

REVIEW OF ARTISTIC EDUCATION

No. 23 - 24

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

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ARGUMENT

The volume, which includes 23 and 24 numbers of the magazine, with the theme „*Contemporary challenges in artistic education*”, 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 11-13 of November 2021, 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, Verónica Perales Blanco, Professor, University from Murcia, Spain say: „*We believe that it is essential to integrate an ecological analysis in artistic production, or better still, to consider art as a tool and agent towards change. It has never been as necessary as it is right now, and we have never had such a powerful technological device. Technology must be an ally of the planet, or what is the same, of the possibility of life; It has to help us see, hear, and ultimately “feel” better. New technologies have transformed the vision we have of the world and also the representation of it. We are the map and we write it. We are part of the text layer that covers the planet and this layer of information is updated live through each of the nodes that make it up: ourselves. Art and science have tried and try to answer the same basic questions, in this search, and always respecting the precautionary principle, technology is an ally. We feel this common space with an intense latency: art, science and technology, which merge like an image with the coupled layers. Let's hope that from the mixture, sublime not only knowledge, but also wisdom.*” Interest shown by specialists in the country and in Europe (Republic of Moldavia, Spain, Ukraine, Italy, Slovak Republic, Romania, France) 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 23

PART I MUSIC

1. NEURO-PSYCHOLOGICAL BENEFITS OF MUSIC EDUCATION

Dorina Geta Iușcă¹

Abstract: *The importance of music for the development of society and the individual has been proved over time in a variety of educational and cultural situations. The cortical representations of musical functions (such as melody, harmony, absolute pitch, timbre, rhythm, music memory, and music emotions) offer new perspectives on the implications that musical training has on the development of the brain. Multiple studies have showed that musicians exhibit hyper-development of certain areas of their brains and obtain better results when motor skills, visual tasks and music related processing abilities were tested.*

Key words: *music training, brain, cortical areas*

1. Introduction

Music is a powerful and important factor in the educational system. The success of our dynamic society will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex world, but to live a life rich in meaning. Music education benefits both student and society. It benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. Music education also helps students by initiating them into a variety of ways of perceiving and thinking. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the logical and the emotional to gain an understanding of the whole.

Learning music also benefits society because the students of the music disciplines gain powerful tools for: understanding human experiences, learning to adapt to and respect others' ways of thinking, working and expressing themselves, analyzing nonverbal communication and making informed judgments about cultural products and issues, and learning artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation. In a world inundated with bewildering array of messages and meanings, music education also helps young people explore, understand, accept, and use ambiguity and subjectivity. All students deserve access to the rich understanding that music provide, regardless of their background, talents, or disabilities. The idea that music education is just for "the talented" and not for "regular students" can be a stumbling block. Clearly, students have different aptitudes and abilities in music,

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but differences are not disqualifications. Music is a way of growing, of developing as a person; it is not only a matter of high performance.

In the same time, teachers, policy makers and students all need explicit statements of the results expected from a music education, not only for pedagogical reasons, but to be able to allocate instructional resources and to provide a basis for assessing student achievement and progress. Following this idea, MENC (The National Association for Music Education of USA) created The National Standards for Music Education. These standards define the purposes and activity of music education using the following dimensions: singing, alone and with others, a varied repertoire of music; performing on instruments, alone and with others, a varied repertoire of music; improvising melodies, variations, and accompaniments; composing and arranging music within specified guidelines; reading and notating music; listening to, analyzing, and describing music; evaluating music and music performances; understanding relationships between music, the other arts, and disciplines outside the arts; understanding music in relation to history and culture.

The psychological advantages of music education are distributed in a vast area: self-esteem, increasing memory, self-expression, socialization, increasing academic performance, teamwork, structure, organization, and discipline, enjoyment, motor control etc. Many studies showed that playing music improve reading and verbal skills through improving concentration (Levitin, 2005). Also, the famous “Mozart effect” researchers (Rauscher, 1997) demonstrated that music is a way of increasing the ability to solve spatial reasoning tasks, which are crucial for higher brain functions like complex Mathematics, chess and science.

2. Cortical Representations of Musical Functions

Lately we have begun to gain a firmer understanding of where and how the music is processed in the brain. Studies of patients with brain injuries and imaging of healthy individuals have unexpectedly uncovered no specialized brain center for music. Rather music engages many areas distributed throughout the brain, including those that are usually involved in other kinds of cognition. The active areas vary with the person’s individual experiences and musical training. Although the right hemisphere of the human brain has been traditionally viewed as the “musical hemisphere”, there is evidence from patients with brain damage and from functional imaging studies that our perception of music emerges from the interplay of neural pathways in both the right and left hemispheres, some specific to music, others not. Also, Hassler (1990) found gender differences in the lateralization of musical processing, suggesting that female subjects in general have a lower dominance of the left hemisphere than male subjects.

Melody

The first controlled studies were neuropsychological investigations on dichotic listening which showed a left hemisphere dominance for language perception and a right hemisphere dominance for melody perception (Kimura, 1961; 1964). Latter researches (Bever and Chiarello, 1974) modified these findings by showing that the right hemisphere advantage for melody perception is only true for non-musicians, but not for subjects with musical experience, who analyze

musical structures with left hemisphere dominance in a more analytical and non-holistic way than non-musicians. These differences between musicians and non-musicians have been confirmed further by studies (Peretz and Morais, 1980; Hassler, 1990) that showed a significant to a left hemisphere dominance in subjects with musical experience or with an analytical and attentive way of listening to musical structures.

Harmony

It is astonishing how early in life musical competence can be demonstrated. By 4 months of age, babies prefer consonant musical intervals to dissonant musical intervals. Even if an infant's preference for consonant intervals has been influenced by 6 to 7 months of exposure in the womb, it is likely that the human brain enters the world primed to extract the spectral and temporal regularities that characterize popular music. Developmental psychologists are joining forces with ethnomusicologists to investigate whether babies weaned on non-Western music also prefer consonant intervals like major thirds (Tramo, 2001).

Imaging studies of the cerebral cortex found greater activation in the auditory regions of the right temporal lobe when subject are focusing on aspects of harmony. PET (positron-emission tomography) imaging conducted while subjects listened to consonant or dissonant chords showed that different localized brain regions were involved in the emotional reactions. Consonant chords activated the orbitofrontal area (part of the reward system) of the right hemisphere and also part of an area below the corpus callosum. In contrast, dissonant chords activated the right parahippocampal gyrus (Weinberger, 2006). Also, increased cerebellar activation was observed when listeners had to detect errors in melodic or harmonic structures of musical pieces.

Absolute pitch

Using both structural and functional brain imaging, researchers found increased cerebral flow in the (left posterior) dorsolateral frontal cortex in subjects with perfect, or absolute, pitch who were presented with musical tones. When subjects were asked to differentiate between major and minor keys, both groups (absolute pitch and controls) had activity in the left posterior DLF (dorsolateral frontal) region, but controls had additional activity in the right inferior frontal cortex, a region of the brain related to memory. This would suggest that subjects with absolute pitch do not need to access working memory mechanisms when they perform this task (Gagnon, 1998).

Furthermore, the researchers discovered a significant anatomical distinction between subjects with absolute pitch and those without: the volume of planum temporale in the left hemisphere was bigger in subjects with absolute pitch, controls. The left planum temporale is also involved in language processing.

Rhythm

Studies of rhythm have concluded that one hemisphere is more involved, although they disagree on which hemisphere. The problem is that different tasks and even different rhythmic stimuli can demand different processing capacities. For example, the left temporal lobe seems to process briefer stimuli than the right temporal lobe and so would be more involved when the listener is trying to discern

rhythm while hearing briefer musical sounds.

Recent evidence from patients with epilepsy suggests that different regions of auditory cortex process different aspects of rhythm. The belt and parabelt areas in the right hemisphere discriminate local changes in note duration and separation, whereas grouping by meter involves mostly anterior parabelt areas in both hemispheres. When you tap out a rhythm with your finger, motor areas in the frontal cortex are, of course, active. But they are also active when you are just listening and preparing to tap. The particular brain areas that are active in right-handed individuals preparing to tap depends on the type of rhythm: for metrical rhythms, which have beats that are evenly spaced at integer ratios (1:2, 1:3), left frontal cortex, left parietal cortex, and right cerebellum are active. For non-metrical rhythm (1:2.5), which are harder to tap out, more of the cortex and cerebellum are involved, with a shift in frontal cortex activation to the right hemisphere (Tramo, 2001).

Music memory

Studies after hemispheric anesthesia revealed a specific role of right temporal lobe structures in mediating memory for music (Evers, 1999). Other research has indicated that short term recognition is greater when a melody conforms to a tonal scale than when it falls outside this idiom. Similarly, memory for pitch is enhanced when presented within a tonal context. In other words, the retention of information is dramatically improved when the material is hierarchically structured. Tonal knowledge provides a pervasive schema or “grammar” for encoding and remembering pitch and melodic information.

Other findings point to differential contributions of the left and right mesial temporal lobes to melodic memory, with specificity of the right mesial temporal lobe emerging for melodic learning within a tonal musical context (Wilson, 2008). In 1998, Ray Dolan and his colleagues at University College London trained human subjects by teaching them that a particular tone was significant. The group found that learning produces the same type of tuning shifts seen in animals (Weinberger, 2006). The long-term effects of learning by retuning may help explain why we can quickly recognize a familiar melody in a noisy room and also why people suffering memory loss from neurodegenerative diseases such Alzheimer’s can still recall music that they learned in the past.

Music recognition is a complex procedure that implies multiple processing components. Damage to one or many of these components produces music agnosia. Such a neurologically based deficit is characterized by the inability to recognize music in the absence of sensory, intellectual, verbal and memory impairments (Peretz, 1996). According to Peretz, music agnosias may have either a perceptual melodic basis (characterized by the failure to encode melodic information properly, defined by sequential variations of pitch), or an apperceptive basis (the long-term memory representations may be spared by the brain damage although the traces are no longer accessible by auditory input), or an associative basis (the breakdown can spare most perceptual abilities but interfere with the recognition process by damaging the network of the long-term memory representations of music). The surgical repair of aneurysm located on the middle cerebral artery is associated with

music agnosia, especially when the right insula is damaged (Ayotte, 2000).

Music emotion

The areas in the brain where we hear music are partially segregated from those where we feel it. If a melody is played correctly on the piano with the right hand while the left hand plays off-key notes an octave below, infants in the audience would start to squirm, and most adults, finding it unpleasant, would sustain increased activity in the right medial temporal cortex and left posterior. If the left hand played the correct accompaniment, most adults, finding it relatively pleasant, would enjoy increased activity in the right orbitofrontal cortex. Whether the music is pleasant or unpleasant, the auditory cortex, which has connections with these regions, is working away in both hemispheres. It remains to be seen whether subtle melodic or rhythmic manipulations that color musical aesthetics involve the same brain regions (Tramo, 2001).

In 2001, Anne Blood and Zatorre used mild emotional stimuli, those associated with people's reactions to musical consonance versus dissonance, to specify brain regions involved in emotional reactions to music. An example is middle C (about 260 Hz), and middle G (about 390 Hz). Their ratio is 2:3, forming pleasant-sounding "perfect fifth" interval when they are played simultaneously. In contrast, middle C and C sharp (about 277 Hz) have a complex ratio of about 17:18 and are considered unpleasant, having a rough sound. The same researchers found out, when they scanned the brains of musicians who experienced chills of euphoria while listening to music, that music activated some of the same reward systems that are stimulated by food and addictive drugs.

3. Brain Development through Music Education

Early musical training seems to shape the young brain, strengthening neural connections and perhaps establishing new ones. Just as some training increases the number of cells that respond to a sound when it becomes important, prolonged learning produces more marked responses and physical changes in the brain. Musicians, who usually practice many hours a day for years, show such effects; their responses to music differ from those of non-musicians. They also exhibit hyper-development of certain areas in their brains. The effect of training was most apparent in the corpus callosum, the four-inch-long bundle of nerve fibers that connects analogous structures in the hemispheres (Schlaug, 1995). Because each hemisphere controls movements on the opposite side of the body, rapid communication between them is crucial for coordinating the fingering of, for example, a Bach fugue. Among musicians who had started their training before the age of seven, the corpus callosum was 10 to 15 percent thicker than in non-musicians or even in late-blooming musicians. A heftier corpus callosum may improve motor control by speeding up communication between the hemispheres.

Musicians may display greater responses to sounds, in part because their auditory cortex is more extensive. Schneider (2002) reported that the volume of the auditory cortex in musicians is 130 percent larger. The percentages of volume increase were linked to levels of musical training, suggesting that learning music proportionally increases the number of neurons that process it. Moreover,

musician's brains devote more area toward motor control of the fingers use to play an instrument. For example, the brain regions that receive sensory inputs from the second to fifth fingers of the left hand were proved to be significantly larger in violinists. These are precisely the fingers used to make rapid and complex movements in violin playing. In contrast, there is no enlargement of the areas of the cortex that handle inputs from the right hand, whose fingers have no special movements.

Increased sizes of certain parts of the brain in musicians bring out the advantages of enhancing abilities in activities related to music, or not. In music performance, musicians frequently attain extremely precise timing control. This has been demonstrated in several contexts. Wagner (1971) assessed the rhythmical precision of playing a C-major scale in professional pianists. He found at a required speed of about six key-strokes per second a standard deviation of 6 to 10 ms in a group of 11 pianists when calculating the temporal deviations of 30 subsequent key-strokes. Additionally, Stoesz (2007) determined that enhancement of musician's local processing abilities is not domain-specific, but extends to processing non-musical, visual stimuli. In her study, musicians outperformed non-musicians on the Group Embedded Figures Test and on Block Design. More than that, Musician's ability to copy drawings of physically impossible objects accurately was also superior to that of non-musicians. The results provided converging evidence that extensive music training is specifically associated with superior visual processing of local details, beyond any benefits it may have on verbal intelligence.

4. Conclusions

At an applied level, research investigating the relationship between music training and visuospatial/constructional skills, specifically, could contribute to advances in the fields of education and cognitive rehabilitation. Overall, findings indicate that music has a biological basis and that the brain has a functional organization for music. As research on music and the brain continues, we can anticipate a greater understanding not only about music and its reasons for existence, but also about how multifaceted it really is.

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2. DISTANCE EDUCATION PROMPTED BY COVID-19 LOCKDOWNS: A CHALLENGE FOR TEACHING MUSICAL PERFORMING ARTS

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Abstract: *In 2020 and 2021, Information and Communication Technology (ICT) played a crucial role during the lockdowns, giving people the chance to continue doing business, entertainment, and education. In the education sector, in response to the outbreak of COVID-19, many countries adopted ICT-enabled distance education, which shows both positive and problematic features. The most concerning aspects relate to the digital divide, the readers' ability to assess the trustworthiness of texts found on the Web, the educators' competence in using ICT by incorporating it in their pedagogical practice, and the applicability of distance education to the teaching of performing arts.*

Key words: *digital divide, distance education, Information and Communication Technology (ICT), performing arts, trustworthiness of texts*

1. Introduction

The outbreak of COVID-19 caused major changes in life as it was previously known: among them is the rapid and ubiquitous spread of distance education; the latter has both positive and problematic aspects, especially in the teaching of performing disciplines. In the present study, section 2 focuses on Information and Communication Technology (ICT) in the context of COVID-19, section 3 reflects on the digital divide, section 4 centers on what quality education implies, section 5 revolves around ICT-enabled distance education, and section 6 draws the conclusions of the paper.

2. ICT in the context of COVID-19

With the outbreak of COVID-19 caused by SARS-CoV-2, all the countries established measures in order to cope with the rapid spread of this disease, aiming at preventing and controlling the infection by limiting social contact. Measures included physical distancing, restricting travel and imports, and in many cases confining people to their homes (Block et al., 2020). Every aspect of life as it was previously known was completely altered: studies performed in many countries show that physical access to entertainment was reduced to 25%, to food outlets and pharmacies to 39%, and to workplaces to 55% (ECLAC, 2020). The workplace closures caused the loss of 305 million jobs all over the world, having the strongest impact on the 2 billion workers in the informal economy (Teltscher, 2020).

However, in a time of lockdowns, digital technologies provided *an important resource and played a crucial role in keeping society functional*, giving people the opportunity to reach both goals at the same time: to access services and to keep social distancing. In this way, many people kept contact with families and friends dealing with isolation, continued work and education online, and accessed public

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services (McGregor and Shaheed, 2020). Indeed, since many years ICTs, which include devices such as computer and cell phones, and services such as video conferencing and distance education, modified the way of doing jobs, business, entertainment, socialization, and education. ICTs are now considered chief means to enhance production (Rogers, 2016), stimulate the socio-economic development of all countries (Hanafizadeh, Hanafizadeh and Bohlin, 2013), and raise the quality of people's life (Soomro et al., 2020).

However, it should be considered that various elements have an influence on the percentage of jobs that can be done remotely: among these elements there are labor market structures, production structures, and the quality of digital infrastructures (ECLAC, 2020). As a result, as found by some researchers focusing on the United States labor market, a proportion of 37% of jobs pertaining to the education, professional and scientific, finance and insurance sectors was apt to be performed entirely at home (Dingel and Neiman, 2020). Even more significant is the presence of e-commerce: in the European Union, the share of consumers who shopped online in 2018, that is well before the 2020 and 2021 lockdowns, ranged from 26% in Romania to 87% in the United Kingdom (European Ecommerce Report, 2019). An enhanced use of ICTs can therefore be considered to be a consequence of both, the socio-economic and scientific-technological development of many countries, and the recent social distancing measures taken to reduce the transmission of COVID-19. However, there are serious inequalities in accessing the Internet.

3. The digital divide

Although people rely on the Internet to access food, jobs, telemedicine and education, data collected by the International Telecommunication Union (the United Nations agency specialized in collecting and disseminating ICT statistics) show that, in 2019, 49 per cent of the world population was still not using the Internet (ITU, 2020). Research stressed that “in developing countries, 53 per cent of the population is offline, and in least developed countries almost 80 per cent of the population is not using the Internet” (Teltscher, 2020: 3). Even in the United States, which is considered a highly technological country (Kohlenberger, 2015), many residents are underconnected or all the more so lack access to the Internet (Early and Hernandez, 2021).

This is likely to have severe consequences. People can have the best chances to improve their social position and capital when having available adequate access to digital technologies; on the contrary, lacking this opportunity, already sidelined individuals or classes may be further relegated to the fringes (Rogers, 2016). The digital divide is the gap between those who enjoy adequate access to computers, other digital devices, and the Internet, and those who have no or poor access to ICTs (Soomro et al., 2020). Already in 2016 research qualified digital divide as a multifaceted issue (Chang, Wong and Park, 2016) which is crucial for social justice in today's world (Resta and Laferrière, 2015; Rogers, 2016).

Some scholars have highlighted that COVID-19 worsened the digital divide: in the United States, Black and Hispanic/Latinx adults are twice as likely as White

to be under such a severe financial pressure, to have their internet service canceled or cut (Vogels et al, 2020). Focusing on the question “what percentage of Americans has access to high-speed internet services?”, research found that whereas the United States national percentage ranges from 75% to 82%, the percentage of American Indian and Indigenous people living on tribal lands or reservations is less than 50% (Wang, 2018). Also in many rural areas in the United States there is *very limited access to the Internet* or no Internet connectivity at all (Vogels, 2021). This originates minor opportunities in education, training and jobs for those living there, exposing these territories to mass emigration of skilled people (Hennessy, Läpple and Moran, 2016).

Moreover, although the lack of Internet services may be the main reason, there could be other explanations for a scarce use of the Internet: among them, there are the insufficient quality of the connection; the high cost of the data packages, on the one hand, and of computers and laptops, on the other; and the lack of specific education and skills. Regarding the insufficient quality of the connection, it should be considered that there is a number of potential users of the Internet who cannot use it in their homes, because of the slow speed of the connection (Poon, 2020) or its instability (Early and Hernandez, 2021). In effect, home Internet connections with lower bandwidth are often not able to cope with the demands of many technological devices working together (Beaunoyer, Dupéré and Guitton, 2020). It is very likely that congestion problems were even worsened by the spread of smart working and distance education (Armstrong, 2020).

As regards the high cost of data packages, on the one hand, and of computers and laptops, on the other, it should be considered that there are Wi-Fi enabled devices such as mobile phones to connect to the Internet when there is a local Wi-Fi network connection available. Indeed, in the United States about 46% of smartphone users report that they access the Internet on their phone (Vogels et al., 2020). However, although the use of smartphones to access the Internet is particularly common among lower income adults (Anderson, 2019), also these devices may be too expensive for people living in least developed countries (World Development Report, 2016). In order to solve these problems, research suggested, policymakers and telecommunication companies should work together to develop infrastructures and devices which can make the Internet more accessible (Partridge-Hickes, 2021).

Concerning the lack of specific education and skills, research highlighted that in developing and least developed countries there is a quite large number of less skilled and poorly educated people, who do not use the Internet, although having access to it (Teltscher, 2020). It is clear from the above that a non-negligible percentage of people not affected by the digital divide, who can therefore access the desired information on the Web, does not use the Internet, maybe being confused by the plethora of information and misinformation available online. These users may feel frustrated by the complexity of the process of locating trustworthy information on the Web, and in the end give up before their information need is met (Scaria et al., 2014). How can this percentage be reduced, and who can take this task? For sure, a quality education can guide people to effectively read,

understand, and evaluate the reliability of different sources.

4. What is quality education?

In 2015 the United Nations General Assembly (UNGA) developed 17 Sustainable Development Goals (SDGs) designed to promote the achievement of a better and more sustainable future for all (United Nations, 2015). Among the SDGs, goal 4 aims to “ensure inclusive and equitable quality education and promote lifelong learning opportunities for all”. In 2017 the UNGA adopted a resolution which identified specific targets for each goal (United Nations, 2017), and further refinements were made in March 2020. Among the indicators included in the 2020 version, we can find the following: “4.1.1 Proportion of children and young people (a) in grades 2/3; (b) at the end of primary; and (c) at the end of lower secondary achieving at least a minimum proficiency level in (i) reading and (ii) mathematics, by sex; 4.4.1 Proportion of youth and adults with information and communications technology (ICT) skills, by type of skill; 4.5.1 Parity indices (female/male, rural/urban, bottom/top wealth quintile and others such as disability status, indigenous peoples and conflict-affected, as data become available) for all education indicators on this list that can be disaggregated; 4.6.1 Proportion of population in a given age group achieving at least a fixed level of proficiency in functional (a) literacy and (b) numeracy skills, by sex” (European Commission, 2021).“

The emphasis put, respectively, on reading and literacy (indicators 4.1.1 and 4.6.1), and on ICT skills (indicator 4.4.1) let us reflect on what educators should do in order to acquire the skills needed to understand and apply computer programmes, software and other applications, and to guide their students to improve reading and ICT skills. In the last years research emphasized that reading, far from being not more than the ability to decode and interpret written texts, should be considered as a complex set of skills which individuals build on throughout their life (OECD, 2021a). In particular, “reading in a digital world requires continuously evaluating the quality and validity of different sources, navigating through ambiguity, distinguishing between facts and opinions and constructing knowledge” (OECD, 2021a: 139). Therefore, in 2018 the OECD’s Programme for International Student Assessment (PISA) asked 15-year-old students if they were taught: “i) how to decide whether to trust information from the Internet, ii) how to compare different web pages and decide what information is more relevant for their schoolwork, iii) to understand the consequences of making information publicly available online, iv) how to detect whether the information is subjective or biased, and v) how to detect phishing or spam emails” (OECD, 2021b: 3). On average, 54% of OECD countries’ students answered that they were taught how to discern between truthful and biased or untrue information (OECD, 2021b: 2).

