD course. The acquired skills will enable the creative explanation, understanding of the current artistic principles and the achievement of quality creative products. The research problem is the indigence of the creative process, the mechanical combination and the intuitive reproduction of the students' plastic artists experience and the lack of creative imagination in the creative process.*

**Key words:** *Creative imagination of students artists(CISA), methodology of creative imagination development, Fundamentals of Decorative Arts (FAD), professors, creative potential, creative product*

#### 1. Introduction

As long as creation was considered a hereditary privilege acquired by a minority, the school failed to deal specifically with this issue, although it also created special classes for gifted. Besides the traditional effort to educate critical thinking, stimulate imagination and it appears as a major objective. This involves important changes, both in the mentality of teachers and in the methods of education and training. First of all, the climate must be changed in order to eliminate the cultural and emotional bottlenecks, which were strong in the past school. Open, relaxed and democratic relations are required between students and teachers. Then, the way of teaching should require participation, the students' initiative by using pedagogical methods. Finally, fantasy must also be properly appreciated, along with the solidity of knowledge, rigorous reasoning and critical spirit [2, p. 169].

The creative pedagogical product engages at least the level of inventiveness, located between meaningful creativity (only in the individual sense) and the relevant one (and) at the social level. At this level, there are only a few individuals, namely "the most flexible and responsive to symbolic processing on large spaces "[Apud 7]. Education increases their number precisely because of the creativity exercise permanently engaged in the lesson, form mastering class, etc., which requires the educator to constantly adapt to new, unpredictable situations, in a fast-paced mode. The creative product reflects the complexity of the subject-object correlations, the correlations committed to the educational / didactic action by multiplying the necessary pedagogical correspondence between the pedagogical objectives - the pedagogical contents - the teaching strategies - the learning - evaluation, specifically directed to the realization of a formative education.

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The field of education develops a space and a pedagogical time open to creativity at the individual level (creativity of the teacher, pupil's creativity), collectively (the creativity of the teaching staff, the creativity of the group of students, the creativity of the micro group of pupils) and the social (the creativity of the school organization, the creativity of the educational, district, local community). The pedagogical creation process is engaged in the didactic design of education which involves the capitalization of the preparation stages: incubation - illumination - verification of the way the lesson is accomplished, the time of conducting, etc. in a formative sense.

## 2. Discussions

The first two stages - *preparation and incubation* - impose a certain (self) pedagogical control exercised by the didactic framework in different educational contexts. The *illumination* stage requires full understanding of the didactic / educational situation created by stimulating the original and efficient decision, emotionally condensed at a certain moment. of liberation ", which can not be reached if the premises obtained during the incubation phase are missing" (Landau, Erika).

The *verification* step finalizes the creative process, expressed through a specific product - symbol, verbal sense, object, action, social relationship etc. - which respects the particularities of the domain of reference (cycle, educational discipline), acting at the level of the improvement of subject-object correlation, employed in the school and extra-school environment. The creative pedagogical product is at the level of inventiveness, which reflects the ability of educators, teachers, professors - to "produce" new instructional and educational correlations (see subject-object correlation developed at the level of the educational / didactic action structure) in relation to previous achievements).

In this sense, valorizing on a basic thesis, affirmed at the level of praxiology - "everything well done is a new thing" (Kotarbinski, Tadeusz) - any effective didactic / educational activity (lesson, form mastering class, etc.) is an activity which ensures the adaptation of the pedagogical project to the concrete situations of the class and the psychosocial field, which are constantly changing and transforming. This tendency supports in time the (self) continuous improvement of didactic / educational activity with optimizing effects not only in the psychopedagogical level but also socially (cultural, political, economic) [Apud 7].

From the perspective of social interests, each teacher's creativity is the primary source of the progress of humanity as a whole. The quality of national education, its power to create future creators, is the main factor that prefigures tomorrow's position of a nation in the world. For these reasons, the cultivation of individual and group creativity in the education system in general and the higher in particular is the major imperative of education. The current issue of increasing students' creative potential is supported by a number of arguments:

A - Legislative;

B - formative principle

C - of the processuality of the exchange of values between social and individual [8].

A - the Law of Education specifies the educational ideal, which consists in the free, integral and harmonious development of human individuality, in the formation of the autonomous and creative personality.

B - the formative principle serves as an argument for the opportunity to increase the creative potential in higher education, the need to link the curriculum with the specificity of the professional reality in constant change.

*Creativity in the exchange of values between social and individual.* The educational process - institutionalized, organized and guided, ensures "the transfer of values, selected and systematized, from social to individual" [8]. Ensuring the creative character of education in the area of artistic and plastic pedagogy is restricted by certain factors of teacher education. The professionalisation curriculum of future pedagogical specialists and systematization platforms guarantee the theoretical information and praxiological training, indispensable to the competent activity; gaining representative results, building the competence to balance yourself and the environment, needed in the professional field to prevent any failure. Everyone, regardless of age, may have the mood to invent, in other words, creativity. It can be considered a general human phenomenon or the peak form of human activity.

If we are to return to Sorin Cristea's theory of pedagogical creativity as a *Model for approaching* the qualities necessary for the *educator / teacher* to design and carry out an effective education / training activity by capitalizing on his / her capacity for permanent renewal of the specific actions at the level of the system and the process education, in the context of the resources and conditions existing within the educational community, the school as a "learning organization", the class of pupils, etc. [3 pp. 63-69]. Then the pedagogical aptitude is the result of the reflection in the consciousness of the educational activities, in which the psychological, psychopedagogical, psychosocial traits can be framed. Pedagogical aptitude has scientific, psycho-pedagogical and psychosocial qualities. In this context, the educational institution can be the originator of organizing creative activities if a number of conditions such as the reorganization of the teacher-student connection on a democratic basis are observed, the student's involvement in the educational-educational process having an interactive character in which the general atmosphere is both authoritarian and liberal [3 pp. 63-69].

At the curricular level, it is necessary to restructure the educational programs, by expanding the disciplines that contribute to the development of creativity, the inclusion of new but selective disciplines, not to overload the students and to avoid the excess of information. To avoid stereotypes and routines, creativity becomes flexible in the teaching process. Creativity itself is a reciprocal link and conditioning between the creative process, the creative product and the creative personality. Creative product requires novelty, based on all the knowledge that man acquires the reality surrounding or individual directly. This product must be original, relevant and useful. From a pedagogical

point of view, the creative product is at the level of the inventions and teachers' capacities to correlate the new instructional and educational elements.

The creative learning process is a gradual and uninterrupted process, the basis of which is the receptivity to the new experiences acquired through the investigation, analysis, synthesis, derivation, the general binding of the sensory experience, the extension, the widening of the scope, the transition from concrete to the abstract. By learning creatively, the receiver of the education penetrates, investigates, redefines his concepts, passes through his own vision, appeals to higher cognitive and creative mental processes. Students involved in the creative studio process result in more consistent products. Students get the ability to organize and structure their results as efficiently as possible, having the opportunity to develop customized study projects and to take a conscious attitude towards the study, becoming aware of the purpose, need and usefulness of learning activities, and gaining autonomy in their own formation.

The condition of efficiency is met if the new didactic activity ensures the adaptation of the pedagogical projects to the concrete situations of the classes and the psychosocial field, which are in permanent change. The teacher's position in front of the challenges of training in today's society must be reorientated in accordance with the requirements of the present, but especially the future. It is necessary to resize roles and hypostases, open behavior and positive, activating and reflexive attitudes, promoting interactive learning and stimulating the creative potential of students. School can become a promoter of creative initiatives when providing conditions such as:

- democratizing the teacher-student relationship, by involving the pupil in the instructive-educational, interactive process;
- creating a school atmosphere between authoritarianism and free-will;
- Restructuring of school programs, both horizontally, by expanding those disciplines

which directly stimulates creativity (literature, music, drawing), but also through the inclusion of new and horizontal disciplines, by avoiding overloading, excess information;

- Including creative strategies and promoting new methods (for example, learning by discovery, the student discovering the information through his own efforts through the formation of a certain cognitive scheme; method of directed discovery).

In education, today, it is aimed at the formation of creative teachers, able to develop an original, creative thinking, and a complete education for students. The creative skills that teachers must have are aimed at:

- the existence of a cognitive set and a favorable perception from new perspectives in solving problems, assuming easy understanding of the complexity of the challenge and overcoming routine and clichés in solving,
- Heuristics for generating new ideas,
- Strong and persevering work style.

*Creativity* fulfills the following features:

- the social function (the optimizing effects of the creative product with broad scope of action),
- psychological function (all psychic resources are involved in the creative process - intelligence, thinking, imagination, special skills, affective, motivational attitudes, of character)
- the pedagogical function (the mode of behavior of the creative personality, engaged in the design of some educational / didactic actions achievable under conditions of continuous transformation of subject-object relations) [9].

From the pedagogical point of view, the creative product, at the level of inventiveness, reflects the teachers' ability to achieve an efficient activity adapted to the pedagogical project based on the real, well-determined situation of the class and the psychosocial space, which is in continuous dynamics. The process of creation, from a pedagogical point of view, is at the level of the didactic design, being subjected to the stages of the creative imagination of training, incubation, illumination and verification of the way of realizing the goals in the formative priority direction.

In the field of education, the criterion of validating creativity is the efficiency of pedagogical communication. Effective action in this area means the permanent realizable mediation between the subject and the object, with their creative participation. Teachers' creative attitudes orient their capacities to design innovative pedagogical activities. Among the creative attitudes of teachers are self-confidence (doubled by very good professional training), cognitive interests and devotion to the profession, anti-routine attitude, courtesy, perseverance in the search for optimal solutions, valorisation attitude and sense of value, receptivity to the new respect for originality and its consistent cultivation and social engagement.

Creativity is a social need. The challenges of the modern world require creative solutions. C.Rogers believes that creative adaptation is the only solution to keep up with change. In order to adapt to new realities, the teacher has to cultivate his creative skills, activate his internal resources that act favorably on his own creativity, and stimulate the creativity of his students. [9] Also, we refer to:

**Table 1.** Principles underlying the design of the methodology of the development of artistic creativity, related to the development of creative imagination

| <b>Modern educational principles</b>                                                                                                | <b>Principles of development of creative imagination</b>                                                                                                  |
|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Emphasis is placed on the connections between information, receptivity to new concepts, emphasizing the need for lifelong learning; | <b>The principles of designing the methodology of artistic creativity development:</b><br>Multilateral development of the student's creative personality; |
| Learning is a process;                                                                                                              | Developing permanent interest in plastic artistic activity in the creative process;                                                                       |
| There are anti-hierarchical principles,                                                                                             | Broad and varied choice of teaching                                                                                                                       |

|                                                                                                                                                                             |                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| teachers and students looking at each other especially as people, not as roles;                                                                                             | materials (theoretical, practical, visual);                                                                                 |
| Flexible structure of the instructive-educational process, optional disciplines and alternative working methods;                                                            | The continuous repetition of the teaching material involves several exercises and work variants (crops, sketches, samples); |
| Accepting that in terms of potentials - the pupils are different, which requires the admission of different rhythms of advancing in the matter                              | The correct technological execution of the works of art under the guidance of the teacher;                                  |
| Emphasis is placed on developing the personality of the learner;                                                                                                            | Designing the individualized learning process by developing and applying specific methods.<br>Source: [1, page 6]           |
| Promoting the empowerment and activation of the imagination, the potential of the pupil's inner experience;                                                                 | <b>Basic principles of creative problem solving:</b><br>delimiting the disorder;                                            |
| It is aimed at combining strict rational strategies with intuitive non-linear ones;                                                                                         | generating ideas;                                                                                                           |
| Labeling is limited to an ancillary, descriptive role, and it is not necessary for it to become a fixed value, a final sentence stigmatizing the biography of the educated; | finding the fact;                                                                                                           |
| Reporting the pupil's performance to the possibilities and level of suction;                                                                                                | the delimitation of the problem;                                                                                            |
| It is promoted the completion of the theoretical knowledge with practical experiences in the classroom and outside the classroom;                                           | finding the solution;                                                                                                       |
| The proposals of the community are taken into account and even supported;                                                                                                   | the delimitation of the specific implementation plan. Source: [4, p.75]                                                     |
| Classrooms meet ergonomic criteria (lighting, chromaticity, ventilation and physical convenience, etc.)                                                                     |                                                                                                                             |
| Education has a prospective character, and it is for the future (information recycling anticipating scientific progress);                                                   |                                                                                                                             |
| Promoting the reciprocity of learning in the teacher-student relationship Source: [6].                                                                                      |                                                                                                                             |

Summarizing on the principles of creative imagination from the pedagogical perspective, we find that in the process of creative training, creativity or creative pedagogical imagination presupposes the clear and rational application of a set of specific elements, which implies the integration into the deontological attitude of some values of the creative imagination:

- Innovation
- The presence of a vision or dream of perspective;
- Authenticity, transparency, craftsmanship and originality;
- Opening for study;
- Creating something alternative by alternative means;



- Individual and collective study based on past experience;
- Self-development guided by spirituality or the feeling of personal growth;
- Inner harmony from a holistic perspective.

From the values of creative imagination it follows that the creative imagination from the pedagogical perspective implies the permanent discipline of the creative forces that are desirable for students of plastic artists. This ensures: keeping the creative atmosphere in the social relations, maintaining the quality of creative products within acceptable limits, adjusting our own emotional state, constantly examining the impressions we produce on those around us.

Developing the professional activities of future teachers implies the need to train creative skills to manage unpredictable situations and personal development. The creative imagination from the pedagogical perspective in this direction presupposes the observance of the possibilities to act according to the will or desire of the educators, the creative way of thinking and the monitoring of their socio-affective orientation.

In this context, we come back to the issue of developing the creative imagination of teachers, a relevant issue in that this mental process is an integral component of any form of creative activity, including the teaching process. The strong point of the original, creative thinking is the ability to look differently or in a new way to things and facts. The significance of independent thinking is the initiative, namely, the ability to take the first step in solving problems in a novel way. This ability, in turn, depends on imagination, the ability to consciously form something new, something different from what was previously encountered in reality. The creative imagination of the teacher creates a basic basis for developing research skills, initiative and observation activity.

The developed level of imagination implies that the teacher is thinking unconventionally, and is ready to look for original approaches, to analyze educational situations, and to solve pedagogical problems. The imagined imagination allows us to effectively combat the so-called psychological inertia, that is, the templated thinking (the provisional concentration of thought). In this case, as practice shows, it is effective to rely on such forms of activity as trainings and seminars for the development of creative imagination [5, 2c.].

### **3. Conclusions**

In the artistic and plastic area, the systematization of higher education presupposes a methodological exigency in the professional training of students - artists and teachers through the development of creative imagination from the point of view of the values of creativity.

The artistic knowledge affiliation determines the multifaceted specificity of the professional profiles in the artistic field, it presents objectively their epistemological position and the adaptation of the traditional methodologies: in general aspect, the nature of the artistic knowledge, and in the particular aspect creative thinking, perception and imagination, creative tangible and spiritual products.

At present, the problems of artistic activity in educational institutions must be seen not in terms of final results but in terms of stimulating the creative thinking of young teachers. At the heart of this thinking are many processes that can advance within the artistic and plastic education.

Pedagogical creativity determines the pattern of qualities needed by the lecturer or the teacher in the process of designing and performing the activities efficiently, by capitalizing on his / her attributes of continuously perfecting the activities specific to the system and the educational process.

So there are ways of educating the creative spirit in school. But there is also the need to change the way thinking and the style of realization of the teaching activities presented during the traditional education.

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## 4. PROPOSALS REGARDING WORK STRATEGIES IN VISUAL ARTS ACTIVITIES II. CREATING AN INTERROGATIVE ATTITUDE

Ana-Maria Aprotosoiaie-Iftimi<sup>199</sup>

**Abstract:** *Between the age of six and eleven, children easily express themselves through drawing. After this age, there is a blockage due to the development of critical thinking. If during the 6 - 11 age stage children draw using symbol schemes, reporting what they remember and what they understood from what they saw, after the age of 10-11 (secondary phase) children want to draw what they see and thus they face challenges related to technical means and language specific for arts. In this regard, a mediation is necessary between the technical means and the artwork or reproductions of fine art (either in albums, or displayed on a screen) using guided questions. This process, that over the years of teaching proved its efficiency, contributes to the development of students' imagination and creativity, and to the formation of a useful general culture.*

**Key words:** *guided questions, art language, creativity, frameworks for interpreting artworks*

### 1. Introduction

The greatest challenge for a teacher, during the visual arts education classes, is finding a way to encourage students to give time, attention and understanding to artworks. The multitude of images children see on television, in magazines or on the street (through billboards) develops an undifferentiated perception, which can lead to the inability to analyze images and to reflect on their meaning. Thus, when they visit an art gallery or an art museum, they will not be able to identify the meanings they themselves attribute to the works, or they will not be able to make a deeper analysis and they will move quickly from one image to another. From this perspective, the practice of using art reproductions during plastic education classes as a starting point for analyzing and interpreting artists' works is an effective method. Observing artists' works, children can learn about the manner in which things, phenomena, feelings can be perceived, imagined or interpreted and transposed into visual-plastic images. For example, outside the workshop, in the surrounding environment, many phenomena we want children to observe are complex and transient (such as light or clouds and running water), which require descriptions and appropriate explanations.

Below, we propose some concrete examples of activities in three strategies for interacting with artists' creations. The examples can easily be approached during the didactic activity at visual-plastic education classes, regardless of the student's level of study (secondary education or high-school), and regardless of the profile of the school they attend (theoretical or vocational).

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## 2. Studying works of art

By studying works of art, the learner/student acquires knowledge and forms his/her intellectual and practical skills by viewing, researching and studying works of art belonging to various historical (artistic) periods together with the teacher.

Before using an artwork as a starting point for the acquisition of plastic language elements, procedures, working techniques, it is necessary to analyze that work. Thus, pupils can engage both personally (in an ascertaining manner) and appreciatively (in a critical manner) in the interpretation of art works, thus forming the basis of visual-artistic education. Students can be well trained in the field of visual language, and they can learn the techniques and procedures of drawing, painting, but at the same time they have to learn how to ask questions about artworks. Without questions there are no answers and without answers there is the possibility that art becomes silent, meaningless, irrelevant to children. Throughout the years of experience with the public, students and teachers, the team of artists and art critics at the Tate Modern<sup>200</sup> in the UK identified ways to approach, present, decipher and discover the artwork in the gallery. Thus, four distinct frames of interpretation of artworks are proposed: the personal approach, ways of approaching the subject of the work, ways of approaching the work as an object itself, ways of approaching the context in which the work was created and exposed. For each frame, there are several levels of analysis, and for each level, the team proposed key questions to guide the interpretation and to facilitate the discovery of the meanings of the works from the gallery/museum/space of exposure:

In this analytical context, *the personal approach* refers to the personal and social experience of each individual. The ideas and convictions of each of us determine the questions and answers related to artworks, and this should not be ignored, but it should be the starting point for interpreting an art work. Here we can ask questions about: the first reaction to the art work; arguments about the emotional reactions triggered by the work, the way in which the environment, values, experience, beliefs influence these experiences. The degree of interaction between the level of analysis *the Personal Approach, the Subject, the Object, and the Context* is illustrated and represented in the picture below.

*The object* refers to the physical presence of the work, to the work of art as an object itself. Every artwork has its qualities, regardless of the style and period to which it belongs. In this way, it is possible to analyze the materials, the work process, to talk about line, tone, color, space etc. Here you can ask questions about: color/shape/surface/work manner, the reason and the way the artist used certain colors, shapes, a certain working manner; the type of materials used and their importance; the process of creation, the work stages; the dimensions of the work; space/position/environment, if the illusion of space is created or is it real space, how is the viewer determined to position himself

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<sup>200</sup>Charman Helen, Rose Katherine, Wilson Gillian, *The Art Gallery Handbook. A Resource for Teachers*, Tate Publishing, London, UK, 2006, pag. 57.

towards the work; the working time involved, is there a real time or a fictional time involved. The degree of interaction between the level of examination *Object and Personal Approach, the Subject, the Context* is illustrated in the picture below.

*The subject* refers to the content of the work, to the message sent. Each thing says something, through the title, through its content, through the type of work. Questions can be asked about: thematic content; the message transmitted by the work, symbols; the title and the way it is perceived; the genre or type of work. The degree of interaction between the level of analysis *The Subject and Personal Approach, Object, Context* is illustrated in the picture below.

*The Context* refers to the relationship with the whole world, with the surrounding world. An artwork can not exist on its own. Examining information such as who made it, when, how was it done, can generate new meanings. Similarly, the present as well as the past can change the light in which a work is perceived. For example, moments and aspects such as politics of the time, society, science, visual culture can influence the way we look at an artwork.

Questions can be asked about: the moment, place and time the work was created; the historical and political time when the work was done; how the work is perceived today, and how it differs from the way it was perceived when it was made; how it relates with other arts or other fields, for example music, theater, science, psychology; the place where the work is currently located and how the work relates to the other works around it. The degree of interaction between the level of analysis *Context and Personal Approach, Subject, Object* is illustrated in the picture below.

By asking questions about the artworks and by interpreting them, reflecting on them, the life experience improves. Students, who consider themselves less proficient in working techniques, or who are less skillful, have the opportunity to grow by generating personal views about artworks. At the same time, it is possible to link art theory knowledge, art history knowledge and artistic practice. Self-esteem can grow, students gaining confidence in their own opinions, developing the motivation to share ideas and the ability to use a specific vocabulary in a concrete context, creative thinking develops through the birth of new ideas, communication skills improve, problem solving skills develop by making connections, comparisons between information. The above-mentioned model can be easily adapted to the usual design of a visual education class.

### **3. Direct contact with artistic works**

Through direct contact with artists' works (exhibitions, galleries, films, albums), the learner's competences are developed in direct interaction with the objects and forms of artistic expression, through direct interaction with artists or through direct interaction with artworks in the exhibition spaces. After the students came into contact with the work of art and they assimilated the context in which it was realized, the interaction can continue in the form of analysis, interpretation, reinterpretation, decomposition and recomposition of the works.

Below are presented some other ways in which the teacher can encourage students to develop an exploratory attitude towards the artwork they took direct contact with:

- Before generating a classroom discussion, it is more productive for students to talk to each other or in groups. Thus, students can be divided into five or six groups. Each group is given the same set of reproductions, and each group is required to decide a hierarchy of the works, depending on how much they feel attracted to the images. Each group must present the choices they made and justify them. The teacher asks questions about the choices made, directing the discussion so that the pupils make a clear distinction between the content and the visual elements used by the artist.
- The spontaneous choice of artworks according to the given theme can generate interesting discussions, but the teacher can deliberately choose certain works that can exemplify and support certain topics of discussion, such as: works done in a reduced chromatic range, paintings with dramatic lights and dark-light contrast, paintings in which the same subject was treated differently.
- Because images are part of our everyday life, students need to be encouraged to differentiate and observe details. Beyond a glance, the meaning of a work can be discovered if students are asked to find, for example, three aspects/parts of the work that are more interesting or three parts of the work that are different from each other.
- An artist's creation can be used as a material for the pupil's personal development. Through their content, paintings can be inventive at the level of the narrative they transmit. For example, it is possible to analyze a work containing characters and students can ask themselves how was that artwork painted, what happened before it was painted and after it was painted, how are the real characters when they do not pose for the artist, how would they present their family in a similar or familiar situation, etc.
- Imagining the work as a frame in a movie can lead to interesting interpretations of what happened five minutes before and five minutes after the frame was played.
- In discussions with students, one can take into account the fact that a work can be presented to the public in different contexts: famous paintings can be used to decorate familiar objects, for example reproductions can appear on stamps, clothes, chocolate packs, tea boxes or to advertise some products. From this, the question may arise whether the same work is perceived differently, or the same when it is in a gallery or is played in a calendar or on a billboard.
- A very useful way to help children understand how a work is done is to reconstruct it from approximately the same materials as the objects used in the painting. There can be discussions about it and comparisons between the real image and the painted one, underlining whether the artist was selective or not, when he/she painted the real image. These discussions can be the starting point for children's work on similar topics.

#### **4. Direct engagement in artistic practice**

Through direct engagement in artistic practice, the student develops skills and abilities through his/her own artistic experience. In many artistic activities, the student's own work may start from a work that he/she analyzed. But it must be taken into consideration that copying an artist's work can be valuable if, through this process, the students' skills and ability to understand are developed. Copying an artwork has no educational value because it only facilitates an easy way to produce a beautiful piece of work. Working on art reproductions has a concrete and positive outcome when children's attention is channeled to particular aspects that they can learn. Making a copy is a way of exploring the techniques and methods used by the artist, but it is just the first step in helping children to create their own work system. We present some suggestions through which a work of art can be practically interpreted by students:

- A painting can be divided into sections, and each student has to interpret a particular section in such a way as to fit with the one of the colleague (resulting in a group puzzle).
- A painting is projected onto a carved wall. Each student chooses a favourite part and works by using another technique, another style, other materials, etc.
- Students are presented with a small scale reproduction, and the work has to be done on a large scale, natural scale or oversized scale, and vice versa.
- Students are required to interpret a painting in a different color range, which can generate discussion about how color can change the way a work is perceived.
- Paintings with the same theme content, but belonging to different styles/schools can be compared. Students may be required to interpret a painting in the style of another artist.
- Students can be divided into groups and each group is given a painting. Each student must observe and analyze the work in a personal manner and make a detailed, written comment. They can be given some clues that they must not omit in the description: content, meaning, atmosphere, plastic language elements, working manner. Descriptions are exchanged among groups and each student will make an artwork based on the received description. In the end, the descriptions, the students' works and the interpreted artwork will be compared. One can work with parallel groups, of the same level and students can exchange the descriptions of the same work among various classes.

#### **5. Conclusions**

An art work is the embodiment of the artist's world, which he/she has shared through specific materials, means and techniques. For students to have a meaningful encounter with a work of art, they need to know how to interpret it in order to be able to perceive the artist's world. This involves expanding learning beyond the formal language of visual art (line, form, color) and training one's technical skills. Working skills must be formed in parallel with the development of a specialized vocabulary and the ability to analyze, interpret,

explore and express ideas. Visual art develops visual-plastic creativity, as well as general creativity, it develops cognitive intelligence, but also emotional and social intelligence. Art determines creative behaviors such as: to ask and to provoke; to make connections and to establish/see relationships; to sense what might be; to explore ideas leaving open options; the interrogative-critical attitude towards actions, ideas and results.

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## 5. THE IAȘI SCHOOL OF PAINTING – BETWEEN MYTH AND REALITY

Mirela Ștefănescu<sup>201</sup>

**Abstract:** *This paper analyzes a phrase which is specific of cultural space from Iași called "The Iași School of Painting", a term which, as art critics say, is distinguished by several features including the harmony of the composition, the chromaticism and refinement of artistic expression. So, we start in this study with the founders of the first institution of artistic education in Iasi, which strongly influenced the local creative style of plastic expression, then, we talk about the period in which was materialized fully the traditional way of the Iasi school of painting. After December 1989 the visual art from Iasi has gone through many changes, being outlined a new approach to the artistic phenomenon in the context of technological development and the globalization, the moment in which the visual artists tried new plastics formulas. Today the expression the Iasi School of Painting is only a metaphor which illustrates the connection with the glorious past of the great masters.*

**Key words:** *The Iași School, traditional style, harmony of composition, chromaticism*

### 1. Introduction

In the art critics' opinion, among the attributes of the *Iași School of Painting*, we distinguish the composition artistry and harmony, the chromatic material mastery, the refinement and sensibility and, like any current, school, wave, it creates more ambiguities that do not appear at a certain moment and do not suddenly disappear. The Academicism, as an artistic principle, was approached as a "bourgeois realism", which was based on a set of rules accepted by both artists and art audience.

### 2. Precursors of *The Iași School of Painting*

The teachers of the Belle Arte School of Iași, educated in Munich, applied the same principles as the Bavarian teachers, so that the successes from the field of historical compositions, portraits, still lives, included both the greatness and the twilight of the current. We can mention that, since 1860, with the founding of the Belle Arte School of Iași and of the first national Pinacoteque, reference names like Gheorghe Panaiteanu – Bardasare, Gheorghe Năstăseanu, Gheorghe Șiller, C.D. Stahi, Emanoil Bardasare, Octav Băncilă, Theodor Pallady, and Otto Brise strongly influenced the cultural atmosphere and the artistic taste of Iași, bringing their contribution to the defining of the Romanian art history specificity<sup>202</sup>.

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<sup>202</sup> Pentru mai multe detalii asupra stilului acestor maeștri, vezi și Ioana-Iulia Olaru, în articolul *155 Years of Artistic Education in Iași. An Art under the Sign of Academic Tradition*, in vol. *Debates on Globalization. Approaching National Identity through Intercultural Dialogue*, Iulian Boldea (coord.), Ed. Arhipelag XXI Press, 2015, p.750-756



Fig. 1. Gheorghe Panaiteanu Bardasare - *Fata cu fluturele*<sup>203</sup>



Fig. 2. Emanoil Panaiteanu-Bardasare - *Peisaj Mănăstirea Agapia*<sup>204</sup>



Fig. 3. Constantin D. Stahi - *Autoportret*<sup>205</sup>



Fig. 4. Octav Băncilă - *În pădure*<sup>206</sup>



Fig. 5. Theodor Pallady - *Peisaj din Franța*<sup>207</sup>

In the Western artistic field, the artistic movements followed quickly one another, fact which was not neglected in Iași, but the noisy searches of the avant-garde remained without echo, the “calmer” styles – like those of Impressionism or of the “Art Nouveau” movement being preferred. During this period artists such as Ștefan Dimitrescu, who aimed at changing the shape and background of the life and the art school of Iași, make themselves conspicuous. “The academic and conservative spirit, opposed to changes and instauration, as cultivated and preserved by the long-standing director Gheorghe Popovici and his teachers assembly, persisted eagerly, even when facing Ștefan Dimitrescu’s new educational vision.”<sup>208</sup> Nicolae Tonitza, Francisc Șirato, Oscar Han etc. drew, through composition structure, chromatic refinement and sentimental-symbolic visions, the direction of the *Iași School of Painting*.

### 3. The Iași School of Painting Followers

The following generations of plastic artists, such as Nicolae Popa, Nutzi Acontz, Mihai Cămăruț, Victor Mihăilescu Craiu, Călin Alupi, Petre Hârtopeanu, Costache Agafiței, Corneliu Baba<sup>209</sup>, Eugen Ștefan Boușcă<sup>210</sup>, Dan

<sup>203</sup> <https://www.google.ro/search?q=Gheorghe+Panaiteanu-Bardasare;>

<sup>204</sup> [https://ro.wikipedia.org/wiki/Emanoil\\_Panaiteanu-Bardasare;](https://ro.wikipedia.org/wiki/Emanoil_Panaiteanu-Bardasare;)

<sup>205</sup> [https://ro.wikipedia.org/wiki/Constantin\\_Stahi](https://ro.wikipedia.org/wiki/Constantin_Stahi)

<sup>206</sup> <https://www.google.ro/search?q=octav+bancila>

<sup>207</sup> <https://www.google.ro/search?q=theodor+pallady>

<sup>208</sup> Valentin Ciucă, *Note despre Școala ieșenă de pictură*, în *Revista Dacia Literară*, nr. 46, (3/ 2002), Iași

<sup>209</sup> Recunoscut la maturitate ca un clasic în viață, fidel unui realism transfigurat

<sup>210</sup> „Sunt eminamente un produs al acestei școli ieșene... am căutat să exprim culorile moldovenești, culorile cerului de apus, oranj și liliachiu” (Ștefan Boușcă)

Hatmanu and Adrian Podoleanu, the sculptors Ion Irimescu, Iftimie Bârleanu, Vasile Condurache, Vladimir Florea, and Dumitru Căileanu, fully embodied the common traditionalist and, at the same time, individual style<sup>211</sup>.



Fig. 6. Victor Mihăilescu Craiu, *Iarna în mahalaua Iaşului* 212

Fig. 7. Călin Alupi, *Lunca*<sup>213</sup>

Fig. 8. Costache Agafitei, *Vas cu flori*<sup>214</sup>

Despite some changes in both the education system and the artists' behaviour, in Iaşi, "an idleness in poaching the avant-garde aesthetics, maybe too rebellious in relation to the great lesson of nature and the visible"<sup>215</sup> was obvious.

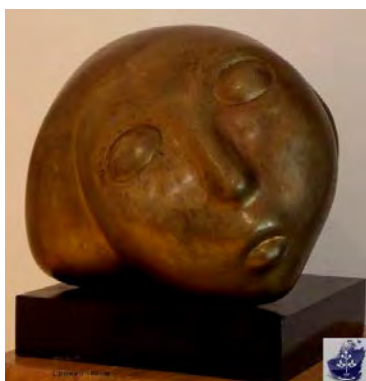


Fig. 9. Ion Irimescu, *Portret*<sup>216</sup>



Fig. 10. Corneliu Baba, *Autoportret*<sup>217</sup>

In the communist era, the artists from Iaşi managed to maintain a balance between the traditional formulas and "the party demand", many of them trying to "save themselves" by subtle dissimulation ways, namely by consciously maintaining the conservative plastic tone. Forced by the political situation, the plastic artists from Iaşi "hesitated between the vocabulary of tradition and that of modernity, some bravely detaching themselves from the conservative, slightly anachronistic, obviously dominant <<grip>>."<sup>218</sup> We can say that artists who did not put to a test certain professional values, through "inappetence to innovation

<sup>211</sup> Despre unii dintre aceşti artişti, vezi şi Ioana-Iulia Olaru, în articolul *Aniversary Time: 155 Years of Art-Related Education in Iaşi. The Crisis Years up to the Moment 1989. Artistic Liberalization*, in vol. *Discourse as a Form of Multiculturalism in Literature and Communication*, Iulian Boldea (coord.), Ed. Arhipelag XXI Press, 2015, p.103-109

<sup>212</sup> <http://artindex.ro/2012/05/16/mihailescu-craiu-victor/>

<sup>213</sup> <https://www.google.ro/search?q=calin+alupi>

<sup>214</sup> <https://www.google.ro/search?q=costache+agafitei+pictor>

<sup>215</sup> Valentin Ciucă, *Un secol de Arte frumoase la Iaşi*, Ed. ArtXXI, Iaşi, 2004, p.10

<sup>216</sup> <http://ghidulmuzeelor.cimec.ro/id.asp?k=561&imgord=10&-Muzeul-de-Arta-Ion-Irimescu-FALTICENI-Suceava>

<sup>217</sup> <https://www.google.ro/search?q=corneliu+baba>

<sup>218</sup> Petru Bejan, *Lumea artei. Tırcoale critico-hermeneutice*, Ed. Fundaţia Academice Axis, Iaşi, 2012, p.124



or inappropriate themes and techniques... I would see here the signs of a clear deficit.”<sup>219</sup>

In the bohemian spirit of the *sweet townlet of Iași*, the artists were indulging themselves in a “bourgeois cosiness”<sup>220</sup>, untouched by cosmopolitanism, the *Iași bohemia* producing artists considered “waggish and chatty, funny and indifferent to too noisy insurrections.”<sup>221</sup>

However, the new generations of artists (the sixth decade of the twentieth century) were adamant, following an individual artistic program, practicing a specific figurative art, in the spirit of a modernist vision. Strong characters such as Ion Neagoe, Francisk Bartok, Ioan Gânju, Nicolae Mátyus, Corneliu Ionescu, Agneta Covrig, Liviu Suhar, Dan Covătaru, and Dimitrie Gavrilean “redesigned” the artistic landscape of Iași. It is a stage represented by a lyrical dominance, a concern for the landscape, for chromatism, through which the school of Iași always excelled by the accuracy of the technique execution.