Although these data seemingly show a quite positive situation, it should be noticed that they imply that, on average, 46% of 15-year-old students living in OECD countries did not learn to distinguish facts from opinions. This condition really needs to be changed, guiding students to use critical thinking. According to Glaser, having a strong critical thinking means being able “(a) to recognize

problems, (b) to find workable means for meeting those problems, (c) to gather and marshal pertinent information, (d) to recognize unstated assumptions and values, (e) to comprehend and use language with accuracy, clarity and discrimination, (f) to interpret data, (g) to appraise evidence and evaluate statements, (h) to recognize the existence of logical relationships between propositions, (i) to draw warranted conclusions and generalizations, (j) to put to test the generalizations and conclusions at which one arrives, (k) to reconstruct one's patterns of beliefs on the basis of wider experience; and (l) to render accurate judgments about specific things and qualities in everyday life" (Glaser, 1941: 6).

Therefore, when readers navigate the Internet, seeking information through search engines and websites, they must be able to read the found texts quickly in order to verify if they contain the information searched for, assess the texts' relevance and judge their accuracy and credibility. This means that students must be guided to question sources of information, asking, for instance, who wrote the text, to what end the author made some choices, and if the author is a credible source.

It can be inferred that teachers and faculty members can (and should) guide their students to search for reliable information on the Internet. However, during lockdowns, courses have been conducted mainly as distance education, which uses interactive ICTs as its basis for information and communication between learners and teachers. Besides many positive aspects, distance education has also some flaws and shortcomings, related, above all, to: 1) the educators' suboptimal competence in ICTs, and 2) the questionable efficacy of distance education in the teaching of certain disciplines.

5. ICT-enabled distance education

In order to deliver effective distance education, teachers and faculty members should master the technology of education, having knowledge in the areas of psychology and pedagogy to select strategies that fit their students' needs and learning profiles, and tailor their lessons taking into account the students' individual differences. Moreover, teachers and faculty members should master technology *in* education: indeed, the introduction of technology in lesson delivery modified the way teachers and faculty members design their courses. For instance, it is now quite common for educators to be able to prepare their lessons as PowerPoint presentations, containing graphs, diagrams, tables, photographs, video and audiotapes, to provide variety in the students' learning process. Yet in teaching performative disciplines, such as singing and playing musical instruments, PowerPoint presentations may be highly ineffective. Moreover, not every educator may be ready to use technology in his or her teaching: some educators express some doubts, highlighting that educational technology tends to consider students as passive receivers of knowledge, undermining the sense of shared purpose which increases the students' motivation.

ICT-enabled distance education is characterized by some elements, which should be carefully considered by teachers and faculty members, in order to make the best use of them or vice-versa to take appropriate remedies: 1) the separation

of educator and learner throughout the learning process, which can cause difficulties in the teaching of performing arts; 2) the absence of a real learning group, which can cause difficulties to learners in general, and in particular to those participating in chamber music and orchestral classes; 3) the use of technical media, replacing traditional face to face lessons, which can made it difficult to students to maintain their motivation; 4) the provision of two-way communication between educator and students. The latter can be performed by means of e-mails, or other tools which emerged as the most popular ones during the lockdowns, such as WhatsApp, Skype, Zoom, and Google Classroom.

From a general point of view, both distance teaching and in presence teaching require teachers and faculty members to perform similar tasks: 1) designing the course; 2) preparing educational materials; 3) imparting instruction; 4) giving guidance; and 5) evaluating the students' work. However, it is also true that, in order to carry out these tasks using ICTs, educators shall be digitally literate and trained to use the needed technologies. Research stressed that it is likely that younger teachers and faculty members are more willing to integrate *digital technologies* into teaching practice and more competent in their use (Soomro, Zai and Jafri, 2015). In effect, it is very probable that younger educators feel more confident in using technology in their lessons because they have a greater experience in using it also for general tasks (Soomro et al., 2020). It can be inferred that teachers and faculty members should receive a specific training not just aimed at increasing their general ability to use ICTs, but also designed to provide specific guidance on *the use of ICTs* for constructing knowledge in different disciplines, fulfilling the level of students' satisfaction (Lorenzo, 2012).

6. Conclusive remarks

Summing up, the social distancing imposed by several states to hinder the spread of COVID-19 has led to a major use of ICT, even if some connectivity difficulties persist in many regions. In addition, a non-negligible percentage of users can accede to the Internet, but are not able to evaluate the texts' credibility. To address these issues, teachers and faculty members should guide their students to correctly assess if the texts found on the Web are reliable. Performing this task was quite difficult among 2020 and 2021, because the most part of school and university teaching was delivered as distance education. Moreover, not all of the teachers and faculty members are digitally competent, and some educators express doubts on the efficacy of distance education.

In order to overcome these problems, specific policies shall be implemented, aimed at: 1) increasing digital accessibility and affordability, and 2) building teachers' and faculty members' capacity to use technologies appropriately and to guide their students in the assessment of text reliability. In this way educators will take advantage of ICT resources, and be able to deliver interesting and motivating lessons, making distance education engaging and effective.

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3. GENUISTICO - EVOLVING ASPECTS OF SONATA II FOR VIOLIN AND PIANO, OP. 19, No. 3, BY CONSTANTIN SILVESTRI

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Abstract: *The article addresses the problem of investigating the evolutionary paradigm of the sonata for violin and piano in the Romanian compositional creation of the first half of the twentieth century, analyzing the work of the famous representative of the pleiad of Romanian composers of the Postenescu generation, European personality - Constantin Silvestri. His creation - Sonata II for violin and piano (1939), composed at the end of the interwar period, at the confluence of the '30s and '40s, revealing a complex emotional and imagistic spectrum, contrasting, generated by the striking antagonism between aspirations to the ideal and ruin of illusions, allegorically transfigures the incandescent atmosphere around World War II. The language of the work presents a stylistic symbiosis distinct from heterogeneous elements: romantic, expressionist, as well as folk resonance.*

Key words: *Constantin Silvestri, Romanian violin sonata, romantic influencess*

1. Introduction

During the interwar decades in the circuit of Romanian musical culture, authentic creative personalities from the post-Enescu generation are formed, such as P. Constantinescu, D. Lipatti, M. Mihalovici, C. Silvestri, M. Popa etc., who make a considerable contribution to promoting the compositional principles addressed by their great compatriot in the genre of sonata for violin and piano. Even from the first sonatas for violin, composed in the 20th century in Paris (1897 – op. 2, no.1; and 1899 – op.6), Enescu valorizes the romantic tradition through his own creative thinking, the unmistakable charm marked by "the reverie and melancholy of Romanian feeling" according to Stan Golestan's appreciation (also established in Paris)⁵.

Next, in the third decade of the 20th century, "the image of the creator discovering himself in the romantic philon of Romanian spirituality"⁶ – the author, who expresses a "romantic-essentially subjective" compositional behavior⁷, reveals himself in a clearly innovative hypostasis in the third Enescu's sonata for violin *In caracter popular romanesc*, Op. 25⁸. With the dedication *À la memoire de Franz Kneisel*, structured as a tripartite cycle (*Moderato malinconico, Andante sostenuto e misterioso, Allegro con brio, ma non troppo mosso*), the creation in question, according to Pascal Bentoiu, "will strike us through its folkloric authenticity, the composer's power to create a kind of super-folklore"⁹. But at the same time, some

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⁵ Quote from: Cosma, O. L. (1988) *Hronicul muzicii româneşti. 1898-1920*. Vol. 8 [2, p. 455]

⁶ Vasiliu, L. (2007) *Form, style, personality. Studii de muzicologie* [8, p. 92]

⁷ *Idem* [8, p. 89]

⁸ Written and edited in Paris in 1926

⁹ Bentoiu, P. (1984) *Capodopere enesciene* [1, p. 321]

influences of the late-romantic sonata are revealed with its characteristic *moderate tempo* in the extreme parts: especially of the famous Freckian sonata, with *Allegretto ben moderato*¹⁰ in the first part and *Allegretto poco mosso* – in the end.

Following with perseverance the evolving paradigm of *Enescu's romanticism*¹¹, the local composers have undertaken new attempts to genuistically “refresh” the violin sonata starting from the tendency to subordinate the sound of a musical event to an extra-musical aesthetic message. As a result, architectural patterns, becoming malleable, increase their ability to adapt to multiple, complex, contrasting ideological content. The traditional forms, intermingling and influencing each other, create new structures, while also renewing the existing ones.

In this context, a good example is *Sonata II for violin and piano*, op. 19, no. 3, by Constantin Silvestri¹². According to the data indicated in the work of M. Popescu¹³, the Sonata was composed in 1939, and in the end of its score, the date on which the opposite was ended is specified, respectively: „January, 1940”¹⁴ (identified in the musical fragment presented in x. 39). It seems significant, that in the image spectrum of the given creation, as in Marcel Mihalovici's violin Sonata, composed several months later¹⁵ (preceded by a *motto* from the sonnet of the romantic poet Gérard de Nerval *Myrtho*: „Je sais pourquoi là bas le volcan s'est rouvert...” / "I know why the extinguished volcano woke up"), we can find the incandescent emotional atmosphere surrounding the European countries on the eve of the second World War (their strength and scale being metaphorically expressed by the image of the volcano "awakened" before the devastating eruption).

The esthetic message of these creations, in particular, of the Silvestri's Sonata, is confined to the objective of restoring the momentum, the aspirations, the youthful enthusiasm (an eloquent meaning having the remarks of the first motion: *con entusiasmo* - from the main theme, or *con tenerezza* - from the conclusion), but at the same time, we find that the nostalgic introspection is plasticized, reveling the

¹⁰ It seems significant, that the great violinist Leopold Auer in his famous book *My School of Violin Playing* when referring to this *tempo*, he said (not without humor), that it presents "rather a *ben moderato* without *Allegretto*" [10, p. 255].

¹¹ The Musicologist Clemana Liliana Firca in the work *Directii in muzica romaneasca 1900-1930* describes Enescu's opera as a distinct artistic phenomenon in European romantic art, identifying it by the concept of *Enescu's romanticism*, sensing it by “features, which not only distinguish Enescu's creations in the local compositional environment, but also define them as a particular case in the very European romantic and late romantic art” [3, p. 33]. The author emphasizes, that the richness and plenitude of Enescu's harmonic language giving voice to the "nostalgic lyricism of Romanian doina" [3, *ibidem*], shows the spirit of "romantic effusion, the expansiveness of the soloistic canto (...), the cyclical construction of the Franckian lineage"[3, *ibidem*].

¹² Constantin Silvestri (1913 – 1969) is one of the Romanian musicians, known worldwide, as the biggest composer after G. Enescu, and as conductor being compared to Herbert von Karajan. Being appreciated repeatedly (in the '30s) at George Enescu composition contest (the personal master directing his award-winning works), he directed later for the first time many of Enescu's creations, including *Oedipe*, at the first edition of the *Enescu Festival* (1958), with a success that has become a legend. The brilliant evolution at the London Philharmonic Orchestra's desk in 1957 launches instantly its career as a conductor at the international level, crowned with tournaments (at the top of the world's great orchestras) in Europe, the US, Japan, Australia and South America. He inherited a discography with more than a hundred records and an important compositional work.

¹³ Popescu, M. (1981) *Repertoriul general al creatiei muzicale romanesti*. Vol. 2 [5, 393 p.]

¹⁴ Silvestri, C. (1957) *Sonata II for violin and piano* [6, p. 47]

¹⁵ Mihalovici, M. (1954) *2-eme Sonate pour violon et piano* [4]

ruin of illusions and deception. This palette of contrasting images, which is generated by the striking antagonism “between aspiration and dismember”, as the musicologist Ioana Ștefănescu shows¹⁶, is a key feature of romantic thinking, revealing, on the one hand, exaltation and, on the other, the delusion and resignation of the romantic hero. This imagistic impact is exteriorized in the musical thematic of the Sonata, both within the motions and exported at the cycle level.

2. Romantic semantics, an integrating factor of Sonata cyclical conception: analytical aspects

In the violin sonatas created at the confluence of the years ‘30-’40, a special stylistic symbiosis is tempted – complex, oscillating between reflections of the romantic tradition, some figurative processes of expressionist genesis (with images of a grotesque, macabre, violent sonorization) but also certain compositional principles of folklore origin (with or without the application of the authentic quotation). But if in Sonata of M. Mihalovici we can notice the prevailing tendency toward a universal language (some folkloric elements being applied with great care and refinement), then the Sonata of C. Silvestri represents from the stylistic point of view "an interesting accumulation of romantic elements on the one hand and expressionist elements and on the other, of popular resonance, reflecting (...) some influence of Bela Bartok"¹⁷.

Thus, it should be noted that the musical text of the Silvestri’s Sonata (as well as that of M. Mihalovici’s violin Sonata) is noted without key signs and the tonal allegiance is very vague: part I begins with the highlight of the *h* landmark increment (via the sensitivity of the *ais*); at the end of the motion we see as a landmark the toning tritone *fis-moll* (with the superimposition of additional steps); in part II, the tonal flow is oriented toward the *A-major* tone (the parallel of the *fis-moll* tone), and the final, starting in the *b-moll* tone, ends the cycle by returning to the *fis-moll* tone (the final tritone associating additional steps). Without denying the tone, the author fundamentally changes it by redoubling the increments and applying excessively *the clusters*, using chromicized harmonic means, sometimes sliding toward serialism.

Simultaneously with the absence of the key signs, the score lacks the *tempo* indications, being identified by metronome data only: p.I – $\text{♩} = 138-144$; p.II – $\text{♩} = 66$; p.III – $\text{♩} = 56$; $\text{♩} = 132-138$. The author introduces instead many dynamic gradations less used, explained in the preface of the work¹⁸: *poco p, molto p, molto pp, ben p, ben pp, quasi p, ppp, pppp, poco f, molto f, ben f, ben ff, quasi f, fff, sff* etc. Increased attention is paid to the interpretive features, which reveals the composer's attachment to the musical-romantic tradition (especially, recalling the detailed comments of the Sonata for violin and piano by C. Frank), these specifications being very numerous and differentiated - in addition to those quoted, we can mention: *con poesia, con calore, con passione, con virtuosità, mormorando*,

¹⁶ Ștefănescu, I. (1982) *Johannes Brahms* [7, p. 299]

¹⁷ Quote after the introductory article of the Sonata’s score: Silvestri, C. *idem* [6, p.3]

¹⁸ Silvestri, C. *op. cit.* [6, p. 4]

perdendosi, pensieroso, pesante, stringendo, flautando, poco cantando, pochissimo calandoma calmo, cantando molto e non ritmico, molto espr. la melodia, sonoro, dolce amabile, tranquillo, esitando, selvageamente, etc.

The structure of the sonata cycle presents an innovative approach of this form, and each of the motions are clearly designed: the first – in sonata form; the second – with features of double tripartite form; the final – with a rondo scheme. The architecture of the work is structured because of plasticizing a rich heterogeneous, contrasting image spectrum, which without tangible program, transparently externalizes its principles, perceptible in highly illustrative musical images. In this context, the idea set out in the quoted article of the musicologist Laura Vasiliu regarding the *meaning of program* could be mentioned¹⁹. The landmark imaging sphere of Silvestri's Sonata, concentrated especially in first motion, is directed toward the artistic plasticization of the fouling destiny of the romantic hero, with a split inner world (impatient, courteous but finally disappointed and deceptive yarns), restoring the perpetuation of his aspirations and hopes, as well as the ruin of illusions and his resignation.

Part I, $\text{♩} = 138-144$, 2/2, starts with a musical *motto* (with an important role in the dramaturgy of the work) – a *tezis intonation* (I-T), shown in the piano play with the high, long, conducting of the of *h* landmark multiplied by four octave, with the *f* remark, causing the sensation of a threatening, fatal signal; and in the violin play it “responds” solitary and uncertain to the sensitive sound *ais*¹, like a distant echo of low intensity (*p*) (e.g. 1, m.1). The musical image of this allegorical *motto* could be conceived as a figurative expression of the confrontation between the ruthless *destiny* and the daring *hero* -- rebel, but finally disillusioned and resigned. In this context, it seems natural that after the “indecent response” of the violin on the sensitive *ais*¹, in the party of the same instrument, it follows the main theme (TP) of the motion, eloquently expressing the spirit of the momentum, the exaltation, the adventure (*con entusiasmo* remark), rendered by the melodic “broken” line, the involvement of the frequent quart and tritone ranges, the predominant upward movement (Eg. 1, m. 4):



Eg. 1. Sonata by C. Silvestri, p.I, m.1-9

The axle begins with the resumption of the main theme in the violin play (m.28, *più dolce come prima*) (Eg. 2):

¹⁹ Vasiliu, L. *op. cit.* [8, p. 90]



Fig. 2. Sonata by C. Silvestri, p.I, m.28-31

As opposed to the impetuosity of the main theme comes the lyrical song of the secondary one (TS), the contrast between themes is highlighted by the fact that around it in the piano play there are three dissonant chords (m. 57, bf), separated by breaks, gradually moved up on half tones (Fig. 3):



Fig. 3. Sonata by C. Silvestri, p.I, m.57-58

These chords are followed by a wide-breathing melody, carried out with parallel octave in the piano play (m.62, *bp, espr.*), later taken into the violin play (m. 64), and then returned to the original instrument (m.78, *molto espr., con passione, p, mp, cresc. molto*), becoming more expressive in the instrumental dialog (Fig. 4):



Fig. 4. Sonata by C. Silvestri, p.I, m.62-65; - - - - - m.78-80

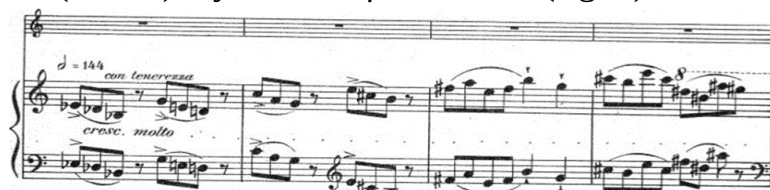
TS ends with *query* intonation²⁰ $h^1-c^2-d^2-es^2$ repeated in lowered quart ambitus (Fig. 5):



Fig. 5. Sonata by C. Silvestri, p.I, m.87-91

²⁰ Infiltration of the iconic intonations of romanticism with *interrogative and lamentative semantics* (defined by the images illustrating the ideal perpetual search and the fatal desolation of the hero doomed to failure) is treated in the context of the conception regarding the verbal substrate of these intonations, presented in the work of the musician Boris Asafiev *Intonation* [9].

The realm of the images of the type is attached to the images with a pronounced romantic message, within the presentation, this being represented by the conclusion (m.101), by *a dance from Bihor* (Eg. 6):



Eg. 6. Sonata by C. Silvestri, p.I, m.101-104

Continued in the violin play (m.105, *f*, *marc.*), the conclusion leads to a “dialog” (m.118) of *interrogative* replicas in the piano-violin formula (Eg. 7):



Eg. 7. Sonata by C. Silvestri, p.I, m.118-119

After repeating the presentation²¹ in the grave register of the piano with a meditation theme (m.131, *pp*, *ma calmo*, *mormorando*) the episode preceding the approach starts with a coral (Eg. 8):



Eg. 8. Sonata by C. Silvestri, p.I, m.129-137

The second theme of the episode – playable (m.173, *espres.*, *cantando molto e non ritmico*), played in the violin score, reminds the kind of lyrical songs with its own tempo-rhythmic freedom (Eg. 9):



Eg. 9. Sonata by C. Silvestri, p.I, m.173-175

In the acute register of the piano, the third theme of the episode comes into play (m. 203), gradually descending, with parallel octave at a range of one higher octave ($a^3 - as^2$) Rectilinear, uniform rhythmic motion, except for the h^2 -sincope

²¹ This special feature in the structure of the first motion shows the architectural influence of the concert genre, suggesting the idea of the application of the *sonata-duet* notion in this creation, used by the musicologist E. Tareova to designate de top creations of the late-romantic violin sonata genre: Sonata op.108, no.3, *d-moll*, by J. Brahms and Sonata *A-dur* by C. Franck [11].

(at a septum of “cliff”) expresses hardness and ferociousness (Eg. 10):



Eg. 10. Sonata by C. Silvestri, p.I, m.203-206

A short transition and sudden dynamic attenuation in *pp* is moving toward the second stage of the treating – the developing one; it is starting (m. 209, *con ritmo*) with motives from the conclusion theme (Eg. 11):



Eg. 11. Sonata by C. Silvestri, p.I, m.209-211

But the theme of the dance from Bihor is interrupted (m. 203), by the return of the atrocious theme of the treating episode which is played on the piano with a more pronounced hardness (*sf*); and after decreasing to a higher octave range ($a^3 - as^2$) the melodic line is still sliding on the halftones $g^2-fis^2-f^2$, the last sound being multiple augmented, thus identifying the *lamentative* intonation (Eg.12):



Eg. 12. Sonata by C. Silvestri, p.I, m.224-227

A torrent of sound amplification (*poco a poco cresc.*, *più a più f, ff*) prepares the peak moment of the approach– preceded by the *tezis-intonation* essentially modified (m.255), TP appears – and this being decisively transfigured, with the remark *Pesante, con entusiasmo, stringendo* (Eg.13):



Eg. 13. Sonata by C. Silvestri, p.I, m.255-259

The beginning of the half is preceded by a laconic introduction derived from the *motto-intonation*. In the piano play (m.276, *rf*) the steps c^1-h^m begin to oscillate persistently (on the background of the sound rendered in the deep *f* register, and of the des^1 sound associated in the high voice), followed by the “answer” of the violin: with the remark *ppp* appears the prolonged sound ais^1 , multiple repeated – and thus, *the motto* is shaped; as in the presentation, it precedes TP (m.282, *grazioso*, *pp*), rendered in the violin play (Eg. 14):



Eg. 14. Sonata by C. Silvestri, p.I, m.276-284

But TS (m.312) shows its lyrical essence even more clearly: the melodic line is transferred with an octave up, appears the mark *sf*, *con passione*, the parties evolve in confluent motion (Eg. 15):



Eg. 15. Sonata by C. Silvestri, p.I, m.312-315

At the end of the TS, as in the presentation, appears the $h^1-c^2-d^2-es^2$ query intonation, succeeded by $es^1-d^1-des^1-ces^1$ lamentative intonation, with the remark *molto espressivo*, *calando* (Eg. 16):



Eg. 16. Sonata by C. Silvestri, p.I, m.324-329

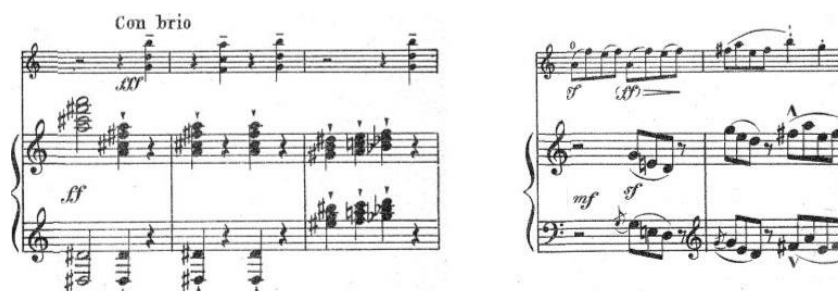
It follows the motive conclusion (with the remark *f*, *subito*), by keeping its style in the presentation; as then, it is interrupted by the repeated “dialogue” intervention (piano-violin), of the *query* intonation (m.345); and later, after a pause on both instruments the coda starts (m. 359) – the festive atmosphere of *the dance*

from Bihor is rendered in the synchronized movement of the parties (Eg. 17):



Eg. 17. Sonata by C. Silvestri, p.I, m.345-346; - - - - - m.358-361

After the culmination of the movement (m.392, *Con brio*, *fff*) of the reasons behind the conclusion (Eg. 18):



Eg. 18. Sonata by C. Silvestri, p.I, m.392-394; - - - - - m.399-400

A sound avalanche leads to the final chord, preceded by a second-pause – the tritone of the *fis-moll* (m.408) tone, in the piano play, on which the *G-hard* Tritone is superimposed – in the one of the violin (Eg. 19):



Eg. 19. Sonata by C. Silvestri, p.I, m.408-412

Part II, $\text{♩} = 66$, 2/2, with double tripartite form features, with developing elements and thematic reminiscences, starts with a slow introduction in the grave piano register-*solo* with the meditation theme in the episode of the first motion, now it is marked *pensieroso*, *mp* (Eg. 20):



Eg. 20. Sonata by C. Silvestri, p.I, m.408-412

The introduction continues with a plaintive solo of the violin (m.55, *tranquillo*), ending with a *lamentative* intonation (es^1-d^1), in triple repetition and continuous augmentation (Fig. 21):



Fig. 21. Sonata by C. Silvestri, p.I, m.408-412

After the pause and *fermata* on the bar the first section (A) of the motion starts (m.61) – a lyrical theme appears on the piano, *molto espr. la melodia*, derived from the ascending third reason (Fig. 22):



Fig. 22. Sonata by C. Silvestri, p.II, m.61-67

The next counterpoint in the violin play (m.72), with the remark *dolce, p*, takes shape in a smooth motion in the second octave, ending in a $e^2-f^2-g^2-as^2$ (m.79) *query* intonation; after this, in the *solo* piano play starts (with a dense tunic rhythm, strain harmonic flow) the transition toward the next phase (m.87) – a theme (B) profiled through the intervals of a reduced sept chord (Fig. 23):



Fig. 23. Sonata by C. Silvestri, p.II, m.79-92

The given section, like the first one, ends with the $h^1-c^2-d^2-es^2$ (m.125) *query* intonation, whose final sound, played only in the violin (being paused at the time in the piano play), remains “suspended”, which highlights the semantic field in question more prominently (Fig. 24):



Eg. 24. Sonata by C. Silvestri, p.II, m.125-133

After a pause-quarter section the third section (A_1) starts, bringing back the music material of the first section, with the procedure gradually stirring (*con passione*), and with the dynamic reaching *quasi f*. In the end of the violin play the query intonation is repeated ($e^2-f^2-g^2-as^2$), with the intensity reduced to *ppp* (m.146).

The next section (B_1) continues after a pause-quarter, the material of the introduction in the second section coming back in the piano play (m.149; v.: m.82): slightly modified, with a wider diapason, more agitated (*agitato*) and sound intensity increased to *f* (m.153, *molto cantando sonoro*). At a peak time (m.159) in the violin play, with a dynamic increased to *ben f*, the third theme from the episode of the first motion appears (Eg. 25):



Eg. 25. Sonata by C. Silvestri, p.II, m. 159-167

The breath mark noted with *fermato* over the measurement bar indicates the next section (A_2), in which the theme (m.172, *bp, molto espr.*) is *stretto* represented (Eg. 26):



Eg. 26. Sonata by C. Silvestri, p.II, m. 172-178

Both parties (m.5) are still evolving in a confluent movement, with dynamics blurred at *ppp*, toward the coda (m.191); The A (*con gran'espr.*, *bpp*) theme returns in the piano play. The motion ends with the *query* intonation, transparently expressed by the ascending interval of *gis¹-f²* reduced seventh, the final sound being repeated with the long *ppppp* remark (Eg. 27):



Eg. 27. Sonata by C. Silvestri, p.II, m. 202-209

Part III, $\text{♩} = 56$, 2/2, starts with a slow introduction – a recitation theme in the grave piano register-*solo*, doubled with three octave, with the remark *una corda*, *molto p* (Eg. 28):



Eg. 28. Sonata by C. Silvestri, p.III, m. 1-6

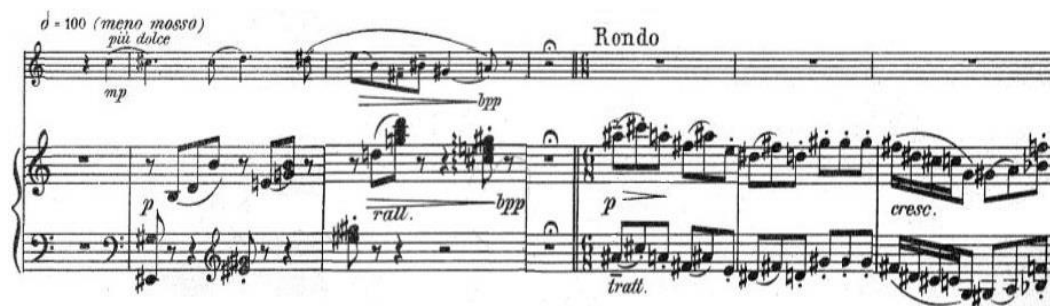
The monologue is followed by the appearance of the *motto* from the first part (m.11): transfigured, with the prolonged sound *h*, multiplied in four octave, with the remarks of *ppp*, *sensitive* – in the piano play and the "response" on the *ais* sensitive – in the violin, which continues with the TP reminiscence form p.I (Eg. 29):



Eg. 29. Sonata by C. Silvestri, p.III, m. 11-16

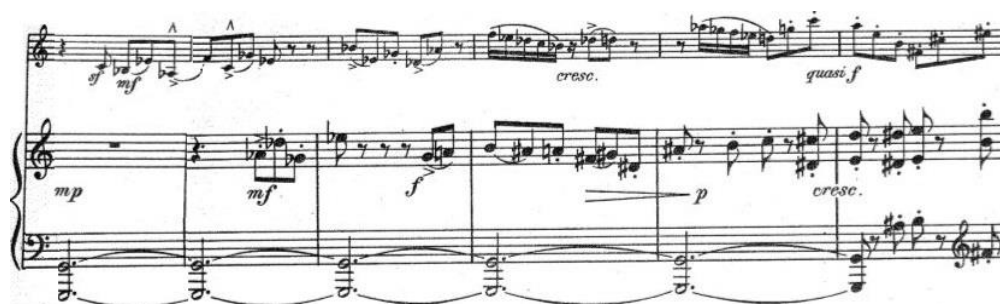
Moved one large second upward, the TP reminiscence (m.17, *mp*, *meno mosso*, *più dolce*), is interrupted by a two-half pause with *fermata*. Thus, the basic compartment of the end starts – *Rondo*. The refrain (A – m.21), a casual theme exposed with parallel octave in the piano play, triplets, color changes of the steps

(*a-ais*, *d-dis*) – recalls the playing songs (Eg. 30):



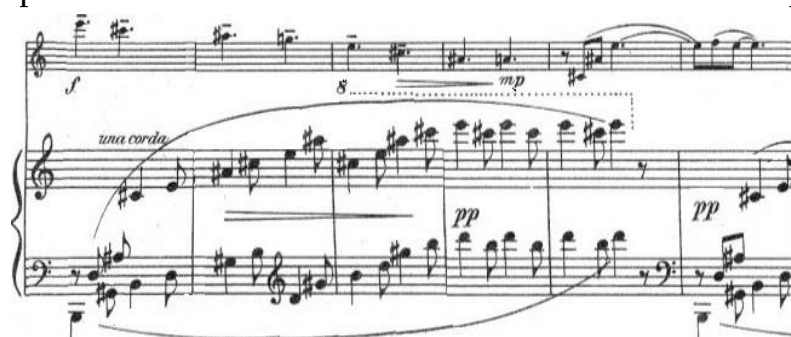
Eg. 30. Sonata by C. Silvestri, p.III, m. 17-23

In the first couplet (B – m.70) appears a theme derived from the conclusion of motion I (*a dance from Bihor*), with low-stroke accents, giving it a humorous look (Eg. 31):



Eg. 31. Sonata by C. Silvestri, p.III, m. 70-75

The resumption of the refrain (*A₁* – m.113) is evolving with some changes: the approach capturing even more cantability, sonority (*dolce*, *cantando*, *sonoro*), leading to the second couplet (respecting the romantic tradition – during the development of the rondo the refrains become more and more laconic. The theme of the second couplet (C – m.145) is played on the piano, with the remark *f*, *una corda*, with upward movement and a downward violinist counterpoint (Eg. 32):



Eg. 32. Sonata by C. Silvestri, p.III, m. 145-150

During couplet C in the violin play appears, after a two measures break, the augmented *query* intonation (m.157), in ambitus tritone, with the remark *pp*, *vibr.*

(Eg. 33):



Eg. 33. Sonata by C. Silvestri, p.III, m. 155-159

Then that intonation, framed in lower-quart ambitus, intervenes in triple repetition with ascent at the quart and then – fifth range (Eg. 34):



Eg. 34. Sonata by C. Silvestri, p.II, m.183-190

Then, the given intonation is expressed by ascending intervals of triplet, lower seventh (Eg. 35):



Eg. 35. Sonata by C. Silvestri, p.III, m. 195-198

Anticipated by these intonations, follows the third refrain (A₂, m.199) and then – the third couplet (D – m.263), starting in the piano play with the first theme of the episode from p.I (e.g. 8, *ma calmo, pp, mormorando*), which has also evolved in the introduction to p. II (E.g. 20, *pensieroso*); finally, the given theme is conducted in rhythm-metric changes, with measure 6/8 and *tranquillo* remark (Eg. 36):



Eg. 36. Sonata by C. Silvestri, p.III, m. 263-271

Toward the end of the third couplet (m.290, *pp*, *esitando*) fragmented motives of the refrain appear, and its performance starts as a canon (Eg. 37, *Più mosso*, *selvageamente*):



Eg. 37. Sonata by C. Silvestri, p.III, m. 297-301

A pause of one measure (m.328) in both instruments is succeeded by coda (m.329), in which, intonations from the refrain appear in the violin play (with the remark *Tranquillo, espr., con maniera*), enclosed in tritone ambitus or reduced seventh (Eg. 38):



Eg. 38. Sonata by C. Silvestri, p.III, m. 329-333; - - - - -m.337-341

The sonata ends in the rush of the *dance from Bihor*, with the sonority descending to *ppp*, the last tonic accord applied with the *ff* dynamics, with redoubled third (sensing the *Fis-dur/moll*) and associating the second step also redoubled (Eg. 39):



Eg. 39. Sonata by C. Silvestri, p.III, m. 341-349

4. Conclusions

In the result of the analytical study of *Sonata II for violin and piano*, op. 19, no. 3, by Constantin Silvestri we can see that the palette of images addressed in the given work shows the affinity to the semanto-historical marks inherited from the esthetics of romanticism: these, heterogeneous, contrasting, imbued with tension, exaltation, or lyricism, sadness and desolation, plasticize *fortuna labilis* and the emotional experiences of the romantic hero. The increased image spectrum, expressing a wide range of sentimental experiences, is represented by a diversified thematic in multiple melodic entities (from the jousting of the pathetic discourse to dreamless contemplation, nostalgic introspection, and painful resignation). The figurative suggestion of the musical images of Sonata is manifested by an *implied program* (L.Vasiliu).

However, in the context of the 20th century around the Second World War,

these esthetic-romantical landmarks are fundamentally reconceptualized, the image antagonism between the spiritual universe of hero and the social ambience being transfigured, replaced by the antithesis between dream and reality, the juxtaposition of the symbols of war and peace, life and death. These images, metaphorically expressed by the musical *motto* and landmark themes, generate the exploration of some figurative plastic means, manifesting a fertile synthesis of romantic style, compositional principles of folklore origin and some expressionist procedures.

A distinctive stylistic dimension of Silvestri's Sonata is represented by its prominent, *concertante* character - the exceptional, spectacular exploitation of expressive qualities in the parties of both instruments, exteriorized by maximum exuberant involvement and perfect concordance in the *violin-piano* formula, suggests that in the case of the opposite in question, the use of the genuistic concept of *sonata-duet* (E. Tsareova) is welcome. The presentation shows that the violin Sonata analyzed presents a relevant achievement in the artistic heritage of composer Constantin Silvestri - one of the most important and valuable Romanian musicians of the 20 century worldwide.

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4. PROJECT “EASTER TRIPTYCH”

Lăcrămioara Naie²²

Abstract: *The “Easter Triptych” project was conducted in six annual editions (except for 2020 and 2021 – the years of the Coronavirus Pandemic). It was conceived and achieved in the name and in the spirit of the three important moments in the history of our humanity: Birth, Passion and Joy of the Resurrection of our Savior Jesus Christ. This great religious cultural project was attended by important personalities of Iași and not only, such as lyrical artists from the Romanian National Opera Iași, church persons from the Metropolitan Church of Moldavia and Bukovina, university professors, ethnographers, craftsmen and students. We were joined by Radio Romania Cultural Bucharest, Radio Iasi, TV Iasi, Radio “Trinitas” and “Moldova” National Museum Complex Iasi. With this important project, I also went to Austria, Vienna, to the Romanian Cultural Center and to the Republic of Moldova, to “Alecu Russo” State University Balti. Each edition presented under its generous scope, equally traditions, customs and beliefs firmly established in our soul and conscience as Romanians. The events included moments of musical art: classical musical works (lyrical, instrumental, choral), Christmas carols, Easter songs, religious poems, book launches, exhibitions of decorated eggs from the Bukovina area, exhibitions of icons, crosses, carpets woven in monasteries, ceramic objects from Horezu, wooden sculpture objects and traditional folk costumes. In addition to these, there was a CD: “Easter Triptych”.*

Key words: *Easter Triptych, the Birth, Passion and Resurrection of Our Savior Jesus Christ*

1. Introduction

Every year, in spring, when nature wakes up and rejuvenates with new clothes in raw, shy and fresh green whereas the scent of flowers (snowdrops, daffodils, lilies of the valley, tulips) fill the senses with their fine and incomparable perfumes and aromas, we, the Christians, celebrate the most important and beautiful religious holiday: the Resurrection of our Lord, Jesus Christ. We share the same complete joy every year as an invaluable gift, without showing any signs of repetitive boredom, transfiguring ourselves each time into the reality of the old men of wisdom and history. Therefore holidays make us contemporary with the world of the ancients in Pateric.

It is a long-awaited meeting, a “unique” and seemingly unrepeatable meeting that comes in complete agreement with the rebirth of spring in the surrounding nature. It is our joy to meet the Living Water from God’s Kingdom, which is why the windows of our souls always seem ready to receive properly the Light of the Resurrection from Jerusalem, from the Holy Sepulcher. Therefore, the joy for the Resurrection of our Savior, Jesus Christ, is transfigured into the joy for the holy connection between God and us, between Heaven and Earth. These Holy Holidays have the gift of making us better, more understanding, more tolerant of the people around us, in order to love God more, to plant in our souls the fruitful “seed” of goodness, love, friendship, understanding and self-help. Thus, God opens the eyes of our souls, helps us to live our lives vertically, not only horizontally..

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2. Discussions

The “Easter Triptych” project, carried out in 6 annual editions (except for 2020 and 2021 - the years of the Coronavirus Pandemic) had the gift of celebrating this wonderful holiday; it was conceived and made in the name and spirit of the three important moments in the history of our humanity: the Birth of the Savior, the Passion of the Savior and the Joy of the Resurrection of our Savior Jesus Christ. Each edition gathered under its generous scope, equally traditions, customs and beliefs firmly established in our souls and conscience as Romanians. The events included moments of musical art: classical musical works (lyrical, instrumental, choral), Christmas carols, Easter songs, religious poems, book launches, exhibitions of decorated eggs from the Bukovina area, exhibitions of icons, crosses, carpets woven in monasteries, pottery objects from Horezu, wood carving objects and traditional folk costumes.

In addition to these there was a CD: "Triptych Easter". It was made together with the mezzo-soprano Laura Magdalena Scripcaru, a soloist at the Romanian National Opera Iasi and it benefited from the support of the Metropolitan Church of Moldavia and Bukovina and the blessing of His Eminence Father Teofan, our Metropolitan Priest. This is how the musical works and the poetic pages proposed for listening to the music-loving public were chosen with great care, love and devotion for this special religious holiday, the most important for Christians.

The Romanian religious pieces belong to well-known composers (some of them from Iași) such as: Gavriil Musicescu, Tiberiu Brediceanu, Nicolae Lungu, Gheorghe Cucu, Gheorghe Dima, Vasile Spătărelu, Viorel Munteanu, Vladimir Ciolac, Romeo Cozma and Ciprian Ion. While listening to these prayers that come from the depths of the Christian history, (themselves being true theological teachings), our soul is filled with emotion, a mysterious, holy, mysterious thrill of love, comfort for the truths of sacredness. Life, living, our soul weeping and burdened by so many worries, daily burdens and sufferings, feels during the Holy Easter, the good protective hand of our Savior Jesus Christ. His words, deeds, comforts and promises descend to us like clean, crystal clear mountain water. The universal religious works bear the signature of important authors such as: Giulio Caccini, Cezar Franck and Max Reger. The religious poems carry us on the wings of well-known literary talents such as: Mihai Eminescu, George Coșbuc, Ștefan O. Iosif, Ion Pillat, Otilia Cazimir, Ion Creangă and Vasile Militaru.

3. Results

This Holy Christian Holiday reminds us that Jesus Christ was sent by God, that he was God - the Son, a fact proved by His own Resurrection. Through His works, the Savior teaches us that we are not alone on Earth, that all our hope is in God, our Creator, that He is the one who cares for us, and we will all return to Him in His Kingdom. That's where we'll all meet after we get out of here. The essence of the Savior's teaching is that we are immortal. If we did not know that we are immortal, if we did not know that God exists, if we did not have the Savior's teaching and the moral and spiritual order established by Him in the world, if we

did not know how to answer questions such as: "Where do we come from?" and "Where we do we go?" and "What is the point here on Earth?", we would be lost, disoriented, very sad, abandoned and very lonely beings. That is why the Resurrection is considered the most beautiful "Gift" offered by God to mankind. How many times have I not uttered the words "Lord, help me!" And our Savior Jesus Christ, the one who suffered on the Cross for our sins, brings comfort, forgiveness, patience, love and healing to the human soul that is troubled, bewildered, traumatized by so many seen and unseen sufferings.

When we reach our unbearable limits with our suffering, when our souls feels only tears, when everything seems useless to us, when we see no hope, no compensation for the evil that occurs to us in extraordinary circumstances, the Savior comes and addresses us His words of consolation. We, humans, feel His protective and soothing hand on our heads and His healing power descends on us to soothe us. It is perhaps the last peace, the hope that we are waiting for and that comes to strengthen our souls.... It is the hope after the loss of any hope. And the Coronavirus Pandemic has shown us many times that we need God's support, strength, and mercy for bodily and especially spiritual healing.

Throughout the six annual editions, the "Easter Triptych" project was the result of searches, turmoil, sleepless nights and last but not least the result of many religious stage performances throughout an entire artistic and teaching career. The joy of meeting God in those moments of grace and emotional emotion, artistic and especially spiritual emotion, far exceeded the prestige and notoriety of secular artistic and didactic achievements / performances (piano and orchestra concerts, recitals, chamber concerts in the country and abroad , opera performances, an author of books, nominations in specialized books), diplomas of professional recognition, etc).

Our Christian life is under the sign of the Holy Holidays marked in red on the calendar. Just as the stars, the moon, and the other celestial bodies revolve around the sun, so do human lives rotate after the cosmic beat of the two great Christian holidays: Christmas and Easter. Throughout the beautiful period of the Easter holiday, the peace is spread over all the people and all the surrounding things because everything has a divine aura. It is an emotion, joy, a unique and unspeakably beautiful and uplifting inner feeling. Our whispers, our prayers, all our tears, all our hopes go on those holy and pure days to God and his Son, our Savior Jesus Christ, with light and humility, love and strong faith. The bells of our churches long for divine fragrance and incense, and call us all to turn our faces and souls to purification, salvation, and forgiveness. This is how no one, old or young, rich or poor, educated or less educated, is sad.