Fig. 11. Francisk Bartok *Vas cu flori roșii*<sup>222</sup>



Fig. 12. Nicolae Matyus, *Peisaj din Tulcea*<sup>223</sup>



Fig. 13. Dimitrie Gavrilean, *Păpușarul*<sup>224</sup>

#### 4. The Iași School of Painting and new stylistic searches following December, 1989

Along with the new postdecembrist openings, after the year 1989, various aesthetic tendencies have evolved, causing a seemingly confusing state in the artistic landscape of Iași. The sudden changes and the many chaotic images have not upset the artists of Iași, who reacted with their usual calm, refusing the challenges foreign to the Moldavian spirit. The oscillating options between tradition and innovation, figurative and nonfigurative, realism or abstractionism have been the artistic research directions in all Visual Art genres.

In this creative context, the next generation of artists has oscillated between the areas of the imaginary, between reality and fantastic. Representative artists for this period are Valeriu Goncariuc, Jenő Bartos, Dragoș Pătrașcu, Mihai Tarași, Constantin Tofan, Traian Mocanu, Ichim Alexandru, Pavel Marcel,

<sup>219</sup> *Ibidem*, p.10

<sup>220</sup> După cum spunea Jenő Bartos în interviul realizat de Mirela Ștefănescu, 2017

<sup>221</sup> Valentin Ciucă, *op. cit.*, p.10

<sup>222</sup> <https://www.google.ro/search?q=francisc+bartok+pictor>

<sup>223</sup> <https://www.google.ro/search?q=Nicolae+Matyus>

<sup>224</sup> <https://www.google.ro/search?q=dimitrie+gavrilean+pictor>

Gabriela Agafiței, Bogdan Bârleanu and others, detached authors who have sought new visual solutions, new plastic expressions.



Fig. 14. Dragoș Pătrașcu, *Victorie*<sup>225</sup>



Fig. 15. Jenő Bartos, *Izgonirea din Rai*<sup>226</sup>



Fig. 16. Constantin Tofan, *La luna*<sup>227</sup>

The search for a path of their own also characterizes the new generation of plasticians, who continue the traditions regarding the identity and the cultural specificity of Iași, among which the painters Felix Aftene, Zamfira Bîrzu, Ion Pricop, Valentina Druțu and others, the sculptors Gabriela Drînceanu, Mircea Ștefănescu, Lucian Smău etc., as well as representatives of other visual genres such as Ramona Biciușcă, Radu Carnariu or Dan Acostioaei and others. “The creative energies have been channeled more toward the search for new plastic expression media than toward fathoming the styles claimed by various artistic groups”<sup>228</sup>.

In this context, it should be noted that most of the visual artists mentioned in this article were or are professors at the “George Enescu” National University of Arts, Iași, carrying out a prestigious didactic activity – according to the visual arts standards of the Romanian Agency for Quality Assurance in Higher Education – finding the best solutions to promote young artists and looking for “new programs in line with the labor market dynamics”<sup>229</sup>, bringing their contribution to the visibility of the artistic higher education institutions of Iași city.



Fig. 17. Lucian Smău, *Paunița*<sup>230</sup>



Fig. 18. Mircea Ștefănescu, *Luceafăr*<sup>231</sup>

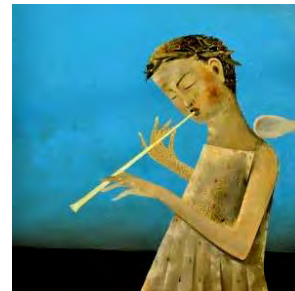


Fig. 19. Felkix Aftene, *Vestitor*<sup>232</sup>

<sup>225</sup> <https://www.google.ro/search?q=dragoș+pătrașcu>

<sup>226</sup> <https://www.google.ro/search?q=bartos+jeno>

<sup>227</sup> <https://www.google.ro/search?q=constantin+tofan>

<sup>228</sup> Mircea Ștefănescu, *Seria Puppies creată de Jeff Koons*, în Revista Lucrări Științifice a Facultății de Horticultură din cadrul USAMV Iași, vol. 57, nr.1, Ed. „Ion Ionescu de la Brad”, Iași, 2014

<sup>229</sup> Eugenia Maria Pașca, *Variables and constants in the curriculum for the music specialisations of the romanian university education*, Review of Artistic Education no. 11-12, 2016

<sup>230</sup> <http://uapriasi.ro/smau-lucian-constantin/>

<sup>231</sup> <http://uapriasi.ro/mircea-stefanescu/>

“In the context of the so-called postmodern artistic current, the connection between *the Iași School of Painting* and the current aesthetic orientations seems to have “melted” in the highly diversified palette of new artistic expression forms, both in the traditional specializations area, painting, sculpture, graphics, decorative arts, as well as in the new specializations one, photo, video computerized image processing and New Media.”<sup>233</sup>

In the contemporary visual art, the trend is that of disengagement from the traditional figurative forms of plastic expression, evolving toward new visual language areas in the context of globalization and exhibition dynamics<sup>234</sup>. The influence of globalization and of the current technological development have persuaded the visual artists to search for general styles that fit best with the approached subjects, adding new dimensions to the creative process, by plastic means suited to a dynamic and ever-evolving world.<sup>235</sup>

## 5. Conclusions

At the end of this analysis, we find that, nowadays, *the Iași School of Painting* phrase is but a metaphor that illustrates the connection with the glorious past of the great masters, of a nostalgic epoch, an expression that evokes the love of Iași for painting, for culture, a sign of a particular spirituality.

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<sup>232</sup> <https://www.google.ro/search?q=felix+aftene>

<sup>233</sup> După cum afirma Valentin Sava în interviul realizat de Mirela Ștefănescu, 14 septembrie 2017

<sup>234</sup> Ștefănescu Mircea, Ștefănescu Mirela, *Land Art – The harmony between art, nature, landscape*, în Revista Lucrări Științifice a Facultății de Horticultură din cadrul USAMV Iași, vol. 57 , nr.1, Ed. „Ion Ionescu de la Brad”, Iași, 2014

<sup>235</sup> Mirela Ștefănescu, *Arta vizuală ieșeană între tradiție și inovație*, Review of artistic education, nr. 13-14/2017, Ed. Artes, Iași, 2017

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## 6. THE HEALING POWER OF ART-THERAPY

Felicia Ceașu<sup>236</sup>

**Abstract:** *In Europe, since the middle of the 19<sup>th</sup> century, physicians realized that by plastic creation an improvement of the mental state of many patients can be achieved. Painting, household chores or gardening were meant to eliminate boredom and to take the patients out of isolation. Various activities of today's art-therapy. At the beginning of the 20<sup>th</sup> century, various authors showed interest for the paintings and drawings of mental patients. The interest attracted by the psycho-pathological art allowed the organization of international exhibits with the artistic works of the mental patients. The scientific approach of these ways of pathoplastic expression determined the emergence of institutions, studies, periodicals and international reunions concerning this topic.*

**Keys words:** *art-therapy, personality, plastic expression, rehabilitation*

### 1. Introduction

Art may heal various pathological states. This idea is very old and was applied since Antiquity. "Major figures of those times like Plato, Aristotle, Plutarch, Pythagoras recommended for therapeutic purposes the contemplation of art works."<sup>237</sup> When looking at an art work you feel obliged to focus on it, you forget about the problems bothering you. In China and Japan the virtues of art were used to treat precarious psychological states. This therapy stimulated the process of getting healthier. "For healing physical and mainly psychic states, the patients were recommended to paint or draw in nature. It was also a therapy through color."<sup>238</sup>

In recent times, medical research strengthened the conclusion that the therapeutic virtues of the art are related to the type and topic of the works, to the intellectual training and to the patient's sickness. In case of chronic melancholies and severe depressions, the use of therapy through colors started to be broadly applied in the US, Japan, China, ex-USSR, France etc. Research showed that not any work of art had a positive impact on health. Some works by their chromatics and topic have an unsettling effect and, therefore, must be avoided in the therapy of patients.

In Leningrad, the therapy through art was used to treat diseases of internal organs: hepatic, gastric and pancreatic diseases as the sick were put in front of some works creating a very favorable psychic state and thus increasing the efficiency of some drugs. The therapeutic sessions of looking at some famous art works made by brilliant painters and sculptors such as: Delacroix, Goya, Rodin, Braque were short but these were repeated for 5-10 times a day by projection on color devices or by visits to museums. The results of this experiment were sensational.

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<sup>237</sup> J. Rodriguez and G. Troll, *L'art therapie. Pratiques, techniques et concepts*, Ellebore, Paris, 2001, p. 265

<sup>238</sup> Forestier R., *Tout savoir sur l'art therapie*, Favre, Lausanne, 2000, p. 73



The changing of the psychic state of the patient, the elimination of stress and the beneficial effect of colors, all of these improved the healing of some organic and functional diseases in a faster way compared to the usual therapies. We have to underline that when this is abused and the brain gets tired by many viewings, hearing and sight disturbances may occur as well as hallucinations, angst or disorders of the heart rhythm. Some patients may experience the “Stendhal syndrome” discovered by the famous author. This syndrome occurs many times in tourists who, in a very short time, look at the famous art collections of museums sitting for hours and hours and getting tired, experiencing stress states, physical and psychic fatigue. It begins with anxiety, a state of relentless panic and then a form of uncontrollable euphoria can be triggered. “The art-therapy has a broad applicability as it is used mainly for the rehabilitation, stimulation and development of children and adults with physical and mental disabilities but also for personal development and in education, respectively in prevention.”<sup>239</sup>

The working models practiced in Romania starting from the 90s, together with the information transfer especially in practice, made by various charity NGOs, are homologated and come from the UK, France and Germany, countries with a tradition in the research / development of art-therapy and related techniques. Visual arts, music, literature, physical exercises, dancing, theater and puppet shows are the main components of these techniques. In Romania, the specialists and the NGOs they represented opted for a plan with long-term effects, with an incidence at national level with the aim of helping as many beneficiaries as possible. After 1990, the Romanian movement of art-therapy grew and development of several levels of professionalization. Gradually, a critical mass of professionals was created who work in various rehabilitation centers and local NGOs from all over the country and who have the same source of initial training. Positive results soon followed as well as the desire of the coordinators and the authorities to extend this successful model.

The initiative to professionalize the profession of art-therapist by organizing master studies represents a normal step in developing the field of art-therapy in Romania and represents the legitimate desire of many groups directly involved in the daily activities with the beneficiaries of the social system of protection or care in Romania. Many of the persons already working with techniques specific to art-therapy have a university education in the artistic and/or psychic-social fields. The official recognition of the profession of art-therapist, after graduating master studies, offers knowledge and develops new skills and professional abilities and helps the students to be competitive in a continuous growing market.

By using the expression means specific to art in the activity of professional in the field of human psycho-somatic-social development, it was found out that one of the basic needs of people is to express what they feel. Art, like any other technique used for artistic expression, cannot be separated from

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<sup>239</sup> Preda, Vasile, *Terapii prin mediere artistică*, Editura Presa universitară clujeană, Cluj-Napoca 2003, p.122

emotions. When we refer to the emotional level of humans, we must consider therapy. “At the emotional level of the artistic creator, we find the same ingredients necessary for psychotherapy. Each individual has his/her own perceptions and emotions, with his his/her cultural influences. The sensations originate within the setting of our social-cultural condition. As they are present in a relational framework, these become the result of projections.”<sup>240</sup> At this moment, the therapy through art becomes essential since it allows the experience of some positive and valorizing emotions and leads to the balance of the normal cycle of contraction – expansion which is characteristic to the human being.

## **2. The benefits of art-therapy**

Art-therapy, through the access to the nature of self-transformations and the relationship between humans, by its positive values which are the basis of understanding, exploration and assistance to the human being is a way of regaining and maintaining the somatic-psycho-social health as well as a way to prevent alienation. Art-therapy offers to the beneficiary that safety that is much needed and that freedom of manifestation and expression of desires, opinions, own attitudes and satisfies the human needs of belonging and identification with a group.

The neuropsychology of drawings defines it as a complex process of personality expression with a cortical representation and with the same value as spoken language (oral and written) in relation with the symbolic gnostic-praxeological cortical functions. The psychological foundation for explaining the neuropsychological nature of drawings refers to:

- The drawing as an instrumental symbolic function of the brain with the same value as the spoken language
- The drawing as a representation at the level of certain cortical areas
- Any lesion generated at the level of the cortical areas of the drawing will determine a disturbance specific to drawings
- As a neuropsychic function, the drawing may be considered as a form of psycho-diagnostic analysis.

In the category of the most frequent disorders that are plastically expressed with a diagnostic value, we mention<sup>241</sup>:

1. Disturbances related to shape that represent modifications of the shape without essentially changing the natural shape
2. Disturbances related to the execution of the shape determining a rigid, poor, messy and undetermined appearance
3. Disturbances related to the construction of the shape consisting of:
  - Emphasis on a non-essential element
  - Shape stereotypy
  - Omission of some essential elements
  - The color does not support the shape.

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<sup>240</sup> Fabini, Dana, *Creativitate artistică. Relații între artele vizuale și terapia prin artă*, Presa Universitară Clujeană, Cluj-Napoca, 2006, pp. 54-55

<sup>241</sup> Popescu Al., *Terapia ocupațională și ergoterapia*, Edit. Medicală, București, 1986, p.67

4. Disturbances of body schematics referring to:

- Body transparency
- Pronounced asymmetries, disproportionalities between the various sections of the body
- Omissions or additions of section
- The body rendered “from the front and the head and legs “from the side”
- Asymmetric, deformed head that not connected to the neck and with an open outline (upwards)
- Limbs with an appendicular and asymmetric appearance, over- or undersized limbs, uni- or bilateral absence
- “New formation” = two heads, three hands, more fingers.

5. Disturbances of the symbolic meaning of the shape – they occur when the student’s imagination is put to work and he/she is not able to create or use the “symbol shape” and refers to:

- The color covering in an illogical way all the elements (e.g. the head has the color of the clothes)
- Special drawing techniques (shades, color spots) that have no meaning and significance.

6. Disturbances of compositions. The composition is the most complex activity of drawing concurring with many factors, with logical compositional principles; these factors confer rhythm, balance, measure, proportions, emotional and communication force to the plastic composition. Its disturbances refer to:

- The absence of relations between shapes, details, space
- An “in plane” close composition that is rendered frontally in two dimensions with a static appearance
- Frequent repetition of “schematic” shape
- The affective perspective dominates the visual perspective by reversing the real ratios between the elements
- Failure to give attention to the “environment” characteristic to the topic
- The color has not constructive or impressive role but expresses only the internal feelings of the child
- Narrow perceptive plane offering poor, lacunar, unreal and dismembered images

7. Disturbances of color. The entire harmony of a plastic work is supported by the dominant chromatic tonality, on a balance that is subjectively directed. The disturbances refer to:

- Failure to observe visual realism
- Absence of a refined chromatic harmony, tones or nuances
- Illogical use of colors (red snow, green hair)
- The spatial effect of colors is not used and the drawing is flat in two dimensions with a messy appearance.

8. Disturbances of the plastic space (relating the composition structure with its shape as a whole). The disturbances refer to<sup>242</sup>:

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<sup>242</sup> Williams G.H., Wood M., *Developmental Art Therapy*, Baltimore University Park Press, 1977, p.90

- Open, empty, poor, simplistic, static, raw and gloomy space
- Descriptive, serial, decorative
- Unbalanced space by under- or oversizing the shapes.

The drawing is a complex mechanism driving many sides of the psychology of the individual with a strictly individual specific character in relation with the particularities of the respective subject, with his/her ability of expression, with his/her skills and cultural level, with his/her affectivity and the entire dynamics of his/her personality.

#### **4. Interpretation of drawings to people with mental disorders**

The interpretation of drawings highlights several points of view oriented towards two directions: the esthetic and the psychological one as these are legitimate together since the drawing before being “a work” is “a language”, a symbolic neuropsychological information system. The psychological direction that is our focus is the one depending on the structure and the dynamics of personality. The drawing acts as a vehicle for the intra-psychic content of the individual, reflecting his/her general personality.

The drawing, in the case of persons with psychic disorders, appears as and “accessible language operating as a specific system”<sup>243</sup> of concrete physical signs through which it develops a “circulating-communicable” form within interpersonal communication, behaving as the value of a message expressing outwards the global intra-psychic content of the personality of the deficient. Therefore, the drawing as language and message is the carrier of information which the subject sends, with a certain meaning and in a specific physical form that is particular to this type of language (graphical-plastic sign). In other words, the drawing, as a plastic message, has an accurate semantic system, an information code that, within interpersonal communication, will be subject to the general laws of semantics. Plastic expression, the drawing, within the setting of investigations on the deficient exceeds the points through which they are seen as practical abilities to copy reality and their features refer to<sup>244</sup>:

- Expressive value – given by the graphic gesture translating some aspects related to temperament and the nature of the tonic-emotional reactions of the subject
- Projective value – refers to the ability of the drawing to give a faithful image of the personality of the subject (= intra-psychic content)
- Narrative value – it is the value that sensitizes and draws attention as it is influenced by the search of what is of interest for the subject, by the selection of the drawing’s topics, all of these in relation with personal experience, memories, personal imagination
- Associative value – through which the drawing is the result of a cluster of meanings and, in this way, the content of the drawing (topic, style) is closer to a dream as a type of psychological elaboration.

<sup>243</sup> Kramer E., *Childhood and art therapy*, Schooken Books, 1978, USA, p.145

<sup>244</sup> Enăchescu C., *Igiena mintală și recuperarea bolnavilor psihici*, Edit. Medicală, București, 1979, p.78

Since the period of symbolic play, the child exercises his/her symbolization functions, modeling, drawing, all being ways of a bipolar communication act – with his/her own being and with those outside. “The symbolic play is always a mixture of action and dream, it achieves the dream by action, and it idealizes the action through dream. The play has a progression on things and evades things. It takes over the world and creates another world. That’s the reason why some tried to explain art through play.”<sup>245</sup>

On one hand, it is said that the artistic impulse has its roots in the subconscious activity of the child who plays in his/her captivating struggle to form him/herself, in his/her simultaneous and contradictory desire to impose on the attention of people and to isolate him/herself in order to taste the whole seduction of the play. James Sully, Popa M. (1997). On the other hand, it is said that the primitive art, mostly through the representation of fights and hunting scenes, seems to prove that art is only a continuation of the activity of play.

However, it is proved that art does not come from play but rather from all human activities. “Art is one of the ways in which the entire activity of humans is used and consumed”<sup>246</sup>. Dancing is not a simple game, a simple expression of movement from an excess of used energy, it mixes up with the useful and mystic aims of collective life and involves moods that are extremely profound and complex, without giving up to all that the art itself adds to these primitive forms, without giving up to the purely esthetic forms of the self.

From a psychological point of view, there are many similarities as well as differences between play and art – the play is liberation – same as the art, it unshackles, liberates someone from reality. Same as art, it is the creation of some profound tendencies. Its message is freedom through action and through dream. However, in arts, we are not talking about a play of images and feelings, we are talking about a selection of images and feelings which are expressive and beautiful and are able to order themselves in harmonious symbols.

Art builds a world imposing on the spirits by order and its laws. Art does not mean that monotonous and fugitive creation which loses itself in ephemeral emanations and which remains transcendental and insensitive to the structure and external appearance of its accomplishments. The play contributes to the preparation of art but the play becomes art only for the being that is on the highest edge of spirituality. *The play becomes art when the one who is playing is an artist.* Kramer, E. (1978) *Edith Kramer* in her work – *Childhood and art therapy* (1978) considers “some types of play as a preparation for the arts.” In this regard she shows that – “small children need to play with soft and unstructured materials such as water, sand, clay, stones, glue.”<sup>247</sup>

## 5. The mechanisms of art-therapy

Based on the understanding of the child’s psychology, Freud’s theory, E. Kramer underpins the idea of art as a purpose. Art-therapy has the force to

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<sup>245</sup> Enăchescu C., *Expresia plastică a personalității*, Edit. Științifică, București, 1995

<sup>246</sup> Delacroix H., *Psihologia artelor*, Edit. MERIDIANE, București, 1983

<sup>247</sup> Kramer E., *Childhood and art therapy*, Schocken Books, USA, 1978

sustain the Ego, to amplify the development of the meaning to facilitate the psychic organization of the individual so that he/she to be able to function in stress conditions without damage. In this way, art-therapy becomes both a component of a therapeutic environment (together with other types of therapies) and a form of complementary therapy or supporting psychotherapy without replacing it. The features of the pathoplastic art:

**In oligophrenia:**

- It has an infantile, simple, naïve, schematic appearance; it renders the non-essential life aspects, construction defects of images.

**In neuroses:**

- Creation has an unequal, disharmonic appearance with inconsistencies, comebacks or abandonment, bizarre topics as choosing and way of treatment.

**In schizophrenia:**

- It has a bizarre, unusual appearance, rigid construction, tendency to stylization-geometrization, of filling up the space, cold chromatics, presence of symbols.

**In manic-depressive psychosis:**

- The character is given by the periodical alternation of the two maniacal or melancholic phases.
- The maniacal artistic creation: it is characterized by joyful, expansive, cheerful topics, predominance of warm tones.
- The melancholic artistic creation: in this phase, the interest for drawing/painting is reduced; the topics are grim, sad, monothematic, poor, cold chromatics, monochromatic, poor, clumsy composition.

**In epilepsy:**

- The paroxysmal and inter-paroxysmal creation, the latter was studied more; we can see a tendency towards rendering the details by points, lines repeated at very short intervals.

Edith Kramer (1978) distinguishes five ways in which the materials specific to arts can be used. The first four are not considered art and are explained as being preliminary stages, dysfunction symptoms which reflect a psychological disorder or a limited communication. The first category consists of – *preliminary activities*, activities of exploring the physical properties of materials which are not involved in the creation of symbolic configurations but are considered positive. The second category is described as being *chaotic activities* – such as smudging, splashing, doodling – destructive components determined the losing control. The third category – *stereotypes* – denoted as actions for defense. These can take the form of copying, plotting or stereotypic repetitions. Two types comprise this category:

a. *Conventional stereotypes*;

b. *Rigid or bizarre stereotypes* that have a personal meaning, highlighting false fillings.

The fourth category and the most controversial is *pictography* which represents a pictorial communication replacing or supplementing words. The fifth category, the one of – *formal expression* – defines the creation of symbolic

configurations successfully serving both to the expression itself and to communication. For E. Kramer, only this way of using materials represents art in the deep meaning of the word since it derives from evoked feelings and serves as an analogue for a varied form of human experiences.

The categories highlighted by Kramer not rigidly separated so that a child can pass through preliminary activities of play to formal expression, he/she can regress to chaotic creations, he/she can abandon a depressive activity and can come back to a creative, final activity. The aim of the art-therapist is to help people, children or adults, to create works that are at the same time expressive and formal as there are periods when creative activity goes beyond the daily reality and when these ways to exist, to function are more useful for the individual. Therapy through art is related to the concept of sublimation, to the pleasure experienced by the subject by sublimation. "In art, sublimation is obtained when the artist replaces his/her impulse to exteriorize fantasies with the act of creating equivalent elements for his/her fantasies by visual images. These creations become art only when the artist manages to make them intelligible to others in order to communicate."<sup>248</sup> The role of the art-therapist is to distinguish and answer to the obvious as well as hidden aspects of the child's creations and to help him/her in creating emotionally expressive materials.

## 6. The effects of art-therapy

In art, the image is a substitute, a way to exteriorize life experiences, erotic impulses, sexual fantasies in many cases. According to Freud, the effects of art-therapy are:

1. *Restating the ego;*
2. *Person identification;*
3. *Deconfliction;*
4. *Learning cultural symbols;*
5. *Affective rebalancing;*
6. *Affective-emotional differentiation;*
7. *Compensation of some altered components;*
8. *Self-valorization by socialization.*

**The objectives of art-therapy** are achieved by<sup>249</sup>: Popa M. (1997)

1. Perception of cultural symbols and facts;
2. Affective-cognitive reception of symbols;
3. Imitation and execution of symbols;
4. Their transformation in own activities;
5. Development of some forms of interest, award, motivation;
6. Selection of knowledge values and activities;
7. Providing a feeling of comfort by these activities.

Nowadays, there are a series of studies and research related to the expression forms of the normal child. They are also used as a way of

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<sup>248</sup>Fabini, Dana, *Creativitate artistică. Relații între artele vizuale și terapia prin artă*, Presa Universitară Clujeană, Cluj-Napoca, 2006, p. 54

<sup>249</sup> POPA M., - *Note de curs de Ergoterapie și Arteapie – Dactilo*, Universitatea București, 1997

interpreting pathological or morbid personalities in deficient children or subjects with psychic disorders. The acting mechanisms of drawing in psychotherapy and rehabilitation of personality:

1. The free plastic expression representing the morbid intra-psychic content of the general personality and through which the patient can be directly contacted;
2. The symbolic content of the plastic language which is the key to the interpretation of the morbid transformation of the subject's personality;
3. The activity of plastic creation liberates the intra-psychic tension of the person and the most important are sublimation and catharsis;
4. Creation can lead to a dialogue with its author, leading to the awareness of some conflicting feelings;
5. The art develops positive reactions and removes morbid isolation
6. Helps in the discovery of (new) strategies and solutions to cope with traumatic symptoms and experiences, of prevention and reduction of stress.

## 7. Conclusions

Drawing, as complex form of expression, is capable not only to represent the formal structure and the content of the personality, but also implicitly to use it in a psycho-diagnostic investigation. Drawing is used for the psycho-diagnostic investigation of the patient's personality, based on its expressive and projective function of exteriorizing the intra-psychic content, based on its communication and ability to represent aspects which the subject does not know, cannot or even does not want to verbalize.

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## PART IV

### EDUCATION

#### 1. CREATIVITY AND PROBLEM FINDING/SOLVING IN ART

**Marinela Rusu**<sup>250</sup>

**Abstract:** *Creativity is a complex process that invites to action, both the conscious and the unconscious mind. The work proposed by us puts into question a new aspect of the process of creativity: finding and solving problems, inserting the cognitive and ideational elements into the artistic creative process. Artistic personality represents a complex interaction between diverse psychological factors: intellectual (lateral, creative-thinking and convergent thinking) and nonintellectual factors (temperament, character, motivation, affectivity, abyssal factors, special aptitudes). To these are added also, the biological factors (heredity, age, gender, mental health) and social factors (economical condition, historical epoch, socio-cultural conditions). In the same time, the artist's success also appears to be linked to his ability to find and solve new problems in artistic themes, to his ability to correctly formulate questions, and then to find original, genuine answers. This paper explains the link between the multitude of solved problems and the artistic success.*

**Key words:** *creativity factors, finding / solving problems, art, evaluation, artistic success*

#### 1. Introduction - Creativity Factors

**A. Psychological factors.** We can speak of an ascending path of interpreting creativity, starting with the one that reduces creativity to a single factor - *the intelligence*, for psychologist J. P. Guilford (1967), who expands the manifestation of creativity, placing it under the influence of intellectual factors, especially, the *divergent thinking* (DT) but intuiting also the contribution of non-intellectual factors and, finally, the personalist orientation that rebalances the score between intellectual and non-intellectual factors, treating creativity as a synthesis of the whole personality.

**a) Intellectual Factors.** In this category we combine *divergent thinking* (GD), *convergent thinking* (GC) and *perceptual* (appreciative) *style*. Although it functions as a unitary process, thinking involves two distinct but related subspecies: *the divergent thinking* - which Guilford designates as the *lateral (creative)* one, and *convergent thinking* - known in the same author's sense, as the *vertical (logical) thinking*. Thus, for divergent thinking, the problem is vaguely outlined, transfer refresh is required, and the output is branched. On the contrary, for *convergent (algorithmic) thinking*, the problem is rigorously defined, using the reproductive information update, and the *output* is linear.

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**b) Non-intellectual factors.** This category aligns a wide range of subcomponents, of which we will mention the most engaged in the dynamics of creativity: *motivation*, *character*, *affectivity*, *temperament* and a *style factor* (intimate resonance).

**Motivation** feeds and sustains the creative effort, being a basic ally of the individual in the struggle with the various obstacles that arise. As a rule, between the two types of motivation - *extrinsic* / primary and *intrinsic* / secondary - the defining role in creativity fulfills the *intrinsic motivation* that gathers the springs from the inner tank of the individual, from the thirst to explore and discover new shores in knowledge.

**Character** is lapidaristically defined as a set of different attitudes directed towards oneself, others, to work, norms and values. One of the causes for which many endowed individuals are not creative lies also in their inability to abandon themselves to creation in their entirety, to make their work the center of their preoccupations. According to Romanian researcher Mihaela Roco (1979), tenacity in work is a common feature for any creator, no matter what his field is.

**Affectivity.** Many of the characteristic dimensions are energized by the influence of affectivity. From the emotional momentum to the passion for work and truth, there is a whole array of affective states. R. Zazzo (1946) notes that "*genius is this QI plus something without which the best-ended subjects would never be more than dry fruits. This element (this "something") ... has an affective nature.*"<sup>251</sup>

**Temperament.** As a primary matrix of personality, temperamental characteristics can not remain unrecognizable over creativity. The question is whether a temperamental type is more apt to become more creative than another. Following analyzes, we will say that there is a *relative independence* of creativity from temperament. Given the tremendous compensatory capacity of the factors involved in creativity, we can say that there is no temperamental type inappropriate for creation. It is possible that, depending on the nature of the domain, one type is more appropriate than another.

**Inner resonance (RI).** While apprehension is a stylistic indicator of the cognitive segment, intimate resonance is a stylistic factor of the personality, in general, which shows how the individual's life experience reflects on his inner background. It demonstrates whether the individual belongs to the *centripetal type* (directed to its inner world) or *centrifugal* (to the outside world).

**c) Special skills.** Beyond a general creative potential, there is also a specific creative potential. The latter refers to the set of special skills, that is, a complex of attributes that allows the achievement of performance in specific fields such as science, technique, art, literature, human relations, etc. The role of special skills is to channel, specialize and shade the overall creative potential (Anca Munteanu, 1994). Their list is quite comprehensive: organizational, scientific, technical, mathematical, pedagogical, literary, musical aptitude for the performing arts for theater, choreography, sports, etc. Any special skill is an

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<sup>251</sup> Zazzo, R., (1946), *Le devenir de l'intelligence*, P.U.F., Paris, p. 124.

alloy of several variables that can essentially be grouped into four categories: *sensory* (visual acuity, auditory, etc.), *psychomotor* (manual dexterity, visual-tactile coordination, etc.); *intellectual* (intelligence, etc.); *physical* (physical force, kinesthetic memory, etc.).

**d) Abisal Factors.** The immixture in the creation of some elements of an abyssal nature has long been suspected but this idea gained strength due to *psychoanalysis*. From this perspective, the creation itself unfolds under the direction of the *unconscious*. A problem that remains open is whether the abisal factors in creation are of *unconscious or pre-conscious nature*. Attempts to topography the states of consciousness, for example, eventually imposed the variant that opts for four main consciousness states (visible electroencephalographically through a certain spectrum of brain waves) (Anca Munteanu, 1994): *waking state, dream, deep sleep and ecstasy*. It has thus been rediscovered, a millenary yogi truth. From the point of view of creativity, this fourth state of consciousness, which, under different names, more or less picturesque (*Nirvana, Buddha, transcendental experience, cosmic consciousness, ecstasy*, etc.) is also present in oriental spirituality, daoism, tantrism, transcendental meditation, etc.) as well as in the Western one (from the Bible, to HP Blavatsky's theosophy and R. Steiner's anthroposophy). Under the name of *transpersonal state*, it becomes the cornerstone of psychology with the same name, developed in 1969, and as founders being A. Sutich, A. Maslow, S. Grof, V. Frankl, J. Fadiman (apud Grof, 1976).

**B. Biological factors** mainly refer to the psychophysiological date of the individual.

**a) Heredity** traces the maximum limits to which our native potencies can evolve without guaranteeing their attainment. Today we are speaking more and more, about the plasticity and the versatility of predispositions at birth. It seems that talent and genius are always versatile, even if the environmental selection is manifested in one field, through a remarkable special aptitude (Anca Munteanu, 1994).

**b) Age** - we may ask: is creativity age-dependent? Some authors argue that it even evolves on an inverse trajectory depending on age: the more age it grows, the less creative it is. E. P. Torrance (1962) found a crescendo of up to 9 years; between 9-12 there was a stagnation process; from 12 to 17 years old a remarkable shot, after which, the curve gradually decreases. By studying comparatively, the curve of evolution of creativity and age-based intelligence, authors such as I. Căpâlnescu (1978) and H.C. Lehman (1953), show that the 30-40-year-old scale represents, for both creativity and intelligence, the period of apotheosis in creativity evolution.

**c) Sex (gender).** The implications of gender peculiarities on creativity have a particular resonance that transcends the boundaries of science through their moral effects. The cultural history of mankind is still predominantly masculine. At the end of a frivolous struggle of feminists in many countries of the world, the woman conquered in the second half of the nineteenth century the right to

vote, which later became legitimate along with the right to education, which for millennia had been considered a strict male masculine.

**d) Mental health.** The idea of mental integrity in creation is preserved over time and acquires a broad theoreticism through C. Lombroso's work - *L'uomo di genio* (1888). The analogy between genius and insanity gains ground through the conception of S. Freud (1980). For the psychoanalysis mentor, in both cases, due to the imposed barriers to the obscene tendencies of the individual, there is a disposition for *sublimation*, that is, the ability to satisfy them by imaginative compensation. *"The assumption that the artist is a romantic rebel, becomes a superficial stereotype that refers to the primitive artist and expresses, through a minimal knowledge, the consciousness of the traditional group. Motivation, aesthetic sensitivity and concern seem to mark everywhere the artistic personality and individuality is important from this perspective"*<sup>252</sup> (M. Rusu, 2015).

Therefore, matters the point of view that researcher poses when starts analyzing the creative personality, as it is possible, at some point, that *normal and pathological* to coexist. But that does not mean that psychopathological strengths are preconditions for creation. In conclusion, solidarizing with the position promoted by Al. Roșca (1981), we can say that the creative process is for the man of genius the way in which he can channel, constructively and densely, the immense inner combustion that he possesses, in order to defeat himself and to give meaning and nobility to his own existence.

**C. Social factors.** Every creator carries the mark of the age, class, family, work group, and friends to which he belongs. There is a "creative situation", but also a creative climate that encompasses the totality of environmental peculiarities (both material and psychosocial) that can influence creativity.

## 2. Finding and solving problems in art

Creativity is a complex process involving both the training of the conscience and the unconscious. Recent studies have focused on different elements that complement the image of creativity. It has been found, for example, that a key-element in creative thinking is *the formulation of a new problem*, rather than solving an already existing problem. The mental operations involved in the original thinking are preceded by a period of diffuse dissatisfaction, by the feeling that somewhere in the dilemma that someone is attracted to, there is an unspecified problem that still needs definition and contouring. As Wertheimer points out, *"The function of thinking is not only to solve a current problem, but to discover, to imagine, to penetrate deeper questions. Often, in great discoveries, the most important thing is that a particular question is asked. By intermingling the imagination, putting the right question, it is often a more important fact and an achievement greater than the answer to a particular question"*<sup>253</sup> (Wertheimer, 1945, p. 123).

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<sup>252</sup> Rusu, Marinela, (2015), *Personalitatea artistică din perspectiva integrării socio-culturale*, Review of Artistic Education, Artes Publishing House, Iași, nr. 11/2015, p. 263.

<sup>253</sup> Wertheimer M., (1945), *Productive thinking*. New York: Harper & Row, p. 123.

The same idea is mentioned by the researchers Einstein and Infeld (1938, p. 92): "*The formulation of a problem is often more important than solving it ... To find new questions, new possibilities, to look at the old interrogations from a new perspective, presume creative imagination and represents a real progress for science.*"<sup>254</sup> This approach can be applied not only in science, but also in the field of art. The above observations suggest that apparently, the process of rationally solving problems in creative thinking is preceded by, or exists in parallel with, another dimension of mental activity, that consists in *discovering the problematic themes*. Probably, this second process has a *metacognitive* nature in the sense that it involves unconscious or subconscious affectivity and motivation, as well as cognitive elements. These general ideas, regarded as working-hypotheses in the broader framework of creativity research, can generate the following assertions:

1. First of all, the process of thinking should vary depending on the relationship between the formulation of the problem and its resolution. A sequence of thinking that contains relatively more problem formulations should be more creative than one that contains them to a lesser extent.
2. Problem situations should also vary depending on how much or how little we are focused on finding new problems. For example, a student confronted with the investigation of factual truth, who will have to define in a more permissive essay a certain problem he identified. Consistently, problematic situations can be represented by a specific pattern, as a continuity, starting from the "*Problem Situation Presentation*" in which the problem, method and solutions themselves are known in advance, to the "*Discovering Problem Situations*", where neither the problem, the method or solution are not yet known (Getzels, 1964).
3. Assuming that people differ according to their tendencies to engage in problem finding, we come to the conclusion that individuals who typically engage in *problem-finding* will generate more original ideas or products and will be considered more creative. Thus, *problem-finding* can be seen as a feature of the processes of creative thinking, problem-situations and creative people.

Achievements in the field of visual arts provide a good example of the difference between *problem solving* and *problem finding*. Works of art can also be seen as being aligned along a *continuum*, from accurate copies to original, unique pieces. Copies are the result of solving existing problems, while the originals result from the discovery of new problems. To make a copy, the artists take over the purpose or issue as if they were addressed to them; only that, in the given situation, they know exactly what they need to get. The result is predetermined and will not contain anything new. To create an original artwork, artists need to discover what their purpose is, which means they themselves have to define the problem. The work of art obtained may or may not be considered valuable by others, but if the problem is truly discovered, it will undoubtedly constitute an original element. In fact, the purpose of a painting may vary, from being perfectly understood beforehand - as when an artist stands in front of

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<sup>254</sup> Einstein A., and L. Infeld, (1938), *The evolution of physics*. New York: Simon and Schuster, p. 92.

Mona Lisa in the Louvre with the intention of copying it - to being confused and indecisive as described, for example, by the sculptor Henry Moore: *"I sometimes start a drawing without having a preconceived problem to solve, but only with the desire to put the pencil on the paper to draw lines, tones and sprouts, without a conscious purpose, but just as the mind exhorts me . Thus, they come to a certain point that some ideas gain contour, become conscious and crystallized, ideas that I then control and order them in a coherent space."*<sup>255</sup> (Moore, 1955, p. 77)

This is the difference between Louvre's copy and Moore's creative method, captured in a study by J. W. Getzels and Csikszentmihalyi, where students of the Chicago Art Institute in 1963, 15 years later, were asked these questions: 1. What is the relationship between the amplitude of finding problems involved in making a drawing and the originality of the drawing? 2. What is the relationship between the amplitude of problems finding by students of Arts and their success as professional artists 10 years after the end of the art school? 3. What is the relationship between problems finding and artistic achievement in the middle age? (Getzels and Csikszentmihalyi, 1969).

### 3. Evaluation and problem formulation

Before the young artist begins to draw, he has to decide which is the problem he will start working on. It is assumed at this stage that differences in the orientation discovery would be easier to detect. The person who will act as if the problem has already been presented, that is, which has started with a certain problem in mind, will select some attractive objects and start drawing without any further additions. If he approached the problem with a discovery attitude, which means that the problem he was going to work on was open, and still in pre-research, he could analyze more objects, explore more past products, and select the least obvious. The specific behavioral variables included in measuring problems at this stage of *problem formulation* were, as follows (Getzels and Csikszentmihalyi, 1969):

1. The number of **objects handled**; there were as many as 27 objects, taken by the artist and analyzed, before starting work; the frequency was from 2 to 19. The assumption was that, in order to discover an original problem, rather than designing an already familiar design, one must consider a greater number of possibilities, be open to a greater deployment of objects.
2. The **uniqueness** of the chosen objects. Although an artist may, of course, create an original work from the most banal objects, the assumption was that, however, the less common the objects were, the more likely the problem was more original.
3. **Exploration behavior** during the selection. A score of 1 was given if the artist took the object from the first table and placed it on a second table. Additional scores were granted if he was observed taking the object in front of

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<sup>255</sup> Moore H. (1955), *"Notes on sculpture"*, In B. Ghiselin (Ed.), *The creative process*. New York: Mentor, p. 73-78.

the eyes, measuring weight, texture, etc.; or, for active experimentation - for example, putting the hat in different positions, changing the position of the mannequin's legs, or putting parts of the gear shifter into action. The assumption was that, in order to create or find a more original problem, the artist should not only be open to a wider variety of objects but also, must have the mood, the curiosity to explore them in a more great depth.

The basic assumption was that certain behaviors such as choosing, manipulating, exploring, or arranging objects in the problem-finding area, indicated more clearly what are the mental processes underlying creation and behavior, as for Vygotsky, Piaget, Binet, the *tasks* described the underlying mental processes in case of problem solving situations (Getzels and Csikszentmihalyi, 1969). If this assumption or statement about the role of *finding problems* in creative thinking is not fully supported, experimental results will be canceled; thus, there can be no talk about the existence of a relationship between the *frequency* of finding the problems and the *quality* of the students' drawings or the amplitude of finding the problems and the success of the students as artists.

#### **4. Evaluation of artistic success - The relationship between finding problems and success**

The central problem which informs us about the collection and analysis of data, is the relationship between *finding problems* and the *success* of Art students in making a drawing, influencing the success of their realization as artists after graduation and, more importantly, if only hypothetically, their success as artists at maturity. If the theoretical model is valid, there will be the expectation that young artists who have approached the creation in a much more open-dialectic way, who have discovered *problematic situations* (in contrast to those colleagues who have approached the creation in a way more stereotypical, only imaging in mind - as an already existing problem) – are expected not only to produce more original objects within the experimental test/conditions but to gain a greater success in the artistic career, directly dependent on the quality of their creativity. A perfect correlation between the necessary attitude of finding the problem or the way of work and success in an artistic career is not a necessary correlation.

A person needs much more than original thinking to be recognized as creative in art as in any other field. As presented in the introduction of the paper, there are *personality factors* that influence the life of a creator as much as the fluctuation in supply /demand ratio in the art market, which can discourage even the most talented creators from pursuing a career in art. Marriage and family responsibilities can take precedence over their unique dedication to art. However, despite the great number of circumstances that may interfere with the achievement of artistic talent, it seems useful to ask the following question: Art students who understand that finding problems is needed in their work, are more successful as artists to maturity?

We were reminded of the distinction between the problem solver and the one who discovers problems. The creative way of artist's of continuing his activity, once again proved that information does not enter into his consciousness in clearly labeled categories, eachone having a certain meaning, without ambiguity. Instead, consciousness contains a wealth of uncorrelated impressions, often very little identifiable. The problem solver is hurrying to simplify and organize the content of his consciousness by applying standard labels to the combination of perceptions, sensations, thoughts that exist at one point in his consciousness. The creative artist does not. He can not make himself believe that, by imposing a simple set of abstract categories, he will understand the complex inner reality of his experience. So, he strives to find a more authentic, more organic expression of that reality.

The arguments and the data we have presented here converge to suggest that creative achievement in art depends largely on what we call the *problem identification attitude*. This attitude consists in opening up to a wide range of meta-cognitive events - including visual, auditory and kinesthetic sensations; feelings of embarrassment and inappropriate emotions; ideas formulated more or less clearly - accompanied by a deeply felt need to bring personal order to this conglomerate of problematic experiences. Artwork is the attempt to discover a visual symbolic expression for this ordering process.

Artists present the attitude of finding problems at three different levels: first, in their approach to *a single work*. This can take only a few minutes or develop for a longer period. Secondly, this attitude intervenes in the development of the artist's works or symbolic production, thematically interconnected, over time, as is the case with artists who have created a characteristic style, almost as a signature. And thirdly, addressing this attitude in shaping an artist's choices throughout his life.

*Identifying problems* before or during a single job makes work "more original" and "aesthetically valuable" in the eyes of experts. The attitude of finding problems as a systematic approach over time, gives the artist the reputation for his creativity. The avantgardists, for whom life itself is a process of finding problems, are more likely to avoid an existence determined by conventional goals, and instead, choose the independent lifestyle that facilitates artistic productivity.

Can we say that these conclusions apply only to artistic activity or do they imply other areas? Reading of the literature in this domain suggests that this is true. Scientists and mathematicians insist that ways to enhance creativity in their fields can be achieved through increased attention to problem solving. In response to an estimation made several years ago, more than 90% of scientific innovation was made by less than 10% of all scientists, and probably, because, few scientists are creative, some of the most distinguished scientists of the world have come together to agree on the question: how can creativity be improved?

Most people felt that the process of creativity could be improved by apprenticeship in the direction of a successful scientist, but all, without exception agreed that the most important thing to learn is *how to address*



*productive questions*. Mr. Hans Krebs, a Nobel prize-winning biochemist, spoke about this when he described the relationship he had with his professor Otto Warburg: "He taught me how to address the right questions - always choosing a question that deserves to be put forward and can be addressed with the tools available at that time." Warburg taught Krebs that creative research is "the art of finding problems that can be solved"<sup>256</sup> (Maugh, 1974, p.184).

Indeed, scientists and mathematicians often describe the initial stages of their creative work, in the beginnings of the *problem-finding approach* delineated by Henry Moore in plastic art. Einstein, for example, which I have already quoted, about the importance of problem formulation, wrote in the letter that contributed to the description of scientific creativity (in Hadamard's study, 1949) that he never came to his creativity through form of words or scientific symbols. Instead, it manifested itself in the form of *visions, sounds, or tactile sensations*. These experiences, though convincing, could not be identified by standard cognitive categories.

Words or languages as written or spoken seem to play no part in the mechanisms of thought. The physical entities serving as elements in inner thinking are certain, more or less, clear signs and images that can be reproduced and combined "on a voluntary basis". From a psychological point of view, this combinatorial game seems to be the essential element of productive thinking - before there is a construction in words or other types of signs that can be communicated to others. The above mentioned elements are, however, visual and muscular. Conventional words or other signs must be explored laboriously, only at a secondary stage, when the mentioned associative game is sufficiently stable and can be reproduced at will.

Accordingly, the game with the above mentioned elements is intended to be analogous to certain logical connections that one seeks (quoted in Hadamard, 1949, pp. 142-43)<sup>257</sup>. Kekule, the chemist who discovered the hexagonal structure of benzene is a well-known classic case; he described his own vision as an image in which molecules "played" with each other, changing their "partners," combined into a chain of dances that eventually closed in a circle "like a snake bites its tail" (Findlay, 1948, pp. 36-42). The physicist Faraday, whose activity led to the exploitation of electricity, conceived the nature of the electromagnetic forces, first through a *visual model* that emerged in the form of arcs of radiation radiating in space and penetrating the entire universe (Koestler, 1964, p. 170).

Hadamard (1949) concluded his survey of how eminent mathematicians work, with these words: "Virtually, everyone ... avoids not only the use of mental words but, like me, the mental use of algebraic or any other specific sign; as well as in my case, they use vague images ... Mental images ... are most often visual, but can also be of a different kind, for example, kinetics. They may also be auditory, but even in this case, they generally retain their vagueness".(p. 85)

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<sup>256</sup>Maugh T. H. (1974), "Creativity: Can it be dissected? Can it be taught?" Science 184:184.

<sup>257</sup>Hadamard J. (1949), *An essay on the psychology of invention in the mathematical field*, New York: Dover.

Clearly, the conclusion is that in art, creativity - more than physics, chemistry or mathematics - is to have vague visions. In each field, a conscious, intense and sustained effort must be made after the problem has been formulated / elaborated enough to become susceptible to symbolic attempts - a different process in the specific fields of research. In art, it involves graphic talent, colors, cloth, but also a visual vocabulary; in many other sciences, knowledge is required in relevant discipline, logic of experimentation, or mathematical language. But in both cases the solution is preceded by an understanding of unexpressed relationships without which it can not be formulated.

## 5. Conclusions

Indeed, that part of human activity that is given the greatest respect - pure science, plastic art, systematic philosophy - is dedicated both to discovering, creating and formulating problems, and solving them. This activity is not undertaken to overcome problems as obstacles that pose a threat to personal well-being; problems are often sought even with the threat to personal well-being and sometimes to life itself (Getzels, 1979). This commitment of human beings who are problems-seekers, starting from the child's play to the highest conquests/discoveries in art and science, makes human thinking unique, and the deeper the problems found and presented, and finally solved, the more the human realization and maturation is. As Bunge (1967) shows, all animals have the ability to see problems as obstacles to a goal; machines too, can be programmed to perceive problems as obstacles.

But human beings not only feel the problems as obstacles in their way but use such circumstances to discover and create new problems. Human individuals are not only those who solve problems, but also those who find them, are beings that "put the question"; besides, solving the problems present in our natural and social habitat, man feels the need and the pleasure to pose problems - which ensures the main achievements in art, science, philosophy and technological invention.

If this is partly true, then the concept of intellect arising from cognitive sciences and artificial intelligence is not the most prolific model to describe the productive forms of human thought. Approaching thought as a *purely logical process* that responds to problems as obstacles, separated by the human mind, striving to bring new information to the limit of the unknown, will be incapable of facilitating the discovery of relationships, other than those that logic permits (M. Rusu, 2017). In this sense, *finding the problem* attested by scientists and so clearly highlighted in the work of artists is a border of human thinking, at the limit of which, is trying to assimilate and express a reality that can not yet be understood.

This achievement should make educators somewhat prudent in having total confidence in instructional practices inspired by the *hard-wire* wisdom of computers. We are all, obviously, impressed by the discoveries of the mind, and we are fascinated by the way our logic is reflected in the shining machinery of

human creation. However, it would be reducible to think that logic alone is at the heart of the thinking process.

As shown by a study on truly unique intellectual contributions (Getzels J. W., 1979), the originality of thought is embraced both in emotions, curiosity, imagination, and in confused cognitive structures, expressions of a reality beyond what we can ever conceive; like the artist, the truly creative thinker must be concerned not only with the problem of the solution, but also with the problem of the *problem itself*. If educators lose sight of this circumstance, the originality of future generations is likely to be negatively affected.

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## 2. THE PEDAGOGIC CONCEPT OF CREATIVE IMAGINATION DEVELOPMENT OF STUDENTS-PLASTIC ARTISTS

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**Abstract:** *The concept of educational development in the Republic of Moldova reveals the political, social and economic transformations, triggered in the republic, which impose the necessity of drawing new ways of developing the education in a creative perspective. The specific note of the education is the orientation of the activities towards the student, the revealing of the creative potential of development and organization of the instructive-educational activity based on strategies of individualization, engaging the divergent thinking.*

**Key words:** *Creative imagination of students artists(CISA), concept of creative imagination development, creative potential, creative product*

### 1. Introduction

As long creation was considered a hereditary privilege acquired by a minority, the school failed to deal specifically with this issue, although it also created special classes for gifted. Besides traditional effort to educate critical thinking, stimulation of fantasy also appears as a major goal. This involves important changes, both in the mentality of teachers and in the methods of education and training.

First of all, the climate must be changed to eliminate the strong cultural and emotional bottlenecks in the past school. Demanded, democratic relations are required between students and teachers. Then, the way of teaching should require participation, the students' initiative by using specific methods. Finally, fantasy must also be appropriately appreciated, along with the solidity of knowledge, rigorous reasoning and critical spirit [1, p. 169]. The result of any mental activity in the creative direction can be considered a creative product.

The creative pedagogical product engages at least the level of inventiveness, located between meaningful creativity (only in the individual sense) and the relevant one (and) at the social level. At this level, there are only a few individuals, namely "the most flexible and responsive to symbolic processing on large spaces "[4]. Education increases their number precisely because of the creativity exercise permanently engaged in the lesson, form mastering class, etc., which requires the educator to constantly adapt to new, unpredictable situations, in a fast-paced mode.

### 2. Discussions

The creative product reflects the complexity of subject-object correlations. correlations committed at educational / didactic level by multiplying the necessary pedagogical correspondence between pedagogical objectives -

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pedagogical contents - teaching strategies - learning - evaluation, specifically directed to the realization of a formative education.

The field of education develops a space and a pedagogical time open to creativity at the individual level (the creativity of the teaching staff, the creativity of the pupil), collectively (the creativity of the teaching staff, creativity of the pupils class, the creativity of the micro group of pupils) and the social (the creativity of the school organization, national, territorial, local) [4].

The concept of education has over time seen multiple operationalizations and extensions. The evolution of educational processes entails taking into account – during reviews, descriptions, explanations, investigations, optimizations and prospecting - their specificity and complexity as well as their systemic character. The new dimensions of the educational ideal converge to the idea that the individual must be prepared not only for accepting change, but also for initiating, continuing and dominating the change[2].

If man is not only a creature but a creator, and naturally every student has a creative potential, we can ask ourselves what can school and university do not to prevent this potential, but rather to activate, stimulate, develop it, knowing that education has the most non-creative practices. The education system has a pronounced inertial character and carries within it the premises of a conformist and routine attitude.

The educator / teacher / professor can easily remain in a routine approach of the teaching process, content with applying "good" arts education curriculum, incorporating the same themes and ways of learning, etc., notwithstanding that there are other students, that more exciting, stimulating, and creative approaches are possible. Teacher can become the key factor in stimulating the creative spirit of students if:

- starts in the didactic approach from an essentially positive view on human nature;
- considers that it is perfectly normal for someone to feel involved in a decision on which wording was taken;
- believes in students' self-realization capacity and encourages them to do so;
- appreciates individuality, personality;
- encourages, promotes and rewards creativity;
- is engaged in a process of permanent change and has the necessary skills to manage change;
- focuses more on internal motivation than on external motivation;
- focuses on the process and not on the product, what happens to the mental structures involved in learning, and not on the object products (the plastic works itself) [3].

But what can actually be done to stimulate creative imagination? Creative imagination is one of the capabilities that plays an essential role in shaping the entire curriculum at every age and stage. People are born with a natural ability to be curious and interested in their environment. Our ability to imagine a different world and create new possibilities takes us away from other creatures. This

ability contributes to all aspects of human life and is essential more than ever in the 21st Century, the century that is changing rapidly.

And yet, with the obedience to the increasingly demanding standards of the league classes, examinations, degrees and levels of progress; however, the emphasis should be placed on the content of educational programs that can foster the development of creative imagination. Here we share some of the key messages in the ICSAP development course.

The essential skills of creative imagination

*The question and the challenge*

- The question "Why?" "How?" "So what?"
- Answering ideas, questions, tasks or problems in an unusual way
- Granting unanswered questions
- Challenges and establishment of common denominators
- Independent thinking

*Making Connections and Establishing Relationships*

- Recognizing previous meanings, knowledge or experiences
- Generalization of information and experiences, search for trends and models
- Using analogies and metaphors
- Reinterpreting and applying knowledge in new contexts
- Communicating ideas in new or unexpected ways

*Assuming what could be*

- Imagination and viewing things with eyes closed
- The question, "What if?"
- Viewing alternatives
- Viewing possibilities, problems and challenges
- Looking at and thinking about things differently and from different points of view

*Exploring ideas and maintaining open options*

- Playing with ideas and experimenting.
- The answer to intuition and trust.
- Keeping an open mind, adapting and changing ideas to get creative results
- Trying for alternatives and fresh approaches
- Anticipating and overcoming difficulties through novel ideas

*Critical reflection on ideas, actions and results*

- Revision of progress
- Call to feedback
- Making perceptual observations about originality and value
- The question "Is it good is what is necessary?"
- Introducing constructive comments, ideas, explanations and ways to do things.

The challenge for us as teachers is to look at the pedagogical practice and the opportunities around us with a new perspective so that we can start actively encouraging the development of creative imagination.

**Creative teaching:** involves adapting to innovative approaches in the teaching process to become more exciting or challenging. A demonstration

lesson to inspire students? Presented as if you were filming for a TV show? A new treatment in the teaching-learning process.

**Teaching Creative Learning:** involves giving students autonomy; so that students make the most of the work - thinking, research, elaboration.

**Environment:** Contingency and Learning Analysis. There are ways to help students, create spaces to encourage curiosity and stimulate creative imagination.

**Resources:** There are materials that are cheap or free to use and adapt to encourage students to invent and adapt, encouraging students to find their own affordable, inexpensive or free materials to mold and make their own creations. Having good ideas, putting creative imagination in function, planning and doing things to happen, we discover a series of capabilities that are essential in a world where the pace of change requires adaptability, resilience, and risk-taking. Knowledge alone is not enough.

Very young children have the natural curiosity to explore and experience, but sometimes formal institutions put barriers around them and learn that there is a fair and wrong answer to everything. Certainly, we want our students to remove barriers and appeal to their creative imagination as often as possible. And the first stage in this process at the higher level of studies is the development of creative imagination in the classroom. The Fundamentals of Decorative Arts course at the level of creative imagination will allow:

- Planning the projects, lessons and challenges that promote creative thinking in the learning process.
- Linking creative approaches to real-world challenges.
- Understanding the issues involved in evaluating creativity and making an objective assessment.
- Collaborating, planning and leading professional development through reflective practices
- Learning strategies to consciously develop creative imagination.

It is hard to imagine another human feature that has had a profound positive effect on the world than creative imagination. This psychic element has generated so many admirable things. It is individual and universal, intellectual and well understood, born of inspiration and determination. Particularly human, but often misunderstood, creative imagination is fundamental to life. **Here are some principles on which creative imagination is based.**

*Everyone possesses creative imagination*

Forget titles, job descriptions, and hierarchy - Creative imagination does not imply a set of skills, it is a mentality, an orientation that resists ordinary thinking and invites to courageous explorations. Being human is to be creative.

*Creative imagination is paradoxical*

Contradictions of creative imagination contribute to the mystery that surrounds it. Creativity is smart, but it requires the desire to ask questions and be open to possibilities. It is inspired by the game, but disciplined to an end. Passionate but objective, energetic, but also reflective, individual and collaborative, these are just some of the paradoxes of creative imagination.

*Creative imagination is constructive*

Creative imagination is generative, productive, and open to many alternatives. But in its origin, it seeks to make a difference. The values of creative imagination celebrate and mandate the practical application of its results.

*Creative imagination is firm*

It takes a desire to give up certainties and to think expansively; it also requires a strong dose of determination and self-conviction. History demonstrates that new ideas and concepts are often met with apathy, ridiculous or even hostile. That's why courage and creative imagination are linked.

*Creative imagination is perceptive*

Watching and perception are two different things. The vision is visual and concrete; perception is individual and interpretative. Highly developed individuals have a well-developed ability to perceive things in new ways, to identify patterns and make connections that others can lose.

*Creative imagination can be inspired or suppressed*

It is necessary to create environments that allow freedom of exploration, exposure to stimuli, and provide the time to reflect, inspire individual and collective imagination. Imaginative thinking can be suppressed by excessive rules and regulations, clogged thinking, stigmatization of failure, hyperfocalization on efficiency and raising conformity over originality.

*Creative imagination is naive*

Children tend to be less self-conscious than adults, and this natural naivety causes them to ask more questions and think more sideways. Adult experience and expertise may cause them to prematurely close new ways of thinking. Creativity is often served when we "think like a child," anxious about all the reasons why something may not work.

*Creative imagination supports ambiguity*

Most human beings accept ambiguity because it makes them uncomfortable. The distinctive sign of a creative thinker is the desire to accept ambiguity, embrace discomfort, and focus on the promise of opportunity rather than hurry back to what is familiar.

Thus, in a narrower context of science aimed at education for the development of creative imagination, based on epistemological indicators (C. Parhomenko, 2014, M. Malhasyan, 2015, L. Țurcanu, 2015, O. Arbuz-Spatari, 2013, we present a potential pedagogical concept of education for the development of CISA, which represents a new dimension in the field of education, which through its specific objectives, content and strategies ensures the development of the values of creative imagination in the students' behavior in the perspective of the creative culture (Fig.1).



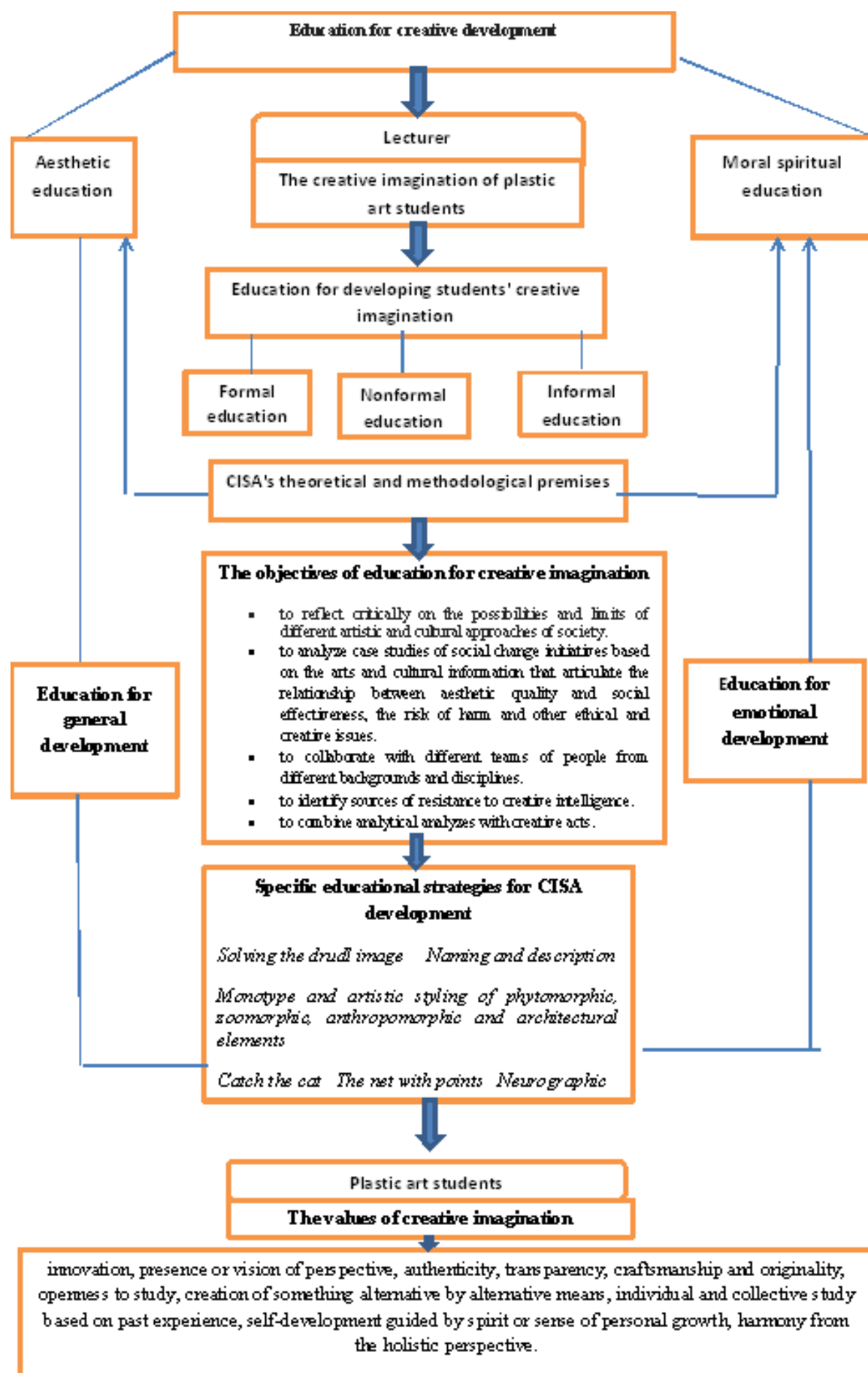


Fig. 1 The pedagogical concept of education for CISA development

**The general objectives of education for the development of creative imagination internationally announced are:**

- (a) brain creativity and research;
- (b) creativity in human sciences by analyzing and researching contexts that encourage creativity (such as the arts) and the contexts that inhibit it (such as social inequality, cultural deprivation, etc.);
- (c) creativity and innovation in economy, management, marketing [4].

**The aim of education for the development of creative imagination** is the formation of creative thinking and aesthetic culture, expressed in the values of creative imagination, through creative competences demonstrating the level of social culture and the level of education of the student.

**The specific objectives of education for the development of creative imagination imply the formation of certain attitudes, capacities and knowledge:**

- Incorporate into the complex reality of international and multicultural activity, thus better equipping itself for a constantly changing world;
- To break away from the obsolete paradigm of mentality based only on knowledge and orientation towards the most extended - creative, preparing to become strategies of innovation and creativity.
- To seek solutions to the problems identified by cross-cutting policies: social inequalities, injustices, discrimination of creation, cultural and creative deprivation;
- Stimulate the profound re-evaluation of educational purposes and methods, pedagogy and curricula in intellectual, social, cultural and creative fields;
- Have a creative approach in managerial, business and economic contexts that will have a greater impact on the profile environment;
- Use sport (its essentially non-conflictual nature) and performance (its collective way of creation) to promote the spirit of collaboration.
- Engage in the superior research of cognitive sciences, arts, cultural theory.
- To develop and strengthen the teaching of the plastic arts;
- Achieve greater creative qualities in the profile field.

Summarizing on the objectives of developing creative imagination from a pedagogical perspective, we find that creative creativity, creative creativity or pedagogical imagination presupposes the clear and rational application of a set of specific elements, which implies the integration in the deontological attitude of some **values of the creative imagination:**

- Innovation
- The presence of a vision or dream of perspective;
- Authenticity, transparency, craftsmanship and originality;
- Opening for study;
- Creating something alternative by alternative means;
- Individual and collective study based on past experience;
- Self-development guided by spirituality or the feeling of personal growth;
- Inner harmony from a holistic perspective.

From the values of the creative imagination it follows that the **creative imagination from the pedagogical perspective implies the permanent discipline of the creative forces that are suitable for the students of plastic artists**, which ensure: preserving the creative atmosphere in the social relations, maintaining the quality of the creative products within the limits, adjusting their own emotional state, we produce them on the others.

### 3. Conclusions

In the artistic and plastic area, the systematization of higher education presupposes a methodological exigency in the professional training of students - artists and teachers through the development of creative imagination from the point of view of the values of creativity.

The artistic knowledge affiliation determines the multifaceted specificity of the professional profiles in the artistic field, it presents objectively their epistemological position and the adaptation of the traditional methodologies: in the general aspect, the nature of the artistic knowledge, and in the particular aspect creative thinking, perception and imagination, creative tangible and spiritual products.

The pedagogical concept of the development of creative imagination determines the pattern of qualities necessary for the lecturer or the teacher in the process of designing and performing the activities efficiently, by capitalizing on his attributes of continuously perfecting the activities specific to the system and the educational process.

But there are ways of educating the creative spirit at the level of higher education. But there is also the need to change the way thinking and the style of realization of the teaching activities presented during the traditional education.

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### 3. CREATIVITY OF CONTINUO PLAYERS AND INVESTMENT LAWYERS: A COMPARATIVE SKETCH

Flavia Marisi<sup>259</sup>

**Abstract:** *The Creative Problem Solving theory analyzes the main steps of a creative process: problem identification and delineation, information gathering, idea generation, its evaluation, refinement, implementation, and verification. Based on the findings of this theory, the present study aims at highlighting that not only artists and composers perform their tasks in a creative way, but also professionals doing jobs which are considered as not particularly creative. This study focuses in particular on continuo players and investment lawyers, stressing the often-overlooked creative elements of these jobs. The paper's conclusions highlight the individual and social returns of promoting creativity*

**Key words:** *figured bass, investment agreement, Creative Problem Solving, pedagogical implications*

#### 1. Introduction

Recent research highlighted that “Invention, innovation, originality, insight, illumination and imagination are core elements of the individual and societal progress along human history from ancient times till the modern society. These phenomena are often considered as indicators of creativity and talent in science, technology, business, arts, and music” (Leiki and Sriruman, 2017: 1). This sentence puts into sharp relief that creativity does not belong only to those who work in the arts business, inventing and creating works of art thanks to their talent.

In effect, whereas, commonly speaking, the brilliance of the creative mind is highlighted, Howard Gardner stressed that “People are creative when they can solve problems, create products or raise issues in a domain in way that is initially novel but is eventually accepted in one or more cultural settings (...) [A] work is creative if it stands out at first in terms of its novelty but ultimately comes to be accepted within a domain” (Gardner 1999: 116-117). In this way, Gardner emphasizes that creativity is not a patrimony belonging only to geniuses working in the artistic field, but may rather characterize several experts of various sectors, and that creative works are implemented, evaluated and eventually accepted through social and historical processes.

Certain jobs are considered by definition as belonging to creative fields: painting pictures, making sculptures, composing music, choreographing ballets, writing poems and novels. Other jobs are seen as less creative or not creative at all, because according to the common opinion, they consist mainly in correctly implementing specific rules by means of Boolean choices. In this way, the whole work would be accomplished by the execution of rules, hence not by activities expressing creativity and personal choices. However, some scholars

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who focused their studies on creativity, highlighted that the latter includes several components:

- (1) Important domain skills, including technical abilities, factual knowledge and talents specific to the domain (Amabile, 1996; Csikszentmihalyi, 1996, 1999);
- (2) Creativity skills, such as cognitive skills, relevant working styles or heuristics needed to explore new routes within a domain, and
- (3) Task motivation that largely influences how a person approaches a set task (intrinsic and self-directed motivation are more effective than extrinsic motivations).