At the end of Lent appears the moment of Confession and Communion, of inner transformation. The people from the country regain their composure but do not forget to take care of everything around them: the house, the yard, the garden, the cattle, the field. Little by little, everyone enjoys this Holy Christian Feast. On the night of the Resurrection, in clean clothes, people go to church to pray with their priests, to receive the light of the Resurrection, to take it home and keep it in a secret, clean and blessed place. Every meal, every meeting between people, every

day greeting, they are related to the Resurrection of our Savior: "Christ is risen! He has truly risen! " In the context of these wonderful things, the religious cultural project "Easter Triptych " gives us the joy of sharing the treasure of the prayers, in what they have more splendid and eternal. These beautiful church songs, true divine poems whose simple songs wore a literary coat, carry the scent of heaven descended to Earth. Their musical texture, the depth and wisdom of the conveyed message, deeply touch the strings of our feeling and seem to interpret in the most wonderful way the teaching of love: "I am the way, the truth and the life."

At Easter, there is a ceremony of divine essence, namely the ceremony of painting eggs that become true works of art. It is a ceremony performed particularly in the area of Bukovina. Beautifully placed in woven baskets, along with the other dishes (the Easter cake, the lamb steak), they will be taken to church to be consecrated, after the long and saving Lent. They are so beautifully crafted and so beautifully decorated that they look like works of art that miraculously borrowed the colors of spring: green, yellow, red, blue.... divine mystery. The eggs do not resemble to each other. They are all dressed in floral clothes and under the spell of peace and sacredness. Before painting an egg, each craftsman makes the sign of the cross and says a prayer. In fact, our peasant begins every work thinking about God and making he sign of the cross.

Following the thread of our story about painted eggs, we must also remember the fact that the instrument with which these painted eggs are decorated is called "chisita". But the oldest feathers for the beautification of these eggs were the goose feather and the pen, the one with which we also began, the oldest mystery of the letters of the alphabet. The used colors are natural, from plants, fruit peels or vegetables. They work with chicken, duck, goose and even ostrich eggs. On these eggs we find traditional motifs from the peasants and towels, but also signs of Christianity such as crosses, churches, monasteries, the faces of the Savior and His Mother, the Virgin Mary. In Vama Veche town, in Suceava, there is a Museum of Decorated Eggs that brings together 6,000 beautifully decorated eggs both from Bukovina and from all over the world.

In this great religious cultural project, we had the joy of meeting important personalities of our beloved city of Iași and not only, such as lyrical artists from the Romanian National Opera Iași (the mezzo-soprano Laura Magdalena Scripcaru and the soprano Mihaela Grăjdeanu), church persons from the Metropolitan Church of Moldavia and Bukovina, university professors from "G. Enescu" National University of Arts Iași, ethnographers, folk craftsmen from the areas: Vama Veche (Gabriela Lucuțan), Moșna - Iași (Valentina Uhrenciuc), Neamț (Vânători Tg. Neamț), and students. We were joined by Radio Romania Cultural Bucharest, Radio Iasi, TV Iasi and Radio "Trinitas". We also enjoyed the support of "Moldova" National Museum Complex Iasi, by supporting performances in the wonderful museum "Union" and in "M. Kogălniceanu" Memorial Museum".

With this important project, I had the honour to go to the Republic of Moldova, in a cultural and religious combination on both sides of the Prut. This is how we enjoyed the hospitality and collaboration of our colleagues from "Alecu Russo" State University Bălți, respectively with Prof. PhD. Ion Gagim and Mrs.

Assoc. Prof. PhD. Margareta Tetelea. We can also say with great joy that the Good God in His great generosity helped us to arrive at the Romanian Cultural Center in Austria, Vienna - in the city of the waltz, the city of Johann Strauss. It was truly a musical-religious meeting with the Romanians who left and settled there for many years, but also with German spectators pleasantly impressed by the emotion of the artistic and religious event.

All the musical evenings within this great cultural project benefited from the presence of the church persons that brought an extra spiritual experience, of strengthening and preparing us for the proper celebration of the Holy Easter Holidays. Among the priests who honored us with their presence at our performances we mention the priest Iulian Negru, the priest Ilie Dănut Popovici, the priest Adrian Constantin Chelaru and the priest Florin Cristea. They were joined by Angela Paveliuc Olariu, PhD in ethnography - all from the Metropolitan Church of Moldavia and Bukovina. Among the university professors from "George Enescu" National University of Arts Iași, I had the pleasure of some beautiful and fruitful collaborations with Assoc. Prof. PhD. Octaviana Marinceaș, Assoc. Prof. PhD. Cătălina Chelaru, Assoc. Prof. PhD. Irina Zamfira Dănilă (the conductor of "Floralia" choir), Lect. PhD. Consuela Țaga (the conductor of "Cantissimo" choir), Lect. PhD. Luminița Ciobanu, the Candidate Doctoral Anca Carp.

4. Conclusions

Therefore, the religious cultural project "Easter Triptych" gathered lovers of beauty, people who wanted to stop at the Gate of Heaven, to talk to God, to dress with beautiful spring clothes. It was like a consonance of our daily lives with the light of faith and the embrace with the power of thought of God's kingdom. That is why this great cultural and religious project is like a GIFT that came from the heart for the souls of Christians who love eternal life. Let us meditate deeply on our days about the royal joy of the Resurrection of our Lord Jesus Christ. For even on the Crucified Cross, our Good and Merciful Savior, looked upon people with indulgence, forgiveness and love.

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Caccini Giulio - "Ave Maria"
Ciola Vasile - "Tatal nostru"
Cozma Romeo - "Iubite-voi Doamne", "Ridica-voi ochii mei", "Doamne Dumnezeuul meu"
Cucu Gheorghe - "Milueste-ma Dumnezeuule"
Dima Gheorghe - "Doamne Iisuse Hristoase"
Franck Cesar - "Panis Angelicus"
Franck Jules - "Marie est notre mere"
Ion Ciprian - "Lumina lina"

Musicescu Gavriil - "Doamne buzele mele", "Pre Tine Te Laudam", "Doamne Iubit-am", "Binecuvantarea Domnului"

Schubert Franz - "Ave Maria"

Colinde Pascale: "Veniti, norii de multime", "Multimea norodului"

Poezii: "Povestea Maicii Domnului" (Ion Pilat), "Ruga" (Otilia Cazimir), "Rugaciune " (Ștefan O Iosif), "Rugaciune" (Mihai Eminescu), "La Pasti" (George Coșbuc), "Hristos a Inviat" (Vasile Militaru)

5. METHODOLOGICAL ASPECTS REGARDING THE INTEGRITY OF THE MUSICAL-DIDACTIC ACTIVITIES DURING THE MUSICAL EDUCATION LESSON

Marina Caliga²³

Abstract: *The purpose of the musical art is to give complete knowledge about the world and about oneself. Musical education aims to form the artistic culture of the student, as a component of the spiritual culture. Due to the following fields of activity such as reception of works of art, vocal/choral/instrumental interpretation, creation, and artistic reflection, this type of education is treated as a continuous individual process of personality formation through multiple musical-didactic communication activities with musical art.*

Key words: *musical education, music-teaching activities, methodological aspects*

1. Introduction

Music has always had an educational impact and a strong influence on sensitivity and consciousness, being at the same time an important factor in enriching the personality and identifying the inner balance. Being investigated even since the antiquity period, for which the inherited traits, innate ideas were stored in the mind and the human soul by God himself, it became known that human beings are not born equally endowed with psychophysical possibilities. And at the same time, they do not have identical conditions of development and manifestation of all that they perceive. One of the methodological aspects regarding the integrity of the musical-didactic activities during the lesson is perception. Perception as a concept means the ability to perceive the phenomena of the surrounding world, it has been the subject of investigation of many philosophers, psychologists, pedagogues, musicologists, etc. Through research, scientists prove that a person develops in unity and perceptual interaction, and the musical perception and its interpretation are integrated with life experience.

In general, the perception represents a process of reflection of reality in human consciousness, a process composed, on the one hand, of the objective element of conditioning, to be perceived, and on the other hand, of the process of discovery, made by psychophysical actions in which the subjective element holds an important place. In philosophy and psychology - it is treated as a reflection of the sensations of reality. From the point of view of musical art: "Musical perception is a complicated mental process, which, through musical creations, contributes to the formation of the qualities of the individual [14, p. 9]. According to B. Teplov: "The meaning of music is integrated through a living experience of the performer and the listener through the perceptual processes" [19]. B. Asafiev researches: "Some people listen to and understand music with their inner hearing, intoning it inside until they re-produce it outside; others study the musical work with their eyes, analyze its construction, and hear it only when it sounds with the help of the

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voice or instrument [1, p. 297-298.]. M. Aranovsky sustains: "The art of music can exist only when it integrates musical perception with musical creation" [2, p. 90]. H. Orlov, after a psychophysiological analysis of the auditory perception, as well as of the different influences that music produces on the human psyche reaches the following conclusion: "musical perception is not purely auditory, it is realized as a complete reflective act, for which the auditory impressions serve as a trigger. It touches the most diverse physical and spiritual aspects of the human body, which are combined with the most varied forms of practical life activity" [15, p. 215]. Taking as a basis the ideas listed above for the IMDA research, we understand that the perception of music, the very stimulus-message, as well as the reception, is an inseparable combination of objective and subjective elements.

2. Discussions

The significance of this concept for musical education is researched by the following scholars Dm. Kabalevsky, E. Abdulin, E. Nicolaeva, N. Grodzenskaia, B. Racina, I. Gagim, Vl. Babii, M. Morari, T. Bularga, M. Cosumov, V. Crisciuc, *et al.*, considering that the *active perception of music* is the basis and essence of musical education through the perception of music as an integral art, full of content, indispensable due to the understanding of concepts, theories, and practical applications; integrating musical-didactic activities through the influence of music on the spiritual world; able to reproduce human thoughts and feelings, real-life ideas and artistic images, etc. Musical pedagogy treats this term in a dual sense: perception in the global sense - it is the perception of all activities promoted during the lesson (listening, vocal-choral singing, interpretation of musical instruments for children, musical creation, music description, etc.); and in a narrow sense - it is about a single activity: listening to the musical works of different genres, forms, historical periods, composers and performers, etc. In summary, we highlight *three levels of musical perception* after I. Gagim [6].

Tab. 1. Levels of musical perception after I. Gagim

Levels	Features
<i>Physiological level</i>	pleasure-disgust, excitement-soothing, tension-relaxation;
<i>Psychological level</i>	the sound is transferred psychologically, the movement/external energy (physical) becoming the movement /internal energy;
<i>Spiritual level</i>	music communicates with the integral receiving subject: within the areas of the consciousness, subconsciousness, superconsciousness; the energy of the music tending to be externalized in actions, etc.

In correlation with the levels of music perception, musical education involves the realization of a set of specific functions. Some of the most important ones mentioned by researcher T. Bularga are the following ones: *the cognitive function*, which consists of the fact that music is a specific means of communication of thoughts and ideas through artistic images, with an accentuated emotional character; *the social-educational function*, which develops beliefs and offers models to follow, addressing all children; *the aesthetic function*, which derives

from the ability to cultivate aesthetic taste and to contribute to the enrichment of their spiritual life, bringing them joy and satisfaction [3]. Taking into account these theses, we can notice that the dynamics of the perceptual act carry the imprint of the general and special psychophysiological particularities of the individual, of the traits of temperament, the degree of aptitudes, etc. At any moment, the perception is outlined as a dynamic, synthetic phenomenon, which integrates with other components, sides of the personality as a whole. I. Gagim sustains: "The activity of perceiving music is redefined as the set of actions of *hearing, feeling, living, understanding, imprinting (internalizing), assigning meaning to music*" [7, p. 161-162]. In a general functional sense, perception appears not only as an image of the reflected object but also as a "mirror" - matrix of the personality of the subject-perceiver, as a specific way of manifesting it in its relationships with the world.

In perception, as in other psychic processes, such as thinking, imagination, memory - people define themselves, reveal the content of their personalities by emphasizing sensations. Perceptual sensations are cultivated due to the communication through artistic creation, especially through the musical one, which minimizes the disharmony with the world around them. Further on, I. Gagim affirms: "Perception is a fusion of separate sensations, it is a synthesis, where the composing elements, by integration, acquire another meaning, a superior one in relation with their simple mechanical sum. The particular sensations produced by the pitch, duration, intensity, and timbre of the sounds, received by the brain as a whole, give rise to the musical perception." [7, p. 161-162].

These qualities of music perception practically include the whole process of musical education: people perceive the art of music when they listen to music; they feel it through vibration, through timbre, through intensity, through rhythm; they perceive it while living (no matter with which subject); they imprint it on themselves and through themselves as if they were the only co-authors and co-performers of this creation - integrating all the perceptual qualities, people attribute meaning to music through a living perception of the phenomenon. The synthesis of the artistry and the logic is verified by the psychological and psychophysiological particularities of a person.

By investigating these categories, we relied on the idea that they are not only a reflection of reality, but also an essential form of understanding the world - its transformation from one hypostasis to another through musical-didactic activities. The main purpose is human activity. The study of philosophy, psychology, pedagogy, musicology, etc., about the human brain, proves the existence of two fundamental sides of mental activity: the first one, the rational (*Ratio*) and the second one, the emotional (*Emotio*): the mind and the sense, the brain and the heart, the reflexive and the affective sphere. It has already become axiomatic that the rational and the emotional part are related to the activity of the two cerebral hemispheres (the left hemisphere and the right hemisphere). Thus, the left hemisphere is responsible for the reflexive, rational aspect, and the right hemisphere is for the affective, emotional one.

From (<lat., *rationalis* - thinking, logic, etc.); emotional from (<lat., *emoveo* mood, reliving, feeling, etc.). The problem of the integral development of the

rational and the emotional - the cognitive and the affective has been important for scientists for several decades. They are trying to prove which is primary and which is secondary. These two contradictory categories are integrated through two warning systems at all stages of the formation/development of the individual. "Human beings are born, and they develop in such a way that they come to have some relatively common psychophysical peculiarities, but also certain special psychic peculiarities, which constitute the individuality of each person" [9]. Scholars argue that the rupture between the emotional and the rational in human activity, between logical-gnosiological and artistic-aesthetic plans of knowledge, being in close contact with the world around us will not result in the formation of the whole person. M. Morari researches: "the emotional experience of music is the starting point of artistic knowledge, which then accesses the mental experience, making the reason to vibrate" [12, p. 138].

Considering the scientific research, we can notice that cognitive processes turn into affective ones and vice versa when the emotion and attitude for one activity or another are connected in this process. The reaction of cognitive processes gives extraordinary results. J. Piaget's theories on cognitive development represent an indisputable contribution in terms of 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 causes the subject of learning [16]. Consequently, the conception of educational activities is based on a competent approach, emphasizing creative and free thinking, integrating the knowledge and theoretical-practical skills in the practice of life. H. Gardner submitting to investigation the formation/integral development of the personality states: "The intellectual level of the student is studied as a biopsychological potential, which, according to the environment, is formed as a complex system, integrating real knowledge with the affective ones." [8, p 33-34].

Continuing to study this aspect, J. Polich mentions: "The mechanism of the right hemisphere processes information simultaneously: the difference between the functioning of the hemispheres and the different types of thinking identifies not only the character of the approached matter but also the way to integrate it into activity [17, p. 297]. Ch. Darwin confessed about scientific activity: "The loss of emotional qualities is equal to the lack of happiness, which affects cognitive processes" [4, p. 156]. The great L. da Vinci was a painter, sculptor of the Renaissance, mathematician, anatomist, a skilled musician. In his activity, he was continuously looking for the ways of integration through arts into daily work, and not only as a theorist but also as a practitioner, proving by research that the left hemisphere organizes any information, whether verbal or imaginary, analyzing and structuring the capacity for logical, rational development.

Based on the scientific research of physiologists and on their position about the asymmetry of the interhemispheric brain, it is concluded that a harmonious development of the child can be achieved only in the case of proper functioning of both hemispheres. L. Vîgotsky, developing the thesis on the completeness of the rational with the emotional, quoted: "After the logical thinking follows the affective

tendency. The rupture of the affective and logic sides means a rupture in the sciences of education"[20]. Emotional processes in education intensify rational processes, having the ability to unload intellectual-rational difficulties". M. Morari adds: "Experiencing emotion is the requirement of the musical education, and it is present throughout the musical act" [12, p. 138]. In this sense, music, along with the mother tongue and other artistic activities, emphasizes the activity of students' thinking and feeling, causing them to master the musical language consciously. Therefore, the integrity of the emotional-artistic contents with the logical-scientific ones in the educational process contributes to the formation/development of the student.

3. Results

Obviously, if the artistic image were to become a language of logic, science would completely replace art. A reverse hypothesis: if the artistic image were not explained through logical language, there would be no theory of art. And yet, the artistic image cannot be fully researched only through logical processes, here the sense comes to be integrated which completes this emotional-rational and logical-imaginative connection.

The role of music is important due to the numerous content of cognitive, logistical, affective, aesthetic, volitional, motivational elements that actually participate in achieving the general purpose of education. But, at the same time, we understand that "not each student is able to demonstrate performance in all the proposed activities or, this is not the goal. Some students can better perform in the singing activity, others - in the improvisation or listening activity, etc." [12, p. 5]. According to the ideas of the researchers G. Munteanu [13], M. Morari, Vl. Pâslaru, L. Alecseeva [11], who claim that there are many reasons that force us in musical education to make students sing and listen to musical works, to integrate into various musical-didactic activities, based on a long and complex series of neurophysiological processes.

Thoroughly analyzing the problem of this complex process, we have focused on the structure of the cortex in terms of the positions held by different analyzers, and especially to those neighboring areas that enter the process of musical perception. In this sense, the psychophysiological reactions reflected by the musical perception and those already known through the listening of music, vocal interpretation, body kinesthetics, etc., the areas of the cortex participate in the process of reflecting these reactions included in the musical perception. This thing can be analyzed schematically with the help of the Fig. 1 by A. Smirnov [8, p. 151]. Explaining the Figure 1 and its contribution to the researched problem, we understand that musical perception is presented as a process of integrity between several areas of the cortex.

This is verified by the collaboration of several sensations in the perception of music: by the correspondence between the auditory, kinesthetic, visual sensations, etc. The root of these processes lies in the particularity of the perception of music, through which the intonation of the pitch of the sounds, the perception of the language, the perception through body movement, the vocal interpretation, and

the musical instruments contribute to the formation through the musical-didactic activities.

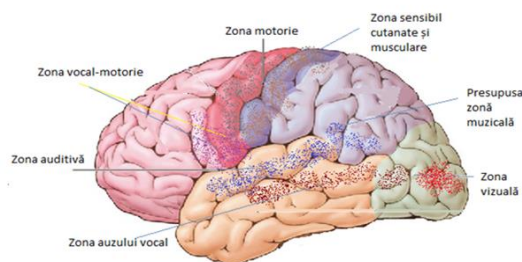


Fig. 1. The contribution of the cortex to the musical-didactic activities

After having studied the research of the scientists' works, we rely on the theses formulated by I. Gagim: "Today, research shows that the human thinking activity is deeply based on the emotional component, constituting the synthesis of cognitive and affective elements. Moreover, there is more and more evidence that emotion also thinks, and that this thinking is of a special intelligence" [7, p. 245]. Thus, the center of musicality is conditioned by the sphere of artistic emotion, the level of emotional sensitivity, and the level of experiencing artistic emotions in the conditions of contemplating the work of art. The art of music expresses the nature of the whole person: emotional, rational, sensitive, intellectual, etc. M. Dumitrana: "Music must require not only the student's intellect but also their affectivity, with direct implications in triggering states in front of life's problems" [5, p. 6]. M. Morari adds: "Through its specificity and content, as well as through its formative possibilities, music addresses not only the intellectual aspect but also the affective one of the student, with direct implications in triggering states, experiences, and feelings, making them sensitive to the great problems of life" [10, p.138].

4. Conclusions

It means that the integrity of the rational and the emotional in the educational processes contributes to the formation/development of the different parts of the thinking, at the same time it helps to model the pedagogical process. And the experience of musical pedagogy demonstrates that the formation of personality is achieved in the process of knowing the person's psychological side through the functionality of the psychological mechanisms of the interior and their exteriorization. This problem aims at elucidating the phenomenon of human communication with the art of music, clarifies the way in which music accesses our inner states and the way in which we access music.

In such a way, we notice that communication is one of the integrative mechanisms: *the establishment of inner communion* with the art of sounds. We do not sing for the sake of the song, we do not listen to the songs to determine their form or other external and technical aspects, but to establish the soul relationship with the music of the song. The achievement of the purpose of forming the interest and love for music, the inner need to meet and communicate with it in one form or another is significant. Relying on the ideas of scientists, for the approaching the IMDA during the lesson, we highlight the following ideas: the process of perceiving a musical creation is a complex mental activity, an act of emotional

entrance into its content, which requires thinking, attention, will, memory, the imagination of the receiver.

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6. FROM MUSICAL PSYCHOLOGY TO HUSSERLIAN PHENOMENOLOGY TO SCHENKERIAN ANALYSIS

Iulian Rusu²⁴

Abstract: *This study is written at the suggestion of Master Octav Calleya, a disciple of Celibidache and Franco Ferrara, who addresses those passionate about Musical Phenomenology and Acoustics. It is not very technical, it is more an introduction to the "roots" of this scientific approach to music imposed by Celibidache, which can be an open gate for those who want to enter this vast universe of knowledge.*

Key words: *analysis, acoustics, musical phenomenology, psychology*

1. Introduction

Psychology, as a scientific branch of philosophy and metaphysics in the 19th century, through experimental research methods based on the progress made during that period by the three main branches of nature science: physics, chemistry, and physiology, has the primary merit in sound research. But the most important aspect was "... Determining sensations, including the audible ones, means knowing the simple elements underlying the psychic phenomena involved in the study of basic elements and in the knowledge of the laws after which the superior psychological processes are carried out: memory, thought, affectivity and will..." (Constantin A. Ionescu, History of musical psychology, Musical Publishing House, Bucharest 1982, pg. 9-10.) In the German area existed a special concern in the field of sound research and hearing physiology, and in 1879 the first experimental psychology laboratory was established in Leipzig. I will bring to the foreground some names of researchers and titles of works in the field of musical acoustics and physiology, which can be a study material for those interested in penetrating the noise phenomenon, as a preliminary step in understanding the roots of the musical phenomenology imposed by Master Sergiu Celibidache, but very little understood by most of his disciples.

2. Discussions

Herman von Helmholtz (1821-1894), the founder of the musical physiology. In 1863 he published a series of results of the researches in field of acoustic and musical physiology *Die Lehre, von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*, (*Teoria senzațiilor tonului ca bază fiziologică pentru teoria muzicii*), compendium with everything that was most important to know from Pitagora to his personal research in the field of musical acoustics and physiology. His work will include analyzes of harmonic sounds, the effects of the hearing on the emission of two simultaneous sounds, the study of chords, the construction of scores and modes from a historical perspective. He

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explains his statements with mathematical proofs to the physics and mathematics connoisseurs. He gives the definitions of sound qualities that are valid today, he sets the standard sound height at 440 d.s. in 1872 (double vibration per second) proposed by Scheibler adopted by the Congress of German physicists in 1834. He also formulated the first physiological theory on hearing, the theory of resonance and the theory of sound mass.

Wilhelm Wundt (1832-1920), the founder of the German experimental musical psycho-psychology was, among other things, Helmholtz's assistant. In his work *Grundzüge der Physiologischen Psychologie* (*The foundations of physiological psychology*), he presented, among other things, his concept of musical hearing psychology, analyzing the origin and general properties of the intensity of the sensations. He develops theories on the propagation of the sound in the air, the purity of the harmonic intervals according to the coincidence and uncoincidence of harmonics and on sound sensations and auditory performance. He classifies the intervals by degree of closeness in three groups based on sound harmonics.

Franz Brentano (1838-1917) is the author who rediscovered the problem of intent in contemporary philosophy and psychology. His fundamental work is *Psychologie vom empirischen Standpunkt* (*Psychology from an Empirical Standpoint*), an opera whose subject was a major source of inspiration for the philosophical concept of Husserl's phenomenology. For Brentano, "the word empirical meant sensory experience with an emphasis on activity." He considered that a particular experience should always be directly linked to a particular subject. He also considers that the object of the psychological act and the whole world of our phenomena (*unserer Erscheinungen*) is divided into two major classes: the class of *physical* phenomena and the class of *psychological* phenomena. In Brentano's opinion, all that is not a psychological phenomenon is a physical phenomenon, which would lead to the thesis that representation is a physical phenomenon. If this consequence is intended to be rejected, as unpleasant, and the representation was intentional, it results that we must accept the existence of psychological phenomena which are not intentional.

Carl Stumpf (1849-1936) is the founder of musical psychology, which is seen as a new field in general psychology. His work *Tonpsychologie*, written in two volumes, it is one of his most representative works. He started his research on the ideas of the Viennese philosopher and psychologist Franz Brentano. The first volume, interesting for musicians, is devoted to the judgment of the musical sound, the analysis of the appreciation of the successive sounds, the dissonance and consonance of the feeling of pleasure from a historical perspective, the notion of sound connection and the fusion of the simultaneous tones and the impression these give on human consciousness. "Stumpf has the merit of having been the zealous defender of psychological principles, because art has no meaning to exist without its connection with human consciousness," (Constantin A. Ionescu, *History of musical psychology*, pg.133). I have made a concentrated exposure in which I tried to outline a unified concept of the fact that musical psychology is a branch based on scientific experiences of general psychology, because it is based on objective

phenomena that were the subject of the research. The four famous names of psychologists and their works are almost unknown to practitioner musicians, either instrumentalists or conductors. Stumpf was one of Edmund Husserl's teachers, the founder of phenomenology, who, under his coordination, in 1887, sustained his seniority work (*Habilitation*), entitled *On the concept of number*.

Stumpf also influenced Eduard Spranger, a professor at Friedrich-Wilhelm University, whose philosophical lectures were heard during his studies in Berlin by Sergiu Celibidache.

3. Results

Edmund Husserl (1859-1938), is the founder of phenomenology. He initially studied mathematics in Leipzig and Berlin. In Vienna, he heard Franz Brentano's courses, and under his influence he decided to study philosophy. In 1887 he sustained his seniority work (*Habilitation*), entitled *On the concept of number*, as we have mentioned earlier, under the coordination of Carl Stumpf. After the publication of his first significant work, the *Philosophy of arithmetic*, Husserl is devoting his efforts to the development of phenomenology, a new discipline that must fulfill the old ideal of philosophy as rigorous science. The term phenomenology was officially stated for the first time by Johann Heinrich Lambert, in the 18th century, and later used by Immanuel Kant and Johann Gottlieb Fichte, and especially by G.W.F. Hegel in his work "*Phenomenology of Spirit*" in 1807. To varying degrees, René Descartes' methodological scepticism, the British empirism of Locke, Hume, Berkeley and Mill and the idealism of Immanuel Kant and the German idealists all contributed to the early development of the theory.

From an etymological point of view, the term phenomenology is derived from the Greek word „*phainomenon*“, meaning „*aspect*“. Phenomenology studies the structures of conscious experience by combining empirical and rational knowledge, then giving it a new rating by means of phenomenological intent. It means that the volitional act can form the cause of experience awareness. The phenomenology, as it is known today, however, is essentially the vision of Edmund Husserl, which he stated in his work "*Logical investigations*" in 1901, although credit should also be given to the pioneering work on intent (the idea that consciousness is always intended or directed) of Husserl's professor, the German philosopher and psychologist Franz Brentano and his colleague, Carl Stumpf.

Ernest Ansermet (1883-1969) is the author of the work *Les Fondements de la Musique dans la Conscience Humaine*. In his work, the great theorist and conductor intends to approach music entirely through physiology, mathematics, philosophy, and history - among other things. The work was born of Ansermet's discovery of the secrets of phenomenology through Husserl's writings, which constituted a real revelation for him. After the deep study of the philosophical concept, stated by Husserl in *Ideen*, he became a ruler of the instruments of phenomenology. Following this revelation, Ansermet developed a completely new, own concept of approaching music.

The author of the work *The foundations of music in the human consciousness* defines it as a phenomenology of music or, rather, a phenomenology of musical

auditory consciousness; that is “bringing to light the phenomena of consciousness related to the occurrence of music in sounds “. According to him, the phenomenological approach to hearing awareness, and only it, enables us to truly understand the musical phenomenon and avoid errors such as atonality, which he does not hesitate to call an aberration, born of the complete ignorance of this phenomenology. In the first part of the work, *Constiinta auditiva si constiinta muzicala*, Ansermet demonstrates that the evidence of the significance of music - in other words, which makes it address directly to the listener's feeling rather than to his mind - passes through his listening to a certain tonal law. Starting from the statement that the human perception of intervals is logarithmic (respectively, between two sounds the ear does not perceive the difference in their frequencies or the ratio of their frequencies, but the logarithm of this ratio), he dedicates, at the beginning of his book, many pages to express the logarithm of the fourth and fifth, depending on the logarithm of the octave, fundamentally judging the division of the intervals into the same system. The second part, *The historic creation of music in empirism*, offers a new approach to music history in the light of what has been previously established. Finally, we can say that Ansermet's work tends to answer a question, which is apparently both simple and fundamental, existential for him: "What is music"?

It was Heinrich Shenker (1868-1935) who laid the foundation for the most elaborate and original method of analysis in relation to the mechanism of creation of a musical work. He manages to argue through his analytical system that there is a certain type of common structure behind musical creations of tonal type, from Bach to Brahms. Later, some of his disciples took his analytical concept further, extending the analysis to medieval music and 20th century music. His analysis system focuses on the horizontal dimension of the musical composition, based on tracking the line of the voice movement from the counterpoint perspective. To be able to assimilate the system imposed by Schenker, it is necessary to start with a two-voice counterpoint study, without the involvement of harmony in the first phase. In tonal written works, the movement of voices is conducted gradually, similar to the movement of voices in the counterpoint specialties. Knowing the five species for treating and conducting the voices from the counterpoint perspective is very necessary.

It is only then that the role of harmony can be analyzed. In the schenkerian analytical system, from a harmonic point of view, large sections of the music track are analyzed. It is not just about individual chords. The musical work is carried out in a single tonality from his point of view, with the "tonicization" process conducted within it (Tonikalisierung), which stabilizes a temporary tonic triad and leads to the formation of coherent and organic characteristics in the interactions between the surface layer and the depth structure of the musical composition. The basis of the harmonic progress in his system is represented by the relationships I-V and V-I. On the other hand, the nature and quality of the musical sound with its series of harmonics from which all the intervals, scores and basic structures of music are formed provide a starting point in strengthening the Schenkerian analysis system. In his analysis system, the theory of structural levels is a defining element

in the discovery of the idea of structure that encompasses the fundamental melodic line, the fundamental structure and, ultimately, the concept of "layer" (Schicht). (Ursatz) "the fundamental structure", the most important concept of his theory is the final phase of successive reductions in layered analysis of the tonal musical composition.

In graphic form, it is played back as a counterpoint unit to two voices where the melodic and harmonic movement of the work, the upper voice (Ursatz) and lower voice (Bassbrechung) are inserted. Three layers, each with its own characteristics, are imposed by Shenker in analyzing a musical work: "The surface layer" (Vordergrund), "The middle layer" (Mittelgrund), "The depth layer" (Hintergrund). The first layer resembles the play. The elements of the counterpoint drawing can be identified immediately and is the only rhythmically determined layer. The second in the middle may contain several intermediate layers depending on the complexity of the musical composition and the degree of detail of the analysis in which none of the details of the surface layer is found. The last layer considered as primary of the play is expressed by the fundamental structure. This analysis is carried out as a process in the reduction phases. The layers will be understood as polyphonic reductions in steps of the surface layer, itself a first reduction of the play.

These layers shall be arranged in the analysis above each other, displayed on a single portable as follows: Ursatz sometimes depends on the complexity of the work, 1 portable for the first layer (Schicht), 2 portables for the second layer and 2 portables for the third layer (Schicht). The particularization of the analysis required by Shenker, which is very complex and complicated at the same time, cannot be contained in the space allocated narrowly. I have tried to cover the essential elements of the Shenkerian analytical system without going into the details of the deep analysis and specific terminology required by the author. Deepening this type of analysis requires a thorough study, a thorough knowledge of counterpoint, harmony, shapes. Also, gaining a skill for the application of the techniques for drawing up the schemes and graphs for overlapping the layers. This type of analysis is already well known and integrated into all music sciences. The Shenkerian analytical stratification is evident in the analysis of the protesting coral on several voices, considered by Shenker as an ideal model of simple melodic exposure and through the uniform weave, in equal values, which defines it.

It has a small shape with a harmonious density with harmonic changes almost every time of a measure, the narrow melodic density in which Shenker observed that it is like the type of reduction possible to be applied to any tonal musical creation, however sympathetic it may be. As we know, and have previously reported, that the nature and quality of the musical sound with its series of harmonics, from which all the intervals, scores and basic structures of music are formed, provide a starting point in strengthening the system of Shenkerian analysis. But this is not a novelty discovered and imposed by Shenker.

4. Conclusions

I conclude this brief presentation, about a very complex research area,

during which I tried to enter the universe of knowledge and roots that led to the development of the concept of *Musical Phenomenology* promoted by the conductor Sergiu Celibidache. In conclusion, I can say that it is a very broad research topic, an accumulation of theoretical musical, philosophical and scientific, physical, acoustic, and mathematical knowledge, areas with a much too wide range of coverage that are not easily accessible to anyone. It is understandable that Master Sergiu Celibidache considered the German music school the best in comparison to the non-existent schools in the world, from which he learned and developed a unique system of musical interpretation based on phenomenological analysis. “...All my strength is in the ability to explain according to the musical grammar, which I know perfectly (and which everyone ignores), all the possibilities and susceptibility of the musical tissue...” (Sergiu Celibidache, *Letters to Eugen Trancu-Iași*, Eikon Publishing House, Cluj-Napoca, pg.63.)

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7. FRANZ JOSEPH STRAUSS, A JOACHIM OF THE HORN

Petrea Gîscă²⁵

Abstract: *Franz Joseph Strauss was one of the brightest horns of the 19th century. He was born in Germany and worked all his life in Munich, being a first - horn player, composer, conductor and teacher. As a composer he wrote two concerts for horn and orchestra and several pieces for horn and piano, most of them, the author singing them in the first absolute audition. As a teacher, he participated in the creation of a German horn school, and his studies for natural horn are still valid today. Difficult and sometimes misunderstood by musicians of the time, Franz Strauss remains a landmark in the history of the horn and a legend in the art of horn performance.*

Key words: art, horn school, musical instrument, horn

1. Life and artistic personality

Franz Joseph Strauss was born in Parkstein, Bavaria, on February 26, 1822. From an early age, Franz Strauss showed a penchant for music, with his mother Walter's family having many members who excelled in this field. He received his first musical notions from his uncles, Johann Georg Walter and Franz Michael Walter, who played the violin, clarinet, trumpet and guitar. At the age of five, little Franz began studying the violin (at the age of seven he was already playing in front of the audience), and at the age of nine he took lessons in clarinet, guitar, without neglecting the study of brass wind instruments (trumpet, trombone, horn). . Franz Strauss earned his living from various services: he sang at parties, for a time he was an assistant to the Nabburg trumpeter, and on the recommendation of his uncle Georg Walter, he was employed in the orchestra of Duke Max of Munich at the age of 15. As time went on, he realized that the instrument closest to his soul was the horn, and in Munich Franz Strauss would prove his outstanding qualities as a horn player, teacher, and composer for his favorite instrument. From 1874 to 1889, when his retirement took place, Franz Strauss worked as a first horn player in the Munich Court Orchestra. After the death of his first wife, Franz Strauss meets Josephine Pschorr, one of the five daughters of Georg Pschorr, a wealthy brewer, whom he marries in 1863. From this union two children were born, the eldest Richard (b. 1864) became a famous composer, pianist and conductor and a daughter Johanna (married von Rauchenberger), three years younger.

In her notes, Johanna recounts: Our dear father, who loved us dearly, was stern and quick to anger, so he had to face many hardships because of Richard's playful temperament. My mother, of rare kindness and modesty, always tried to hide her deeds from my father — in the end, my compassionate sister's tears soothed such incidents. Despite his difficult temperament, Franz Strauss was known as the most famous horn player of nineteenth-century Germany. He participated in the premieres of Wagnerian musical dramas (sometimes without much conviction), being highly regarded as an instrumentalist, but often coming

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into conflict with the famous conductor Hans von Bülow and Richard Wagner. It is intolerable! but when he plays the horn, I can't be mad at him, Bülow said.

Franz Strauss was a strong personality, he had a "sharp tongue", very stubborn and sometimes vehement, yet he hid a big heart, a generous character, qualities that are an attribute of the Bavarians. He was a real character, his son said. It would have seemed unworthy of him to change his mind about an appreciation he considered good, and even in his old age he refused to take any of my musical knowledge. Franz Strauss has given recitals and solo concerts with the orchestra, many of them promoting their own horn works. Thus, Concert no. 1 op. 8 in C minor was first sung by the author in the spring of 1865, on March 27, at an Academy concert in the large Odeon concert hall. The concert was repeated in Augsburg on March 10, 1866, in Innsbruck on November 19, 1867, in The Hague on March 18, 1868, in Nuremberg on January 22, 1869. Now at the height of his career, Hans von Bülow named Franz Strauss a Joachim of horn. In 1873 King Ludwig II named him the virtuoso horn player, musician of the Court, and in May 1879 he honored him with the Ludwig Medal for Science and Art. He was constantly involved in the development of the Wagnerian tube. At the premiere of *Auril Rinului* he borrowed a euphony from the military band, but at the premiere of *Walkiria* on June 24, 1870, the horn player played a Wagnerian tuba.



Fig. 1. Father and son – 1904

In his memoirs, R. Strauss recounts his father's relationship with Richard Wagner: Once Wagner passed the "angry" orchestra, saying, "The horns are always dark!" My father replied, "We have every reason to be so; the horn flutes of the Master Singers are in fact flutes for the clarinet ... >>. However, he sang them so beautifully and full of soul, with a splendid tone, that Wagner praised him R. Wagner knew very well the difficulties of the horn scores in his works, so he often understood the "troublemaker" horn player. After the premiere of *Tristan and Isolde*, R. Wagner attached to the last page of the original score of Horn I a gilded leaf received as a gift from his friend his Lorbeer Kranz. This could mean the great respect that the composer had for the first valuable horn player.

Franz Strauss's musical confession of faith refers to the trinity of Mozart, Haydn, Beethoven. They are joined by Schubert, Weber, Mendelsohn and Spohr. R. Schumann's music was considered too Leipzig. The horn player took part in the

Mozart Concerts in Salzburg each year, and Oberon by C. M. von Weber sang it about 80 times, as evidenced by his musical preferences. *For my father, the activity at the Opera was always a festive activity, wrote R. Strauss. For the heavy horn solos in Beethoven's symphonies, "Freischutz," "A Midsummer Night's Dream," he was preparing for weeks in a row. I still remember very well what a profound impression he always made on the Munich audience in the first part of "The Heroic" (Solo in F Major); in Adagio from the Ninth Symphony (the truly famous passage in Sol b Major).*

After retiring and away from professional worries, the artist Franz Strauss focused entirely on the prosperity of children and grandchildren, on his son's career, which resulted in his recovery from asthma and insomnia in recent years. When Richard Strauss's *Salome* was finished, his father expected him to spend a few days off with his family, but he didn't get it. He died on May 31, 1905, and was diagnosed with pulmonary emphysema. Franz Strauss is one of those unjustly forgotten musicians who were recognized as important personalities in their time. As a horn virtuoso, Franz Strauss became a legend.

2. Creative activity

Franz Strauss's compositions illustrate the adoration of the forerunners of the musicians of Viennese Classicism. Concern for sound is certainly of great importance in his success as a horn player, but it is abundantly reflected in his work. *Fantasy for horn and piano, op.2* opened the way to the realm of creation, Franz Strauss proving real talent in the art of composition. Among his works we mention: *Nocturna op. 7, Concert no. 1 for horn and orchestra op. 8, Romance Les Adieux, Empfindungen am maree (Feelings of the Sea) op. 12, Introduction and theme with variations op. 13, Concert no. 2 for horn and orchestra op. 14*, and over the years, at the age of eight, he composed 10 trios for the post horn that accompanied the Bavarian postmen. Franz Strauss is the author of a Horn Quartet (*Rondino a la Chasse, Menuet, Gavotte, Oberbayscher Laendle*) as well as various marches, waltzes, polkas, mazurkas and other dances.

In the composition he was a convinced conservative, considering any deviation from the classical formulas as the result of the "demonic" Richard Wagner. This conception was also imprinted on his son. However, the horn works have romantic features in terms of dynamics, ornamentation, agogics, some elements of rhythm or timbre color. Franz Strauss, through his creation, had an overwhelming influence on Richard Strauss. The son will develop and increase the technical possibilities of the horn, the instrument becoming an emblematic one within the symphony orchestra. *Concert no. 1 op. 8*, a work sung by Franz Strauss, premiered in Munich on March 27, 1865. The concerto follows the sequence of movements in the classical concerto, fast - slow - fast, but they are performed without pause between them.

After the analysis of the *Concert no. 1* by Franz Strauss, several elements emerge: the lively and expressive melody blends harmoniously with the moments of instrumental virtuosity, constituting culminations of the exuberant joy of life. The varied rhythm that also contains exceptional divisions dynamizes the musical

flow, and the diverse and contrasting agogic dynamics (*Piu mosso*, *animato*, *Meno mosso*, *Poco allargando*, *Tempo primo*) give a lot of brilliance and originality to the work. The soloist's articulation includes all types (*legato*, *staccato*, *detaché*, with their variants) in an extended scope. Tonal harmony is based on relations of the same name, relative (major or minor), Dominant, Dominant relative, etc., but sometimes there are diminished chords with diminished seventh in various reversals. Among the ornamental elements, Franz Strauss frequently uses apoggiature (single and double), group and trill. The orchestration of the work is performed within the limits of the classical orchestra, with limited sets of wind instruments. The orchestra acts as an accompaniment, sometimes the soloist horn dialogues with the orchestra's solo instruments.

Knowing very well the technical possibilities of the instrument, Franz Strauss manages to make the most of it by creating a work of some value. Concerto for Horn and Orchestra op. 8 in C minor must also earn its deserved place on the concert stages in our *country*. Franz Strauss completed Concert no. 2 op. 14 to 28 February 1870, Munich. The work has the same structure as the previous one (op. 8), the three parts of the concert finding their correspondence in the architecture of the sonata form, the exhibition - p. I development - p.). It is no coincidence that the composer chose the key of E major. Here the horn sounds best, the sounds are rich in harmonics, stable (the first natural horns were tuned in re, fa, mi $\flat$), and the technical - interpretive virtues of the soloist can be well highlighted. Franz Strauss was a staunch defender of classical traditions and chose this key as his predecessor W. A. Mozart, who wrote three concertos and a Concertino rondo in E major. Later, his son Richard Strauss will write Two Concerts for Horn and Orchestra in Mi $\flat$.

In the analysis of the Concert no. 2, op. 14, some conclusions can be drawn regarding the musical language: the lyrical, expressive, singable melody alternates with energetic, determined, imposing, generous themes. The melody consists of fragments of ranges, repeated notes, arpeggios in various reversals on an extended scope, with the limits between the sound fa (small octave) - do acute (octave 1). Franz Strauss uses both the middle and treble register more in both concerts, due to the fact that the instrumentalist specialized in the I horn (acute horn). The articulation of the solo instrument encompasses all types (*staccato*, *legato*, *detaché*, *marcato*) in different variants. The rhythm also includes exceptional divisions, the predominant being the triolet with its variants. The tonal dynamics includes the chords of the main steps but also the secondary ones, with some chords reduced with seventh or ninth seventh. Diatonic or chromatic modulations take place in tones close to the basic one, but we also encounter some sudden modulations in distant tones, which give color to the musical discourse.

The orchestration of the work, as in the case of the first concert, is of the classical type with formulas restricted to wind instruments. The dynamic inflections are varied (shades from *pp* to *ff* with multiple crescendos and diminutives), and the various tempos include terms of movement (*Lento*, *Presto*, *Allegro ma non troppo*) but also transition terms (*rall*, *accel*, *tempo primo*) or terms with emotional content (*molto dolce*, *resoluto*). The ornamentation includes a wide range (single and double apogee, group, trill), and as for the timbre, the composer

does not use other special effects, the timbre colors resulting from the combination of some instruments in orchestration. The two horn and orchestra concerts by Franz Strauss are pretentious works, but written with great artistic mastery.