These skills and motivations can characterize also activities not usually included among the creative ones. Thorough-bass is a discipline in which the keyboard player interprets the figured-bass notation realizing the requested chords that are encoded therein. Arabic numerals, also termed signatures, are put by the composer over a continuo bass line, with each number indicating a certain interval. The continuo player shall interpret these numerals and ‘translate’ them into chords sutured through appropriate voice leading, realizing a harmonically and stylistically appropriate accompaniment (Christensen 2010).

This practice could be considered as characterized by a number of standardized aspects, since there are many rules to comply with. Indeed, some 17th and 18th centuries didactic works teaching thorough-bass emphasized the routinary elements of chord realization (Christensen 2010). However, the skills required to realize the thorough-bass, and these needed to compose music can be regarded as being complementary, which is also shown by the fact that in the Baroque era figured bass realization and composition were considered as having a close association. For these reasons, the practice of thorough-bass makes the boundaries between simple “translating numbers into notes” and compositional creativity quite vague (Christensen 2010)

In effect, in the period from 1600 to 1750, termed by Hugo Riemann as “the age of figured bass” (Riemann 1904, I: vi) continuo players should be both analytical thinkers and music artists, understanding and have knowledge of how to combine harmonic rules with melodic inventiveness. However, in current music performance, crucial importance is given to pieces where most aspects have already been specified in detail by the composer, whereas lesser attention is paid to extemporary performance. In this scenario, the realization of a figured bass is usually not deemed to express and develop particular creativity.

To perform their job, lawyers must be able to assess the legal situation of a client, exploring the diverse options at hand, and establish a legal strategy by which the client can accomplish his/her objectives. Analytical rigor, logical thinking and a capacity to identify differences are needed to think like a lawyer, in addition to an ability to forcefully and reasonably argue either side of a problem (MacMillan 2015).

The following steps may be conducted by lawyers in various settings. A litigator might collect evidence regarding events that have already happened as a means of deciding if the client has any rights or duties relating to his/her adversary. A business lawyer could be presented with a contract and their advice

requested regarding the rights and duties within the contract. In these two examples facts are fixed, and the lawyer must determine the legal effects of such facts. (Vandevelde 2011). In other cases, the procedure is inverted: this occurs if the legal effects are already known and the lawyer must establish the facts that could cause the desired consequence.

For instance, in the field of investment law it could be thought that the job of legal counsel, similarly to that of a continuo player, is not very creative: either if he/she works for an investor wishing to make an investment abroad, or for a state aiming at reaching an investment agreement with another state, or for either an investor or a state intending to sign an investment contract, the lawyer will be bound to respect and apply laws and regulations. This is true, in particular, in some jurisdictions where the roadmap seems to be almost completely set out, due to the role of binding or persuasive precedents.

For this reason, it is even more interesting to take a completely different perspective, considering whether, and if so to what extent, realizing a thorough-bass and working as a lawyer can be considered as ways to express one's own creativity. Although in studying the origins of discoveries and inventions we learn that creativity develops in a non-linear way over time (Sawyer, 2012), analyzing some thinkers' views on creativity, and verifying if they may be applied to the tasks performed by a continuo player and a lawyer representing a client who wishes to conclude an agreement can help us to shed a light on less known aspects of these jobs.

## **2. Creative problem solving**

Creative Problem Solving (CPS) is a particular example of problem solving (Titus, 2000). It requires the transformation of information possessed by a subject through various methods, to achieve creative outcomes. It focuses on issues, for which the resolution involves creative expression through the development of relevant routes that are both innovative and suitable for doing the task in question (Amabile 1983). The main stages can be described as follows.

The first step can be termed "problem identification". Creative problem solvers' minds are curious and flexible: they can frequently anticipate issues and are most definitely able to identify them. This kind of persons can identify areas for improvement monitoring the way things are done, since they regard problems as opportunities for which they can seek to implement more effective solutions. They do not just observe their environment for changing patterns in opportunities for innovation, but also actively encourage innovation, which in turn leads to creative outcomes.

As the continuo player plays with other musicians, problem identification can have different points of departure: 1. Having selected the performing instruments, problem identification can be done by choosing the authors and the historical period to perform; 2. Having chosen the composers, or, more generally, the historical period to perform, problem identification can be done by selecting the music instruments; 3. Having decided the time and venue of the

performance, problem identification can be done by picking the performing instruments and the program based on the artistic inclinations and professional commitments of the potential performers, hence considering their needs, interests and objectives.

Therefore, in this phase, the continuo player shall respond to the questions what?, who?, where?, and when?. Also a lawyer, operating either in litigation or in the negotiations of agreements, and above all those concerning foreign direct investment, performs this first step investigating the features of the "problem" in terms of the parties' specific needs and interests and thus considering the following variables:

1) WHAT does the problem concern? What is at stake? Is there any way to resolve the issue?

2) WHO is involved? Are any other stakeholders than the concerned parties formally involved?

Is it possible for any additional parties to help in resolving the issue?

3) WHERE does the transaction take place? Is jurisdiction important? Can the location be changed?

4) WHEN must a resolution or conclusion regarding the dispute or transaction be reached? (Menkel-Meadow 2001).

The second step can be called "problem delineation". The problem solver must have a comprehensive understanding of the issue and carefully define it: whereas lack of time and effort spent in describing the issue could lead to an insufficient or false understanding (Couger 1995), by conducting thorough delineation, it is possible to avoid considering the problem as one-dimensional concentrating on only one aspect of it. Most of problems are multidimensional, and are caused by multiple factors, thus they necessitate a "set of solutions" (Couger 1995). This means that narrow perspectives could cause singular solutions that only effectively address one aspect of the issue.

In performing this step, the continuo player will listen to the sound of the specific instruments involved, verify the acoustics in the concert hall or in the recording studio, and make arrangements with the other musicians participating in the performance and with the recording engineer. The lawyer serving as legal counsel for an investor who wishes to make an investment abroad will take into consideration, among other aspects, the client's expectations, the substantive and procedural standards of coverage offered by different investment treaties, and their protection through investor-state arbitration.

The third step can be termed "information gathering". Information must be collected to offer a greater understanding of the issue and the relationship between variables. This enables the subject to identify what could cause problems (Fogler and LeBlanc 1995; Osborn 1963). Success is now dependent upon having a working knowledge of what information must be collected, and how and where to collect the information from. The collecting of information is an ongoing process, which facilitates more effective evaluation and the use of a subject's repertoire of problem-solving strategies.

The continuo player will gather relevant information mainly from specific thorough-bass treatises, or general treatises including a section on continuo playing. He/she will take suggestions from the works originating from the same geographic area as the pieces he/she will perform, and coeval to them, paying special attention to the sections concerning the specific ensemble he/she will play with. The lawyer will identify the applicable sources of law, national, supranational and international rules, and the judicial and arbitral decisions applying them, paying special attention to those relating to the concerned countries (the investor's home state, and the state in which the investor will make an investment).

The fourth step can be called "idea generation". The creative thinker, after having studied what was done up to that moment, starts both the divergent and the convergent thinking, increasing the range of potential resolutions, assessing the positive and negative aspects of each potential solution and deciding which of them is the most suitable. The continuo player will hypothesize different kind of thorough-bass realization, from the simple realization of the needed harmonies through succession of chords above a bass, to a more complex structure, participating, as a concertante part, in imitations with the upper parts. Then he will choose the one which best fits to the piece, the sound of the performing voices and instruments, and the acoustic of the concert hall or the recording studio. The lawyer will posit different versions of the agreement, making comparisons with already signed agreements, highlighting their strengths and weaknesses, and always keeping his mind open to ideas and possibilities which can be proposed during the negotiation process.

The fifth step focuses on the idea evaluation, refinement, and implementation. Although judgment is not passed in the idea generation stage, the subject in charge of solving the issue must critically analyse the quality of projected ideas by assessing the positives and negatives ones, making changes to the solution in order to eradicate the negatives. Furthermore, the subject maintains control over the different aspects of the selected proposal, throughout the implementation stage, being ready to adjust them as required.

The continuo player will carefully listen to the whole sound of the piece, and the lawyer will then review the chosen proposal, and attempt to identify any remaining issues,

The sixth step concerns verification, and will typically be conducted within the socio-cultural setting that is instantiated in Csikszentmihalyi's concept of 'field'. A field consists of various experts working within the domain, who make up the social organization of the domain and decide its rules. Such experts are thus deemed to be gatekeepers, who verify the extent to which the proposal is culturally and historically relevant. One forms of value ascription regarding a subject's creativity, that is appraising what he does and realizes, is peer recognition.

Other important types of validation could include public recognition or the likelihood that the same professional is appointed again by the same client to a new job or a new concert, and that other clients know about him/her by word



of mouth and appoint him/her trusting in the professional's credentials; the professional's affiliation with important institutions such as orchestras, universities, or leading legal firms; his/her presentations in international conferences and his/her publication of essays and articles in scientific journals. Fields of specialists will assess the continuo player's and the lawyer's choices in addition to everyday citizens and consumers: legal experts, performers, music critics. All of them will assess and judge the creative product sanctioning its suitability and effectiveness, or vice-versa its inappropriateness and deficiency. A groundbreaking innovation in the negotiation of an agreement, as well as an artistically perfect continuo performance, may even represent a historic turning point in the relevant field, that could be taken as a model by many lawyers or musicians.

### **3. Concluding remarks**

Drawing inspiration from CPS techniques identified by some researchers, the present study has examined the different steps usually made by professionals doing jobs which, as a rule, are considered as not particularly creative: the continuo player and the investment lawyer. The paper stresses that also these professionals perform their tasks in a creative way, doing all the steps characterizing CPS procedures.

Taking into consideration the pedagogical implications of CPS, it should be put in relief that developing one's own creativity is a fundamental strategy for growth, because it can help individuals and societies to keep pace with an ever-changing world. As creativity can be considered as a core characteristic of professionals working in all sectors, a very important task of all educational institutions is to train their students to develop their qualities and professionalism combining scientific rigor and creative flexibility in response to external stimuli.

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#### 4. PERSPECTIVES ON THE CONCEPTS OF GIFTING AND TALENT AND HOW THEY ARE USED IN THE ARTS

Ona Ionica Anghel<sup>260</sup>

**Abstract:** *The educational programs dedicated to gifted and talented people are developed or must be developed starting with an adhesion to a definition of the working concept, in this case „giftedness” or „talent”. A foray into the literature proves that the meaning of the concept of giftedness has developed over time, as influenced by various factors such as historical (history of the research) and of human nature (psychological or educational). The aim of the paper is to make a review of the associated key moments in the evolution of the concept of giftedness. The bibliographical sources allowed us to achieve a chronological overview of the position/attitude of the most prestigious researchers in the field, who tried to explain the concept of giftedness and talent. The collected data demonstrates that there is no unanimous acceptance of a single definition until today, and that the concept keeps its tendency to perpetual transformation. The constant during this time remains its relationship with the demonstrated, respectively with the potential performance.*

**Key words:** *giftedness, talent, the concept, history*

##### 1. Introduction

“Giftedness”, “precocity”, “talent”, “potential performance”, “excellence”, “excellent skills” are concepts whose meaning is addressed by the researchers and practitioners to the fascinating field of “giftedness” which – seeking the deep understanding of the superior gifted and talented people as the engine of the civilization’s evolution - could be considered as the “point 0” of all the human activities’ branches.

The fact that already in early 1900s Lewis Terman contributed to the building of one of the most common intelligence measure tests (Stanford Binet Intelligence Scale), in a time when only the objectively measurable was considered as belonging to science, it helps in recognizing the on-coming of the concept of giftedness aside the science.

The phenomenon of giftedness has a cultural significance, as being a “social construct” (Borland, 2005). The cultural nuance of the concept is actually recognized by many researchers, such as Tannenbaum, 1986, Sternberg, 2005. Borland notes that the conceptualizing of the superior giftedness and talent began just because of the need to welcome the special education needs of the gifted children. This beginning was marked by T.H. Henry’s work “Classroom Problems in the Education of Gifted Children. The Nineteenth Yearbook of the National Society for the Study of Education”, published in 1920 in the U.S. (Borland, 2005).

In a document of the European Commission on educational intervention measures to support all forms of excellence is expressed the tendency at

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educational policy level of some nations (Finland, Sweden and Norway) to avoid the terms of gifted and gifted and shifting the emphasis on children's development potential. The same document specifies that the term "gifted" is used in the description of academic excellence, and the "talent" in describing excellence in sport or art (Comisia Europeană, 2006).

## **2. Cornerstones in the evolution of the concept of giftedness**

The meaning of the concept has evolved under the influence of the research results, which were increasingly interested about the different aspects of giftedness and thus, over time, it has received many definitions. Monks claims that on may count *four categories of definitions of the giftedness* in the literature (Monks, 2005):

- two of them concern the psychological constructs (in the features and in the cognitive components oriented models);
- the third focuses on performance;
- the fourth refers on the environmental factors' influence.

The representatives of the approach centered on *features* consider the giftedness as a relatively stable personality feature which does not depend on the environment, the historical period or the social-economic conditions and which is equivalent to superior intelligence. The cornerstone of this approach is Terman's theory. Giftedness is related in this case to a quantity level. From this point on the individuals are placed on the two sides of an axis: normal or gifted ones.

In *the second approach* on giftedness, the meaning of the concept remains still in the field of quantitative specifications, but the number of areas to be expressed the high skills grows. For example, Gardner, 1983, describes 9 intelligence types, Sternberg, 1996, 3 types of successful intelligence and Gagne, 1989, 40 skill areas. Renzulli, 1978, introduces *the third version* of understanding the giftedness. In order to identify it, there are relevant the personal achievements and performance as evidence of a high gifted behavior, and the concept is viewed from a multidimensional approach.

The relationship between the performance potential and the achieved performance is starting to be considered. In order to design and implement training programs, it becomes important to know what factors intervene so that potential gifted behavior may become a fact. For this perspective emerges *the fourth* possibility of understanding the giftedness: the procedural character joins to its multidimensional one, too. Several studies concerning the evolution of the concept's meaning, its stages from the Terman's results until now, which its identity crisis are, etc. were presented more synthetic or broader to the interested public (Monks, 1993, 2005, Feldhusen, 2005, Mayer, 2005, Dai 2009, Davidson, 2009, respectively Jigau, 1994, Cretu, 1997 in the local literature). Gathering data from the available sources, we point out below the highlights in the evolution of the concept:

- 1920, Henry's „Classroom Problems in the Education of Gifted Children. The Nineteenth Yearbook of the National Society for the Study of Education” is

the first intervention recorded in the official documents in this direction. The problem of the endowed persons is discussed publicly for the first time.

- 1925, L. Terman publishes the results of the mass measuring of the U.S. children's intelligence. By using the Stanford-Binet Intelligence Scale, he identifies 1528 children with IQs over 135, whose lives are studied in detail. These studies have shown that those children with superior results at the intelligence tests are "quite normal except for their academic superiority and their very good health" (Feldhusen, 2005, p.66). The basic idea of Terman's theory, although strongly contested, still has supporters and claims that *intelligence is a genetically determined general human quality*; it can be objectively measured and can predict the future performance of the beholder.
- 1936, Thurstone contributes to understanding intelligence and its role in giftedness. He reveals the existence of *multiple factors of intelligence* and shows that the humans have unique patterns of cognitive ability - numerical, verbal, spatial, of fluency - which are components of the general intelligence. Later, by performing an analytical research of the intelligence factors, Catella, 1971, shows that some aspects of the intelligence are genetically determined, while others are produced by the interaction between genetic inheritance and learning opportunities (Feldhusen, 2005).
- 1959, Guilford identifies hundreds of intelligence factors, by using new methods in factors' analysis. He proposes in 1971 a structure of intelligence with three dimensions: content with whom the thought operates, operations or processes of thinking and operations products (Feldhusen, 2005).
- 1952, Pritchard points out that children who "promise a *high level creativity*" may be considered as gifted children too (Cretu, 1997, p.33), and their identification requires something else than simply the intelligence tests.
- 1955, Passow supports the multidimensionality of the superior giftedness and suggests the overcoming of the superior intelligence's meaning by extending it to "the ability to *superior preparedness in any sphere of human activity*" (Passow, 1955, cited by Cretu, 1997, p. 34)
- 1958 Witty is in the same tone with Pasow and supports a broader definition of the superior giftedness, beyond the limits of the intelligence test results and recommends that "the definition of the giftedness [to] be extended and thus *any child whose performance (...) are remarkable* to be taken in consideration". (1958, Witty, p 68, cited by Dai, 2009, p.45). The methodology for identifying the superior gifted children is enriched by *adopting tests referring to the authentic tasks* in addition to *the performances tests*.
- 1965, Getzels and Jackson *criticize the exclusive use of intelligence tests* in identifying the superior giftedness. This identification ways would omit the people with high *creativity* who don't get a high enough IQ score, so they would be excluded from the educational programs dedicated to the gifted (Dai, 2009).
- 1972, Marland Report is the result of the recognition of the superior gifted children's rights to a differentiated education in the U.S. and the first normative document which provides a formal definition for the superior giftedness. In

Marland Report there are considered as “children able to high performance, those identified by qualified persons as having achievements and / or potential abilities in any of the following areas, separately or in combination: 1. General intellectual ability; 2. Specific academic aptitude; 3. Creative or productive thinking; 4. Ability in leadership; 5. Talent for visual or stage arts; 6. Psychomotoric skills.” (Cretu, 1997, pp. 35 - 36).

- 1977, 1987, Renzulli sees *the high endowment as a dynamic and multidimensional phenomenon*. He develops a three-ring model of the superior giftedness which implies the synergistic cohesion of the abilities above average, task involvement and creativity. In order the three elements lead to an endowed behavior, there is need of proper *environmental and personality factors*. The performance proofs the existence of superior giftedness and talent. (Dai, 2009)
- 1983, 1999, Gardner argues that one may discuss about 9 types of “*intelligence*”: logical-mathematical, verbal-linguistic, spatial, musical, kinesthetic, intrapersonal, interpersonal, naturalistic and existential. The theory was immediately embraced by practitioners who have chosen it in order to identify the gifted children. (Dai, 2009, Feldhusen, 2005).
- 1996, Sternberg distinguishes, according to the triarchic theory of intelligence, between *three types of (success) intelligence*: analytical, creative and practical and emphasizes that the intelligence and the giftedness which are considered most frequently as universal human qualities are actually socially modeled by the reflecting beliefs and cultural values (Dai, 2009).
- 1993, Gagne comes with a new perspective in linking *giftedness and talent*, pointing out that although dependent, the two concepts are different. The first concept refers to “possession and use of special natural abilities (called aptitudes or gifts) in at least one field of activity”, during the second designates “remarkable mastery of some knowledge and skills, which are systematically formed in at least one field of activity” (Gagne, 2005, p.99). Gagne and Feldhusen, 1992, 1999, list several talents related to the areas of human activity that can turn the potential of giftedness into performance: mathematical, musical, social, technological, artistic, athletic, vocational, etc. (Feldhusen, 2005)
- 1997, C. Cretu proposes an approach of the superior giftedness and talent, referring to the concept of *global success*. The evaluation of giftedness will be thus holistic and integrative and will support the differentiated and individualized training both of the superior gifted students having success in the school and the superior endowed but under-achieved as well. (Cretu, 1997, Cretu, 2009)
- 1999 Schavinina, and later other authors, note the *relativity of the superior giftedness in what concerns the time-factor*. On the one hand the superior may manifest itself or not in different stages of life, and this happens in dependence on many factors (1999, Schavinina, cited Dai, 2009); on the other hand it may have a different meaning, depending on the age’s phase of the subject (Subotnik & Jarvin, 2005).

- 2000, the researchers from Munich (Ziegler, Heller, Perleth) see the higher giftedness as a phenomenon in evolution which combine dynamically *the personality, the environment, and the chance factors* in order to determine endowed behaviors in different fields of human activity. In this way, the performativity is experienced in the adulthood (Dai, DY, 2009).
- 2003, Sternberg launches the WICS model of intelligence. WICS is an acronym for *Wisdom, Intelligence, Creativity and Synthesis*. “According to this model, one may be a decent contributor to the society without synthesizing the first three attributes, but never become someone really great”. (Sternberg, 2005, p.327).
- 2005, Ziegler argues that the giftedness is not a personal attribute and the human being possesses neither endowment nor talents. In this view, *giftedness implies the development of a repertoire of actions in extension and an increased performance* of these actions inside a field. The action repertoire is represented by all the possible actions that an individual is able to perform (Davidson, 2009).
- 2006, Ericsson claims that the superior giftedness is nothing but an *expertise* in a field, which may be obtained by training and diligent practice, and the genetic factors are totally excluded (Davidson, 2009).

As a summary of those key moments concerning the development of the concept of giftedness, Dai, 2009, highlights three stages: *concept construction, concept deconstruction, and concept reconstruction*. Dai calls *essentialism* the first phase, opened by the publication of Terman’s research. In order to define the superior giftedness, there was relevant in this stage an essence, an unique quality as determining the behavior of endowment which was measureable at the quantitative level, this being the intelligence.

The critical reactions came from the cognitivist psychologists and sociologists, who saw this understanding of superior giftedness as reductionist, and who started the second phase, called *the social-scientific emancipation*. It shows that the intelligence is a more complex and abstract concept, which may not be reduced to the “G factor” (Gardner 1983, Sternberg, 2000), and it puts in question the validity of the superior gifted people’s enrollment in the first 1%, according to the intelligence tests results (Grinder, 1985). Moreover, there is questioned what it was attributed to the innate talent, as an explanation of the superior performance, this being in favor of the research dedicated to every area of human activity (Ericsson, 2005).

The third stage, *of development*, during which the concept is rebuilt, emphasizes on addressing the high giftedness as a dynamic state in which several components (personality and environmental, innate and developed factors) must intersect themselves in order to create it. Renzulli, 1977, opened a new way in this approach, which has been chosen and enriched both theoretically and practically by the scholars interested in the research of special giftedness and talent.

### 3. Conclusions

As it happens with most of the psychological constructs, the meaning of the concept of giftedness/talent changes under the impact of the trends in social and human fields of study, or is determined by the results given by the scholars in the excellence fields.

Regardless of the historical moment in which we talk or of the focus in which we are - psychological, social or educational, the common thing in all the approaches concerning the concepts of “giftedness” and “talent” is the connection between endowment and performance. When discussing about performance, this happens on the axis of potential and fact.

In international literature most frequently, the terms "giftedness" and “talent” are used interchangeably, as synonyms, with nuances of rigor. Given that research has shown that both concepts are multidimensional, determined by both internal and external factors, by innate or educated factors, this is the way we like too. We approach the synonymous option too because both terms are used to designate the same reality: the presence or potential of a remarkably performing behavior, and if that behavior denotes technical performance, we are talking about technical talent, if it shows performance in art, we are talking about artistic talent, etc. In this situation, both talented technicians and artists are both gifted (or gifted in art or gifted in technique).

Because of its generosity, we agree the definition of giftedness given by David Yun Dai and widely accepted in research community – eg. Mayer, 2005 - „gifted is demonstrated excellence by age- appropriate standards, through authentic, exceptional performance or potential for excellence, demonstrated through aptitude tests, interviews, and clinical observations of behavior and performance” (Dai, 2009, p. 41).

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## 5. APPLICATION OF INTERACTIVE METHODS TO MUSIC AND LITERATURE LESSONS IN PRIMARY CLASSES

Tatiana Gînju<sup>261</sup>

**Abstract:** *The author takes over and presents in the context of the action of integrating the literary-artistic education methodologies - the musical education methodologies the epistems that explain the interactive nature of these. This original way of approaching literature and arts methodologies has been applied experimentally in primary education, language courses and romanian literature and music education, thus providing teaching staff with integrated teaching and learning materials of literature and music.*

**Key words:** *methodology of literary-artistic education, methodology of musical education, integrating, interactive methods*

### 1. Introduction

The implementation of the interactive methods in the primary education process in order to educate the pupils of the specific abilities of literary-artistic education - musical education (ELA-EM) has multiple value: facilitates reception-comprehension-interpretation of literary and musical works (although the educational approach is more complex than the separate teaching of literature and music), produces specific intercultural objectives (skills, characteristics, behaviors, literary-musical representations), develops the skills and talents in the field (which are innate).

On *interactive* (or active-participative) *methods*, as well as on instructional-educational methods in general, it is believed that they are somewhat separate from the subject of knowledge / the object of formation-development. The question is epistemic, not methodological in nature, Vl. Pâslaru approaching it from the perspective of the subject-subject in knowledge (knowing, in his opinion, being identifiable with education). Hence, the author points out that "*the origin of educational methodologies is in laws and principles, concepts and ideas*" (Pâslaru, 2013, p.126; Morari, 2016, p.8-11).

### 2. Discussions

Reported to the subject of knowledge (literary and musical works), *the specific ELA-EM methods can only be interactive*, because the literary / musical works - any work of art does not open to the receiver other than through the active contribution of the receiver, which consists in the decoding of texts / scores and in the re-creation of the artistic image system of the work, thus being determined to interact with the systems of values of life experience and the literary and aesthetic values of the receptor (Jauss, 1983).

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However, it should be noted that not all ELA-EM methods are interactive / active-participatory. The *literary analysis* or inventory of some phenomena / elements of the work, the *study of some sources* about the opera are not necessarily active-participative and interactive methods. But it is precisely the active-participative and interactive character of some activities carried out sequentially in the literature / music lesson requiring the preliminary application of some methods of collecting and inventing the data / information about the work and the author, and only afterwards - having what - pupils can be trained in activity and interactive methods to express themselves constructively and creatively.

This approach to literary and artistic methodologies, including their interactive nature, is still unique at national and world level, and it is not even suggested by the well-known authors of books and treatises on educational methodologies / technologies.

The integration of ELA-EM methodologies is not limited to the development of new methods and procedures / techniques to stimulate pupils' training of artistic and aesthetic culture, but presupposes the valorisation and re-conceptualization of existing methodologies. The engine of pupils training elements of artistic-aesthetic culture is the methodology developed on the interaction of literary-artistic education and musical education, validated by:

- *principles of interaction and syncretism of arts;*
- *art receiver status of the second re-creative subject of the work;*
- *methods-processes / techniques-forms-means, determined by the interaction of the arts.*

The stage of training-development of the literary-musical skills of our research included the realization of an experimental program of teaching music and literature in primary education, applying communicative teaching-learning technologies. As activities of formative value given by the interaction of literature and music have been designed and applied:

- *Oral artistic communication;*
- *Written art communication;*
- *Perceiving and commenting on / interpreting artistic creations;*
- *Evaluating / appreciating art values;*
- *Composition of new literary / musical artistic creations.*

Application methods have been put into interactive oral communication methods:

- a) *exhibit*: exposition, description, narration, explanation, lecture;
- b) *conversational*: conversation, discussion;

The pedagogical training for students of the primary classes of artistic and aesthetic culture was carried out in accordance with the initial theoretical assumptions / assumptions and based on the structure and components of the *FCAE pedagogical model - the formation of the artistic-aesthetic culture*.

**Active-participatory methods** applied to musical education lessons and Romanian language and literature in primary classes.

### ***Question - answer in the bi-dialogical communication of the artistic characters***

#### ***Benefits:***

- a) no student is left out of the artistic action: some students are acting as actors and others - spectators - appreciators;
- b) each student has the opportunity to record both individual successes and public successes through artistic action or appreciation-commentary;
- c) communication is a creative-improvising character.

*Scenario of the activity.* One student puts the question in, and another responds; both students adhere to: a) the punctuation marks in the literary text; b) the cords of musical intonations. Other characters (students) are involved in the artistic action. Literary-musical communication:

- I { *- What's wrong with you, crap*  
*Without rain, no wind,*  
*With the branches to the ground?*
- II { *- Why do not I bother,*  
*If my time passes!* (M. Eminescu, *What are you legalizing?*)

### ***Multi-dialogue communication with the participation of several artistic characters***

#### ***Benefits:***

- a) the student's progress is assessed in relation to himself;
- b) the scope of the objectives of the experimental program is broadened;
- c) students work in a team, which allows the field of launch of new ideas / options to be expanded.

*The conditions of the activity:* the teacher proposes students the scenario of the literary story; presents the stimulating musical-artistic processes: rhythmic formulas that mimic the movements of the characters, syllables on which songs such as: "Vai, vai !, ah, ah!" "cock-a-doodle-doo! saddle.

#### ***The literary-musical communication itself.***

**Teacher:** *Once a rabbit lived and had a beautiful, beautiful little house. But here comes the fox and your aviates (!) Puts out the bunny. The poor man is in the road and weeps: "Ah-ah-of-of" (!) (Syllables are played through melodious intonations with moody shades).*

**The character donkey:** *Would you have (!) Why are you crying, rabbit? (The character plays the "intonation of wonder / astonishment" and the characteristic rhythmic movements of the image) Let's give the fox out! (The rabbit and donkey go to the window of the cottage with ferocious rhythmic steps, but the fox does not listen to it).*

**The bear character:** *"Mur-mur-mur" (!) Why are you crying, rabbit? (The character melodically renders the "indignation of indignation / perplexity" and the rhythmic movements in question). Let's get the fox out! (The Bunny, The Bear, with heavy steps and donkey go to the window of the cottage, but the fox does not listen to it).*

**The cock's character:** *cock-a-doodle-doo (!) Why are you crying, rabbit?* (The character melodies "the indignation of indignation and the desire to stick with the fox" and the characteristic rhythmic movements). *Let's get the fox out!* (The rabbit, the teddy beard, with heavy steps, donkey and rooster with tortuous steps go to the window of the cottage.) *The rooster ascended on the back of the colt cried out with a loud voice: cock-a-doodle-doo!* Fox, come out to shout at me. the angry cock, the fox took it to the healthy). Such a teaching process is called rotational dialogue / dialogue "rondo", where the refrain (R - replica of the Rabbit) is repeated many times, and between these replicas appear the replicas of the other artistic characters, called episodes (E).

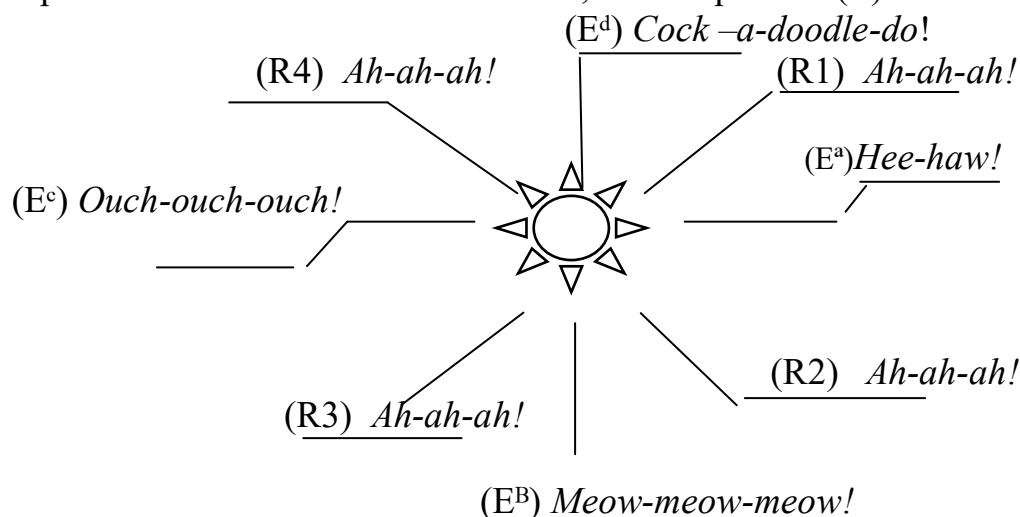


Fig. 1. The Literary-Musical Rondo

In order to evaluate the communication skills of the pupils of the second class, performing the role of a literary / musical character, the following quality assessment *criteria were established*:

- a) artistic rendering / interpretation of character: character, behavior, characteristic intonations, movement, communication;
- b) verbal-allegorical transfer and creation of the emotional state appropriate to the artistic painting;
- c) the recitation / intonation of literary texts / musical tones in a manner appropriate to the literary-artistic painting;
- d) the level of preservation / interpretation of literary-musical dramaturgy.

**Quintet** is a technique rather than a method and consists of creating a five-verse poem based on precise rules in order to synthesize the content of a topic addressed in concise expressions. The application rules for the music lesson are:

*The first verse* consists of one significant word, which denotes the subject (a noun). *The second verse* consists of two words describing the musical subject (adjectives). *The third verse* consists of three words that show actions (verb to gerund). *The fourth verse* is a four-sentence sentence to express what they feel about the subject (Cartaleanu, 2007). The last verse consists of a word with a finding or conclusion that expresses the essence of the subject (noun). The word

should not be repeated in the other verses. Applying this method-techniques to the *March of the Soldiers* by P. Ceaikovsky:

- *The march*

- *The military march*

- *The soldiers go marching*

- *The world is admiring the marching of the soldiers.*

**The quadrant method** is a critical thinking method because it involves drawing two perpendicular lines in the middle of the sheet so that the four "quadrants" are formed in which students will write down the required information. They work individually or with the class divided by groups, each group receiving a file. Different requirements are formulated to achieve the objectives of the lesson (Cartaleanu, 2007). We propose a sample of quadrants as an example:

**Quadrant I:** Specifies the characters of the creature heard.

**Quadrant II:** Establishes and writes the main ideas / images of the creations heard.

**Quadrant III:** Write the morals / teachings that come out of the musical message.

**Quadrant IV:** Represents a drawing / scheme of motion of the melodic line of the first fragment / musical part of the audited work (D.Kabalevsky, *Three Friends*: Ștângărița, Plângăreța, Răutăcioasa).

|                                                                                                                                                                                                                         |                                                                                            |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| I. <i>The frolicsome girl</i> – character with a unforeseeable behaviour;<br><i>The whining</i> – pessimistic character;<br><i>The malicious</i> – negative character;                                                  | II. Diversified characters of the personages, different characters                         |
| III. From the musical creation it is felt that the characters of the personages differ a lot and each from these has the right to existence, though <i>The Malicious</i> will make troubles for those that surround her | IV<br> |

Fig.1 Quadrant

At the next stage of the training experiment, the students of the 2nd class (exp. Lot) of the transdisciplinary competences were used: *communicating to others the information obtained on the basis of the read texts and the auditory perception of the musical programs with the program (march, dance, song).*

## 2. Transdisciplinary communication.

*Benefits:*

- a) the intervention of the frenzied factors and the express elaboration of measures to prevent unwanted obstacles are taken into consideration;
- b) the area of literary and musical artistic stimuli extends;
- c) Auditory and visual factors are significantly amplified in listening-comparison-analysis-generalization;
- d) advances the culture of perception and artistic thinking.