Romantic composers imposed fantasy between musical genres, mainly due to its improvisational character, which developed through a very rich cultivation of the theme with variations. Composers Fr. Liszt, P. I. Tchaikovsky, R. Schumann are joined by Fr. Strauss with his Fantasy for horn and piano in C minor, youth work dedicated to Count Maximilian of Bavaria. **Fantasy** is a reference work in the creation of Franz Strauss. Due to its improvisational character, we found in it delimitations of sections with lied, rondo or scherzo character. For this reason, the paper offers us a wide range of ideas that translate into emotions, feelings and feelings. The free form of fantasy determines an "avalanche" of moods from melancholy, lyricism, dreaming to joy, exaltation, good cheer, gratitude. Franz Strauss composed Nocturna op. 7 in D $\flat$ Major, 4/4, moving Andante quasi Adagio. The work does not pose great difficulties to the soloist, but it requires a good mastery of the instrument. The wide breathing, the sometimes extended scope, the various joints, as well as the elements of rhythm, melody, harmony, ornamentation, agogic or dynamic are problems that the soloist horn player must take into account. Last but not least, the realization of the sound plans must be well thought out and understood.

A good phrasing starts from understanding the ratio accentuated sound - unaccented sound. The metric accent must be accompanied by a small crescendo of the unaccented preceding sound. The final nuance of the crescendo will be the beginning tone of the accentuated sound. This "game" must be performed in the context of the nuance of the moment, following the number and intensity of the metric accents within each measure (for example in measure 4/4 the two accents are different). I think that achieving a balance, from this point of view, leads to a correct phrasing. Obviously, the melodic accents or those imposed by the composer also play an important role.

With Nocturna for horn and piano op. 7, Franz Strauss proves once again the great compositional talent and the power to penetrate the secrets of the instrument. Introduction and theme with variations op. 13, for horn and piano in E flat major, is part of the mature works of Franz Strauss. Like the other works of Franz Strauss, it is conceived in a musical language specific rather to early Romanticism, with a suggestive melody that contains exceptional rhythmic divisions, with a tonal harmonic structure. The piano accompaniment has the role of harmonic support, but also a solo one in interludes, creating together with the solo instrument the musical dramaturgy.

The ambit of the horn includes the limits and $\flat$, the small octave - and $\flat$ acute (effect $\text{mi } \flat 1$), the melodic discourse being varied from the point of view of the joints. The brightly colored dynamics, with shades from pp to ff and dynamic inflections or echo passages (f - p), blend harmoniously with the agogic elements giving color and charm to the musical discourse. The interpretation of the opposite 13 requires thorough study, patience and understanding of the musical text, the difficult passages requiring daily and thorough study.

3. Teaching activity

In 1871 Franz Strauss was appointed professor at the Munich Academy of Music, where he worked until 1896. His last student, Herman Tuckermann, who was recommended to the master by his favorite student Bruno Hoyer, said that the teacher's method was above all in pursuit of sound quality. Franz Strauss always stated: Only by sustaining sound and studying intervals can you acquire a noble tone. He studied with his students both horn concerts and solo works or symphonic works. Franz Strauss left an important source of knowledge and techniques for acquiring skills in the study of the instrument.

The exercises for the natural horn in daily practice (2 volumes) and 17 studies for the chromatic horn on themes from the Beethoven symphonies (op. Posthum), are works of inestimable didactic value. Professor Franz Strauss was concerned with the development of sound amplitude with his students during class. The composers of the time, led by R. Wagner, A. Bruckner, G. Mahler, R. Strauss, used the horn more and more complex in their creations. It is worth mentioning that Franz Strauss never accepted the payment of private lessons, he wanted to share his knowledge and experience with his young collaborators. His human qualities blended happily with his professional qualities. Richard Strauss benefited greatly from his father's advice and extensive teaching experience. True value comes from simplicity and clarity; only what comes from the heart goes to the heart, Franz Strauss confessed to his son when he was 18 years old.

The exercises for the natural horn in the daily study comprise two volumes, the second being consisting of two chapters (A + B). The exercises are aimed especially at instrumentalists who play the natural horn, so the sounds will be emitted based on natural resonance, and the chromatic sounds are realized with the help of the right hand inserted in the flag. To the same extent, the exercises are useful today in the study of the chromatic horn. In the preface of the work Franz Strauss makes a small introduction: The tones [here have the meaning of sounds] that can be made on the natural horn are divided into natural tones (light tones) and the so-called muffled tones. The muffled tones must be performed by stopping the air column more or less. These obstructions of the air column are obtained by using the right hand of the instrumentalist who covers the funnel of the horn. The muffled tones are divided into slightly muffled tones and heavily muffled tones. Therefore, by covering the flag in half ($1/2$) with the help of the hand, we will obtain a sound with a semitone lower than the natural sound immediately following, and when the flag is clogged by three quarters ($3/4$), the obtained sound will be with a tone below:

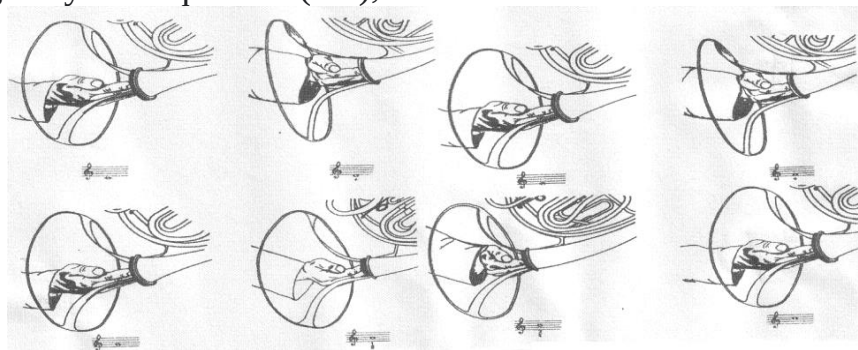


Fig. 2. The position of the right hand in making the muffled sounds in the center octave

This rule applies in general because, as Franz Strauss mentions, there are some sounds that are very difficult to perform, such as (at $\flat$, at becar, effect re $\flat$, re becar-small octave) or sounds that cannot be performed at all, such as sounds from mi, low octave (high octave effect) down. In this way, the chromatic range can be achieved throughout the instrument:



Ex. 1, Nr. 3 (vol. I), Chromatic range with harmonic exchanges

The exercises are designed from simple to complex, in terms of the ambit of the instrument, the metro-rhythmic difficulties or the ways of articulation.

4. Conclusions

I consider the exercises for the natural horn in the daily study to be very necessary in the study of the instrument, even if today we sing with the chromatic horn. Franz Strauss, through his work, remains an important landmark in the history and evolution of the horn. The European Horn School owes a great deal to him, and his descendants regard him as a horn legend. The young horn players consider him a role model, and his works are part of the universal heritage of the horn and music.

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8. THE TOURTE BOW AND ITS EFFECTS ON INSTRUMENTAL TECHNIQUE

Luminița Ciobanu²⁶

Abstract: *The history of bow makers records various changes in the construction of the bows, in close connection with the expansion of the artistic repertoire and the development of the instrumental technique of the bow and strings instruments. The eighteenth century brought an important concern for these changes, but only in the late of the 1700s there will be a standardization in the length and shape of the bows. After a period of transition, full of multiple attempts, Francois Tourte is the one who creates the model we call today the modern bow.*

Key words: bow, model, Technique, standardization, Francois Tourte

1. Introduction

We aim to take a look at the development of the bow in the eighteenth century and to analyze how the bow technique changed and evolved from the Baroque period to the time of the discoveries of Francois Tourte²⁷. For a violist, reproducing the creative effort of an performer belonging to a certain historical period of a creation is an ongoing challenge. One of the ways to evoke and respect the musical style is to use the instrumentation and technique of that period, or as close as possible to their original conditions. The study work also includes the creation of a sound ideal, aiming an authentic interpretation, although the path to this desideratum is not always direct or easy; perhaps that is why the term *historical interpretation* is more appropriate.

2. Discussions

As we know, there are countless theories that no one knows what music sounds like 200 years ago. Some theories challenge the technical level existing in that period, or support the originality and preponderance of the importance of the interpreter. However, in the middle of the last century, a whole generation of interpreters began to worry about these issues related to the historical truth of the interpretation, and their interest materialized in the study of previously forgotten or ignored information — treaties, books, and journal, as well as instruments and bows used during that period.

During the early nineteenth century, bows were not primitive accessories, but were quite elaborate, some of them being true works of art. However, we cannot imagine Amati, Stradivarius or Guarneri playing with bows that do not serve the existing instruments or created by them. There is information that the luthiers also built bows. Of course, being extremely fragile devices, very few survived approx. 300 years, like the instruments of the same period, being almost impossible to find original models. Another aspect is that there has always been a close connection

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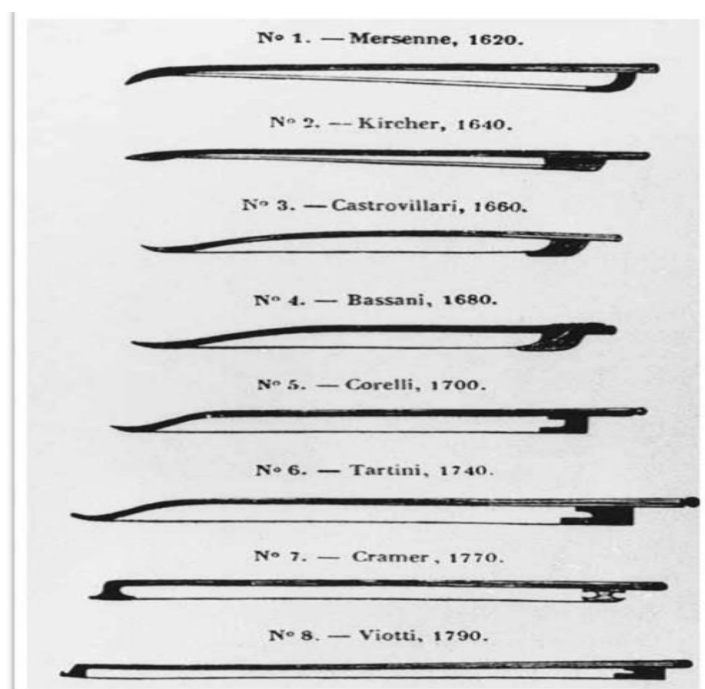
²⁷ https://en.wikipedia.org/wiki/Fran%C3%A7ois_Tourte, 27 septembrie 2021

between performers and bow makers. Those from before Tourte were cataloged and appreciated by performers rather than by the violin makers who built them, so there are now Corelli, Tartini or Viotti models (later called Tourte).

We can imagine that the performers were looking for well-known and skilled luthiers, that an exchange of ideas was taking place, and that the performers were testing the bows, offering suggestions, or having certain preferences for the next bow ordered. Even today, things are not very different on a professional level. That is why we consider that the bows of that period are the key to understanding the practical interpretation. It can be remembered that the viola was also different from today and that the lower tension of the gut strings as well as the short neck made a big difference in terms of sound and therefore the technical approach.

The 18th-century bow, circa 1725, was a shorter bow, held with the thumb placed under the hair band, and was generally used to make short, striking sounds in rhythmic dance music. The bow of the Italian sonata was longer (about 61-71 cm), with a slightly convex rod. The tip is described as a pike head and the wand was fixed with a screw, a mechanism that would indicate the changes that would follow. Compared to the Tourte bow, the Corelli-Tartini bow is shorter and lighter, especially at the tip, the balance point is lower on the wand, the hair band is softer and narrower (about 6 mm.) The baroque bow feature was the same. The bow feature was *non-legato*, producing what Leopold Mozart called *small softness* at the beginning and end of each trait, resulting in a clear and bright sound, and bad sounds made without the hair band losing contact with the string.

An example of an important bow is described by David Boyden in *The History of Violin Playing in Front of Its Origins to 1761*, p. 207, which is part of the Ansley Salz collection of the Berkeley University from California. Violinist Pamela Goldsmith, who had the privilege of playing with this bow, describes it as *been not only beautiful (the wand is made of pernambuco and ivory pandurina bead, featuring a small stringed lute), but it is also of exceptional quality for playing.*



Towards the middle of the century is the so-called transition period, when the separation of the hair from the stick becomes more obvious, especially at the heel, due to the fact that the bow lengthens and becomes straighter, approaching the concave shape. These changes probably took place depending on each other, resulting in a wider sound and a more obvious accuracy of the attack. The hair band is lighter than the Corelli model, the mechanism is standardized with the pernambuco wood rod. The great luthiers of this period were Nicolas Duchaine, Joseph Rene La fleur, Turte - the father and Eduard Dodd. There were no standard models, each with a different weight, length and balance. In fact, all the bows of the eighteenth century are experiments, because artists and violinists sought to find and develop features that would serve the musical repertoire.

The most widespread model of the transition period was the Cramer model, developed in Germany and there is evidence that it was used in the Mannheim Orchestra and was popularized by the violinist Wilhelm Cramer, who took the bow to Paris around 1770. Just as the Baroque sonata bow is associated with Corelli and Tartini and the transition bow with Wilhelm Cramer, so the modern Tourte bow is associated with Viotti's name.

He made his debut in Paris in 1782, where he distinguished himself as the most important violinist in Europe. The newspapers of the time praised his performances with *a strong sound, an indescribable fluency, purity, precision, shadow and light, the ease with which he sings the most difficult passages, refined brilliance*, etc. Certainly the performers of the time did not have a low instrumental level at all. Viotti was also a great teacher, his lessons being real forms of inspiration for his students. The most famous of his school were Pierre Baillot (1771-1842), Jacques Rode (1771-1830) and Rudolphe Kreutzer (1776-1831). In the past, string orchestra instrumentalists each had their own way of shooting the bow, which resulted in a different method of attack and therefore insufficient finishing and refinement. Professors Rode, Baillot and Kreutzer have refined their student technique, with outstanding results in orchestral sonority.

3. Results

Tourte's youngest son, his father, Francois Tourte (1747-1835), was born in Paris, and his father's desire was for him to become a watchmaker. After spending 8 years as an apprentice in this field, he abandoned him to become an archer. Among the artists of the time in Paris, there was a tendency for instrumentalists to imitate vocal singing. The need for a bow to match that expression was obvious. Tourte's first innovations in the field took place between 1775-1780. It seems plausible that Viotti, who visited Paris in 1782, influenced Tourte, both because of his fame as a violinist, but also because of his style of interpretation, which called for a better bow. The luthier standardized the length of the wand to 74-75 cm (the violin), loading the heel region and the metal screw to balance the weight, fixed the length of the hair band to 65 cm and the center of gravity to about 19 cm from the heel.

Notable in this context is the contribution of John Dodd, in England, who brings transformations to the bow, whose technical requirements began to increase

by raising the tempo, long phrases or expanding the space and the number of concerts. It is impossible to determine when the new bow came into general use, because, surprisingly, we do not have contemporary reactions to this innovation, but this probably happened during Beethoven's time, around 1790. With the new model, challenges arise also on the technical aspects (right shoulder level, finger placement or wand inclination towards the keyboard).

Only in the 19th century did Baillot, Rode and Kreutzer rule the violin school, which today is equivalent to the Belgian, Russian or French schools. The basic feature of the transition period was the *non-legato*, because due to the position of the hair, the bow could not produce sound immediately on the move, but needed the pressure of the fingers. The result is a soft sound at the ends and "swollen" in the middle, where more pressure is exerted, resulting in sound spaces between the directions of the feature. This ornament, also called the *messa di voce*, became very popular in the 18th century. Regarding the articulated attack, the staccato, the authors tell us that it was played *stinging, short and solid sound* (Lohlein, 1774).

About the spiccato feature, Labedens said in 1774: There are two kinds of detachment: the simple detachment by separating the string bow and the one called *enlevee*, because in the latter case it is necessary to separate the string bow by a slight lift. *Portato* - the sounds articulated in legato, was a feature used by performers of the eighteenth century in a way that had to highlight the notes below the legato, and between them, the pressure on the chorus was subtly reduced. In general, due to the characteristics of the Tourte bow, the basic feature produced a sustained sound, with increased contrast between the dynamic levels (*forte* and *piano*), and the attack was better defined.

In the years to come, many types of bow features will appear that will involve some subtleties in execution, making the use of the bow more varied and more complex. The great masters imprinted on the violin various characteristics: simple and *te's* bow fully reveals its possibilities, bringing to light indications of *thmelodious* in the hand of Corelli, harmonious and full of grace with the bow of Tartini, noble and grandiose in Pugnani, or full of courage and fire in the hands of Viotti. The variety and detail of the descriptions of that period in terms of the use of the bow is impressive and *Toure* features of the bow used in the early nineteenth century.

In *The Art of Violin*²⁸, written in 1830, Baillot talks about all the technical details of the bow technique, the division of the bow, how and in what part a certain feature is executed, all of which are supported by extremely useful drawings and examples for young violinists. It can be said that it is about a stylistic change, towards more grandeur, greatness, hence the search for new technical means that correspond to this need. Baillot emphasizes the importance of using the portions of the bow in close connection with the needs of the musical text: *The heel is the power, it marks the beat, attacks the strings and energetically produces the nuances that require a certain force of sound .. The middle possesses balance, tempering strength with sweetness .., center of expression, breathing. The tip does not lose its*

²⁸ http://conquest.imslp.info/files/imglnks/usimg/0/04/IMSLP188855-PMLP145529-Baillot_art_de_violon.pdf, a 25, 26 septembre 2021

strength, the lack of elasticity makes it useful for small shades, for the expression of the hammer and through the natural weakness given by the distance, it becomes in the passage the place where the expression disappears. Baillot also describes the sustained sound: *The sustained sound must be equally loud from one end of the bow to the other. To maintain this requirement it is necessary to increase the power (pressing) as we approach the tip, which is weaker, pressing the wand with all fingers, especially with the thumb. To support the sound, press the bow vigorously, from one end to the other, at a higher or slower speed, depending on the movement. You should not hear the change of bow or any harshness in the sound, from heel to toe. To do this, press the wand with your thumb as the heel approaches the gag to prevent the bow from pressing on the string.*

4. Conclusions

These indications may seem superfluous today, but at the time we are referring to them they were of decisive importance for the production of quality sound, especially since the idea of *legato* without delimitation, of which the author speaks, did not apply to eighteenth-century music. In the same work, Baillot classifies the types of features and how they should be made: *Grand detache* and *martelle* will be made in the upper third of the bow. It becomes obvious that modern features, such as the *martelle*, will be best achieved with the modern bow. For *spiccato*, a fair division of the areas of the bow stick is suggested, according to which 3 types of feature can be made: easy *detache*, made by fixing the bow on the string and taking advantage of the elasticity of the bow, an imperceptible impulse is given to a short feature. In modern terminology, this feature is also called "brushed".

Next is the pearl detachment, made with a higher speed and an even smaller amount of bow and the *sautille*, with the bow at the start "hanging" on the spot, after which the impulse is given and the rope is left. The best way to find out how music should be played in a certain period of time is to experiment with these features, if possible, with the different types of bows that were used at the time. Once a sound concept is established, the way the interpretation of a certain work is approached will change.

This is not always possible or easy, as violist Pamela Goldsmith reports: *I had a recital in which I performed Passacaglia de Biber, composed in 1686. I used a baroque bow and viola Gasparo da Salo, with mat strings, given in La = 415. Then I sang the solo sonata by Fr. Hindemith, with viola and modern bow. It was a torturous mental effort, it was very difficult to make these changes. On the other hand, we dedicate our lives to music and there is nothing more important than the authentic interpretation of everything that was written before 1989. Each interpretation is a compromise, there is no way to reproduce a song completely faithfully, say from the century XVIII. We probably won't reach that ideal, but I won't stop trying.*

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9. CONCEPTUAL AND PRAXIOLOGICAL PREMISES OF MUSICAL EDUCATION THROUGHOUT LIFE IN THE EDUCATIONAL AREA OF THE REPUBLIC OF MOLDOVA

Marina Cosumov²⁹

Abstract: *Lifelong learning is characterized by continuity and globalism, involving all levels and types of education. The modern vision of education treats artistic and music education as a continuous individual process of spiritual self-fulfillment of the educated through multiple forms of contact with the arts, these being also ways of reflecting the intimate and external universes of the educated.*

Key words: *lifelong education, artistic/music education, continuous individual process, spiritual self-fulfillment*

1. Introduction

Lifelong learning is the central long-term strategic goal of education policies - a key condition for achieving the European Union's social policies aimed at addressing common, general challenges. Today, the learning process becomes a necessary condition for adapting to the ever-changing professional, social, economic and informational requirements. At the *economic level*, lifelong learning is important, contributing to overcoming current phenomena such as the aging of societies, the skills shortage in the labor market, global competition. From a *social* point of view, lifelong learning is a condition for increasing the quality and efficiency of education and learning processes, promoting equity, social cohesion and active citizenship, and at the *personal level* (psychosocial and psychological importance) stimulating creativity and innovation, including entrepreneurship, strengthening the independence and responsibility of the person, the psychological well-being at all levels of the educational system.

2. Discussions

Because man and the world are in a constant process of change, generating new demands on education, the quality of the recipient of human works of art must be permanently influenced in the direction of development and deepening. Compared to music education, this goal extends to the whole of life, because the world is full of music like the atmosphere of air. And music is a complex psychological phenomenon (as a mechanism of appearance and manifestation), pedagogical (as conditions of reception-interpretation-production / creation), moral and spiritual (as values produced and promoted).

The human being is permanently and continuously engaged in music, with the development of technical means of reproduction and listening to music, with increasing time for rest and leisure and access to music, which is becoming more complete, this type of activity also acquires new features, such as ubiquity,

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universality and mass character, diversity and wide choice of options for music productions listened to, familiarity with aspects of the music creation process (thanks to the media) and the principles of receiving musical works (in music lectures), etc. Under these conditions, the music education system is also gaining momentum due to changes in priorities from one component to another. So, the supreme function of music (art) is the educational one, because art educates moral feelings, human qualities, cultivates the spiritual sphere of man. The powerful action of music on man was still discovered in ancient Greece, when music had not taken the forms and contents known today.

A. Philosophical approaches

In all ages, the Greeks have been in love with music and dance, and have considered that the basis of any liberal education is to learn to play the voice or the instruments. The characteristics given to music in Greek antiquity - unifying, harmonizing and moralizing, indirectly certify the permanent character of music education. The *Pythagoreans*, who were convinced to practice music all their lives, even as children, using songs, rhythms and dances, considered that "music is the harmonization of opposites, the gathering of the scattered, the reconciliation of different tendencies; it is not only the ordering of rhythms and melodies, but simply of the whole system, its purpose being the unification and harmonization of the world ... In music dwells the compatibility of things, even the good order of the whole universe ... it means harmony, wise laws in fortress, good family life ... ", George Breazul claims in his works [1, p. 172].