The pupils are presented with the literary text *"I had a musician in honor, disappeared in a recreation, and what a musician it was! I see it, it was not like*

*all the musicians. my father bought it, a lot of money gave her, he does not know I do not have it anymore, if he finds out, he would be angry with me. "* Then students are offered to audition the creation Valles -joke (played by the musician) by D. Șostakovici.

In front of students, the following tasks are submitted:

- Communicate about the key words of the story - Students identify the words: *the musician, disappeared, endowed with a changer, it was not like all the musicians.*
- Listen carefully to the melody of the waltz and, following the text of the notes, carefully scratch the waltz song exactly - Students choose the similar phrases: *I with no. 2; no. 3 with no. 4).*
- Communicate the disposition of the character from the literary story "Muzicuța" - Students describe two degrees of disposition, suggested by the literary text:
  - *the high mood of the character*, motivated by a charming music that "was not like all the musicians", bought by his father with "a lot of money";
  - *the mood of the character*, who regrets the music that "disappeared into a recreation."
- Communicate about the mood of "jungle"

Students see a joke, a mood for the charm of the music, the main reason "joke" is the melodic of the musical creation.

- Communicate what are the similarities or oppositions between these two artistic creations: literary text and musical text

Pupils, stimulated by the teacher, establish the following similarities:

- the first artistic creation predominates the mood of *joy, happiness, the fulfillment* of artistic dreams, although in the literary text one can observe the presence of a nostalgic provision of losing a nice object;
- In the second, jump by D.Șostakovici, the students also communicate the existence of two provisions: *a joyful, joking, pitiful one.*

Until this test was carried out, as well as the previous tests, a series of exercises were initiated to train students in similar formative actions. In particular, they were taken into account: the emotional reaction of pupils to artistic subjects (literary and musical); the way of perceiving, understanding the communication of those sensed by reading / listening music; the students' ability to create new attitudes-relationships between the read / received artistic subjects.

As for the formation of the description skills, ***comparisons have been developed through the Perception of the Read / Hear Artistic Message by the appropriate reception of the emotional and aesthetic universe of the literary / musical texts and the utility of the non-literary means. Entrance into the secrets of reading / listening and creating new literary-musical products.***

Options:

- a) description by the students of the literary content of a song highlighting the poetic valences of the text;
- b) Comparing the artistic works received and characterizing the differences or similarities;

- c) expressing your own impressions and feelings about musical work;
- d) composing new literary texts, improvising on these texts new intonations / musical melodies.

*Content of the test.* The pupils were offered to receive the literary text “*Greieraș*” de D. Dragan:

|                                |                                       |
|--------------------------------|---------------------------------------|
| <i>My crap in the house</i>    | <i>It would seem like a slumber</i>   |
| <i>She wears silk coat.</i>    | <i>Under the porch of the ladder,</i> |
| <i>His song,</i>               | <i>With his dew-boots,</i>            |
| <i>It looks like a bumper,</i> | <i>Slipping under the new moon.</i>   |

**Task 1.** To identify on the basis of artistic experience previously accumulated the phenomena: spatial state, temporal state and static state of the literary dramatic speech. To make such a composite appreciation, in advance with the students of the experimental classes, a series of exercises-trainings were carried out, which guided the students towards a profound and wide appreciation of even the smallest literary text. In such exercises predominated:

1. **internal factors:** *culture of student thinking, culture of perception, personality qualities;*
2. **external factors:** *principles, methods and techniques (general and specific) to stimulate the student's artistic action.*

The appreciation of the literary text was based on the use of artistic means in related fields, such as means of rendering *space states, temporal states* - present in the reception of musical creations; as well as using the means of playing static states - characteristic of the field of plastic art. The following key moments have been highlighted in order to educate young pupils on integrated transdisciplinary reception and appreciation skills: encompassing the whole in the appreciation of artistic creation, determining the details (words, phrases, motives), and their role in playing the message integrated dramaturgy.

By applying to the lessons of musical education, language and artistic literature of interdisciplinary methodological tools (*presented in the FCAE Pedagogical Model*), we have succeeded in giving the pupils of the elements of artistic and aesthetic culture a growing dynamism, supported by both students, as well as from teacher-trainers. Significant in this respect remains the desideratum of experimental activity - to dynamize the student in the formative ambiance of the teacher himself, which implies change, increasing and continuous performance.

### 3. Conclusions

The development of the formative experiment demonstrated that by applying specific methodologies of interaction of literature with music, on the one hand, and the formation of the elements of the literary-musical culture, on the other, it develops the emotions and artistic experiences of the pupils.

In the same context, the application of interactive methods (which represent manifestations of ELA-EM interaction) requires the teacher to know the theoretical framework of inter-transdisciplinarity - literary interactions, the



ability to structure hierarchically for each lesson all types of literary-musical ties, on the one hand, and the work - reader / auditor, on the other.

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## 6. THE INFLUENCE OF CULTURAL DIVERSITY ON OPEN-EAREDNESS

Dorina Geta Iușcă<sup>262</sup>

**Abstract:** *Open-earedness theory has repeatedly been confirmed on several populations including American, English, Dutch, German and Finnish people. Nonetheless the influence of cultural diversity on openness towards unfamiliar music has received little attention from researchers and this may create the possibility of adding essential modifications of Albert LeBlanc's theory. Considering the contemporary context, people's migration towards economic developed countries becomes a phenomenon with great implications related to the progress of social and cultural characteristics of any national context. Researching the open-earedness of people which have been exposed not only to their native culture but also to the adopted one (due to financial necessities) may reveal a series of useful aspects for the intercultural field (by disclosing new ways to promote the tolerance towards cultural diversity) and also for the educational field (by describing new strategies of learning in a context of adaptation to an unfamiliar musical space). The present article analyses a series of previous experiments that monitored the way different social categories integrated in cultural communities different from their own assimilate or not the elements of the adopted country into their musical identity. The present analysis has educational implications related to the ways students may develop the preference for unfamiliar music.*

**Key words:** open earedness, cultural diversity, musical identity, bimusicalism

### 1. Introduction

Although being repeatedly confirmed (LeBlanc, 1980; LeBlanc et al, 1992, 1996; Kopiez & Lehmann, 2008; Hargreaves, Comber & Colley, 1995) on various populations (American, English, Dutch, German, Finnish), the open-earedness theory researchers haven't yet extensively considered the cultural differences between subjects in generalizing their results. The present international context favors the migration of people from undeveloped countries and this social phenomenon may have great implications related to the construction of different cultural spaces.

Researching the musical preferences of people who have been exposed not only to their native culture, but also to the newly-adopted one could reveal data that may be relevant to the field of intercultural studies (by finding new ways to create tolerance to diversity, for example) and education (by identifying better strategies to adapt and improve students' learning process in unfamiliar spaces).

### 2. The Case of Turkish Student Minority from Germany

Due to the struggle to find a better paid job, an important number of Turkish families have moved to Germany since 1995. Therefore, the percentage of foreign students has increased up to more than 40% in some German schools, with the Turkish student population becoming the most representative in this space (Sakai, 2011). In some industrial German regions (for example in

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Ludwigshafen where the chemical industry is highly developed) a third of students is of Turkish origin.

The simultaneous interaction between Eastern and Western cultural elements brings the necessity of solving certain differences regarding the perception of the environment, considering the fact that, in many cases Eastern and Western perspectives are sometimes of opposite nature and this may be in the detriment of coherent learning. For example, Morrison and his collaborators (2008, 2013) have shown that Turkish adults revealed inferior performance differentiating tone melodies in comparison to the case of differentiating melodies written in oriental musical systems. Therefore, the double enculturation could have a significant impact on Turkish students' academic adaptation.

In addition to this, Patrick Wong (Wong et al., 2009) talks about the existence of "bimusicalism" that joins the bilingualism and proves that the cognitive and emotional sensitivity and adaptation may extend beyond the language space. German teachers are considering the extent to which academic integration of Turkish workers' children really follows the national education standards, as they are culturally exposed to three types of influence (Sakai, 2011):

- local influences through the German repertoire they learn at school;
- transnational influences through the Turkish musical preferences and traditions of their family;
- global influences through the international melodies broadcasted at the radio, TV and internet.

Consequently, this questions arises: which type of influences will form the cultural identity of these immigrant children? Will they keep their Turkish traditions, will they adopt the German ones, or will they a cultural hybrid with specific features? Researching these students' musical preferences may offer some indications regarding this aspect.

Winfried Sakai from Hamburg University developed a new way to assess musical preferences through a computerized software. His research group included 267 German primary school students, of whom 173 were of Turkish origin (and whose parents migrated to Germany). Each student had about 35 minutes to appreciate a list of musical fragments divided in three categories: Turkish music (transnational influence), German music (local influence) and Anglo-American music (global influence). Each category was illustrated in four variants: instrumental music, traditional music, rhythmic music and children repertoire. The students had been instructed to make their own musical playlist out of these songs, by using the following computer commands: DELETE, STOP, FADE OUT, GO ON (listen to the melody for another 30 seconds), DOUBLE (listen to the whole melody once again). These commands allowed the researcher to measure students' musical preferences by analyzing their listening time and listening disposition for each type of music. Demographic information and data regarding musical experience and family's musical

preferences were also gathered through a questionnaire which was completed by students and their parents.

The results have shown that the Turkish origin predicted the preference for Turkish and German music. Therefore, German students of Turkish origin tended to prefer both Turkish (transnational influence) and German (local influence) music, although the two culture have very different musical systems. A third of these students prefer Turkish music exclusively, while the other two thirds German and Turkish music equally.

Sakai interprets students' preference for oriental culture as an indicator children use to construct their self-image. He suggested that a real Western integration of Turkish origin students has specific features and will successfully be provided through teachers' familiarization with the oriental system, or by hiring teachers of Turkish origin. He claims: "it is not enough to sing some children's songs or folk songs to build bridges between cultures in the classroom (...) teachers should pay attention to transnational pop cultures to adapt music instruction—not to stay there but, perhaps, to start there on the pathway to further music challenges" (Sakai, 2011, p. 191). Sakai's study has revealed that music lessons are an important part of cultural integration and that students' cultural background should highly be considered in their academic development.

### **3. The African-American and Latino Student Population from USA**

The USA cultural space is very divers by definition, due to the fact that the existence of the federation itself depended on following a series of cohabitation rules accepted by people of different nationalities who migrated there from different European countries. The 21<sup>st</sup> century brought new challenges related to the tolerance towards cultural diversity. The demographic data of USA is continuously changing due to the migration Latino and Eastern-Asian people and this adds up to the challenges of the social integration of African-American population. It has been anticipated (McCrary, 2000) that around 2020 the non-European population (which is now a minority) will extent to 64% of the total USA population.

Jan McCrary from Ohio State University has investigated the ways third, fifth and seventh grade students' musical preferences for African-American and Latino music impact their disposition to interact with African-American and Latino peers. The research included a group of multiple ethnic identities and followed two directions:

1. the measurement of musical preferences by listening and rating on a 7-level Likert scale the preference for three melodies: *Street Life* performed by Randy Crawford (an African-American rhythm and blues singer), *Pun Pun Catalu* performed by Celia Cruz (a Cuban salsa singer) and *Johnny Sands* performed by Sally Rogers (a European-American folk singer).
2. the measurement of students' interactions in small groups task solving activities. When there were four children in a group, the group included one child who held classroom minority status. When the small group consisted of five children, the group included one or two children who held classroom

minority status. Quantitative and qualitative observations related to these interactions have been made by the researcher while students were solving the given task of identifying the singer's age and date of song recording.

The results have once again confirmed the open-earedness theory, but this time in a multicultural context. Therefore, the third grade students liked all three melodies better than the fifth and the seventh graders did, thus indicating a higher tolerance towards unfamiliar music at a lower age. The researcher also discovered a cultural effect in all investigated age groups: African-American students have revealed higher preference for the African-American song and for the salsa performer. Similarly, the Latino students preferred the salsa song the most, then the African-American song and lastly the European-American folk song. The European-American students (the majority population) the European folk song better than the African-American and Latino ones. Therefore, the cultural background of students acts as an identity symbol not only for the minority population, but also for the majority.

The observed behaviors of students during group task solving confirmed students' attitude towards unfamiliar music. The third graders described the songs different from their culture to be funny. Boys especially have made ironic comments regarding the vocal style and pronunciation of the African-American and Latino performers. The fifth graders African-American students have been asked by their colleagues for the performers' names and they have shown reluctance in telling the information due to fear of being ridiculed.

The majority/minority status may have a significant effect the openness towards unfamiliar music and the declared preference for it. The minority groups liked their music of origin when asked anonymously but had the tendency to hide their preference when discussing openly about it. The reason may be the fact that the majority of students ridiculed the unfamiliar musical expression. Within each grade-level of participants, classroom minority girls were reluctant to participate in the small-group discussions or to offer their opinions about the music. However, the classroom minority boys were invited to participate in group discussions more often than were classroom minority girls. So a gender effect is also present here.

One explanation for these effects may have something to do with the lyrics of the songs. Two American researchers (Abril & Flowers, 2007) have investigated the musical preference of 60 sixth graders for three versions of the same song: the instrumental version, the English version and the Spanish version. The participants were native in English only, but also bilinguals who spoke English and Spanish. The results have shown that the English speakers (the majority group) preferred the instrumental version better, while the Latino students liked the Spanish version of the song. When asked about the reasons why they liked that version more, the Latino students said that the music's message is stronger in Spanish and that the song simply "sounds better in Spanish" (Abril & Flowers, 2007, p. 212). Other reasons for their preferences indicated that they listen to the same music style at home or that they like the way the lyrics are similar to the way they speak at home. Consequently, the lyrics

of a song could act as an important correlation factor between the musical preference and the cultural identity.

### 3. Conclusions

When researching the open-earedness theory, the cultural factor may play a significant role in modifying the results. Is it fair to say that the age affects the tolerance for unfamiliar music in the same way for all the musical styles? Could the preference for unheard music from the same musical background a child was born into be the exception from this rule? Most of the studies performed on music preference investigated the scores subjects gave on academic and international music. What kind of results would we get if we take into consideration different musical systems, different languages a song is performed in, or different stylistic features specific to a certain culture? Future research may provide a most needed completion of the open-earedness theory, as the cultural background of the subjects may determine surprising new findings.

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## 7. INTEGRALITY OF MUSICAL EDUCATION LESSON – PRAXEOLOGICAL PERSPECTIVES

Marina Caliga<sup>263</sup>

**Abstract:** *One of the most important goals of modern pedagogy is to identify the educational potential, to define ways of asserting man as a subject of cognition, communication and creation. This article investigates the praxeological aspects of the musical education lesson, expressed through the concept of integrality. The issue of integrality is one of the key concerns related to man's cognition of reality: the integrality of internal and external phenomena (cognitive and affective); the logics that moves the processes of cognition; the categories of the integral system, divided into partitioned / whole and others. From this perspective, for a fundamental change in education, a global and unitary vision is needed on the concept of integrality and on the activity of personality formation and development.*

**Key words:** *praxeology, integrality of the lesson, emotional, rational*

### 1. Introduction

In the third millennium, the millennium of global change we are witnessing, both in society and in educational practice, many events that ensue at an accelerated pace as well as a series of global problems. Simultaneously with social change, there takes place a shift in the contemporary man's hierarchy of values. The indispensable link between nature and society is self-evident: the formation of the concept of world integration is a dominant one in education. Integration stimulates multi-faceted perception of phenomena, forming an integral vision of the *Universe*.

*The Universe* is a system whose elements are in close connection. We know that the biosphere is an integral system, and all living bodies are elements of this system. Our vision of the system with its components is different and depends on the perspective from which the world is viewed. Over the course of a few millennia, man creates his own history, his own culture - a „second nature”, is the creator of a new space by knowing and changing the world.

We view reality from another point of view: everything moves, everything vibrates in it. We understand that life integrates various components: molecules, cells, organisms, etc. Life is a perfect matter, which we call the soul - the soul is „*the holy holiness*” of our hearts. All matter involves itself in a systemic rotation, eventually forming a whole with a living breath, which is the Genesis of the World – the Infinite.

### 2. The Concept de *integrality* in pedagogical sciences

The modern society, dominated by permanent and profound transformations, imperiously demands new ideas and actions. The school, the students, and the teacher stand ahead of these changes. In this context, it becomes imperative that students learn to learn - so that they can **integrate** into

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society. "To be an integral person means to have vision, passion, discipline, consciousness, etc.," claims St. R. Covey [3, p. 338]. This skill, which defines the spiritual code of each individual, is generated by the amalgamation of the constitutive components of integrality: talent, passion, the need to manifest and relate, consciousness, etc.

Professor I. Gagim investigates: "Man, as an integral and integrative being, the inner man (the intimate universe of man) as the essence of the human being becomes the main research subject of all fields of knowledge" [5, p. 3]. In this regard, the psychologist I. Negura argues that "Human knowledge has become a very tempting and up-to-date research issue today, because man can improve his being and enhance virtues only by better knowledge" ([Apud: 6, p. 9]). Therefore, over the millennia, in the process of knowing and changing the world, man discovers himself.

Man's knowledge is determined by his tendency to understand the world around him as well as his place in this world. The given activity is based on the emotional perception and rationality: the tendency towards *rationalism* and the awareness of the *emotional* experience. Man desires to solve the *homo sapiens* mystery, hence the man's thirst for knowledge and self-knowledge, the desire to know the new and the integration of this new with the mysteries of the past. In the context of the interaction between man and the world around us, taking into account the indissoluble link between Creator and Creation, we draw the conclusion about the level of spiritual fertility of man, of the "spiritual humus", determined by the influence of such phenomena as education and human development.

From the perspective of integral education and the concept of permanent learning with the complex and integrated nature of the problems faced today by humanity, among which we highlight globalization, information explosion, population migration, etc., education is called upon to bring its contribution to solving these factors in the formation and development of the human being. From this perspective, for a fundamental change in education, a global and unitary vision is needed on the concept of *integrality* and on the activity of personality formation and development. The thoughtful research of this problem demonstrates the human demand for fluidity of thought and action, flexibility, i.e. the ability to adapt to different situations, find unusual solutions, abstraction and synthesizing skills, attitude of redefining and transforming the function of an object in another, etc.

Analyzing the pedagogical sciences of the end of the last century, one may observe an immense number of approaches, which complement the old model by analyzing and reflecting on the possible integration of the current orientations. The complex nature of **integrality** continually seeks researchers from multiple scientific fields, becoming an obvious necessity. The idea of integrality and integration is quite old; the last decades mark a notable increase in integrative phenomena. Currently, **integrality** is a global trend that characterizes systemic processes that take place in science, art, culture. We approve of the idea "the creation of the full man can be multidimensional and



developed on all the axes of his becoming - biological, psychological, cultural, social etc.” [8, p. 166]. Hence the significance of the concept of **integrality**, based on the evolution of the fields of science, on the global growth of knowledge and the requirements towards them.

**Integrality**, **integrity**, **integration**, **integrate**, etc. are just a few notions commonly used in contemporary pedagogy and are of interest to the researched problem. **Integrality** from French *integralite* - state, condition of being whole, complete; the ability to build a whole, a system; the process that adds the parts of the system into a whole. **Integrity** - the property of being integral; (from Latin *integratio* – “restore, evoke, complete”), which can be divided into small elements, but these elements come together, integrate, forming a whole of its parts. **Integration** - the action of (to) *integrate* and its result. **Integrate** – to include, to englobe etc. **Integrand** – a part that necessarily forms part of a whole [2, p.497].

The concept of *integrality* has a fairly long history. The issue of integrality is one of the key issues related to man's cognition of reality: the integrality of internal and external phenomena, the logics that moves the processes of cognition, the categories of the integral system, divided in part / whole and others. Namely in man, as in an integral system, nature integrates such a mechanism: gaze, face mimics, cognitive processes - all of which have genesis in nature. Human reason, consciousness, motivation, sensation, will, and other actions are simply different possibilities of knowing the ‘part’ of the ‘whole’.

The dialectics of *whole - part* categories articulates an integrating character through: the movement of knowledge; embodying units and diversity, which usually start from something unitary; integral moves to systematization by parts / elements; finishes this circle of knowledge in the form of an integrator system, etc. This proves that nature has developed man's thinking, reaching the highest levels, through qualities of self-knowledge and self-development, placing the activity of the individual at the center of any kind of knowledge.

Following the research of the philosophical writings of antiquity, it was found that this phenomenon acted on systemic structures. The integral nature of system elements at process level has been called holism (Greek ὅλος, whole, integral) - the theory that emerges from integrality. From an ontological perspective, *holism* is a philosophical concept that interprets the thesis of integrity to the sum of its parts, considering it as an “integrating factor” of the world. With L. van Bertalanffy, the principle of *holism* is raised to the level of a general theory of systems [1].

The *holistic* perspective has found numerous applications in economics, sociology, philosophy, culture, etc. In the philosophy of culture, the first to address this problem is J.Smuts [13]. He researched *holism* as an independent systemic theory, whose elements are in permanent integrality. The concept of *integrality* in the Kantian vision is researched by dividing the parts of a certain domain of cognition, to make it representative as a system [10, p. 197]. It means that all elements that integrate into a system form a *process*.

### 3. Praxeological perspectives of lesson integrality

One of the most important opportunities of modern pedagogy is to identify the potential of education, to define ways of asserting man as a subject of cognition, communication and creation. All involve the development of a personality endowed with independent thinking, prone to self-training, creative activities, and maximum talent. However, the focus of the contemporary educational process on developing the individual's capacities to approach the objective reality in a creative and integrated manner, on his *rational* and *emotional* accumulations, increasingly contradicts the “*rational supremacy*” of education.

In general, the outcome of school education is effectiveness of the thinking process, students' operating with terms and notions, performing and analyzing logic operations, less frequently, attention being paid to the emotional-emotional aspect. Thus, in the educational process, it is necessary for the teacher to harmoniously combine scientific and artistic knowledge. As in practical or methodological terms, the theoretical dimension of this subject is widely debated, there are several loopholes, more specifically, in the sense of the music teacher's conception of the lesson in such a way as to obtain integrating elements of rational and emotional in its content and structure.

Explored from antiquity, for which the inherited traits, the innate ideas were stored in the human reason of God Himself, it became known that human beings are not born equally endowed with psychophysical possibilities and that they have no identical conditions of development and manifestation. The human psyche is a systemic construction through mental processes and qualities. Moreover, two fundamental aspects of mental activity can be distinguished: the first, the rational and the second, the emotional: the mind and the sense, the brain and the heart, the reflexive and the affective sphere. The human brain has thinking centers, a **cognitive** area and an **emotional** area. It has already become axiomatic that the **rational** and the **emotional** part are related to the activity of the two cerebral hemispheres. Thus, the left hemisphere is responsible for the reflexive, rational aspect, and the right hemisphere for the affective and emotional.

The problem of the integral development of the rational and emotional – the *cognitive* and *affective* has been a concern for scholars over several decades. They are trying to demonstrate which of them is primary and which is secondary. These two contradictory categories integrate through two warning systems at all stages of the individual's formation / development. The concept of educational activities is based on a competent approach, focusing on creative, free thinking, integrating in life practice theoretical and practical knowledge and skills. From the above, we conclude that man's relationship with art has a defining character, integrating the entire system of relationships, stimulating the purposes of cognition and the creative ones, integrating the interest with the needs, etc.

The idea that people are born with a general, inborn, “more or less developed” cognitive faculty has long been under investigation. Every human

being is born and matures in such a way that it has some relatively common psychophysical peculiarities, but also some special psychic peculiarities, which constitute the individuality of each one.

J. Piaget's theories of *cognitive development* are an undeniable contribution to the theoretical foundation of learning strategies in a collaborative context. The learning process is seen as a progressive "accumulation" of knowledge in the relationship between the current level of cognitive development and the task that is the subject of learning [11]. On *affective development*, the integration of man into the surrounding world through various activities contributes to the formation/development of the values of the emotional perception of the world through spiritual values - at different levels of knowledge about it.

H. Gardner, investigating the formation/development of the personality, states: "The intellectual level of the student is studied as a bio psychological potential, which according to the environment is formed as a complex system, integrating real knowledge with affective ones" [7, p.33-34]. The theoretical model of this development proves the integrated pedagogical action through a cognitive and affective development of the student's abilities, and the capacities are not only the innate ones but also the ones that are constantly educated / cultivated. A characteristic of this training is the psycho-physiological development of the child as a pre-requisite for musical education.

Based on research results on the asymmetry between the celebrated hemispheres, the problem has been the subject of research for many scientific fields such as psychology, psychophysiology, musicology, etc. By investigating the functions of the right and left hemispheres of the human brain, it has been proven that the right hemisphere processes not only affective but also logical information. The scientist J. Polich argues: "The right hemisphere mechanism processes the information simultaneously: the difference in the functioning of the hemispheres and the different types of thought attests not the character of the matter addressed, but the way of its integration into activity" [12, p. 297]. Al. Einstein, who has integrated into his research the art of science - physics with music - is of the opinion: "In a scientific reasoning, the artistic element is obligatory present: the integration of science with art prepares a systemic thinking capable of conquering the truth" [4, p. 45].

The great Leonardo da Vinci, painter and sculptor of the Renaissance age, mathematician and anatomist, skillful musician, sought perpetual ways of integrating the arts, not only as a theorist, but also as a practitioner. Current research in the field of psychology and the human brain science proves the existence of two fundamentally different thoughts. In the cells of both cerebral hemispheres we observe capabilities for one activity or another. The left hemisphere organizes any verbal or imaginary information, analyzing and structuring the capacity of logical, rational development. The information processed in the left and right hemispheres forms the strategy of the information elements and thus systemizes the asymmetric system of the inter-cerebral brain function. The right hemisphere imaginatively integrates information, but the left hemisphere systemizes and structures it. The dynamics of the perceptual act in

itself carries the mark of the general psychophysiological particularities as well as of the special ones, specific to the individual, features of temperament, skills, attitudes, etc. At any moment, perception is outlined as a dynamic, synthetic phenomenon that integrates with the other components, the sides of the personality as a whole.

In a general functional sense, perception appears not only as an image of the reflected object but also as a ‘mirror’ - a matrix of the personality of the subject perceiver, as a specific way of manifesting it in its relations with the world. In the perception, as in other psychic processes, such as thinking, imagination, memory - man defines himself, reveals the content of his personality (the level of general and artistic intellectual development, intentions in forming attitude, the desire to manifest through attitudes – in other words, student's attitude by perceiving the sound message, etc.). Many researchers argue that the development of the thinking strategies of both cerebral hemispheres should not dominate any of them, but on the contrary, the activities must be designed in such a way as to contribute to the development of both the left and right hemispheres. In this way, two blocks of integrative educational activity are distinguished: the cognitive block and the affective block.

Through these blocks we witness the integrality of the two directions of student's formation/development: integrality of the *cognitive* with the *affective*. It systematizes the cognition and imaginative-artistic factors of the student's activity through perceptual processes. Relying on the scientists' ideas, we assert that the integrality of the *cognitive* with the *affective* allows us to perceive the “surrounding world picture” - integral. The tendency to break the gap between these fundamental aspects as: logical-gnoseological and artistic-aesthetic, will contribute to a deep perception of the links between the surrounding life and the process of its cognition, the formation of an integral personality. Researching science as an art and art as a science through two directions of cognition, L. Vygotsky argued: “art is thinking, but a special type of thinking. The purpose of art is to perceive and to know things through the integral activity process” [p. 67].

Based on these assertions, we highlight the theses related to the field of psychology, through which the *contents* of the artistic domain closely integrate with the *form*, explaining these links as mechanisms that integrate art with perception, sensation, attitude, etc. Therefore, any art creation gives us impulses to perceive and know things, whereas the inner personality perceives creation through different perceptive qualities. The tendency to integrate these two extents of cognition: affective with cognitive contributes greatly to the formation / development of personalities.

#### 4. Conclusions

Based on the scientific research of the physiologists, related to the interhemispheric brain asymmetry, it is concluded that a harmonious development of the child can be achieved only in the case of a good functioning of both hemispheres. Therefore, the integrality of the *emotional-artistic* and the

*logical-scientific* contents in the educational process contributes to the pupil's formation / development. Obviously, if the artistic image turned into a language of logics, science would replace art altogether. A reverse hypothesis: if the artistic image would not be explained by logical language, there would be no art theory. However, the artistic image cannot be fully researched only by logical processes, it is here that sense integrates and complements this connection: *emotional-rational* and *logical-imaginative*.

The synthesis of arts and logics is confirmed by the psychological and psychophysiological peculiarities of man. By investigating these categories, we got support from the idea that these are not only a reflection of reality but also an essential form of understanding the world - transforming it from one hypostasis to another. The main purpose is human activity. Therefore, the logic integrated with the artistic becomes a reflection of this integral transformation. Artistic thinking is a complex psychological structure that determines artistic creation and artistic perception through musical-didactic activities. It means that artistic thinking is a process that integrates into the educational processes by content and form, the result of which is arts. From the above-mentioned theses, we conclude: *cognitive-affective integrality* is the concept that integrates the Music Education lesson from praxeological perspectives. This concept aims at following the musical-educational process from a praxeological point of view in the formation/ development of the pupil's cognitive-emotional integrality at the Music Education lesson.

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## 8. MUSIC EDUCATION AND RESEARCH THROUGH INFO-DOCUMENTARY SERVICES

Elena Țurcan, Elena Harconița<sup>264</sup>

**Abstract:** *In the paper are reflected some moments from the evolution of musical education and research at Alecu Russo Balti State University, suitable for the info-documentary services system, connection and relationship of librarians with teachers, students and researchers from the Art and Artistic Education Chair. Also, the paper provides an overview of the history of authentic collaboration for 40 years between Scientific Library and Art and Artistic Education Chair.*

**Key words:** *Library, USARB, music collections, information services, artistic education*

### 1. Introduction

„Analysis of user services and their progressive refinement as expressions of deepening human communication responds well to modern approaches to meaning of change. By increasing the quality of infodocumentary services an increase in the quality of all fundamental processes of knowledge and productive involvement in the life of society is achieved.<sup>265</sup> Modern society is characterized by the new role of information and it determines both the quality of the libraries work and educational institutions. In Bălți municipality there is a temporal practice of Musical Higher Education in harmony with a very good serving the book, musical education based on the collections, services and products of University Library.

In 1945, a Teaching Institute was opened in Balti with two faculties - History and Philology and Natural Sciences and Geography. This year, the first higher education library is established in the North of the Republic of Moldova (RM). Music education became known since 1958 when the Pedagogical Institute (IP) opens the Chair of Primary and Music Education within the Faculty of Philology. The Chair of Primary and Music Education was Ion Popescu.

In „1959, we find music training speciality in Russian Language and Literature and Music Chair .Over a year, the music study gets another status - the Music and Singing Chair”<sup>266</sup> which in 1964 „is completed with gifted graduates of the nominated section and „G. Muzicescu” State Conservatory of Music, Chisinau, Moldova.”<sup>267</sup> At the same time, the first 300 (!) books, including several music manuals published in the 50s, music theory, solfeggio, school song collections, scores for piano, violin, accordion and choir,

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<sup>265</sup> STOICA, Ion, (2012), Cuvânt de-nămpinare, In: DEDIU, Liviu-Iulian, *Managementul serviciilor pentru utilizatori în bibliotecile contemporane*, ANBPR, București, p. 7, ISBN 978-606-92717-0-4.

<sup>266</sup> *Universitatea de Stat „Alecu Russo” din Bălți*, <http://www.usarb.md/despre-universitate/despre-universitate/istoria/>, [on-line] [citât 10 oct. 2017].

<sup>267</sup> BABII, Vladimir, (2014), *Istoricul Facultății Muzică și Pedagogie Muzicală (1980-2004)*, In: *Margarita Tetelea: In onorem*, pp. 50-54, Bălți, ISBN978-9975-50-133-0.

musical collections are developed from donations and purchases from the „Music” libraries in Bălți and Chișinău.

Today the Musical Documents Office (MDO) holds a valuable documentary fund, the volume of which consists of 50 954 thousand units: 45 111 printed music documents, 3 073 periodicals, 1,089 vinyl records, 282 audio tapes, 236 CDs music, 5 DVDs, 1 163 brochures, programs, rare fund. Historical pages remind us that „in 1968, librarians began to promote Librarian - Bibliographic Course for all first year students, teaching them to work with the book and use the catalogs. Between 1968-1972 the Chair trained about 195 teachers for primary classes and singing.”<sup>268</sup>

In 1975 was opened the Musical-Pedagogical Department with the Chair of Methodology of Music Education, the Chief - Sergiu Croitoru and Conducting Chair, the Chief - Pavel Anton”[3]. The Library of the Institute opened a Library Chair until 1976. The training of specialists for school education required a consistent collections development of the Musical Documents Loan, where a reading room with more than 1 000 documents has opened. 30 352 books were transferred from the main library fund at that time, 1100 catalog files of collection were written by volunteer students.

## 2. Discussions

Proof of well-organized musical collections are also the Annual Reports of the Library of that time. In the reports we find a text on students book insurance for the year of study: „Here, among 10 disciplines with 1: 3 (one book to three students) Also, we find *Harmony* discipline with 1:5 (one book to five students) - Theory and Methodology of Musical Education. In „The works of the Institute's teachers” file is mentioned the name of Mr. S. Croitoru, Chief of the Chair, who personally came to the Library to read and donate his works. On 01.01.1977 didactic-methodical collections already numbered 890 054 material units. Out of them 9 985 copies of printed music. The publications were acquired, in particular, from the Republican Collector (all *publishing editors* submitted part of the editorial product for sale only to libraries), the libraries in Chisinau, Balti, Russia, Belarus, Moskova, Leningrad, Ukraine, Kiev, Minsk, Kirov, Rostov on Don.

At the Library a system of services, including reading culture is formed: book exhibitions, bibliographic sources, bibliographic presentations, information literature courses, debates, *study student's reading interests*, literary meetings with prominent personalities from the filed, guide to the reading, educational activities in groups. The manual lending is developing in a group system, an information file regarding the endowment of the lectures, the Department Days, differentiated service, open access.”<sup>269</sup> In the Library the creation of the information system continues, librarians being concerned about the creation of

<sup>268</sup> Biblioteca în timp, <http://libruniv.usarb.md/index.php/ro/despre-noi/biblioteca-in-timp>, [on-line] [citată 10 oct. 2017].

<sup>269</sup> HARCONIȚA, Elena, (1977), *Raport de activitate a Bibliotecii Institutului Pedagogic „Alecu Russo” din Bălți*, pp. 4-14, Bălți.

Institute trains specialists in the field of „Music and Singing”, frequently appealing to collections, but first on the systematic catalog of musical documents which, in order to facilitate access to the musical recordings it was maintained separately. 1977 year brings big changes in the Library.

The scientific papers are separated from the didactic ones setting up three loans rooms: scientific, fictional; manuals, didactic and methodical materials; musical documents. New spaces have been prepared for this loan, uprights with wooden and metal shelves were installed. Among the members of the Council of the Library we find Pavel Anton and Anton Popov, professors from the Chair, who have contributed to solve many library problems. There are also other renovation signs, among which are two very special examples: in 1978, the Library is qualified by the Government in the 2<sup>nd</sup> category and on June the 1<sup>st</sup> it obtained the status of a Scientific Library in accordance with Order of the Ministry of Education.

The organization of home lending system gave the expected results. In the report it was specified a long queues of students waiting for the loan. The process was conducted directly from the shelf. One copy remains to be offered in the reading room. The collections were not open. Regretfully, the furniture was not comfortable: high shelves, tables and old chairs. The main fund did not have enough space. On both sides of the place until noon, classes were running, and it was always loud. Serving the users takes place in two chairs by two people: a librarian and a laboratory assistant.

In 1980 the Faculty of Music and Musical Pedagogy was opened. Anton Popov is the Dean of the Faculty (1980-1989). In 1982 the *first Doctor (PhD)* degree in the *field* of Music and Musical Pedagogy was defended by the late Professor Sergiu Croitoru. On September 1, 1986, the city's intellectuals and representatives of Republican authorities celebrated the inauguration of the new „White House” building, which was built according to an individual project. Faina Tlehuci (1923-2005) was the building technologist. At that time, she was the Director of the Scientific Library (1962-2001).

With great efforts, for 17 years, she managed to build and leave a bequeath inheritance for culture and national education - „In the center of the university campus, a splendid building of incomparable and unique library in Republic of Moldova was inaugurated. The Library is arranged on four levels, on an area of approximately 6,000 m<sup>2</sup>, with a modern technical endowment. The Library offers convenient working spaces and comfortable conditions, access to an encyclopaedic collection in 57 languages and a rich informational infrastructure, modernized services in the fulfillment of its main mission of informational and documentary coverage of the academic study and scientific research process”.<sup>270</sup>

All structural subdivisions from various educational bodies have been chanced to new premises equipped with adequate furniture and equipment. The MDO has its lending and reading halls, its own storage, audio equipment for

<sup>270</sup> POPA, Iulius,(2003), Regina Cărții in Nord, Biblioteca Universității din Bălți, In: *Literatura și arta*, 31 oct.



group and individual audiences, television, two computers, piano interpretation room, two individual work booths and two musical piano and royaline instruments - one in the festive hall where the Music Saloon holds its sessions. There are three Chairs in the Faculty: Methodology of Musical Education, Musical Instruments and Conducting. The *Doctor (PhD)* degree in the *field* was defended by Vladimir Babii. Step by step the number of holders is increased by the folowing teachers: Ion Gagim - 1987, Anton Popov, Margareta Tetelea - 1993.

An important step in the work of a library was the Library's Informatization Project in 1989, when the foundation of the first electronic catalog in the MARC format was laid. Dean of the Faculty of Music became Sergiu Croitoru, who between 1989-1995 built effective working relationships with librarians, between 1989-1995. At the Moldovan Government Decision (No. 330 May 21, 1992), Alecu Russo Balti Pedagogical Institute was reorganized into Alecu Russo Balti State University (USARB). Over three years the faculty changes its name in the Faculty of Music and Music(al) Pedagogy, and the Dean became Dr. Ion Gagim, who held this position between 1995-2005 and 2011-2016. Essential changes occur in the institution of book. In 1998 the TINLIB hardware and software is purchased. The electronic catalog is developed based on the one converted from the MARC platform. Several years ago were introduced and modernized the services: Internet access (first in USARB), and the web page has gone through several versions.

The hard work of librarians, computer skills of computer scientist, accumulated experiences have spurred on the process of retroconversion of information, their barcoding in the years 2002-2009. Musical documents were the first collection fully reflected in the electronic catalog, and today 75% of over 300 000 titles in more than 1 million units of material can be found in the electronic catalog. „In 2004, at the Faculty Chairs: Musical Instruments and Methodology the Head of the Chair is Margareta Tetelea PhD, Associate Professor and at the Conducting and Theory, the Chair is Vladimir Babii, PhD, Associate Professor. On September 17, 2004, Ion Gagim, university professor, defended with excellence *Doctor Habilitate Thesis*, an event of great significance in the history of the Faculty. The efforts of the teaching staff are oriented towards the professional training of music specialists. The pride of the faculty remains hundreds of graduates, who carry the instituton fame, acting as music teachers, directors of musical schools, choristers in *Academic Coral Chapel „Doina”*, conductors of children's choirs and orchestras, teachers of musical high-schools, pedagogical colleges, professors at the faculty.”[3]

2005 year was important by creating the MP3 Music Recordings database conditioned by the user requirements. It contains 6 156 works on CDs and vinyl records. In 2005-2011, Dr. Margarita Tetelea is Dean of the Faculty, who knew how to relate with students, colleagues, authorities and librarians. At the same time in Chisinau, at the State University of Moldova, Marina Morari defends the Doctoral Thesis in Pedagogy being also inspired by the rich and varied collections of the Băți Scientific Library.

With the extension of the electronic catalog, the use of traditional catalogs has decreased, so in 2007 the systematic catalog of the Musical Document Office has been preserved. Librarians create the Digital Library where the first 56 musical works are recorded; the full-texts of the scientific journals, including Art and Artistic Education journal posted on the Scientific Library website. The contents of the 2006-2016 issues are presented. The journal is included in the National Bibliometric Tool in the Register of Scientific Journals of the Republic of Moldova, accredited under "C" category. <http://libruniv.usarb.md/xXx/reviste/arta/arta.html>. Editor-in-Chief is Ion Gagim, Doctor Habilitate, Associate Professor. The Journal cited by, respectively, 3 years has the h- index of 2 and the g- index of 3. Measurements in the Publish or Perish tool indicates the presence of 8 issues of Art and Artistic Education journal with 20 citation. There are 10 teachers who have published 34 articles during 2006-2016.

The Musical Document Office (MDO) has 34 titles in 3 073 ex. of periodicals: 8 in Romanian, 10 titles in foreign languages and 16 titles in Russian. Also, this year in Chisinau, Elena Gupalov defend the Doctor in Art Studies thesis at the Academy of Sciences of Moldova, and Lilia Granețkaia successfully defended her thesis for the first time within USARB. In 2009 in Chisinau, Vladimir Babii defended the Doctor Habilitate Thesis in Pedagogy at the Institute of Educational Sciences. The late professor always mentioned that the content of his doctorate thesis was entirely due to collections of the USARB Scientific Library.

In 2010, the electronic catalog allows to preserve the traditional alphabetical catalog of the Musical Document Office (MDO). Librarians begin the analytical filing process through the TinLib Software Circulation Module, thus increasing the information flow to the user. The analytical basis for printed music documents is completed with 20 524 records. With the evolution of time, various transformations take place, so by order no. 05-424 from 25.08.2011, the Chairs of Music Instruments and Methodology and Conducting and Theory were merged into the Chair of Art and Artistic Education within the Faculty of Educational Sciences and Arts, now renamed in the Faculty of Educational Sciences, Psychology and Arts.

The scientific research, exploration and exploitation of the Scientific Library USARB databases and collections ended for Marina Cosumov, Head of the Chair from 2017, with the defense of Doctoral Thesis in Pedagogy within USARB. The Romanian Review of Artistic Education, included in the EBSCO, CEEOL, ProQuest, ERIH, PLUS, SCIPPIO databases is familiar for Bălți academic staff. 28 articles from 2012 are promoted globally, gathering 193 citations, and 4 teachers are members of the editorial board - I. Gagim, M. Tetelea, M. Morari, L. Granețki.

Starting with 2013 the life of USARB librarians gets new valances. The Scientific Library „is involved in three international projects: MISISQ - TEMPUS - Modern Information Service for Improvement Study Quality <http://libruniv.usarb.md/index.php/ro/component/banners/click/4;ERASMUS+C> apacity Building in the Field of Higher Education (CBNE)Project: Library

Network Support Services: modernising libraries in Armenia, Moldova and Belarus through library staff development and reforming libraries (LNSS) (2015-2018); <http://libruniv.usarb.md/index.php/ro/despre-noi/79-proiecte/153-proiect-lnss>;

Project „Modernization of academic library services in Moldova” (2015-2018) funded by the Norwegian Cooperation Programme in Higher Education with Eurasia, <https://newinformationservices.wordpress.com/>, <http://libruniv.usarb.md/index.php/ro/despre-noi/79-proiecte/154-proiect-mdnoro><sup>271</sup> Thanks to the implementation of the MISISQ Project, the Consortium of the seven university libraries in the RM purchased the ALEPH software and built the shared catalog - LibUnivCatalog <http://primo.libuniv.md/> „The catalog provides access to qualitative, fast and accurate information from a wide range of information resources.”<sup>272</sup>

In 2012, USARB librarians initiate the Digital Institutional Repository, developed later in the MISISQ Project. The institutional policy on Open Access (AD) (<http://libruniv.usarb.md/profesional/po-litici.html>) has been registered in the Registry of OA Repository Mandates and Policies. The Organization and Functioning Regulation on ORA USARB Institutional Repository has been developed and approved in the USARB Senate meeting in 2015. In 2016 the Repository has been registered in Registry of OA Repositories (4 251 digital archives) [http://roar.eprints.org/cgi/search/simple?q=ora+usarb&\\_action\\_search=C%C4%83utare&\\_action\\_search=Search&\\_order=bytitle&basic\\_srctype=ALL&\\_satisfyall=ALL](http://roar.eprints.org/cgi/search/simple?q=ora+usarb&_action_search=C%C4%83utare&_action_search=Search&_order=bytitle&basic_srctype=ALL&_satisfyall=ALL), which gives the scientific product of academic staff universities greater visibility, augmenting the university's rating in the ranking of higher education institutions in the world.

During the Open Access Week 2016-2017 and the Modernization of academic library services in Moldova project, the librarians involved in the National Marathon of Archiving of Digital Works, ranked the first and the third places with only one day's indexing of more than 200 works in the ORA USARB Repository <http://dspace.usarb.md:8080/jspui/>. 196 musical documents belong to musicians and can be viewed globally.

Implementation and project outcomes exceeded the expectations not only of librarians but also of the full academic community. The new knowledge that librarians have gained in the Information Days, Days at the USARB Scientific Library, at informational and dissemination hours, from trainings and seminars, they have had a significant impact on modernization of services and innovation, diversification of services available for users. The changes determined editing the Modules „The Basics of Information Literacy Course Unit” [http://libruniv.usarb.md/index.php/ro/servicii/formarea\\_utilizatorilor?id=39:curso-1-bazele-culturii-informatiei&catid=30](http://libruniv.usarb.md/index.php/ro/servicii/formarea_utilizatorilor?id=39:curso-1-bazele-culturii-informatiei&catid=30), course integrated in USARB's curricula, being promoted by librarians for all first-year students from all Faculties. The Musical Document Office (MDO) participates in the promotion of the theme of

<sup>271</sup> RĂILEANU, Ludmila, (2016), Noi modalități de predare a Culturii Informației în contextul proiectelor internaționale, In: *Colloquia Bibliothecariorum „Faina Tlehuci”*, (4 ; 2016 ; Bălți), pp.83-87, Bălți, ISBN 978-9975-50-190-3.

<sup>272</sup> *Ce este LibUnivCatalog*, <http://primo.libuniv.md/>, [on-line] [citat 10 oct. 2017].

information communication, use of information ethics, methods of plagiarism avoidance and copyright, use of plagiarism detection software, the process of citing and presenting references, personal reference management software: EndNote, Mendeley, Zotero (adding, organizing, citing bibliographic references).

There is an ample process of modifying, reforming, updating and modernizing information collections, services and processes, including the Musical Document Office (MDO): information on recent purchases, thematic, traditional and online exhibitions. Electronic services provide sharing and transformation of access to resources in contemporary libraries: Internet access, WI-FI, databases, online access to catalogs of other libraries.

The USARB Scientific Library has „the mission to contribute to the development of university education by fully satisfying the complex information needs of students, teachers, researchers and other users, inspiring intellectual discovery and learning through the formation of information culture.”<sup>273</sup> The mission of the Scientific Library involves the development of online public information, the promotion of Information Days, e-mail notifications, messages, scanning or redirecting content from databases, providing information assistance in demand-offer mode, traditional and electronic reference services.

Statistical program represents delivery of documents for 77 teachers and students - 13 587 documents in 29 218 pages. Orientation, guidance, instruction, delivery of documents to users from scientific databases: EBSCO, SpringerLink. bibliographic presentations, traditional and online promotional materials, participation with information on lecturer's endowment in accreditation of specialties, collaborations with the media. It is providing modern cultural and educational services, accessibility through intensive use of ICT in the organization of exhibitions and presentations in PowerPoint, library weeks, info-libraries Days, festivals, local, national and international information hours - and TV-information. The librarian of this Office participated in bibliographic research and development of Margarita Tetelea [http://tinread.usb.md:8888/tinread/fulltext/tetelea/in\\_honorem.pdf](http://tinread.usb.md:8888/tinread/fulltext/tetelea/in_honorem.pdf) and Gheorghe Baciuc <http://tinread.usarb.md:8888/tinread/fulltext/bs/baciuc.pdf>. bio-bibliographies.

All of these services being provided by librarian with competence and generosity by applying dedicated programs or scientometric study tools. In the last three years it has been possible to study the impact of the scientific research of the teachers from Chair of Arts and Artistic Education. Through these services, with the help of Publish or Perish software, the Musical Document Office (MDO) provides scientometric information to various segments of academic staff. The librarians also help to create teacher's profile in Google Scholar and selecting data on the scientific product of a person. One of the most cited books is the „Science and Art of Musical Education”, the author Prof. Ion Gagim - The book has the h - index 4 and the g - index - 9.

<sup>273</sup> Misiunea Bibliotecii Științifice, <http://libruniv.usarb.md/index.php/ro/>, [on-line] [citat 10 oct. 2017].

The latest book released in the world of knowledge: *Metacognition and Successful Learning Strategies in Higher Education*. IGI Global, 2017 <https://www.igi-global.com/>, includes authors from RM. The chapter 10 *Conceptual Framework for Non-Algorithmic Education in STEAM Education: Towards Metacognitive Strategies* (pages 178-195) is signed by M. Morari, Associate Professor of the Chair of Arts and Artistic Education USARB.

The Musical Document Office (MDO) librarian is always present with the promotion of collections, services, products, activities in support of educational and scientific processes, attends colloquia, conferences, professional meetings, book launches together with Chair members. Marketing of Scientific Library products is made through blogs and social networks: Facebook, Twitter, Youtube, Flickr, Wikipedia, Google+, Flickr, Pinterest, Delicios, LinkedIn. Recording of USARB publications are in Repositories, Open Libraries and Information Platforms: Zenodo, Ceeol, Open Library, Slideshare, Calameo, ISSUU, Scribd - opened new possibilities.

Statistical analysis *tool* shows 5 164 posts and 605 007 views in 2013-2016. For example, on Facebook ,1 145 views for the New Users program, on Calameo, 40 views for Eugen Doga online exhibition. Just one comment: „Dear colleague! Thank you very much for this extraordinary presentation! I will guide students and teachers to research it. Well Done! I am yours very truly. Thanks! With appreciation, M. Morari.”<sup>274</sup>

In 2016, Ion Gagim, a Doctor Habilitate is working at the of Art and Artistic Education Chair, this year being the USARB rector. The following professors work in this Chair A. Popov, M. Tetelea, M. Morari, L. Granetkaia, T. Bularga, M. Cosumov, V. Crișciuc, E. Gupalov, six University Lecturer, two University Assistants: two of them Doctoral students. „The Department's staff have won by competition projects for scientific research, creative laboratories with national and international funding. The scientific product in the field of music education of Chair staff is highly appreciated not only in Moldova, but also abroad. Thus, Mr. Ion Gagim is a Guest Professor at the Faculty of Music at the State Pedagogical University of Moscow and „Herzen” State University in Sankt-Peterburg.”<sup>275</sup>

The notable successes of CAAE are largely due to fruitful collaboration with the Scientific Library for 72 years, 40 of them are effective in dealing with university musicians. It was able to create a great partnership in the training of specialists for culture and national science. The historical file of the Scientific Library staff update the names of the colleagues who contributed to the evolution of music education and science in Bălți institution: Savciuk Olympics, Larisa Preadco, Ludmila Parcinova, Tamara Trofimova, Elena Delejuc, Svetlana Zolic, Tatiana Pavlova, Elena Tuciac, Tatiana Rucovitina, 1993 - present Elena Turcan, Alla Gunico, Marcela Bordeniuc, Lilea Zorilo, Victoria Fusu, Ariadna Mustea, Margareta Iulic.

<sup>274</sup> MORARI, Marina, (2017), *Stimate colege*, oficiulmuzica@gmail.com, [on-line] [citat 10 oct. 2017].

<sup>275</sup> MORARI, Marina, (2014), Sub semnul muzicii. In: *Margarita Tetelea: In onorem*, pp. 55-58, Bălți, ISBN978-9975-50-133-0.

### 3. Conclusions

Important principles respected by librarians are: resizing traditional services and the integration of new components based on technologies that will revitalize them and increase their performance, facilitating the introduction of new services, developing the specific role of the Musical Document Office (MDO), providing OA to scientific information, continuing professional training of librarians, providing training courses on the Information Literacy for users.

The USARB Scientific Library responds through structure, functionality and services to the complex and diverse information, study and research requirements of students, teachers, researchers and other socio-professional groups in education, developing encyclopaedic, scientific and didactic collections.

The USARB Scientific Library collection has an encyclopedic structure, providing a multidisciplinary basis for deepening university studies and research, specialized on the profile faculties and related fields, including the training of music and arts education specialists.

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## 9. ELEMENTS OF IMPACT ON STUDENT TRAINING: AREAS OF COMPETENCE SPECIFIC TO MUSICAL EDUCATION

Viorica Crișciuc<sup>276</sup>

**Abstract:** *The complex and integrated nature of issues such as globalization, migration, interculturality, environmental protection, information explosion, calls for a complex approach to musical education. In order to cope with the changes in the contemporary world, students need generic skills such as: the ability to learn how to learn, the ability to evaluate and solve problems. Analyzing the theoretical and methodological sources, the universal character of musical competences was investigated, investigating the classifications of different historical epochs of notorious personalities of the field and from the perspective of the main fields on which the Music Pedagogy (Psychology of Music and Musicology) is founded. This article denotes some aspects of the competencies specific to the training and education of students at the Music Specialty.*

**Key words:** *competencies specific, lifelong education, skills transdisciplinary musical education*

### 1. Introduction

According to modern didactics, competences training passes the learning process through its specific mechanisms and forms an integrated set of knowledge, capabilities and attitudes. The 20th century provides us with the main features of conceptual didactics. The formative character of active pedagogy in didactics was announced much earlier in the Romanian educational space, sec. XX was already well established. Thus, in 1988, I.Bontaș states that "the student will not only be a receiver in the teacher's communication act, but will be the one who finds the truth by itself, using analysis, synthesis, comparison, abstraction, generalization and application of knowledge" [1, p.97].

In its turn, the general concept of formative education consists of various particular concepts, which represent it in its defining aspects. Knowledge. Lat. cognoscere - information. Knowledge is the cognitive component of learning and learning, expressed through information in the form of notions, concepts, ideas, theses, laws, principles, theories, hypotheses.

DEX defines the first two meanings of the word as totality of notions, ideas, information that someone has in any field. Contrary to the definition in the dictionary, Romanian, and not only, ossified the expression of teaching knowledge. But knowledge does not identify with information; they are acquired information, values of the person, this defining aspect of knowledge being evidenced even by authors of classical didactics such as I.Stanciu, Iu.Babanski, V.Kraevski, N.Naumov [2] and others. According to I.Bontaș, S.Cristea, C.Cucoș, I.Grigoraș and others, the knowledge (= content units) are designed in the context of teaching, the realization of which involves three complementary operations:

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- a) definition, which ensures the introduction of new knowledge in the act of teaching, with their concretization by describing some episodes, signs, symbols;
- b) to expose knowledge, to assert the defined knowledge, to compare and classify them by demonstrations, compositions, employing the opinions of the educated;
- c) explanation, which assures the support of the didactic act by the procedural, teleological ordering of the knowledge transmitted at the level of pedagogical communication.

## 2. Discussions

A last-minute vision of knowledge, related to the concept of formative education and the principles of creation-artistic reception, advances V.Pâslaru [5, p.75], according to which, even in scientific knowledge, knowledge is very different from information (concepts, ideas, theses, laws, principles, theories, hypotheses) are marked by the personality of the connoisseur, the more they are personalized in the artistic and aesthetic knowledge where the truth of the knowledge is not in the outer universe of the knowledge, but as M.Heidegger [4] states, it is re-created, produced by the workman himself, so it is a truth in the area of the intimate universe of the educated subject.

**Capabilities.** Latin.- capacity. Skill, skill, skill, force to do something in a certain area. The possibility of having a body, a system, etc. to accumulate a quantity of matter or energy. The ability to work in a field, to achieve something. Capacity building is the core unit or the "Training" module, which is why many researches have been dedicated to this concept. In the capacity building, the student / student advances through successive abstractions from assimilation of knowledge to their application in diverse learning situations. In the sciences of education, the term capacity has a double meaning: a general sense which takes into account the general values of the individual - skills, behaviors, characteristic features, a narrow sense, which denotes a component of competence: skill, skill, skill [2, p. 26].

**Attitudes.** What does it mean to affirm your position. Attitude is the fundamental component of character. It is a mental, synthetic construction that brings together intellectual, affective, and volitional elements. Attitude is the internal position adopted by a person in relation to the social situation in which he is placed. It is constituted by the selective, relatively durable organization of different cognitive, motivational-affective psychic components and determines how one person responds and acts in one situation or another. Attitude is the base invariant to which the student / student selectively orientates, preferentially self-regulates, adapts evolving.

Only conscious, deliberate orientation, sustained by an interpretative, generalized, valorizing, justifiable function, only the stable, generalized, self-directed reaction and grounded on his strong beliefs translates an attitude. After T.M. Newcomb, the attitude reflects the form in which the previous experience is accumulated, preserved, and organized in the individual when it approaches a new situation. Attitude appears as the link between the dominant internal



psychological state of the person and the multitude of situations to which he relates in the context of his social life. The skills in the view of several scholars have a different level of generalization: the higher the class of objectives, the more general it is. Competencies are of different value, being grouped into:

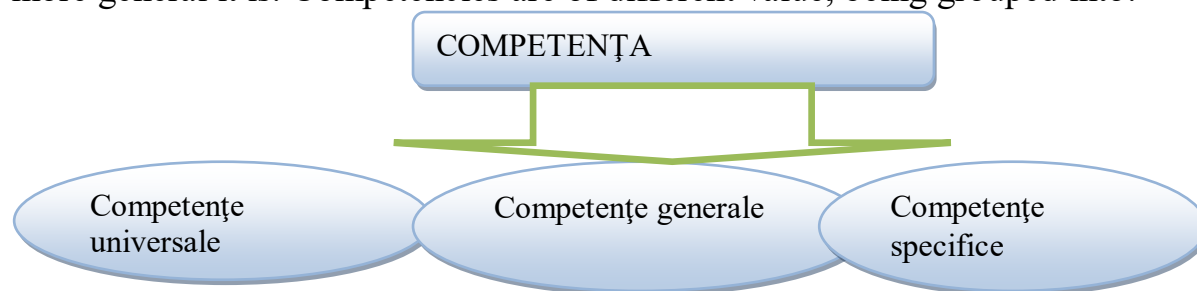


Fig. 2.3. General Classification of Competencies

1. **Universal competencies** - applicable and applicable in any kind or form of activity and structured by the European Commission in eight core competencies;
2. **General skills** - which manifest and form in a field of human knowledge or activity. Accordingly, according to the four areas of knowledge: ex. communicative-linguistic competence, artistic-aesthetic competence;
3. **Specific competencies** - achievable in a relatively narrow sphere, such as interpretative competence as a component of artistic-aesthetic competence. Specific competences are defined in the fields of basic musical-didactic activities, in our case, in the field of Musical Education and are formed during a semester or school year. They are derived from general competences, being stages in their acquisition.

In the literature, three large groups of definitions of the concept of competence are specified.

1. Competence is viewed as the basic quality of the individual.
2. Competence is defined as an assessment / appreciation criterion for pupils, reflecting the idea of neoplasms, components of competence, seen as the results of the training.
3. Competence is seen as a measure to assess the student's professional training, the student proposes to interpret competence as an open system of knowledge, skills and skills, as the experience of the person, which is acquired throughout his or her life, right a conglomerate of professional knowledge and skills.

The best definition of competence is the Canadian researcher Philippe Jonnaert. In his opinion six elements constitute the semantic area of the notion of competence:

1. Competence is always associated with a situation; this situation is part of a family of situations, the context in which the situation is placed, and the family of situations allows the person to make sense of the situation;
2. The baggage / experimental field available to the person or group of persons involved in the treatment of the situation is determined for the development of competence; this experimental baggage consists of the person's knowledge;
3. Competence development is based on the mobilization and coordination by the person of a variety of resources: the person's own resources (from the

previous experimental baggage), resources specific to certain circumstances of the situation and external resources of the person, situation and context;

4. Competence is the result of a time, complex, dialectical and constructive process of dealing with the situation.

In conclusion, we can conclude: competence is always the result of a time, complex, dynamic, dialectical and constructive process of dealing with the situation.

The reason for the lack of a generally accepted definition of competence is the complexity of this notion. In this context, it can be said with certainty that the key element in the definition of competence is attitude. It guides, motivates and makes possible the performance in musical education. In the view of the researcher Vl.Pîslaru the competence is the generic term for the projected educational value (objective), which in the educational-didactic process gradually integrates into the acquisition of the educator (finality), having a triadic insectile structure, manifests in various levels of development, the age of the child, the quality of education, and the general orientation of becoming one for one's own being.

M.Morari emphasizes that musical competence is an integrated set of knowledge, skills and attitudes developed in the training process and mobilized in certain situations, taking into account the age and intellectual level of the student, directed to solving the specific problems of life, stemming from the system of prevailing values in national culture and universal music [6, p. 23]. In this context, the typology of specific competencies is largely in relation to the classification of specific areas of Musical Education:

1. They are multifunctional: they participate in solving a variety of life, social and didactic issues;

2. They are multidimensional: they train different cognitive processes and intellectual capacities.

Thus, the stage of process development is characterized by concrete operations of thought and the beginning of formal operations. In small classes some students may be able to work with abstractions, but most of them need generalizations based on concrete experiences. All the elements of music in the process of forming can take the name of musical knowledge / capabilities / attitudes, this quality gives them a unitary character that works for the formation of musical skills. D. Hopkins and M.Ainsow point out that since changes in training are not maintained to the point of exerting effects on students, we will have to recognize that investing is specifically in staff development, not in improving student performance [1, p. 51]. CM training must therefore be carried out according to models specific to the artistic and aesthetic knowledge, the selection of which should be based on certain criteria:

- the degree of suitability to the specific subject of Musical Education;
- converting the general patterns of individual training to the principles of musical education: specific reinterpretation [3, p.70], correlation of musical education with life, unity of education, training and musical development;
- Interaction of macronihic components specific to musical skills.

Reference sources define competence as a fullness of knowledge, abilities, attitudes, which are manifested in the solution of a problem, the fulfillment of a role, a function, or the expression of a state. Competences are also defined as knowledge that became operational by M.Calin [2, p.64], I.Jinga and E.Istrate [4], etc., as an intellectual capacity with transfer possibilities and associated with components affective and attitude, motivating the action - by P.Popescu-Neveanu [6]. Most authors mention for their knowledge the ability to be operational and to express attitudes, which is epistemologically demonstrated in this basis by Vl.Pslaru, which mentions this quality as being characteristic to the greatest extent of the artistic-aesthetic knowledge, thus also of the musical [2, p.43].

In this context, adhering to the beliefs of the scholars mentioned in the research, the elaboration of the typology of musical competences was based on the processuality of the musical-artistic knowledge (B.Asafiev, I.Gagim, etc.). Impulse / form (the aspect of perceiving the musical message, the stage of primary knowledge) is a evocation, that is, knowledge is a theory. The musical impulse is concretized as the first vibration / sensation that appears discreetly and involuntarily in the psychic depths ascending to the surface to obtain the musical form, that is the foundation in every attempt to know the music. When we refer to development as a procedural element of music, this means that theoretical knowledge can become functional if it is applied practically (aspect of understanding, application, synthesis), so this is the mechanism of converting the theoretical knowledge into a practical form - in capacity.

Only through the practical applicability of musical knowledge in the musical-didactic activities: audition, creation, interpretation, reflection, the necessary competences are formed, respectively, we refer to the functionality of the musical competences. When we refer to the ending element, in the process of musical-artistic knowledge, functional knowledge becomes attitude, the behavior, the affectivity of the student. The internalized psychological form of skills is the attitudes, behaviors, the student's / student's attitudes towards musical art.

The perception / reception of music is considered the basis and essence of musical activity. In his researches, I.Gagim has established and characterized three general levels of musical perception: [3, p.88] (a) philosophical: music works on elementary senses - pleasure-disgust, excitement-tranquility; (b) psychologically: the artistic message is perceived, the sound is transferred to the psychological, the external movement becomes internal (imagistic); (the imitation is indispensable to the human being, facilitating the act through the courage gives logical meaning and meaning to the experiences, making it possible not only to live but also to relive the events); [4] (c) Spiritually: music communicates with the whole subject, the energy of music tending to exteriorize in action, perception and knowledge of music.

By analyzing the theoretical and methodological sources, we have found the universal character of musical competences, investigating the classifications of different historical epochs of notorious personalities of the field, and from the

perspective of the main fields on which the Music Pedagogy (Psychology of Music and Musicology) is founded. As I mentioned, the process of teaching and training musical knowledge in students involves not only their traditional / classical treatment, but also from the dynamic perspective of the inner processes between the elements of music.

So, for a perspective view in the process of musical skills training, it is the treatment of CM as functional systems that facilitate the reception / understanding / learning / assimilation of content as an important stage in the experience of the artistic phenomenon, respectively the formation / development of the domain competences. Therefore, the processuality in artistic and aesthetic knowledge based on fundamental, gnoseological, epistemological concepts in the knowledge of reality, musical knowledge and classification of musical competences (Aristotle, I.Kant, G.Hegel, B.Asafiev, Gh.Orlov, E.Nazaikinski , V.Bobrovski, L.Mazeli, V.Meduşevki, V.Pslaru, I.Gagim, M.Morari) determined the re-conceptualization on the inside and the re-thinking of the typology of CM according to the specific principles of training the musical skills in pupils in the musical-didactic activities of the lesson.

According to the Efficiency Standards of Music Education in Primary and Secondary Education of the Republic of Moldova (2011), we mention that the standards elaborated in the document proposed by the Ministry of Education of the Republic of Moldova take into account the necessary training and evaluation skills specific to the Musical Education discipline and are formulated accordingly the four musical fields considered compulsory for general education: basic musical creation, musical interpretation (vocal-choral and musical instruments for children, reflection). This kind of understanding of musical competences has led us to classify specific competence in:

- **Music competences in the I-Audience field;**
- **Musical competences in the field II - Musical interpretation;**
- **Musical competences in field III - Musical creation;**
- **Musical competences in the field of IV - Reflection.**

### **3. Conclusions**

Music competences specific to Music Education are characterized by the level of attitude and behavioral behavior specific to the music recipient. In the psychological, philosophical and pedagogical literature according to the researchers (J.Piaget, L.Thurstone, G.Allport, A.Chircev, V.Measiscev, D.Vrabie, Vl.Pâslaru, I.Gagim) there are both cognitive elements as well as emotional and behavioral elements. The cognitive and affective components of attitude are those that determine the awareness and meaning of the subject-to-object relationship. Therefore, in the value / aesthetic appreciations given to a musical creation, the actual behavior of the subject of education in the musical-didactic activities of listening, interpretation, creativity marked by reflection is fully engaged both in the intellectual sphere and the emotional. Based on these findings with reference to the issue, we mention that the basis of the inner and outer mechanisms are emotional experiences [7, p.77].

Specific competencies include several intimately linked and interdependent elements: musical consciousness, beliefs about music, appreciations, valorizations that result from the pupil's concept of life, from his system of values.

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## 10. IMPLEMENTATION OF FORMATIVE – INNOVATIVE PRAXEOLOGY IN ARTISTIC EDUCATION: THE TOPICAL DESIDERATUM

Tatiana Bularga<sup>277</sup>

**Abstract:** *Modern education, especially the artistic one, has a stringent need of an innovative praxeology, which, unlike the receptive praxeology, does not take over the rough theoretical and methodological approaches, but obliges the practitioner to gather from the available sources only the ideas of perceived essences, so that later to come before pupils with new actional options. Such a praxeology becomes more than just a practical act, because it puts the teacher in the role of interim manager function between theory and practice. In this hypostasis, the practitioner fully corresponds to praxeologic rigors, which are reduced to the specifics of the logistic design and achievement of artistic action.*

**Key words:** *the effectiveness of teacher's actions, the effectiveness of student's actions, innovative praxeology, creativity, proactivity, artistic education, success of personality*

### 1. Introduction

The formative-innovative praxeology meets all the necessary requirements for a continuous educational system and education with concrete exits towards opportune purposes for the postmodernist humanist framework. When we stress on innovational praxeology we consider pedagogy reformation conceived as a humanist science and practice, constituted as an *open* system, which means that its primary objective is that of reviewing, re-conceptualizing educational principles; by its constitutive constructions, *didactics* (teaching, learning, cognition) and *education* (formation, development, change), asserted as a managerial science, insisting by both its roles on a quality, efficient and progressive action.

The qualitative connections between praxeology and theory cannot generate by themselves the wanted changes in the educational process. But educational practice and its study – *praxeology* – in educational sciences is more than one of the three sources of knowledge in pedagogic research, being an important epistemological basis able to contribute to the solving of pedagogic issues, especially to the optimization of the *theory – educational practice* relationship. Such efficient connection and collaboration between theory and practice can be seen from both horizontal (practitioners' applicative-active receptivity to scientific endeavors and elaborations, on one hand, and systemic and continuous development of practitioners' innovative experiences, on the other hand) and vertical cooperation positions, meaning that the innovative praxeologist does not absorb everything in detail from theoretical elaborations, but only essential ideas to apply from his/her own perspective, accompanied by more 2 – 3 options of the actor of the change process by means of practical innovation.

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The study of artistic education practice in the Republic of Moldova is quite convincing in proving us the considerable discrepancy between artistic theory and praxeology, which negatively influences the implementation management in case of **innovative praxeology**, meaning formation by innovation. The following efficiency criteria are identified:

1. *Methodological* (planned and performed by considering the application of efficiency strategies and technologies);
2. *Psychological* (taking into account the psychic factors, meaning the internal content of personality);
3. *Physiological* (the pupil/student-subject/object of education is a being gifted with psychic/spiritual abilities, as well as with physical abilities, which involves the promotion of a binomial educational politics with an efficient connection of both existence forms);
4. *Pedagogical* (use of modern technologies and principles of efficient management with the educational-formative process);
5. *Esthetical* (all cognitive-formative steps must be performed based on classical and contemporaneous knowledge);
6. *Praxeological* (the didactic actions of the teacher and the artistic actions of the pupil/student must be methodologically instrumented and substantiated and performed by means of a high practical effect);
7. *Axiological* (education is value centered and integrated);
8. *Sociological* (artistic education constitutes a microsystem of the society the person belongs to and that, respectively sets his/her formative goal and ideal).