Plato, in *Politeia*, emphasizing the educational character of music, argues that "in music education is the essential thing, being above all, rhythm and harmony penetrate into the soul and touch it strongly, bringing with them the moral beauty" [ibid, p 89]. At the same time, Plato concretizes the role of music in the harmonization of the soul life, this art being given to people by the muses in order to balance the psyche, when it is invaded by dissonances. We also find these beliefs in the ideas of his disciple - *Aristotle*, who states in *Politics* that "music is a direct imitation of moral sensations ... It is therefore impossible, after all these facts, not to recognize the moral power of music [ibid, p. 112].

Both the *medieval* and the *renaissance vision* promote the idea of the need for aesthetic education through the arts and especially music. In the *modern era* (18th century) the school is considered the foundation of the enlightenment of the people, this being a premise for the Enlightenment philosophers to see in music an educational force. These require music to express and open wide the gates of all human feelings. The German philosopher *A. Schopenhauer* claims that music is a true wisdom of life. It reflects life, it is not isolated from man. She appeared spontaneously, unseen, so she brings life back to life. In this context, the great philosopher argues that through music we can penetrate the essence of reality: "If we could reproduce in detail in notions what music expresses, we would obtain a full and sufficient notional explanation of the world" [2, p. 75].

J.A. Comenius [ibid, p. 132] argues that "all life is a school", an idea developed by *N. Iorga* in the sec. XX: "A learned man is one who constantly learns himself and constantly teaches others" [ibid, p. 116]. *J.H. Pestalozzi* paid great

attention to permanent (continuous) education, which he described as an integrative factor that encompasses all dimensions of the educational act both in terms of time (lifelong education) and in terms of space. *E. Cioran* also claims in his book *Cioran and music* [3, p.165] that, "however, we grow through music education and become almost whole as beings when we understand how to live music."

G. Bălan's musicosophical concept of sound art carries a strong philosophical load, related in this sense to that of *E. Cioran*. The musicologist-philosopher, emphasizing the deep meditative and metaphysical aspect of music like other authors - from Plato and Aristotle to Schopenhauer and Nietzsche - shows that music, if it is "a philosophy superior to any philosophy", then it is so because it is a "scholarly", "rationalist", "thought" philosophy, but it is a living, lived one, passed through the deep interior of the one who knows how to communicate with it. Or, it's one thing to think ideas, and it's another to live ideas. The one who lives the music in depth, says *G. Bălan*, performs a spiritual experience [4, p. 184].

B. Psycho-pedagogical aspects

All the historical precedents of the musical phenomenon reveal the fact that the art of music has always accompanied human life, being valued in all ages as an indisputable educational force. A considerable importance in substantiating the concept of music education today is due to the Romanian school, represented by the prominent figures of pedagogues *G. Asachi*, *S. Haret*, *G. Breazul*. *G. Asachi's* intention to infiltrate "big" music in general music education, in the life of society, to use its educational force in order to enlighten the broad masses, "making it close to life, testifies to the growing magnitude of the musical-educational phenomenon. and more apt to become a true and continuous educational force ... "[1, p.183].

Recognized as a leading representative of modern musicology, ethnomusicology and modern music pedagogy, the outstanding personality of *George Breazul* marks the 20s of the century. XX by implementing new concepts in the field of music education. *G. Breazul* opens the door to perspective, being concerned with the connection between musical psychology and the implications of sound art in the social, cultural, religious and spiritual life of the youngest generations. The most important coordinate of its system is the integration of music education in social life, the school being with the Church and the army - the main institutions responsible for music education and the integration in this regard in the cultural life of the younger generations. Following this coordination of its system of integration of the youngest generations in cultural life through school music education will be an important complement: "In school, in the Church and in the army, music must be carefully examined and measures taken. of her on us and Romanian foundations".

At the same time, in a number of European countries, through its representatives most aware of the importance of music in human cultivation (*H. Kretzschmar*, *C. Orff*, *Z. Kodaly*, *B. Asafiev*, *E. Jacques-Dalcroze*, *B. Tricikov*) , it has been firmly believed that the work of musical culturalization must include all children - everyone has the right to know the great uplifts that music can bring. Composer, pedagogue, actor *Carl Orff* is convinced that the development of creative skills in one field will necessarily affect other areas of vital human activity.

The author states: "Even if the child does not become a musician by profession, this quality will be manifested in everything that man will do, be he a doctor, an engineer, a worker, a scientist, etc."

The Hungarian music education system, which is based on the concept of composer, folklorist, pedagogue *Zoltan Kodaly*, has a complex character, including in itself different directions, but also contexts of life. In 1947 Kodaly proposed the "One Hundred Years Plan", in which he formulated and developed the idea of the musical culturalization of the people in perspective. The realization of this cause, considers the author, is directly related to the fate of the country, to the progress of the whole society. The composer, musicologist-academician, pedagogue *Boris Asafiev* launched and spread through his works conceptual ideas with an absolutely innovative character in the field of music education, among which:

- Achieving the principle of connecting music with life - music is an important part of life.

- The school assumes the decisive role in shaping the musical culture of society: the school "educates those beings who, coming out alive, will become the cadres of listeners who will determine the musical reality of society."

The composer, the scientist, the pedagogue *Dmitry Kabalevsky* pleaded to make great music accessible to all, looking for suitable ways that would emerge organically from the very nature of music as a spiritual phenomenon created by man and for man. In the *19th and 20th centuries*, lifelong learning became a fundamental requirement of society for education, which is determined by the exponential growth of information and its accelerated wear, by the extraordinary advances of science, technology, the dynamism of social life, the democratization of learning, increasing the level of aspiration towards culture and education, the most useful and pleasant use of free time.

R. Moldova, *sf. sec. XX*. The Constitution (Art. 35) and the Law on Education (Art. 5, p. 1) legislate lifelong learning in the requirement of the educational system to be open, to ensure the maintenance and continuous development of the cognitive, affective and action potential of the personality, of self-education skills and abilities, training of independent and creative personalities. Thanks to well-known personalities in the field of music-pedagogy - scientists Ion Gagim, Eugen Coroi, Alexandru Borș, composers Tudor Chiriac and Constantin Rusnac, pedagogues Sergiu Croitoru, Anton Popov, Pavel Anton, Moldova is the first of the former Soviet countries to implement in the field of praxiology music education, ideas and concepts already established by pedagogues-musicians, well-known personalities of European countries and Russia, such as: H. Kretzschmar, L. Kestenberg, K. Orff (Germany), Z. Kodaly (Hungary), EJDalcroze (Switzerland), G. Breazul (Romania), B. Asafiev, D. Kabalevski (Russia).

The synchronization and synthesis of the processes of establishing music education systems in different countries have opened wide perspectives in establishing the modern national paradigm of music education throughout life, reconceptualization related to the activity of scientist, philosopher, musicologist, pedagogue *Ion Gagim* (founder of the fields: Music Pedagogy, Music Psychology, Music Philosophy), co-author of the concept of music education in the Republic of

Moldova which defines the purpose of the field "formation of music culture as a component and indispensable part of the spiritual culture of personality" [5, p. 213]. From here, the axis of music education takes the direction that pursues in the foreground the development through the values of the musical art of the spiritual culture of the personality.

Currently, lifelong learning is characterized by continuity and globalism, involving all levels and types of education. The modern vision of education treats artistic and music education as a continuous individual process of spiritual self-fulfillment of the educated through multiple forms of contact with the arts, these being also ways of reflecting the intimate and external universes of the educated. Lifelong learning has become a fundamental educational goal, legalized in the Republic of Moldova as an open educational system that ensures the maintenance and continuous development of the cognitive, affective and action potential of the personality, abilities and skills of self-education, independent and creative personality formation.

3. Results

In this context, the system of music education throughout life, brings together a series of factors of a multiaspective nature [6, p. 32], which exhaustively conditions the formation and development of a series of skills:

1. Practicing / applying artistic abilities and skills in various forms and activities, manifesting creative human potential, sensitivity, involvement and initiatives;
2. Transfer of artistic acquisitions / talents acquired in extracurricular activities, in individual vocational achievement, recording the development path of people through learning and work, depending on the specific requirements and socioeconomic expectations of the artistic field and living environment;
3. Exploring the tendencies of self-knowledge, self-information, self-training, self-promotion and personal self-determination in the artistic field practiced, ensuring through their own possibilities and capacities a quality vocational marketing;
4. Appreciation and management of funds / products in the artistic field, demonstrating the skills of a loyal and elevated creator / consumer, able to contribute to increasing the prestige of artistic / cultural professions, promoting and capitalizing on the entire artistic heritage locally, nationally and universally ;
5. Valorization of the artistic field in the social, cultural, artistic and informational space, manifesting compatibility with the chosen profile and ensuring the conscious self-modeling of the personality.

4. Conclusions

In the sense examined, art has an inscribed potential, which surpasses the other types of knowledge and forms of human existence. According to the specific educational potential of art, art education in general and music education in particular are treated as permanent individual processes of spiritual self-fulfillment of the personality of the educated through multiple forms of contact with works of art, these are ways of reflection. creation of the inner-outer universes of the educated.

Education through music / art becomes the impetus for social progress, which raises new approaches and capitalization of pedagogical, psychological, political, social, economic sciences in order to form a young generation, able to further ensure a level of well-being, social interaction, enhanced cultural, artistic, optimal conditions for human development through the values of (musical) art.

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10. SUMMARY OF SOME ASPECTS OF PIANO INTERPRETATION IN SCHUBERT SONATAS, ACCORDING TO MUSICAL NOTATION

Brîndușa Tudor³⁰

Abstract: *In order to be able to reveal the constructive value and expressive force of Schubert's piano sonatas, one needs first of all a good edition that renders as precisely as possible the author's original text, as well the pianist's skill to bring score to life, therefore managing to transpose in his interpretation the composer's creative intentions, that are set by using the musical notation. We wish to highlight below some aspects of Schubert's musical notation regarding dynamics and sonority, sound emitting manners (legato and staccato) and pedalling.*

Key words: *Franz Schubert, piano sonatas, musical notation*

1. Introduction

For an accurate appreciation of the value of Schubert piano sonatas, the way in which they are interpreted is also very important, as the pianist's vision of the piece may either harm or highlight the composer's creative genius. Here is the opinion expressed by musicologist Ernest Porter: „Although this neglect and misunderstanding of his works may have been partly due to prejudice it was also quite probably due to performance, for the pianist who played a Schubert sonata as he would one by Beethoven must have given a very misleading interpretation.”³¹ The latest research made by musicologists have shown that there are very large differences between the ways in which the two composers used to approach piano, between each one's technique, touch and manner to produce sound. For the benefit of an appropriate interpretation, the pianist needs to be aware of all these aspects and be familiar with Schubert thinking and specific style.

In sonatas, Schubert's vision of the piano is different from Beethoven's or Weber's: to him this instrument plays an intimate role, through which he succeeds in conveying his deepest feelings and thoughts. When speaking about the relationship existing between Schubert and Beethoven, Alfred Brendel shows admiration for „the fact that he managed, as a young composer, in creating his very personal style compared to this giant neighbour”³², a style that is characterised by a great freedom of expression and writing, by a marked lyrical note and by a large use of the piano technical and timbre resources.

In order to be able to reveal the constructive value and expressive force of Schubert's piano sonatas, one needs first of all a good edition that renders as precisely as possible the author's original text, as well the pianist's skill to bring score to life, therefore managing to transpose in his interpretation the composer's creative intentions, that are set by using the musical notation. We wish to highlight below some aspects of Schubert's musical notation regarding *dynamics and sonority*,

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³¹ Ernest G. Porter, *Schubert's Piano Works*, London, Dobson Books Ltd, 1980, p. 6

³² „le fait qu'il soit parvenu, jeune compositeur, à créer son propre style à côté de ce voisin gigantesque” – Alfred Brendel, *Le Voile de l'Ordre. Entretiens avec Martin Meyer*, Christian Bourgois editeur, 2002, p. 156

sound emitting manners (*legato and staccato*) and *pedalling*.

2. Schubert's dynamics and sonority

The testimonies given by Schubert's friends help us to understand the composer's pianist conception of sound ideal better. They used to note: „A beautiful touch, a quiet hand, clear, neat playing”³³, „sometimes delicate and sometimes full of fire and energy.”³⁴ „He still belonged to the old school of good pianoforte players, whose fingers had not yet begun to attack the poor keys like birds of prey.”³⁵ Even if his sonatas include many scales and arpeggios, Schubert was not that composer to embrace the interpretation of virtuosity passages as a mere technical exercise, but longed after ones full of expression and sensitivity: „I hate that damn knocking that we find in the interpretation of some admirable pianists that brings no satisfaction for mind or soul” (quote from a letter of 25th of July 1825³⁶).

When he used to devise the works intended for piano, he would be concerned with creating an ideal sonority: „I would make sure that, the very moment my fingers touched the keys, they would start «singing», and if this is true, then it fills me with a great joy.” (quote from a letter of 25th of July 1825³⁷). When we search for that Schubert specific sonority, we need to get familiar with the piano construction and technique that was being used at the time so that we could adjust it to modern instruments. Schubert had access to the piano of 5 and ½ or 6 octaves with full sonority in medium register and with weaker extremes. The fuller sonority in the piano medium register being used at Schubert's time might have made the composer confer a solo role upon the middle voice in the second movement of the *Piano Sonata in A minor D 784* (b. 29-34): Ex. 1, *D 784*, p. 84, b. 29-34



For old pianos, the ascending direction of the right-hand accompaniment is associated with a dynamic decrease, achieved with minimal effort on interpreter's side due to the low sonority of the higher register. For modern pianos, both the dynamics and balance between voices needs recreating thanks to the differentiation of touch and arm weight. In his piano sonatas, Franz Schubert used an extremely diversified dynamic range: *pianississimo-fortississimo*. The use of Schubert specific sonority is closely connected with the achievement of delicate dynamic nuances, these ones causing problems for the pianist due to the dynamic range descending towards to *pianississimo* and even further by adding the *diminuendo*, as we may note it in the second movement of the *Piano Sonata in A-flat major D 557*: Ex. 2, *D 557*, second movement, p. 73, b. 65-70

³³ Otto Erich Deutsch, *Schubert: Memoires by his Friends*, London, The Macmillan Company, 1958, p. 146

³⁴ *Idem*, p.176

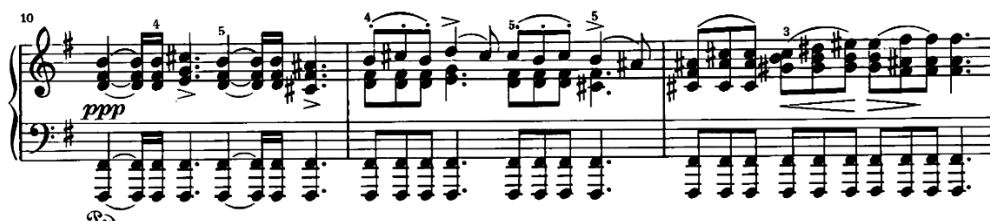
³⁵ *Idem*, p.146

³⁶ Dumitru Bughici, *Suita și sonata*, București, Editura Muzicală, 1965, p. 144

³⁷ Valentina Konen, *Schubert*, București, Editura muzicală, 1961, p. 149



One special feature of Schubert writing consists of the use of the *pianissimo* - *pianississimo* low dynamics over a large area, therefore creating tense atmosphere. Such an example is represented by the secondary thematic group (the first component – m. 27-46) in the first part of the Sonata in G major op. 78 D 894. The extended area where the *pianissimo* nuance (twenty bars) is carried out requires unitary thinking and low sonority with small crescendos and diminuendos that follow the melody outline. In the main theme of the same sonata, the *pianississimo* exposure of α motive (b.1-2) in the rhythmical-melodical varied stance (m. 10-15) may harm the low sonority due to the chordal structure of the musical speech. This section makes the pianist use a dynamical dosage thanks to the soft pedal and a careful use of the sustain pedal so as not to load harmonies; the accompaniment needs to follow a dynamic plan that is slightly low compared to the one of the melody line: Ex. 3, D 894, first movement, p. 164, b. 10-12



Schubert often uses *forte-piano* dynamic contrasts that need to be adjusted to the dynamic nuances dominating the section in which they are scored. Therefore, due to the dominant use of low dynamic nuances in C couplet (m. 255-311) in the fourth movement of Sonata in A minor op.42 D 845, *piano* and *pianissimo*, the *forte-piano* dynamic contrasts shall be thought of more as a small impulse that shall give colour to the musical speech: Ex.4, D 845, fourth movement, p. 116, b. 303-310



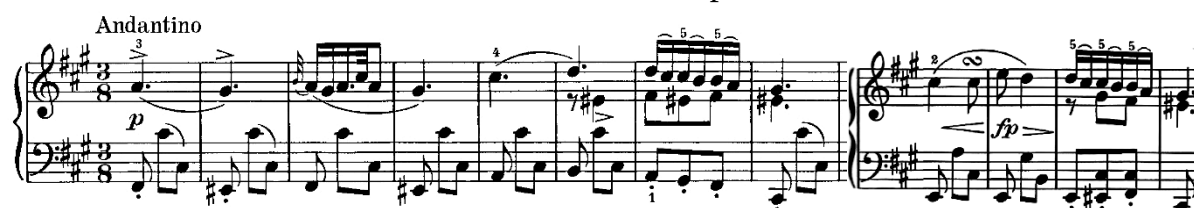
In the fuller dynamics, the *forte-piano* contrast is many times joined by an accent: Ex. 5, D 537, first movement, p. 3, b. 34-38



The *forte* with accent in bar 36 shall be carried out without any high-pitched sonority, with a strong attack by the fingers on the key basis, followed by a relaxing of the arm and a delicate touch of the fingers in *piano*. The musicologists that analysed the piano sonatas noted there are differences between drafts and finished form in the first editions. Un encounter such an example in the second movement of the Sonata in A major D 959 (b. 5-6 and 23-24) where we find it impossible, from the pianist point of view, to achieve a *crescendo* on C and *decrescendo* on D. In the final form, Schubert gives up the dynamic fluctuations in bars 5-6 and adds a E sharp at the right-hand alto, whereas in bars 23-24 he enriches the melody line with new sounds accompanied by a turn that makes dynamic nuancing impossible: Ex. 6, Schubert the first draft³⁸, D 959, second movement, b. 1-8 and b. 23-26



Ex. 7, Urtext, D 959, second movement, p. 235, b. 1-8 and m. 23-26



3. Accents, sforzando, forzando

The writing of the piano sonatas is very loaded with accents, *sforzando* or *forzando*, that require a different interpretation according to the dynamics they are rendered in. In the first movement of the Sonata in E-flat major op. 122 D 568, the accents can be performed in *pianississimo* by softly placing the fingers through a controlled weight of the arm: Ex. 8, D 568, first movement, p. 21, b. 99-104



To be able to achieve the chords in *fortissimo* in association with accents in the first movement of the Sonata in B major op. 147 D 575, the pianist needs to show a special interest for obtaining intonation clarity and round, elastic sonority, that is achieved through a strong attack by the fingers on the key basis by using the arms' weight: Ex. 9, D 575, first movement, p. 44, b. 8-14

³⁸ David Montgomery, *Franz Schubert's music in performance: compositional ideals, notational intent, historical realities, pedagogical foundations*, Pendragon Press, 2003, p. 9



Franz Schubert uses *sforzando* only in the low dynamic nuances, whereas *forzando* is used whatever the dynamics:

Ex. 10, *D 568*, second movement,
p. 30, b. 27



Ex. 11, *D 958*, second movement,
p. 204, b. 32



Ex. 12, *D 568*, second movement
p. 31, b. 121



Ex. 13, *D 894*, first movement,
p. 167, b. 54



4. Sound-emitting means: legato and staccato

Legato

In order to score legato, Schubert uses both the spring- shaped line and the word *ligato* (Sonata in *A minor* op. 42 *D 845*, last movement): Ex. 14, *D 845*, last movement, p. 111, b. 1-7



In order to confer a flow upon the chorus (b. 1-46), the interpreter shall play the entire section in one single breath in legato attack manner. Considering Schubert' indication *ligato* in bar 43 in the second movement of the Sonata in *A minor* op. 164 *D 537*, legato in bar 46 between the right-hand sounds *A* and *G* indicates an expressive highlight of the first beat: Ex. 15, *D 537*, second movement, p. 9 b. 43-47



In piano sonatas, Schubert's melody receives a special different expression through romanticism specific large breath deployments and through intense

chromaticism; in this respect, the secondary theme in the last movement of the Sonata in *A minor* op. 143 D 784 may be an example.

Staccato

Franz Schubert used two types of signs to score *staccato*:  and , a second sign being the moment when the composer wished a combination between *staccato* and *accent*:

 - Ex. 16, D 894,
first movement,
p. 165, b. 27-28



 - Ex. 17, D 894,
first movement,
p. 167, b. 56



In the first movement of the Sonata in *A major* D 959, Schubert's view is very clear when it comes to using the two types of signs: for the same thematic material, the composer uses  in *forte* as he also wishes to highlight the staccato notes so as to stress the determined nature of the sonata beginning, whereas in *pianissimo* he uses  so as not to load the low sonority:

Ex. 18, D 959, first movement
p. 224, b. 1-3



Ex. 19, D 959, first movement
p. 234, b. 331-333



Legato and staccato

In the second movement of Sonata in *A minor* op. 164 D 537, Schubert combines the two attack manners: *legato* and *staccato*: Ex. 20, D 537, second movement, p. 8, b. 1-16



Considering the *piano* nuance and songlike nature, the pianist needs to opt for a delicate interpretation, full of poetry, being concerned with the achievement of an expressive *legato* of the right-hand octaves in connection with the left-hand supple staccatos.