Based on the previously underlined criteria, we conclude that artistic education/instruction (pre-university and university frameworks) in the Republic of Moldova – if we refer to it as a whole – certifies aspects that are still inefficiently developed. We consider that the achievement of our investigational as well as applicative and practical programs, taking into account the examined factors, shall inevitably lead to the stultification of the distance between the theory and practice of the target field. In this sense, we hereby propose ourselves to widely optimize the implementation process of artistic efficiency, by promoting a progressive vision residing in the cultivation of a receptive praxeological style and a formative-innovative praxeology in practitioners.

In the suite of actions regarding the gradual implementation of innovative praxeology in the national artistic education, a top place is meant to the proper implementation targets, reduced to the following:

- To identify the (internal and external) stimulus-factors of the theory and practice integration process from an efficient education perspective;
- To document and examine the practitioner's professional skills formation strategies;
- To check the formative efficiency of the praxeological models meant to organize/promote *the pupil/student's artistic action (P/SAA)* in the context of three environments: *educational, individual and artistic*;

- To validate the theoretical-methodological elaborations of the pentagonal system, made of five unifying principles of the teacher's didactic action efficiency (*TDAE*) and of the pupil/student's artistic action (*P/SAA*);
- To elaborate and check on site the praxeological compartment of the pedagogical experiment and to implement the efficiency concept in educational practice;
- To formulate the practical conclusions and recommendations oriented to the optimization of school and university formative an artistic process.

Closely connected to the goals of innovative-artistic praxeology goals, we deal with the framework-objectives of the target process, reduced to the following:

- Compatibilization of the national curriculum and manuals from the education system, applied in the pre-university and university system;
- Setting of the pupils/students experimental sample (experimental classes/groups, verification classes/groups) and of the pedagogical framework of trainers and experts;
- Elaboration of the used pedagogic technologies efficiency measurement methodology from a quality education provision perspective;
- Elaboration of items of pupils/students efficient initiation in artistic actions;
- Experimental verification and evaluation of the pupils/students' AA theoretical models implementation process efficiency according to the curricular and extra-curricular provisions;
- Elaboration of tests/examination papers meant to check the educative-formative actions' efficiency.

The following participated in the making of the experimental sample: teachers and pupils/students of *George Enescu* Music School and *Ciprian Porumbescu* Arts School of Bălți; Music School of Sângerei; Music College of Bălți; *Amadeus* Arts High School of Bălți, Children's Philharmonics of Northern Moldova; Music field of study of the "Alec Russo" State University of Bălți; Musical Pedagogy field of study – Academy of music, Theater and Fine Arts of Kishinev.

## **2. Stages of praxeological exploration**

The innovative-artistic praxeology implementation process followed several stages, among which:

1. Frontal (initial, current and final) verification/diagnosis meant to identify the optimization dynamics of the pupils/students' artistic development formation/development process;
2. Implementation of methodological and methodic elaborations/projects oriented towards elevating *TDAE* and *P/SAA* quality based on the school and university artistic formation conditions;
3. Evaluation and analysis of experimental results and elaboration of practical recommendations.



Considering the artistic action as a fundamental element in the equilibration of the theoretical and praxeological field, we consider it proper to identify the term of *action*. **Action** is a word of Latin provenience – “acsio”, meaning *to act*. The explanatory dictionary defines **action** as “the fact of acting, activity performed to reach a goal”. Starting from the essence of the named notion, we shall specify that its main sense is reduced to the *actuating* phenomenon, not at hazard, but for a certain goal. As regards the action approach at an educational level, one can ask the following question: “Which is the size of the actuating process?” In literature, action is treated as the practical act of an activity. However, some may say action not only reduces to the practical field, also comprising the projection/planning field, meaning what takes place in mental (theoretical) terms. In other words, the very fact of advancing the action goal, the intention to project the realization plan, constitute an actuating plan. In this sense, action exceeds the boundaries of a proper activity with its traditional elements: *goal, reasons, operations* etc.

Pupil/student’s artistic action constitutes a behavioral (mobilized/engaged) microsystem *activized* by pedagogical stimuli (principles, methods, techniques), meant to *continuously increase the effort to help the pupil become part of the effort curve* (I. Radu and M. Ionescu). Pedagogic excellence in this sense implies the oriented stimulation of pupil/student’s attitudes towards the social and instructive obligations, towards the introspection level of goals and motivational sphere. The systemic orientation of personality *towards results*, accompanied by processes of *change and innovation* of the own values, must be continuously supported by personality factors: *intelligence, spirit of initiative, perseverance, autonomous will, high artistic skills, creative imagination, emotionality, responsibility*.

Within this experiment, we considered both aspects on the AA (projection) theoretical sphere, as well as of its practical sphere, meaning the making of process. The stress put on a sphere or another of the AA mainly depends on the education age. Thus, when working with pupils of the primary school, an important percentage shall go to aspects of the practical sphere of pupils’ actions: *audio-video, perception-interpretation, and perception-game/choreography* (vocal and choral performance, vocal and instrumental music, dance movement performance, music game performance/creation etc.). When working with teenage pupils, regular students with practical-like actions, a special percentage belongs to theoretical actions: *projection/anticipation, assumption, analysis, generalization* etc.

The **Stimulus – Response/Behavior** relationship in the AA context is mainly lobbied in order to obtain a short connection effect against the tendency to vary the different causes often not taken into account in educational context. The artistic message offers the person multiple concrete possibilities *to vary* his/her feelings. The ability to *vary* depends on the manifestation level of proactivity. Out of a simple feeling, the proactive person creates a new range of feelings and senses, a strand of composed feelings he/she brings to a fundamental sense and vice versa, while the reactive person tends to a

minimization, to a vulgarization of sense, rather opting for a range of senses belonging to those already learnt. The top range power of a person in art fields and not only, is that of operationalizing with freedom and *choosing* between stimulus (*theoretical/practical S*) and response (*theoretical/practical R*), feelings or values, personal decisions or contexts – indispensable aspects of the *artistic proactivity model*.

*The instructive-educational environment* (IEE) lays stress on the normative endeavors needed in the qualitative execution of the teaching-learning-education process (curriculum, contents, methods, objective principles, strategies, concepts, manuals, methodic guides etc.). As regards the nature of the nominalized environment, first, it would be about stimulation of individual *need* for *self-improvement, change, perfection* in pupils/students. We approach these qualities of a personality not only because we simply want to underline preferences for a certain type of activity, but in favor of perfection as a way of existence, *ca way to be*, to exist, to activate.

In comparison with other environments, *Individual Environment* (MI) is a quite difficult, closed environment, as its functioning is based on the object/subject of education – the pupil/student with his/her multiple and various particularities: *psychic* (attention, intellection, will, imagination, affectivity etc.), *personality* (cognition, intelligence, attitudes, conscience, empathizing etc.); *behavior* (reproductive/creative – proactive/reactive, value/non-value centered, opened/closed, situated in success/failure etc. actuating). According to the *cultural environment, instructive-educational environment*, each person builds a space of himself/herself, a personal, individual intellectual *environment*. The intervention of new phenomena on the spatial or individual *environment*, based on the principles that lead the concrete person, on the content of *individual maps* (continuity of the actuating steps performed according to efficient/inefficient principles), on the negative/positive behavior – all these make up that very unique, novel style of personality.

*The Artistic Environment* (AE) integrates IEE and IE, which provides the teacher and pupil/student with the chance to have a balanced relationship in order to contribute to an efficient result. The Artistic Environment represents a subdivision of the hereditary and social environments with integration demands, as it constitutes the fundamental element of integrity. In other words, we can say about this environment that it constitutes an external *coat*, as well as an internal *incorporation* within the personality structure, forming that very *framework, space, inter-environment* relative to the manifestation, self-accomplishment of *individual* potentialities. Pupil/student's activism manifested by: *critical thinking, integrated perception, creative, empathic and proactive imagination* constitutes the binding factor between the person's internal and external world.

All the three previously mentioned environments have a theoretical and a practical significance. Thus, pedagogical praxis cannot function without theoretical materials and vice versa, educational theory would be senseless without the experimental basis gained on site; the acquisition of theoretical knowledge by the pupil/student would be useless without their conscious

application in practice; innovational experiences would remain unvalued and non-conceptualized without the theoretical-methodological instrumentation needed for these to become a track of general value significance and continuous progress of formative praxis.

### 3. Artistic Action Accompanying Factors

Human action, partly artistic action, remains, as previously shown, the link between theory and practice, which obliges us to highlight its accompanying factors from the perspective of an efficient praxeology. Among the artistic action accompanying factors, we shall mention:

- *The interventions* of the so-called positive factors of facilitating role and of the so-called negative contribution factors, meaning suppressing factors. There is no doubt that, from case to case, each of these factors can have both a positive and negative influence: the pupil/student's guiding level with the elements of the artistic empathizing process; the transposition to the other's role, including in artistic role; the lapping of the personal feelings over the others' feelings; the intimate opening in terms of senses, artistic ideas etc.
- *AA efficiency motivation*, expressed by stimuli-reasons – *imitation, practice, accomplishment according to the external prescribed model or "maps", recovery, change, dynamics, activism, freedom to decide, taking the lead, self-guiding*;
- *Motivational success*, approached in terms of principle of P/SAA stimulation, organization and accomplishment;
- *The value-reasons*, conceptualized in *artistic proactivity* and specified as follows:
  - a. The reason of "**tacit influence**" (W. G. Jordan) in the sense of influencing the pupil/student by the way of "being", of radiating what you are, hearing and feeling art, creating, interpreting – all stimulated by the reason-factor: "tacit influence";
  - b. The reason of "**lasting satisfaction**" (St. R. Covey) is a primary need linked to artistic activity. This reason offers the person resistance, resilience in repeating the action;
  - c. The reason of **artistic transfer** on other fields of activity;
    - *Artistic communication*, performed by specific means of language (ex., musical) and other arts (intonation, verbalization, poetics, mimics/pantomime, rhythmic moves/dance);
    - External and internal *stimulation*;
    - The real and ideal *result (effect)*;
    - *The evaluation and self-evaluation* of the personal and others' behaviors;

### 4. Organizational Requests of an Artistic Action

First of all, we shall start from the conditionings of artistic action that can be: **Theoretical**:

- Formulation of the reason-goal (*what do I have to do?*);

- Identification of the circumstances in which AA is supposed to accomplish (*where have I performed?*);
- Expecting individual possibilities/availabilities (*what do I have at the moment?*);
- Preventive calculation/evaluation of the effect/benefit obtained by accomplishing AA (*what do I get?*);

**Practical:**

- Testing actuating means and techniques;
- Choosing the optimal actuating variants;
- Availability to collaborate with the teacher and the colleagues;
- Recognizing and discriminating current and final errors/failures;
- Description and report of the personal feelings experimented during the action to others;
- Self-stimulation of prompt reactions;
- Projection of an artistic behavior;
- Appreciation of the other's level of opening towards one's behavior;
- Acknowledgement of the influence level of one's open behavior on another person.

## 5. Conclusions

We can face the so-called *unpredictable influences* in the field of artistic action organization:

- In some cases, the behavioral-artistic **opening** of the pupil/student *towards the spirit, towards the inner side* can be deliberately encountered by negative reactions of the external factors;
- Subjective suppressing factors infiltrate in the AA development process: envy, cowardice, deliberate accuse etc.

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## 11. ARTISTIC EDUCATION, A PROMOTER FOR THE DEVELOPMENT OF SCHOOL CREATIVITY FROM THE INTER-CULTURAL PERSPECTIVE

Eugenia Maria Pașca<sup>278</sup>

**Abstract:** *The main aims of artistic education are almost similar in all European countries. Almost all countries mention “artistic skills, knowledge and understanding”, “critical appreciation”, “cultural heritage”, “individual expression/identity”, “cultural diversity” and “creativity” as objectives. However, “arts and permanent learning/interest” are mentioned only in 15 curricula. The various initiatives and recommendations for the development of artistic and cultural education in European countries are based on information on the establishment of national organizations and networks to promote artistic education and the development of partnerships between schools, artistic/cultural organizations and artists. Cultural identity as well as the development of creativity are a priority through such approaches.*

**Key words:** *artistic education, creativity, inter-culturality*

### 1. Introduction

In the current context, of rapid changes and fierce and accelerated competition that influence our lives, stimulate our environment, impose new determinations upon us, challenge us to rethink the economic and social systems and structures, between national identity and globalization, we make efforts in order to adapt our society to the demands of the world of tomorrow. We live in a world based on competition and efficiency, whose strength lies in knowledge. Within the global competition frame, the European Union has proposed as the creation of a knowledge-based society as a pivotal goal. A fundamental element is creativity. Today more than ever, creativity is a fundamental condition of the quality of education, one of the essential performance requirements.

Creativity is that feature of thought that uses inventively experience and the gathered knowledge, offering original solutions and ideas. It makes possible the creation of real or purely mental products, constituting a progress in the social plan. The main component of creativity is imagination, but the creation of real value also implies motivation, the desire to carry out something new, something special. And since nowadays novelty is not easily achieved, another component is will, the perseverance in doing many attempts and examinations. Creative thinking is particularly complex and it is based on a number of factors that allow combinations, transformations, implications, relationships, identifications or evaluations. In addition to intelligence quotient, an important role in creativity is the one played by heredity, intellectual abilities, skills, character, socio-cultural environment, training and investigation sustained effort.

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The cultivation of innovative thinking has become an important task of contemporary schools. Stimulating the creativity of young people can be achieved through a tireless and elevated theoretical and practical training; by stimulating the initiative and independent work, the scientific critical spirit; by stimulating the independent documentation and experimentation activity; through receptivity to the new and passion for science in accordance with one's abilities. The teacher's attitude and his/her relationship with the students are particularly important. These involve important changes, both in the mentality of teachers, and in the education and training methods. First of all, the climate must be changed in order to eliminate the cultural and emotional blockages, powerful in the past time schools. Distinguished and democratic relations between students and teachers are required, fact which does not mean lowering the latter's social status; then, the teaching method must require the students' participation and initiative – we are referring to those active methods, unfortunately underused in the Romanian school.

## 2. Discussions

**Creativity** is the engine of innovation and the key factor of personal, occupational, entrepreneurial and social development and of the well-being of all individuals within a society. In December 2008, **the European Parliament** and the **Council of the European Union** adopted the decision to designate 2009 as the year of creativity and innovation, starting from the premise that Europe “needs to enhance its creativity and innovation capacity for social and economic reasons in order to respond in an effectively to the development of a knowledge-based society: the innovative capacity is closely linked to creativity as a personal trait and, to be fully exploited, it must be widely disseminated among the people”.

The specific objective is to highlight, inter alia, the following **factors that can be of help in promoting creativity and innovation capacity**:

- a) Creating an environment favorable to innovation and adaptability in an ever changing world; all innovation forms, including the social and entrepreneurial ones, must be taken into account;
- b) Highlighting the opening toward cultural diversity as a means of encouraging intercultural communication and promoting a stronger connection between the arts, as well as with schools and universities;
- c) Stimulating aesthetic sensitivity, emotional development, creative thinking and intuition in all children of the earliest age, including pre-school education;
- d) Raising awareness regarding the importance of creativity, innovation and entrepreneurship for personal development, for economic and employment growth, as well as encouraging an entrepreneurial mentality, especially among the young, through cooperation with the business environment;
- e) Promoting the education of basic and advanced skills favorable to technological innovation in the mathematical, scientific and technological fields;

- f) Encouraging openness by change, creativity and problem-solving in innovation-friendly skills that can be applied to various professional and social contexts;
- g) Enhancing access to a range of creative expression forms through formal education and non-formal and informal activities for the youth;
- h) Raising public awareness, both inside and outside the labor market, regarding the importance of creativity, knowledge and flexibility in an age of technological change and rapid global integration for a prosperous and satisfying life, as well as providing the means enabling citizens to improve their employment opportunities in all areas where creativity and innovation capacity play an important role;
- i) Promoting design as a creative activity that significantly contributes to innovation, as well as to the acquisition of innovation and design management skills, including basic notions of intellectual property protection;
- j) Developing creativity and innovative capacity in public and private organizations through training and encouraging them to make better use of the creative potential of both employees and customers.

The measures that must be taken in order to achieve the objectives set out above include the following national, regional or local activities, linked to the objectives of the European Year:

- a) Conferences, events, and initiatives to promote debate and raise awareness of the importance of creativity innovation;
- b) Information and promotion campaigns to disseminate key messages;
- c) Identifying good practice examples and disseminating information on promoting innovation creativity;
- d) Conducting surveys and studies at community or national level. (<http://eur-lex.europa.eu/en/dossier> [www.create2009.europa.eu](http://www.create2009.europa.eu)).

### 3. Results

There are many aspects of creativity depending on the creation field, but a definition would include the ability to combine knowledge from previously disparate domains, to take existing objects or ideas and to combine them in different ways for new purposes. Thus, a simple definition of creativity is: “the action of combining previously uncombined elements”. In terms of types of creativity, other categories have been proposed: *scientific creativity*, *artistic creativity* and *conceptual creativity*. *Scientific creativity*, in the simplest terms, involves the discovery of scientific truths. *Artistic creativity* is the ability to render things appreciated for their aesthetic beauty; only individuals with visual and tactile predisposition for art have it. *Conceptual creativity* involves creating solutions in the form of unique relevant concepts for existing and emerging issues. In this sense, creativity is the mental process that involves generating new ideas or concepts, or new associations of existing ideas, knowledge or concepts (Moles, 1957).

Despite the large number of research on creativity, we cannot yet speak of a consensus concerning its definition. The phenomenon is explicable if we take



into account the fact that each author emphasizes a certain creativity dimension. Here are some definitions that illustrate this fact: “Creativity is the ability to shape experience in new and different forms, the ability to perceive the environment in a plastic manner, and to communicate the unique resulting experience to others” (Taylor, 1959); “Creativity is the process of modeling ideas or hypotheses, of testing these ideas and of communicating the results” (Torrance, 1962); “Creativity is the optimal interaction between attitudes and aptitudes that generates the new” (Popescu-Neveanu, 1978); “Creativity is a complex of psychic skills and qualities that, under favorable conditions, generates new and valuable products for society” (Roșca, 1981); “Creativity is the ability to imagine answers to problems, to develop original and indedited solutions” (Limbos, 1988).

**The factors that can determine individual creativity can be:**

- *Imagination*, a psychic function essential to the creation process and which is a synthesis process of reactions, of new psychic phenomena.
- *Aptitude*, thus the hereditary factor bears a more or less important influence.
- *Knowledge acquired through work* has an essential role. Experience can be direct – when we directly observe phenomena or talk with specialists in the field or indirect, by reading or listening to lessons, conferences. In both situations, the variety of information is particularly important.
- a. *Intelligence* – thinking also influences creation. It facilitates the analysis and the establishment of new relationships and it especially contributes to the critical appreciation of the created products. However, the correlation coefficients between intelligence and creativity tests are not too great. High levels of creativity require at least a medium intelligence level. Conversely, a high intelligence level (especially of critical thinking) may coincide with poor creative possibilities.
- b. *Creation* also involves certain character traits:
  - an adequate *motivation*, interest, aspiration to discover or create something new;
  - a strong will, perseverance in order to overcome the great difficulties that stand in the way of obtaining valuable, original products.
- c. Society greatly influences creative activities by:
  - *Social requirements* (the impetuous technology development in our century has stemmed from the requirements of the modern production continuous progress);
  - Any discovery and any theory are thought from the *current state of science, technique or art*;
  - Predecessors, artists’ or scholars’ teachers deeply influence the students’ creation (at least in its initial stage);
  - *Society can sometimes be a brake* for the knowledge development (the Inquisition or the fascist, Stalinist, communist dictatorship).

There are also many obstacles in the way of stimulating the creative impulse, that we call **creativity blockages**. These could be:

- a. *Social blockages*. *Conformism* is one of them: people’s desire that all citizens behave and think in the usual way. Those with unusual ideas are looked at with

suspicion and even disapproval, which is a deterrent to innovative thinking. Then, there is mistrust *in fantasy* and an exaggerated appreciation of the strictly logical reasoning and critical judgment.

b. *Methodological blockages*. There is a resistance to change, *a rigidity of the previous algorithms*.

c. Another blockage is *premature criticism*.

d. *Creative blockages*: the fear of not making mistakes, of embarrassing ourselves or the rush to accept the first idea (because the solution rarely appears from the beginning). Another error is rapid discouragement, since innovation work is difficult and it requires long-term efforts.

In 1963, Mooney published a conceptual model that integrates four identifying and analyzing creativity perspectives, which later became a reference framework for several research activities:

- The creation process;
- The person (the creative personality);
- The creation product;
- The emerging environment of creation.

*The creation process* cannot be analyzed separately from the *creative person (personality)*. The characteristics (features) considered to be typical of creative people (according to Torrance, 1962) are: brave in belief, curious, inquisitive, independent in thought, intuitive, concerned about the given tasks, not accepting things based only of what he/she is being told, idealist, willing to take risks, while other scholars complement the variety of these character traits with: spirit of adventure, perseverance, inclination to research, openness toward new experiences, leadership spirit, discipline and ability to order one's activity, intrinsic motivation, focus on the task, independent achievement, competitiveness, need for intimacy, good social presence, tolerance to ambiguity, multiple interests, valorisation of originality and creativity, unconventional behavior, need of "peak experiences". One of the surest indices of creativity is the *product* or the *creative performance*. The most common criteria suited to judge that a product is creative are: *novelty, uniqueness, originality, value, and social utility*.

*The emerging environment of creation* or the *creation context* (Amabile, 1996) is the fourth component of the creation structure model. The social factors intervene as creativity supporters or inhibitors. Concerning children's creativity, T. Amabile believes that the social environment (family and school) can have a significant impact on motivation (and, therefore, on creativity), and that it is much easier for parents and teachers to improve the environment of a child than to modify his/her personality or to appreciably enhance his/her talent resources. Most of the highly creative children come from families who encourage this behavior. Thus, parents who stimulate children's independence, who are not overly protective or authoritarian, who encourage children to state their own opinions have more creative children than those whose relations with their children are cold, domineering and who tend to limit their freedom. However, a certain degree of negative state (Runco, 2014), of frustration, of conflict, is

important in motivating a person in order to obtain creative results. Some authors define creativity as the ability or skill to produce something new and valuable. For others, creativity is not a skill or ability, but a process through which the product is made. There are some authors for whom creativity is any new problem solving. For more and more, creativity involves making a new and valuable product for society.

The interdisciplinary and inter-cultural approach, in a metaphorical sense, can be compared to the “art of weaving”: the teacher weaves and combines information and skills into a soft and very tight fabric. The interdisciplinary and inter-cultural perspective offers the possibility of individualizing contents and making them available by creating conceptual connections between different curricular areas. Only with the activity content and work rhythm differentiation can the instruction personalization process begin. Individualizing education means taking into account the self-educative resources of each child. Given that the content of the activity carried out by each child (individual) is the same for everyone else, without being nuanced to adapt to each person’s possibilities, genuine individualized training is not achieved.

Probably the solution to be applied is not total interdisciplinarity, nor the study of the subjects designed in a traditional manner, a combination of the two formulas, made according to the exigencies of the contemporary sciences and the different social activities, as well as to the psychological exigencies of different ages, seems to be more realistic. Each teacher can be a “creator” of teaching and stimulating his/her students’ creativity ideas. The creative teacher’s motto should be: “with a minimum effort on the part of the students to achieve maximum results”. The modern professor should play a double role:

- the role of the one at the desk –who must receive the information;
- the role of the person who has to provide education, to transmit the information.

Creative learning and cultivation of creativity in students is not only necessary but also fully possible. The human being is naturally endowed with the predisposition to create, which, through education, can become an effective creative capacity. Christiane Kutik (2016), an experienced parent counselor, author of pedagogical works well-known in Germany, writes in her book, *Playing Makes Children Strong*: “Children will build tomorrow’s future the way they play today. If we encourage children to play freely, autonomously and creatively, the future will be full of imagination and creativity”.

Generally, due to the analytical curriculum, students are assaulted with theoretical art knowledge which, in reality, sometimes surpasses the actual moment of their mental and physical development. In our society, the pressure to be successful has reached even the little ones. Long before going to school, today’s child already has a calendar with deadlines filled in by parents who invest money, time and effort in early learning programs for their children. Of course, the parents’ intention is to offer as early as possible what is best for their children. But what is really the best thing for the child? In order to discover what is essential in the first years of life, we must focus our attention on the baby and

perceive it as it is. We will find amazing things. Paying more attention, we cannot overlook the children's need to move, the impulse to imitate adults and their unrestrained curiosity, as well as the joy of discovering on their own interesting things in the universe that surrounds them. This observation is essential because, in this way, we become aware of the child and the child's needs, not of what we, adults, want him/her to achieve.

Considering the fact that artistic education has been shown so many times to have a great contribution to shaping children's personality, to cultivating skills and abilities to know reality, learning through artistic emotions to admire beauty, to acquire a civilized and sensitive attitude in the relationship with the others, we consider that this discipline is indispensable in both schools and kindergartens, along with the other educational disciplines. In the artistic education of children (pre-school and school children) it is very important to take into account what is innate and natural in psychology, namely the fact that, in their life, art is intertwined with playing. Therefore, this depends to a great extent on the pedagogical mastery of each of us.

A revision, strengthening and re-orientation of artistic education as a position in the educational curricula, by including other artistic disciplines alongside musical and plastic education – dancing, theater – are necessary for a more complete view on beauty (Pașca, 2006). Ensuring equal and appropriate material conditions, regardless of school, locality, is one of the conditions for the student's artistic education to be at the most optimal level. It is good for these subjects to be studied until the end of high school and the extra-curricular artistic activity conditions to be real. For this, a thorough and modern teacher training is required, especially by promoting artistic interdisciplinarity. Love and respect for beauty is built from the early years, from the pre-school age and we, as teachers, have the obligation to develop the aesthetic taste, the interest for an aesthetic quality of human existence, the skill to include beauty in the sense of stimulating artistic creation. The fundamental aims pursued by specialists – teachers and researchers – have been and remained the improvement of art contributions to the aesthetic and ethical education of children, the development of their sensitivity, creativity and intelligence; in other words, the harmonious shaping and developing of children's personality.

The arts are an indispensable component of an interactive pedagogy that valorizes students' inclinations and creativity. The inclusion of artistic achievements of different cultures proposes a universal openness of knowledge and creative models. **The creative teacher** provides the students with the opportunity to express their opinion in an unauthoritative atmosphere, promoting an open, friendly, flexible, positive, and receptive attitude, appreciates the students' good ideas and does not mock their failures. The teacher allows the student to express his/her curiosity, indecision, and interest in sharing information. The creative working climate is facilitated by the fact that the teacher always deals with students' questions with interest, respecting the opinions of others, constantly strengthens the students' conviction that they come up with valuable ideas, training them in the assessment process,

communicating them the evaluation criteria, and offering them the necessary time to practice their own skills.

#### **4. Conclusions**

In conclusion, as prerequisites for performance in education, creativity and innovation capacity have an important role, and the goals that contemporary school should consider may be the following ones:

- a) To support all creativity forms, including the artistic one, within the curricula of the general and vocational pre-university education cycles;
- b) To create a context that enables young people to acquire the skills to express their own personality, necessary throughout their lives;
- c) To promote cultural diversity as a creativity and innovation source;
- d) To encourage the use of ICT as a means of one's personality creative expression;
- e) To contribute to the shaping of a more entrepreneurial spirit;
- f) To raise awareness regarding the perception of innovation as a way to promote sustainable development;
- g) To bring to public attention of national, regional and local strategies based on creativity and innovation.

Excellence and essential skills, especially those related to entrepreneurship, creativity and learning techniques, must be developed in all systems and at all education and training levels. School has a major contribution to facilitating the innovation process. High-quality education and professional training, for example, can help promote innovation in the workplace. There is much to be done in order to educate the creative spirit in school; there is a need to change the thinking frame and the working style in the class, crystallized in centuries of traditional education, too less concerned with this aspect of the student's personality, which nowadays becomes increasingly important. The teacher's creativity is very important in the education process, at all levels.

In the desire to become a creative teacher, one must use modern education methods and to invent educational games in order to achieve an interactive approach to artistic education. For this purpose, the learning process has to be transformed into a journey in which arts, in a relaxing and entertaining manner, shall help the acquiring of a lot of information belonging to other disciplines. Music, visual arts, theater and choreography are very motivating. It is impossible to see no reaction from the students. All these elements work together to make learning a true knowledge adventure, an adventure where students want to actively participate in trying to discover new things by themselves, becoming real investigators. Involved in this adventure, even the shyest students feel encouraged, communicate more easily, and participate with pleasure in the learning process. The supreme goal of the teacher should be that of awakening each student's desire to actively participate in the learning process. Classes should become real shows in which each student has to play a role, bigger or smaller, but very important and without which the show would not be complete. Thus, each student would give his/her best to learn the role in order to interpret it as well as possible. The more actively a child participates in

the learning process, the greater his/her competence in life will be. From the way a child behaves in the learning process, we can guess how he/she will perform his/her tasks in life as future adult.

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## 12. ARTISTIC EDUCATION/ EDUCATION THROUGH ART IN CONTEMPORARY SCHOOL FROM A TRANSDISCIPLINARY PERSPECTIVE

Marina Cosumov<sup>279</sup>

**Abstract:** *Pupils are interested in concrete problems they are faced with in everyday life and looking explanations and practical solutions to these problems. To identify issues related to the transdisciplinary dimension of music education we shall investigate the concepts of disciplinary, multidisciplinary, interdisciplinary, these being the four arrows of a single bow: the bow of knowledge.*

**Key words:** *transdisciplinary, lifelong education, transdisciplinary skills, musical education*

### 1. Introduction

Musical education, under all its components, represents a continuous individual process of spiritual self-accomplishment of personality through multiple forms of contact with the art of music, as a way to reflect the universe through resonant/ auditory images, of which the individual is a constitutive element. In this context, we notice the integrated approach of the curriculum for this particular subject, typical for transdisciplinarity, which focuses on “real life”, important, significant problems as they appear in everyday context and as they affect the lives of people, comprising:

- ❖ Musical experience as the essence of the musical act;
- ❖ Musical culture as the end of musical education;
- ❖ The thematic principle in conceiving the curriculum;
- ❖ The musical education lesson as a form of musical-pedagogical activity (creation), imagined as the basis of the principles of artistic dramaturgy;
- ❖ The system of students’ musical-didactic activities as product derived from the four forms of musical activity: creation-interpretation-audition-analysis;
- ❖ Musical culture which incorporates the role, functions and ends of culture in general, in the process of which the student, knowing/ valorizing the world, knows/ builds himself as a spiritual being;
- ❖ Musical education per se as musicality of the human being by cultivating specific qualities: musical feeling = particular sense of music, musical thinking = judgment in sonorities/ experiences, musical consciousness = capacity to hear the world artistically acoustically, musical intelligence = superior level of musical culture;
- ❖ Education through music, together with cultivating the general skills of the student (emotiveness, imagination, creative thinking, moral experiences, etc.), aims for the spiritual development – the outmost level of any type of education.

It is known that arts have a great role in the dynamics of the child’s life, in getting the child free from complexes and isolation, in getting the child’s

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creativity, imagination, sensitivity going, in the development of the physical and psychological processes necessary for the various types of activities by which requalification and adapting to the new requirements of modern life can be obtained. In order for the arts to perform these functions, an efficient pedagogical approach is necessary, including adequate teaching technologies, a co-operation of the arts and sciences, a crossing of the contents both horizontally and vertically, directing them to everyday situations. In this way, a balanced personality is formed, with an increased level of learning autonomy, able to identify and use information sources, to participate in the education of the other members of the collectivity they are part of, in order to increase life quality and the development of society.

The years in school are meant teach students how to learn and how to become socially-culturally integrated. The focus is the implementation of active –participative methods, efficient learning techniques and the development of the self-training capacity into the educational process.

School potentiates and develops the adaptability of students, their capacity to understand on the level of knowledge and culture, an objective C. Cucos describes as follows: „to know how to use what you know in order to behave intelligently, to give your existence a direction which will never be regretted. The conditions of modern life are those that every human being learns, must learn every day; school is the place where this learning starts, and the skill the child acquires here must offer him what is necessary for him to be able to work alone in the future to perfect himself: education and the educational system are an initiation, a gateway ...” [1].

*Unidisciplinarity* – teaching particular, concrete notions in the field of music. This method must be approached in such a way so that to allow the child’s intelligence to reach broader horizons by linking the stored information with his life experience. However, unidisciplinarity, no matter how necessary it may seem in some moments of the music teaching process, should not remain the most popular method.

*Pluridisciplinarity* implies the co-operation of two or more disciplines/arts on the same hierarchical level. With the music lesson, this method will applied as a relative juxtaposition of information and materials in order to reach common, complex objectives:

- The relation between music and physics, when the properties of the sound and its effects on the human psychic are discussed;
- The relation between music and nature, when nature has a descriptive character giving rise to associations with nature, phenomena and sounds in nature and everyday life;
- The relation between music and history, when students find out about cultural epochs, historical events, reflected into music;
- The relation between music and philosophy, when music opens philosophical horizons and visions (the music of J. Bach, D. Şostakovici, G. Enescu);
- The relation between music and architecture, when the ideas of form, symmetry and balance, musical development are developed, etc.



*Interdisciplinarity*, in the musical field, implies a superior co-operation of two or more domains by which a common content can be achieved, such as musical literature; with the creation of a new musical genre – when the symbiosis music literature appeared; with the apparition of a new art, such choreography, a result of the music-dance synchronism; with the opera, where all arts came together: music, literature, choreography, visual arts, etc.

*Transdisciplinarity* – means a “stroll” among the arts and sciences both horizontally and vertically, it is a multilevel coordination of disciplines and even of the contents of education in its diversity in order to realise objectives and a common goal. In order to realise the objectives of the Musical education curriculum, transdisciplinarity would become a reality by the realisation of a paradigmatic synthesis of the arts and sciences studied at school.

Transdisciplinarity, although examined in correlation with other notions regarding the organisation of contents into subjects or the specificity of the established links, does differ from these, as seen in the figure below (*Figure 1*):

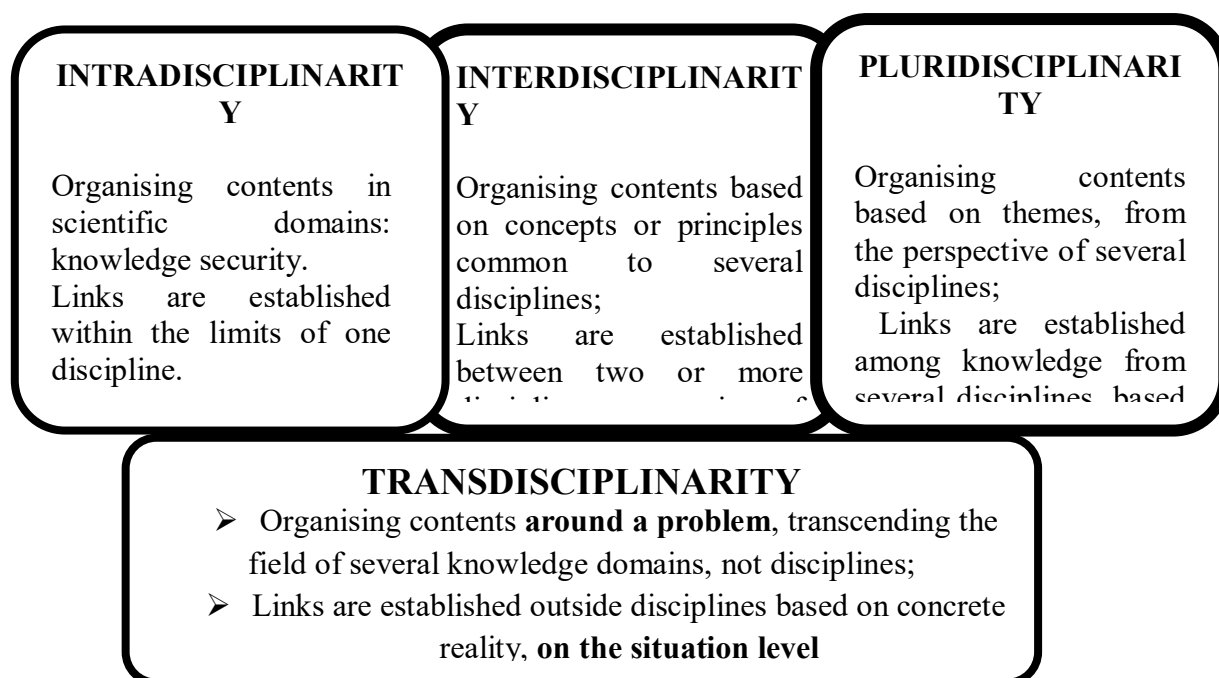


*Figure 1. Organising contents on domains*

In this perspective, organising content is done vertically – intradisciplinarity; horizontally – interdisciplinarity; transversally – pluridisciplinarity; extraversally – transdisciplinarity. By P. Popescu, musical self-education (through music) is a conscious activity, aiming at perfecting one’s own personality, determined by the level of general cultural education in a social-cultural environment. Musical self-education/ self-education through music is possible due to the three functions of *self-awareness*:

- anticipative function – projection of our own personality on the background on a high musical and spiritual culture;
- normative function – it becomes obvious in the way we select/ appreciate musical values based on an elevated aesthetic taste;

- student's competitiveness to reflect himself, by being aware of what he is and what he wants to become by the continuous self-education of musical culture [6].

Researcher R. Gagne, compiling the theories of several authors – problematized teaching (I.Lerner, 1965; A. Mahmutov, 1972), programmed teaching (V. Andreev, 1981; N.Talîzina, 1975), solving creative tasks (T.Cudreavţev, 1976; A.Matiuşkin, 1973) etc., comes up with a typology of learning, mentioning that „each of them requires the existence of an assembly of conditions” [53, p. 125]. Thus, all learning types are influenced by the conditions of learning, some situations when learning is realised and then a “behaviour change” [2] produces.

The transdisciplinary approach places the individual learning processes of students, their needs, interests and characteristics in the centre of the learning experiences. There is an empowering of the students in relation to their own learning by direct participation in all the stages of the process and by structuring education around the great problems and challenges of the contemporary world. The integral personal development and social responsibility of the students are the superordinate goals of learning rendering the disciplines as curricular structures irrelevant. From this standpoint, musical education as a school discipline is studied just like any other phenomenon – physical, linguistic, biological, etc., musical art being above all a means of education and musical knowledge allowing the realisation of the premises for the understanding, reception and integration of music into life.

The laws of musical art are expressed in general themes by which students will become aware that:

- music is an acoustic art acting on the emotional state of the receiver/ interpreter, and the experience of the musical message is the initial point of the knowledge trail, without which all acquired knowledge and developed/ trained skills lose any value;
- music is an imagistic and temporal art, its contents being unveiled in time, gradually, sound by sound; the image of the musical creation is recreated by the receiver based on a re-enactment of the acoustic artistic message;
- music has a specific language of expression, which can be explained and discovered through the four qualities of the musical sound (height, duration, intensity, tone);
- the message of musical creations is inspired from life (nature, society life, experiences, human life); by their message, musical creations can accompany/ describe/ influence/ change life.

Regardless of the level of integration of one learning experience or another, regardless of being included in one category or the other, the integrated projection of the curriculum and the organization as such of the learning process focus on the principle of *learning by research/ investigation* and *by discovery*, a principle based on a holistic and constructivist vision on the learner and the surrounding world.

The knowledge and experience of music are translated in the psychological structure of any student. If with exact sciences a theorem requires to be understood in the same way by all students, but at a different pace, then musical creation aims at building an elevated esthetical musical taste, which is formed individually from sensorial perception to musical thinking. Independence in thinking and action implies the capacity of the student to decipher the expression integrated in the music.

The approach of the musical artistic phenomenon from pluri-, inter-, transdisciplinary perspectives generates an ample and diverse emotional and informational load. The students' musical thinking and sensitivity, which develop by interfering various types reflections on music, improving the perception of artistic messages it transmits, relate to various types of students' musical thinking and perception by a reflection of their own private universe. This implies the study and exploration of complex processes and phenomena so that, by coordinating research and their results, in the end new disciplines are born. Its finality is the understanding of the present world, one of its imperatives being the unity of knowledge.

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### 13. BENEFITS OF ART PEDAGOGICAL TECHNOLOGIES IN THE PROCESS OF PRIMARY SCHOOL ADAPTATION

Eugenia Foca<sup>280</sup>

**Abstract:** *The article deals with the problem of primary school adaptation. The innovative art technologies described by the author seem to create an optimal environment to make the process of adaptation in primary classes easier. This research highlights the benefits of art pedagogical technologies. It also suggests a framework for some art pedagogical activities. The author offers some methodological suggestions for teachers, who could help primary school learners to adapt to the new school environment.*

**Key words:** *art pedagogy, school adaptation, school environment, art pedagogical technologies*

#### 1. Introduction

The man of the 21st century is required to be creative, to navigate the contradictory phenomena and to be able to adapt quickly to new situations. Against the backdrop of profound and important changes in today's life, the problem of primary school learners' adaptation is becoming more and more pressing. This is due to the delineation of the value orientations in society, the growing influence of mass media, computerization and excess of sources of information, massive migration of young population to work abroad, which leads to an increased level of divorces and single parent families, consequently, to a precarious attendance of pre-school institutions by children, complemented by the introduction of new curricular requirements, new contents, teaching and learning methods in primary education, which require a much greater adaptive effort. The total disturbance of socio-economic and cultural life has led to the corresponding consequences in schools. In this context, the researcher M. Neagoe mentions "the triad of 'skills - aptitudes – attitudes' is reversed nowadays, priority is being given first to attitudes and adaptive behavior, followed by skills and aptitudes. This order has to be reflected at the level of education systems, study plans and programs, as well as their content" (Neagoe, 2002,p.18).

#### 2. Discussions

The phenomenon of adaptation is an "umbrella" concept, as it usually has extensive, highly abstract or concrete, heterogeneous meanings, but it is also a global issue that interests all sciences about the human beings. Through its vast sphere and content, adaptation relates to everything that is movement, action, life (Piaget, 1973, p.26). The common sense outlines several ways, in which the notion of 'adaptation' can be used: to transform, to meet certain requirements; to

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do something suitable for a particular use under certain circumstances; to make it fit; to accommodate; to learn; to get used to.

*The term "adaptation"* derives from the Latin "arrangement, modification" and is used in the sense of "adapting organisms to living conditions"; "the interaction between the organism and the environment, aiming at maintaining the homeostasis, maintaining the biological and social activity of the organism, the continuation and improvement of the species" (Medvedev, 1984, p. 3-16). The concept of adaptation was first used in science in the mid- eighteenth century by the German physicist *X. Aubert* and designated the process of accommodating the sensitivity of the hearing and vision organs, or the decrease of the sensitivity threshold in response to external stimuli (Simonova, 2006, p.23). The researcher Aurelia Coasan (1988) considers "given the fact that the school debut threshold has lowered, the analysis of school adaptation needs to be made from a new interdisciplinary, psycho-pedagogical, medico-social perspective, corresponding to the current state of scientific and technical revolution, and in agreement with the perspectives of economic and social evolution" (3, p.9). This is understandable due to the intense dynamics of social life, and in particular, to the changes made in the school system, especially in the recent decades.

The speediness, with which contemporary socio-cultural life evolves, requires an increasingly intense effort of those educated to adapt. Thus, today's learner, who is an active subject in the educational environment, is required to select and continuously assimilate information, to develop competences that will be transferred from one activity to another, possess the ability to take and evaluate decisions in a situation, display initiative and creativity, independent thinking and perseverance in overcoming obstacles, emotional stability and self-regulation abilities (Kulcsar, 1978, p.7). Under these circumstances, the lack or imbalance of adaptation capacity can cause, intensify or multiply different phenomena, such as: school failure, failure to adapt to school environment, resistance to education, school phobias, etc. The consequences of these phenomena cause an increase in the number of emotionally unstable children, children suffering from depression, restlessness, fear, self-confidence, anxiety.

Although in the last three decades, there has been a great deal of research on the adaptation of learners to different levels of schooling, involving different categories of subjects, carried out in the national academic environment, in Romania and Russia, yet the problem of learners' adaptation in primary classes remains shadowed by the domination of biological, psychological, social, medical research. In the process of schooling, learners of primary classes pass through an unusual complex of circumstances and factors, thus being forced to a new behavior, displaying self-control. Additionally, the emphasis and increase of pre-learning evaluation generates a school stress and, respectively, engages great biopsychosocial and even cultural efforts of the child. These issues are related to several contradictions between: a) the passive process of school adaptation, the extent, to which the learner manages to meet the requirements of the school program and at the same time to develop his / her personality; b) the

conditions and forms of organizing the learning activity in school, planning of extracurricular time and new requirements of the school system, which differ from the pre-school system, requiring more responsibilities; c) the quality of the results obtained in the school activity and the accommodation to the school group.

The elements of adaptation were developed in relation to the stages of schooling: adaptation of primary classes learners (A.Coasan, 1989), adaptation of preadolescents (L. Tausan, 1998), adaptation of preadolescents of different ethnic groups in Moldova (P. Borocina, 2005), impact of psychodynamics on psychosocial adaptation of adolescents (D. Murariu, 2016), psychological mechanisms of learners' adaptation to learning activity (M. Plesca, 1996), students' adaptation to the university environment, emphasizing the determinants (E. Tarna, 2014), the psychosocial adaptation of the first-year students (E. Puzur, 2016). Although we highly appreciate the results of researchers in the field of learners' adaptation to various social and institutional environments (3,8,10,11,12), we should also mention the imperfection of the correlation between the theory and the practice of school adaptation process. Lack of specific methods to research the adaptation process has created difficulties in studying the mechanisms and modalities of organizing and directing this process at the level of primary school learners' debut. Many researches have determined the general laws of the adaptation process, without making reference to particular features of the subject under investigation and the dynamics of the development of these particularities to the possibility of applying art in the context of school adaptation.

A parallel analysis of specialized literature (1,4,5,6) shows that the issue of efficiency of the educational process and its conditions, which promotes the art pedagogical technologies, is the subject of many publications both abroad and in our country. However, to date, there are still many gaps in the theory and practice of organizing the educational activities, which provide for learners' adaptation through art pedagogical technologies. The need to develop new approaches to the organization of the educational process focused on the art pedagogical elements is explained by several reasons, of which we will highlight the most important ones:

1. The theoretical and methodological basis of education has undergone significant changes in the recent years. The issue of developing effective educational technologies to enhance the creative and cultural potential of the younger generations remains to be of major importance. Several specialists in the field of education and educational practice claim that at the stage of educational reforms, the orientation towards the methods of art pedagogy and art therapy would be a solution for the existing school problems. Art pedagogy does not mean a simple summation of the meanings of the two concepts, it is a specific field of spiritual and practical activity, oriented towards valorizing the potential of art and creation in the educational process. Representatives of art-pedagogy suggest that in the case of self-control, which is the result of a special training, of the possibility to examine oneself and one's actions in the context of

inner dialogue, the child will become able to express his constructive potential to manifest himself socially and psychologically in the search for meaning of his existence. Moreover, there occurs a distortion of the true development trajectory and the innate spiritual energy resources are exhausted in the course of human maturation process (1, p.45).

Specific educational technologies, applied in art pedagogy are oriented towards the artistic and creative development of learners, towards the optimization of the learning process and intellectual activity. They contribute to preserving the unique, unrepeatable image of the child, summing up the intellectual and artistic perception of the world, providing a spiritualizing and inspiring direction of the educational process, opening the possibility to create better conditions to challenge, satisfy, further develop and shape the natural forces of children, thus favoring personality adaptation in the current social environment.

2. The practice of learners' education has dramatically changed in the recent decades. The socio-centric paradigm has been replaced by the humanistic orientation, which prioritizes the learner-centered approach. As a result, modern educational practice has been forced to change its orientation, to prioritize the formation and development of creative abilities and mental processes of the learners, the transfer and acquisition of knowledge, being on the second place, although not neglecting the significance of the latter. According to this paradigm, it is necessary to make significant adjustments of the diagnostic component - the impact of the educational activity, including the one that has an impact on the creative formation of children.

3. Every year, the theoretical, methodological and practical arsenal of pedagogical interaction is widened for the purpose of developing the child's personality, which enables the improvement of research tools to optimize the educational process, oriented towards a spiritual sphere. In particular, if previous education methods were based mainly on "logical intelligence," there is now a wide range of art pedagogical technologies to encourage the emotional intelligence of children. Art pedagogical technologies represent a totality of forms, methods and means of different genres of art, oriented towards the development of creative potential of child's personality in the educational process. The implementation of art pedagogical technologies allows to focus the pedagogical actions on the activation of child's natural passions and to guide this process towards a full development of forces and abilities, identifying and approving the personality of the learner, including through the sphere of spiritual and creative life.

In the research that we initiated, we used different genres of art, art pedagogical technologies that can encourage the educational process and create an optimal environment for school adaptation, self-realization and personal development. All this has been achieved by encouraging the challenge, development, structuring of a unitary integrative complex of positive qualities, capacities and emotions; placing the hidden knowledge, representations and experience in the "bright field" of consciousness; developing one's hidden

creative potential; improving the learner's vision of oneself and the social environment of existence; situational modeling; stimulating and exercising different behavioral patterns in children, acting through music, dancing, watching movies, cartoons, drawing, etc. To facilitate learners' school adaptation, we practiced a diverse variety of art-pedagogical technologies, such as:

*Role play* – learners take roles in various school situations. Role play is seen as an active learning method, based on modeling of situations and social roles that come to solve school problems. It helps children gain an emotional experience by interacting with other colleagues in personal and school situations, to make connections between their behavior and its consequences, based on the analysis of their experiences and the experiences of communicating with partners; take the risk of experiencing new patterns of behavior in similar situations. For example, the role plays: "I am a student", "My school bag" "How is the palm of my neighbor", "Funny fears" and so on.

*Collage, self-made collage* helps fly the children's imagination, and is a way of involving learners in the search for information, synthesizing and presenting it in a pleasant and attractive form (using natural materials, magazine pictures, books, photos, buttons, woolen yarn, paper, cloth of all kinds and various textures).

*Fantasy* is the use of imagistic potential and we have merged it with drawing and physical movement.

*Drawing by various expressive and metaphoric means* has helped us to *identify* children's adaptation problems, and help them to express their inner state and to stimulate non-verbal communication (Ex: "Happy little men": "We are a family" etc.). Drawing is always a way of describing feelings that cannot be uttered. Colors, pencils, chalk can stimulate children to tell what has happened, to reveal scenes of their life that they cannot express in words.

*Modeling* is an exercise that provides children with a tactile experience, as well as a kinesthetic one. Clay, plasticine, paste (made of flour and water) modeling is a way, through which children tell their stories both through molded figurines and through words, the verbal expressions accompanying the modeling process.

*Dance and creative movement* is a way of expressing, communicating the experiences that make the children feel safe, lessening their anxiety. It is a method by which we help the children to regain their own bodies, to know their bodies better and to feel comfortable. Absorbed by the dance, children can display all their feelings and leave their resentments free. These work methods are based on regular movements and children's desire to interact with peers and adults.

*Fairy tales and stories* – making up stories is an important experience in the process of young learners' adaptation to school. They are unique as artistic and literary form and are perfectly understood by children. Every child will extract different meanings from fairy tales, according to his/her needs, interests,



desires, expectations at that time (ex. The story "We're preparing the school bag", "School rules", etc.)

*Music and music improvisation (melotherapy)* is used as a means of expressing (instead of speaking) and communicating, which is indicated in treating hidden aggression, affective difficulties and certain blockages in learners. It can fulfill the following goals: achieve relaxation, relief, stimulate all the positive elements of the individual, provoke emotional reactions that can be exploited in the process of learners' adaptation, stimulate imagination and creativity, stimulate motor and sensory functions diminished for various reasons.

*Film viewing (cinema education)* is one of the forms of creative educational technologies, which is oriented towards an integrative approach of the child - adult relationship. It outlines the interaction process, revealing new ways of social interaction (Fiofanova, 2008, p 56). Due to cinema-technologies, it is possible to create a "living" field of life interaction, in which educational actors will find answers to various questions. Cinematographic art is a bridge between characters, the imaginary world and the real world, a binder that can form a foundation in the process of human knowledge, intercourse, education, and personal development.

### 3. Conclusions

The use of art pedagogical technologies in the process of primary school learners' adaptation promotes creation of a favorable socio-psychological environment, in which learners are directed to master and control their anxieties and school fears by relieving the tensions, caused by the new status of a "schoolchild" due to the stimulation of expressiveness and creativity.

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## 15. THE PRINCIPLES OF ARTISTRY IN MUSICAL EDUCATION

Marina Morari<sup>281</sup>

**Abstract:** *The phenomenon is related to the unsafe world of feelings and brings together all meanings and cultural values. The performance of an artistic phenomenon is not possible without object-subjective relations, only in the frame of such kind of relations there can be established a cultural and spiritual communication, edification of the receptor. In the artistic phenomenon study, are known several approaches, which generate its understanding in several stages. The musical and artistic activity of the human being, as well as the product of this activity, can become determinant causes in education. The production of musical education depends on human skills and their degree of development. In all artistic activities - creation, interpretation, and reception - the "ordinary human being" valorises his own spiritual and artistic skills in order to contact directly with art. This article explores the conception of Tudor Vianu on the artistry, especially the analysis of the factors that determine the appearance of artistic phenomena and features of an artist. The principles of artistry are deduced in education from the features of the artistic structure: the intuitiveness, the psychic depth of the empathies, the creative fantasy and the expressive power. In the process of musical education, in pupil's personality that experience is formed that empathy, which cannot be acquired via contact with other phenomena / things. The understanding of the musical and artistic phenomena, in its totality, depends mostly on respecting a set of conditions. Applying the principles of artistry in musical education can ensure the joining of art with other human activities and the pre-eminence of art in everyone's culture and life.*

**Key words:** *artistic phenomenon, musical education, artistry, artistic activities, the principles of artistry*

### 1. Introduction

Artistry is an undeniable manifestation of the creative principle of the man. This feature is not necessary only for artists, actors and musicians. The manifestation of artistry helps in everyday life, in any kind of activity, in personal life. Two factors determine the development of artistry: nature through native predispositions and society through teaching, education, and culture. Artistry principles can be derived from the elements of the artistic structure, from the matrix of artistry characteristics, from the logic of the musical and artistic phenomena.

From French, *phénoména* means *which is accessible*, directly perceivable; process, transformation, evolution, effect, etc. from nature and society; appearance, chance, being, object that surprises (through qualities, novelty, etc.). For the first time, the term *phenomenon* was introduced in the field of philosophy by Johann F. Lambert in 1762, when he submitted the manuscript "Phenomenology or Optics of the Transcendental" to the Berlin Academy of Sciences, which was published much later 1918 [9, p. 101-104]. The word "phenomenon" derives from a French verb and means *to show, what is shown*,

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*what it is*. In the phenomenological philosophy, the meaning of the word "phenomenon" is established as "*what-appears-in-itself*" [12, p. 23]. All the meanings of a phenomenon can be discovered only through the involvement of consciousness, thought, reflection, these being related to the value attitudes of the subject on the given phenomenon.

From historical and philosophical perspectives, the phenomenon is conceptualized differently: (a) as a perceptible sensory occurrence, appearance of a thing or presence in the consciousness of a thing, as a result of the experience and power of representation (Wikipedia web dictionary), (b) as a reflection of ideas, which are given a real existence (Platon), (c) as a state of consciousness, as a result of perception and assimilated into itself, (d) as an object of experience, which is perceived, reflecting a world that does not depend on our experience or "the thing-in-itself" (Imm. Kant). (e) as the only means of knowing through the sensory experience way (Positive Philosophy), (f) as a totality of content in consciousness, which can be understood only as the effect of pure transcendental subjectivity (Phenomenology, a dominant philosophical current in the XX<sup>th</sup> century, represented by Edmund Husserl, Martin Heidegger and Jacques Derrida). These perspectives can help us to plan the educational context in order to cultivate pupils' artistry during the process of musical education.

It can be said that the artistic phenomenon represents the external manifestation of the essence of a thing, a process, etc. In the diversity of its forms, the artistic phenomenon is organized as a representation, which, in dependence on the environment, may be of interior or spiritual nature of the human being. The phenomenon is variable, scattered in time and space, always different and in continual transformation.

## 2. Discussions

The phenomenon is related to the unsafe world of feelings and brings together all meanings and cultural values. The way phenomena occur, makes us draw the conclusions on the reality. The performance of an artistic phenomenon is not possible without object-subjective relations, only in the frame of such kind of relations there can be established a cultural and spiritual communication, edification of the receptor. In the artistic phenomenon study, the following approaches are known:

- ***Systemic and synergistic*** - allows art to be taken into consideration as a system of self-development in a cultural space;
- ***Philosophical and anthropological*** - determines the process of understanding art as a process of understanding Homo Faber;
- ***Axiological*** - aims at identifying some valuable characteristics of the studied phenomenon;
- ***Artistic and participative*** - defines the process of understanding art as a way of empathy in co-creation;
- ***Philosophical and Hermeneutical*** - allows the revision and interpretation of the phenomenon of art as it is detailed in time and space as a philosophical text;

- ***Universal and dialogical*** - promotes the concept of an universal dialogue as a guarantee of the artistic channels functioning of the spiritual communication in the cultural space [13, c. 32].

The artistic act and art, as products of human activity, can not be missed from the process of pupils' education. Artistic manifestations satisfy certain human being's spiritual requirements, which science, moral values, religion cannot fulfil [1, p. 239]. The school, in all the influences of teaching and education, cannot form the pupil's personality without the fields of artistic education (literary, musical, choreographic, theatrical, plastic etc.). Hence, the artistic activity of the human being, as well as the product of this activity, can become determinant causes in the education.

The word "art" derives from the verb (to work, to cultivate, to be able to; and in the figurative sense, from the passive perspective, to fecund, to be born) defines the process through which art appears. Platon writes that art is "not something that gives birth, but is something that is born" [4], therefore, it is not the matter itself that generates, but the spirit is the one that operates with it - it gives to it a new life; Art - as a product of spirit, is the work of the mind, of the human intelligence.

If we meditate on the word *art*, we will notice that it is general, abstract and nothing from reality corresponds to it. Concreteness appears only when the word *art* is associated with the word *opera*. The artwork is not identical with the artistic act, because we do not define the artwork only through the activities in which it exists. The word *act* means a manifestation of human activity, action or deed/action. The artistic act without the artwork does not take place. Not only an activity is required, but a live and direct contact, a relation between the subject (creator, interpreter, and receiver) and object (artwork) in which the artistic phenomenon is coming to life. In the root of the word "artistic" is the word „ars” - the equivalent of the word of greek origin - "techne", which originally meant *ability, skill formed through learning*. The word "artifex" had many meanings, and in the semantic rainbow "the artistry" was not well determined.

Giorgio Vasari, in 1550, has finalized working on the monumental book "Le Vite de' piu ecelenti Pittori, Sculti e Architetti", where, for the first time, he explains the meaning of the word "grace" by which we distinguish a *made* thing by a *created* one. We assume that it is a skill that distinguishes an artist from a craftsman, as well as the product of his activity. Only in the XVII<sup>th</sup> century we can talk about a differentiation and systematization of the elements of art through the polarity of the concepts *art - craft*, *art - science*. As a result, the concepts of *belle art* and artist were rooted. The Artistry and artistic, therefore, are words that characterize the artist's work, the quality - the mastery possessed by the artist himself, and often these words were used as a metaphor.

According to the scientist B.M. Bernstein [8, p. 7], the "artistic" is part of the amalgam of concepts, which could not appear earlier than two or three hundred years ago and appeared there, where it was necessary to name the new phenomenon. If we try to define the word "artistic" from the perspective of modern or postmodernist art, then we will observe how the "artistic" loses its

actuality because of changes in the art world. Can such concepts as "artistic", "artistry" be used in a particular segment of human history? In the 21<sup>st</sup> century, we characterize the artefacts of the earlier epochs with words that did not even exist at that time. It is obvious that the meaning of the word "artistic" appeared before the creation of the arts and in every historical period, its meaning captured new meanings through which the artwork differs from the rest of things.

The word "artistic" is an adjective. There are adjectives that have a remarkable feature: adjoining a name, they change what it is characterized by, even changing its nature. A false passport is not a passport, a dead human being is not a human being, a popular democracy is not a democracy, etc. These adjectives were called by the scientists, *alienated*. In our use, the syntagms - *artistic phenomenon*, *artistic act*, *artistic process*, *artistic product*, the term "artistic" gets /acquires a normative connotation. Everything that is "artistic" - belongs to art, it is about art, it is part of art, it is specific to art [DEX, p.101]. Thus, "being artistic" is not an intrinsic property of any object, but a resultative property that an object / phenomenon possesses as an object of a certain experience. "Only by way of internal object of aesthetic experience, and not of external object of the world, a thing has this property" [5, p. 87].

As Martin Heidegger notes, the artwork has a superstructure, which contains the *artistic*, by which "we think the being of existence" by "putting yourself-in-the-work of the truth" [3, p. 45]. **The artistic act** brings together all the activities through which the art is made, through which a direct contact with the artistic phenomenon is established, through which the artwork is created / explored. In procedural sense, the artistic act is **an artistic process**, because it brings together a succession of states, stages, phases, through which the human contact with the artistic phenomenon evaluates. Thus, the artistic process, as "the opening of interiority" [idem, p. 55] can be characterized as:

- *exterior action* - the sequence of stages of an artistic activity (creation, reception, interpretation, audition, etc.);
- *interior action* - succession of states - interior empathy of the participant in the artistic activity.

As a result, as there is no uniform method to produce artworks, as there is no one to produce scientific theories, the same way, there are rational and intuitive processes in the artistic activity, whose reconstruction is possible only up to a certain point.

The explanation of the artistic phenomenon is mostly due to the concept of the art which Tudor Vianu has built: **art is a way of organizing matter and consciousness data**. As the artist rises, intermittently, from the ordinary man - "every artist lives in a common man," so the work breaks down "from the perspective of the whole soul life" of her author [7, p. 239]. The artistry, according to Tudor Vianu, is a vocation, which is achieved and demanded in dependence of the biological or social environment. "The man is naturally an artist," because, only he has the potentiated artistic qualities of the artistry, which differ by the degree of qualities and not the essence. As factors, which

determine the art phenomenon, T. Vianu distinguishes the following qualities of the artist [idem, p. 239 – 263]:

- *Intuitiveness* - the "sharpness and richness of sensible perception", the power to hold and reproduce images, the intuitive character of thinking, "what we are told about through art, is up to a strength and wealth of the sensitive world";
- *The psychic depth of empathies* - the artist is a man "able to reflect the world in a personal way";
- *Creative fantasy*, the power to select and regroup the whole new data of the experience;
- *Expressive power* - prolongation to a point of creative fantasy that has the "irresistible inclination to assume a concrete form", indispensable quality for the realization of the artistic instinct. "In the artist's soul, sensitive images mate with the image of the corresponding expression."

Based on these theoretical developments, the contexts of the musical education process can be delimited, where the artist's features can be efficiently developed. The features of the artistic structure: the intuitiveness, the depth of experiences, the creative fantasy and the expressive power will be demanded and developed specifically in this way. Thus, the intuitiveness and the empathies prepare and animate the release of fantasy and expressiveness of the interpretation / reception of musical creation. The intuition is defined as the influence of "unconscious emotional information" coming from the body or brain, such as an instinct or sensation [6, p. 134]. As people learn to apply logic and reasoning in an activity, so the confidence in their intuition increases. According to Joe Pearson's remark, a method could be developed to instruct people from childhood to take advantage of their intuition in order to really improve its use and practice.

### 3. Results

In a vast study, the scientist Gerd Gigerenzer reveals how human intuition works, how to get in touch with that latent side which is directly based on knowledge of reality, through direct observation of situations, objects and phenomena. Contrary to the general view, it is not about gathering as much information as possible on what you care about, but rather about getting rid of them, accessing in this way unconscious creative resources and guessing what must be done [2]. Subconscious information's perceived in the brain can also help in organizing / conducting artistic activity, if this information holds a value or brings additional evidences beyond what pupils already have in their minds. "Learning to use unconscious information in the brain" can contribute to: (a) finding an unusual artistic expression within the musical interpretation process, (b) decoding the perceived musical message within the audition, (d) creating or re-creating musical-artistic images etc.

The intuition manifests itself as a process of thinking, in which instantly some logical connections may be missing. The human intellect and intuition form a single entire, so it is not right to perceive them in opposition. Through the intuition can be stimulated the creativity and transformed / improved the

image of reality. "The sharpness and richness of the sensible perception of artists, their power to retain and reproduce images, the intuitive character of their thinking represents the facts that can not be denied" [7, p. 246]. In this regard, we draw attention to the need to appeal to the situation of intuition data processing in the musical and didactic activities of verbal or non-verbal, voluntary or involuntary listening, interpretation and creation. The idea of the connection of personality traits with the intuition development process is quite relevant. As a result, in the process of musical education, the objectives given to the pupils will inevitably require the moment of: (a) awareness of one's own sensitivity, (b) the relationship of intuition with attitudes and emotions, (c) independent thinking etc.

Empathies represent a completely subjective artistic endowment, and their depth facilitates the development of the creative process. As T. Vianu points out, "the psychic depth must be shaken once within the creative process, only in this way the creative fantasy is led to the fullness of its activity" [7, p. 250]. The difference between a true artist and a *dilettante* is precisely the power of affection. In the didactic context, the emotion must become a spiritual awakening - existence in "the horizon of mystery and revelation," as Lucian Blaga would say, *a state-of-being-in-world*.

The empathy of emotion, the need for a musical education, of an education in the reception / interpretation of the music is presented in all moments of the act of music: listening - interpretation – creation. The emotion per se can not be taught, but certain situations may become signals for its triggering. When developing artistry, important are not only the emotions, but the emotional selectivity and the necessity of emotional experiences of the artist. The sensitization of the pupils through emotion triggering in the process of musical interpretation, of sound message feeling can be a challenge for students for search, knowledge, additionally information, and also for a creative fantasy, an unique artistic expression.

As the ratio between the cause and the effect represents a reversible sequence, in the same way, the expressive power of the artist is a faculty in the service of the creative fantasy, which strengthens and activates it. The creative fantasy of an artist differs gradually from the general level of fantasy of ordinary people. In this sense, the role play, the elementary musical creation activities, the dramatizations can contribute to the development of pupils' artistry, which is manifested starting from the interior personality. The notion of "artistry" is rather the totality of natural features of the behaviour than the actual artistic talent of the human being [10, p. 728]. A curious fact: painters do not talk about "pictorial" or "sculptural" when it comes to a subtle perception of the artwork. The notion of "artistry" is used in theatrical art, literature, choreography, plastic arts, but in the field of musical art, the notion of "artistry" is replaced by "musicality", which is certified in all European languages.

Marina Starceus, the professor of Conservatory "P.I. Tchaikovsky" in Moscow, highlights the unique character of the notion "musicality" compared to other fields of art, identifying three common meanings [idem, p. 729]: (1) in



psychology, the musicality represents the totality of human being's musical skills, which the perception, interpretation and creation of music depend on, (2) in musical practice, the musicality represents the excessive quality of musical activity and personality, related to the need of expressing itself through musical activity (whether it is listening, playing or music composing), (3) In the surroundings of the world, the musicality is associated with the qualities of the structural elements of some musical phenomena. J. Chris, a scientist, physiologist and musician, taking into consideration the structure of musical skills, highlighted three main aspects of musicality [apud: 11, p. 22]:

1) *intellectual musicality*, characterized by: a) rhythmic sense; b) musical hearing, ie the ability to distinguish the height, intensity, the soundtrack; c) musical memory;

2) *emotional or emotional and aesthetic musicality*, expressed in: a) emotional receptivity to the music, b) love for the music;

3) *Creative musicality*, where the activity of creative imagination is revealed.

The musicality is considered the quality of the human consciousness (A.F. Losev, B.V. Asafiev, B. Teplov). In the psychology of art, three qualitative values have emerged in the model of personality musicality: (1) cognitive and affective type, (2) direct and indirect type, (3) active and passive type [11, p. 33]. From the list of different classifications and characterizations of the concept of musicality, which broadly represents "artistry" manifested in the activities specific to the musical art, we can identify the elements that are repeated constantly: emotional experience, musical sense and creative imagination.

The principle of artistry in the musical education also has practical applications in the teacher's activity, through: tone, voice intonation, the ability to capture the attention of pupils and maintain the vivid interest for musical and didactic activities, the establishment of communication lines *pupil-teacher*, *pupil – music*, the music interpretation, the analysis-characterization of musical creations, etc. Artistry is manifested in various areas of aesthetic and extra aesthetic activity, asking at the same time, for the emotional, cognitive and behavioural background of the personality. In conclusion, the principle of artistry in musical education can effectively contribute to the development of pupils' personality if:

- The emotional receptivity of the students to the musical artistic phenomenon will be developed;
- The pupils' imagination in relation to their own sensations related to the artistic and musical phenomenon will be challenged.
- The relationship between the emotional and intellectual sphere, imagination and representation in the process of artistic knowledge will be established.
- The awareness of the artistic phenomenon within the musical and didactic activities (audition, interpretation, creation) will be based on the development of emotional receptivity and positive attitudes towards art.
- The degree of development of musical aptitudes of the pupils will be established and the musical and didactic strategies will be adequately planned.

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