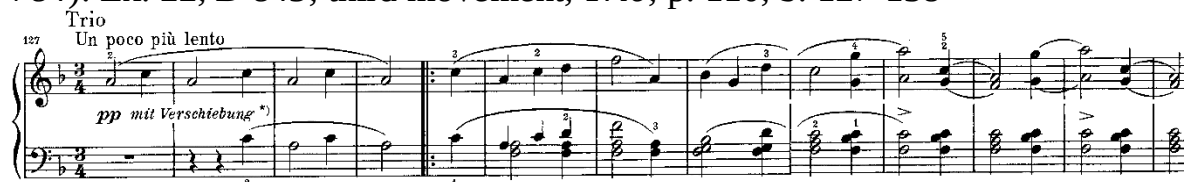
5. Pedalling

Even if the composer did not own a modern Viennese piano of the same type as the ones that Graf or Streicher made, he was aware of the expressive power pedals had. The piano sonatas contain rare indications for pedal or soft pedal, but this does not mean that Schubert wished that these should be the only cases they

can be used. At Schubert pedals are used so that a timber effect or special atmosphere can be created, and not merely as support for achieving the fingers' *legato*. In the second movement of the Sonata in *B-flat major* D 960, Schubert marks the *col pedale* indication; pianists need to be very careful to the way in which they use the pedal lest they should load the general atmosphere. To avoid agglomerating the *pianissimo* sonority and keep the contrast between *legato* and *pizzicato*, the *col pedale* indication needs to be used only for the inner voices that take the lead of the theme: Ex. 21, D 960, second movement, p. 268, b. 1-5



The soft pedal helps the pianist get a lower sonority, as well as a special quality of the sound. To indicate the use of soft pedal when he wishes to employ low nuances of *pianissimo* or *pianississimo*, Schubert marks *mit Verschiebung*³⁹ (in *Trio* in the third movement of the Sonata in *A minor* op.42 D 845 - *pp mit Verschiebung*) or *sordini* (in the second movement of the Sonata in *A minor* op.143 D 784): Ex. 22, D 845, third movement, *Trio*, p. 110, b. 127-138



Ex. 23, D 784, second movement, p. 83, b. 1-8



Even if in sonata D 784 the composer marks only *sordini*, for an expressive legato the contribution made by the sostenuto pedal is absolutely required. The pedalling of the beginning of sonata in *B major* op. posth. 147 D 575 needs to consider both the harmony and the *staccatos* in the low nuances, when the pedal needs to be lifted for their clarity. It is an option that stresses even more the dynamic contrasts: *forte-piano* and *forte-pianissimo*; in the latter case the soft pedal must bring its contribution as well to a delicate sonority: Ex. 24, D 575, first movement, p. 44, b. 1-5



³⁹ „the *una corda* pedal” (soft pedal) - David Montgomery, *op.cit.*, p. 6

5. Conclusions

In summary, by showing an insight into Schubert's view of some aspects of the musical notation that was previously looked into, the pianists succeed in highlighting and conveying the composer's creative vision even better, thanks to the interpretation chosen.

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11. MOTIVATION AND CREATIVITY IN WORKING WITH POP/ROCK/JAZZ BANDS OF SECONDARY AND HIGH SCHOOL LEVEL

Ramona Mariana Cojocaru – Spînu⁴⁰

Abstract: *The national offer of extra-curricular activities started including in the past few years the pop/rock/jazz bands as part of non-formal education, either in institutions like Children's Palace or in private music schools, as a direct consequence of the manifested interest of the students in this direction. The teachers coordinating secondary and highschool level bands are challenged to find ways to keep the students engaged and motivated for longer periods of time. Student's motivation is related to their need of being listened to and to be consulted in regards of the decisions that concern the ensemble they belong to and to their image that this activity is a project-based one and requires time, and in this project they can contribute with abilities from other domains. This article suggests some of the key points that can help a band teacher to maintain a high level of motivation in students for a longer time.*

Key words: *motivation, creativity, band, secondary, high-school*

1. Introduction

The information flies fast and faster and it is accessible to all ages. Information about influencers, TV stars, music icons, about the latest movie releases, the news about the big music publishers, are at anyone's hand, being promoted directly, through online media or social platforms, or through the good old trusted TV and radio stations. It is almost impossible to ignore that, and the informational bombing gets even to those who have no interest in these domains whatsoever.

The children are exposed to stories from the world of musicians, about teenage bands and, step by step, in the heart of those who have even the slightest preference to music playing, the desire of having their own teenage band takes shape. All the opportunities for making new friends, for touring in other cities for shows seem very appealing to them at this point. Some of them look out for music clubs, in co-curricular activities, and others start walking on their own on the road to music, with or without the support of their parents or a teacher.

2. Discussions

But, from the moment that the band took shape and until the first concert, there are many changes and challenges, especially in the way the students perceive their role in working for their dream, and the most difficult task for a teacher is to keep the students motivated, way past the initial energy that lighted up their imagination. Frustration, resilience, the drive even in the absence of obvious results challenge both the teacher and the student, up to the point when the student either quits, or becomes a good musician. It is a gamble, but those who quit because they couldn't stay motivated are no lost: they would have done it sooner or later. Those who are serious about music never take the idea of quitting seriously, if no other

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trauma or objective issues are involved (financial problems, family problems).

In the shows that have as a main subject teenage bands, the problems exposed are usually those about the relationships between the members of the bands, including their families, competitions, self-esteem-all of which are real problems, that serve younger students in developing their relationship and social intelligence, no doubt, but which do not reflect the most important challenges that a band has to face:

- The instrumentalists have an individual role. They can not replace each other, they are not doubled and the absence of one of them compromises the quality of a rehearsal; so it is hard to find the right time to schedule a rehearsal when all of the members are available;
- There is always a member of the band that does not have a real interest in music, and who never practices outside the band room;
- The members of the band have to continue the individual instrumental lessons. There are a lot of self-sufficient members who do not want to progress outside what they have to practice for the band. That limits their learning speed and the future repertoire.

And many other challenges, but these are the ones that affect the way that the band develops. Playing in a band is a continuous exercise of team work, enhances the empathy and the ability to listen to other peoples opinions.

A band teacher has the role to moderate and organize all the interventions, then offer opportunity for students to decide on their own which solution fits best. A band can be build around the personalities of the students and the repertoire can be mostly chosen by them. It is a rare thing to find a group of five students that share exactly the same music preferences, hence the mixtures of styles that will be found in the chosen repertoire. It is not a priority to have a clean and determined music genre for a student's band, but it is a priority to make sure that all the members of the band feel listened to and represented in the music they are performing. There are middle-road solutions, and the teacher can mediate that. In the shows about teenage bands, the problem of repertoire is non-existent, because the bands usually have their own original songs. In the real life, that rarely happens. So, in the end, the responsibility of the repertoire falls into the teacher's hands.

Analyzing my own experience, I managed to gather instruments and attitudes that can support a beginner pop/rock/jazz band teacher. I am still working on this list, as my experience grows rich with every new student I have, and I read it often, so I never forget that my main focus is not music, but the student.

Involving students in taking decisions

The more we manage to get the students involved in making decisions that concern the band, the more motivated they are, because the band becomes their personal project. Consulting the students about the repertoire is easy: there are social platforms and groups on which you can all share links and vote, there are even free sites that can host a survey involving their friends also. These voting sessions can be organized to decide which are the future projects: contests, festivals, recordings, school concerts, but also the repertoire, which has proved to be to biggest motivational factor.

The students practice more the songs they like. Of course, the teacher can make a deal with the band: one song chosen by the students, one song chosen from teacher's proposals. It is very important that the teacher never expresses the opinion on the students preferences. These can be shaped, but a disapproval can ruin the trust between students and teacher. It was a surprise for me the growing preference for the '70s-'80s music in the last 3 or 4 years, in very young ages. The reason behind this phenomenon is the use of musical fragments in short sketches on social media (TikTok and others)

The students are motivated to study theme, because they get the attention of the other through these musical quotes ("Rick Rolls" and other jokes). For beginner bands, the students have to be consulted about the band members, about the instruments that they will be assigned to, and that stays also for band members that are poly-instrumentalists. They must be given the chance to exert their abilities in the band. The teacher can guide the process using questions, until the students find their own arguments for supporting a certain decision.

3. Results

Clear objectives, with deadlines and means of being measured

Not all the students wish to play on stage, but all of them wish to be admired, to play well, and to be appreciated by other teachers, colleagues and parents. A clear objective can be presenting five songs in a charity concert, representing the school in a local or national festival, which also implies a short city-break, which is highly motivating, repeating a song until it is good enough to be recorded in a professional studio, and broadcast it on the school's radio/local radio or on social media. Today's students are fascinate about the content and influencers, many of them dreaming about making money from creating content. The number of likes or listeners of a song can be a clear objective, easy to measure and to follow. The students love to know what they are preparing for. Repeating over and over again without a clear purpose becomes at times inefficient, and that is why the teacher has to encourage students to get involved into projects, propose different actions, and give meaning to the whole process. Not only once, but as a constant in their musical path.

A few years ago, I was rehearsing with a vocal-instrumental ensemble. The rehearsals were scheduled on Saturdays and, at the beginning, there were many students who attended the rehearsals, but, week after week, their number grew short, as they lost motivation, up until from the whole ensemble, there were only four students left. Because I identified their need of a clear objective, I promoted the idea of a local choir competition, and asked them if they would like to represent the school. They agreed and, from that moment on, we had productive rehearsals, with 30 students, willing to work extra on their lunch-breaks. The students that play music or sing out of their own passion are rare, but the teacher has the mission to find the means to make them love it, engage them, because only that will lead to real music competence and great memories. Some teachers judge the non-engagement of the students as lack of interest. Most of the times, their attitude is a mirror that stays right in from of us and that shows us that the motivation and the

energy has to come from the teacher first.

Encouraging the creativity of the students

The band belongs to the students and its image has to be the result of their preoccupations. There are many students passionate about video and photo editing, and other visual arts. If there are students in the class or in the band that have these passions, they have to be involved to create the image of the band: video materials with the activity of the band, creating a band logo or finding representative images for the songs or the spirit of the band. The logo can be used in stickers that can be shared to the colleagues, can be used on T-shirts or on any other merchandise.

It is almost unbelievable how much this counts for the students, regardless of their age! The image unity offers the sense of belonging to a group and strengthens the motivation. The musical creativity has a very important role in band's activity. A jazz/pop/rock band is not a musical group that reproduces, using available means, songs that are already in the top of students and parents preferences. It can have different approaches of a known repertoire, or even original songs. There are many students who can easily write lyrics and this special gift can be used in band's activity. Even without having a lyricist in the band, original songs can be made, maybe chosen through a school's contest. This an important way of getting the community involved in band's activity.

I personally had this kind of experiences and they were completed by the professional production of the songs. One of them has been broadcast many times on the local radio station, and the other one got a trophee in a national composition contest. Not all the time these exercises ended up with the results I expected, but they proved to be very important for the future development of some students who tried again and succeeded in writing an original song.

Shaping the creativity of the students who participate in these activities is important in a way in which they also gain a solid freedom of thought, converging in surprising artistic results, as pointed out by Paul G. Woodford⁴¹, in the work "Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice". The author analyses the works of the philosopher John Dewey, observing that his vision is that students are not only receivers of information, but that they are also possible sources of knowledge and expertise, which will eventually lead to hybridization of values.

As a teacher, I lived this phenomenon through the activities of sharing music, learning a lot about high quality good music, and poor artistic acts. For the bands I coordinated, sharing music moments were some of the most important learning opportunities and I watched as time passed how their playlists developed and students' preferences got more and more diverse. On the top of that, I also learned a lot of good music.

Making the rehearsals efficient

Creativity and freedom of thought do not mean chaos. Having a mess in the rehearsal room leads to inefficiency. It must be taken into consideration the fact that the students who register for band lessons do not want only musical knowledge,

⁴¹https://www.researchgate.net/publication/289645142_Democracy_and_Music_Education_Liberalism_ethics_and_the_politics_of_practice, 20.07.2020

but also the social part of the experience. It is very important to programme a short socialization break after a productive sequence of the lesson. The rules, none the less, must be clear and the moments-timed, otherwise it will be very hard to continue the lesson. Although I used posters with rules, the students got enthusiastic about those only when they had a word to say about that. The rules take into consideration general events that happen in certain ages and groups: at young ages (10-12 years) all the students want to sing, to play an instrument they do not know, sharing music, experiment, bully or mock other colleagues, speak loudly...all the ingredients that usually make a rehearsal impossible. The discipline can be maintained, but there is an acute need of including instrument switches, sharing music activities, experiment sessions, while the bullying and mocking other students are strictly forbidden.

The children are willing to get involved and to listen to instruction, if they know that they will get their chance of being listened to. Even when there are open discussions, the teacher will moderate them, in order to balance and cultivate mutual respect between band members, regardless of the musical competence. I have seen great students that tended to feel superior to their colleagues, thus becoming unwanted, or they made jokes that made other students feel uncomfortable. The saddest consequence of this attitude is that a beginner can be intimidated and play only worse. As beginners, most of the students...play badly. But it is a process that must be supported by more experienced band members and understood as one which does not become better or more efficient if the beginner feels stressed out. The rules are not enough. There is also a great need for *active consequences*⁴²: clear sanctions, no negotiations. It depends on the teacher how they moderate, but the pedagogy literature is filled up with examples that grow teachers efficiency or help them take action in conducting the teaching process.⁴³

Celebrating victories

Self-motivation appears usually around the age of 12 years, when the children identify their preferences and start having initiatives. Until then, motivating them is a difficult task, usually accomplished through external motivators. At young ages, the rewards corresponding to their level of understanding work very good. It will always work a reward that consists in a toy or something sweet. However, these kinds of rewards are the way to very unhealthy habits and can damage on a long term self-motivation development and the student-teacher relationship.

A good reward is a *special class*: the first class after a concert, in which the activity has a freedom component, or a small party in the rehearsal room, or a switch of instruments. It seems less motivating than a chocolate, but as long as the teacher never offered eatable rewards, children won't expect that. *The special class* translates the idea of a reward into something immaterial, that contributes to the development of self-motivation. The teacher can also propose a *special day*: going out to a specific restaurant, a cafeteria or a movie. The children are very happy to spend time with their band colleagues, but also to spend some time outside the

⁴² Michael Hammond-„Cum să fii un părinte bun pentru adolescenți”, trad. Mihaela Negrilă, Ed. Trei, 2012, pg. 52

⁴³ Thomas Gordon-„Profesorul eficient”, trad. Ioan Sava, Ed. Trei, 2012

school's context with their teacher. It builds up an emotional connection that warms up the teacher-student relationship, and that leads to better communication.

4. Conclusions

Seeing the teacher outside school, students begin to understand that music can be a part of an adult's life. The time spent together outside rehearsals creates a greater group cohesion and student's degree of involvement in the band. This is how the *musical friendships* are developed and I was surprised more than once how long lasting and sincere they can be. Some of my former students met their future husbands or wives in the band room, or kept in touch and played together even after they graduated, becoming capable of managing bands on their own, with all that it takes.

Some students started out as non-gifted musicians, but they either turned up to be great music lovers and a very loyal audience for concerts, or they worked hard, overcame their limits and became known in the local community as good musicians.

A teacher has the moral duty of motivating their students. It is easy to give up, or to label them as lazy when they do not practice, when they don't keep their word. But, as music teachers, we are the first ones that have to promote our art, either coordinating a jazz/pop/rock band or fascinating the students during a general music class.

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12. A HISTORICAL VIEW ON THE RELEVANCE OF MUSIC FOR SOCIETY IN AN ENTREPRENEURIAL APPROACH

Oana Bălan Budoiu⁴⁴

Abstract: *The majority of authors who have studied the phenomenon of cultural entrepreneurship have attempted to demonstrate how market conditions and society in general have the power to shape the performances of artistic products, in terms of economical and community relevance. The entrepreneurial concept is linked to the desire for innovation, for transcending conventional traditional practices and knowledge, by focussing creative interests on the real needs expressed by cultural consumers and audiences of concert halls. This research wishes to provide a synoptic view on the existence of this socio-economic phenomenon throughout music history, and thus to show that professional music has almost always been sensitive towards the needs of society, and has succeeded in remaining useful and productive for long periods of time.*

Key words: *Music sociology, entrepreneurship, management, history, evolution*

1. Introduction

The emergence of entrepreneurship as a science was associated with the field of finances and business (Druker, 1985, Schumpeter, 1911), while in the past years it has moved closer to the sphere of sociology and education (Hennessy, 2018). The primary mission of entrepreneurship is to exploit the opportunities in the environment, to understand the needs of consumers and the dynamics of markets, to create and place products in an appropriate and profitable environment, to identify the influences that can determine changes in terms of evolution and progress.

Music history has proven that there have always been two different directions for cultural consumption (Chailley, 2001), on the one hand represented by the *educated audience* for elite, superior culture, and the *uneducated audience* for facile, mass culture. Over the last century, the idea to trade art was more frequently associated with the second category, who regard the artistic act almost exclusively as a factor of entertainment. For the first category the economic concept is placed on a secondary level - often unimportant or even ignored. Nevertheless, it has become noticeable over the past few years that the idea of social emancipation has been accepted and adopted by professional music as well and promoted in various unconventional venues (factories, squares, parks, etc.), used for artistic productions in order to increase the visibility and the marketing of concerts. Many professional orchestras and artists have agreed to exit the traditional, elegant stages and perform in utterly unconventional spaces, led by the motivation to provide massive and varied music education to a larger number of people.

Even though we may feel that this is a recent phenomenon, that requires a change of mentality and an openness towards novelty for professional musicians, music history provides an abundance of similar instances, proving that the

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sociological factor has had a permanent, cyclic influence on the development of music performance and creation.

2. Landmarks in historical musical sociology

In Ancient Greece music played a very important role in society, being always present in religious and entertainment events, in military ceremonies, in marriage and funeral rituals. Being considered a gift from God and endowed with healing powers, it was often used for therapy, healing, inducing sleep, calming pain, and treating mental disorders (Kubarzki, 2016, Budoiu-Balan, 2019). Well-off families were interested in hiring their own musicians for use on special occasions in their life. Starting from that, music began to be differentiated:

- *Superior, elite music*, performed in association with ancient theatre or during religious ceremonies;
- *Popular, mass music*, used for entertainment, as a product that serves individual needs.

After the decline of ancient culture, during the Middle Ages and the Renaissance, musicians returned to practice art to the official closed spaces inside castles and churches. Very well trained musicians were hired – and very well paid – by kings and leaders of churches and cities. One of the primordial conditions for their success was *flexibility*, which required them to offer both elite art music and entertainment music, to organize activities, to elaborate the artistic plans of the court, to offer music education for noble families and other similar actions. In this context, the historical reports confirm that musicians used to practice a type of intuitive entrepreneurship, looking for networks and support in society, in order to become known and appreciated.

One record about music entrepreneurship stems from the year 1473, 20 years after the invention of Gutenberg's printing press, when a score printing machine was invented. As the commercial activity of publications extended and the number of requests increased, businessmen from other fields found it advantageous to collaborate with contemporary musicians, so that in the 16th century, the products of musical houses had a monopoly of the market in many European cities. Even back then musicians understood that the relationship to the consumption market, by means of the social networks, was an important element that guaranteed their reputation and, implicitly, a successful career. Ensuring good publicity, by optimizing and maintaining communication with institutions and influential people, had a favourable outcome in economic and professional terms.

From the history of universal music we find out that, for several hundred years, music endured in the aristocratic space, as a means of education for the nobility. For the life of palaces, symphonic and opera music were indispensable elements, without which almost no social, political, military, or administrative events were ever organized. At the beginning of the 17th century, the phenomenon of the “classical music stars” emerged, due to the castrati, who dominated the operatic market and monopolized the audience's interest for almost two centuries. They were intensely encouraged by the works of Monteverdi, Vivaldi, Handel, Gluck, Mozart, etc. precisely due to the virtuosity and the spectacular vocal-

technical capacities that characterized them and aroused the audience's curiosity. In the 18th century, the exceptional technical and vocal virtuosity with which they performed in the concert hall had become, in itself, a method of selling tickets and attracting new audience categories. The abundance of these castrati led to the appearance of commercial operas meant for the audience at large, such as *Andromeda*, written by Benedetto Ferrari and Francesco Manelli.

The period during which the “court” operas and the privatized - “commercial” - ones coexisted highlighted the difference between the quasi-rigid system imposed by the aristocratic institutions and the flexibility with which autonomous, private institutions that worked for the masses managed to develop and adapt to the changes dictated by society. It was considered at the time that the process of creating serious aristocratic operas was controlled by a much too tedious set of rules, which hindered a fast-repertory development favourable to consumption, while the *popular-community operas* multiplied very successfully, due to their flexibility and receptiveness, attracting a positive public reaction and a large number of supporters in the long term.

After the French Revolution, a large part of the royal orchestras were dissolved, forcing composers and players to search for other variants of practicing their jobs. This led to the appearance of venues for larger audiences, with permanent private seasons at the Leipziger Gewandhaus (1780), École Royale de Chant et de Déclamation Paris (1793), and Gesellschaft der Musikfreunde in Wien (1813), which in turn led to the establishment of the first Philharmonic-like organizations. All this hustle and bustle of private networks encouraged artistic management activities and the organization of events with commercial purposes, so that famous names, who impressed by their virtuosity, were required by the public and, implicitly, sold at high prices.

At the beginning of the 18th century, the concept of the *new church* brought with it a system of employment that involved musical services not only in the sacred context, but particularly outside the religious spaces, an alternative that required players to combine mixed practices between tradition and modernity, so that productions may be liked and consumed by large audiences. The appearance of the London Vauxhall Gardens (1729), under the patronage of Jonathan Tyers, encouraged the construction of entertainment spaces meant for syncretic art types, designed especially for the community, in several European cities, particularly where there was a special interest for investors and traders.

In the middle of the 19th century, the idea of attracting audiences to concerts by promoting technical virtuosity was exploited by Liszt and Paganini. The spectacular symphonism that characterized their performances was seen as a transposition into sounds of social life, of contemporary literature, of revolutionary nature, especially designed to liberate society from any rigid frame imposed by the specific features of that period, offering the artistic expressions that reflected their individual aspirations and their desire to be listened to.

The cultural industries of the 20th century were marked by the appearance of the Enlightenment and its associated trends. For the cultural consumption, Theodor Adorno and Max Horkheimer wrote researches regarding the loss of value of

artistic productions due to commercialization. In the work *Dialectic of Enlightenment* (1944), the artistic act is approached from the viewpoint of the *use value*, while the two philosophers state that involving elite culture into a commercial system is in fact an attempt at social manipulation, an artistic degradation intended to level communities. The tendency to commercialize the professional elite music in order to make it more profitable has been interpreted since the appearance of Adorno's theory as a wilful act of placing professionals on the same level as the uneducated social masses, an action that tends to turn the elitist-superior audience member into a common customer, with a low power of artistic discernment.

The article highlights the fact that, in order to increase cultural profitability, attempts were made at eliminating the differences between elite art and mass art, suggesting that superior-professional music should fuse with facile entertainment in order to be able to produce the expected results among the social levels. Thus, the idea of social emancipation through uneducated, mass musical consumption was accepted and adopted by the professional music and developed in increasingly less conventional venues (factories, squares, etc.) - intensely used nowadays to promote and sell cultural productions. Many professional orchestras and artists were determined to abandon the traditional, elegant stages, and appear before the audience in utterly unconventional venues, in order to educate a large number of people and adapt their productions to accessible, simple contexts, easy to understand and accept. This process of artistic simplification for the uneducated society is rightfully interpreted as a compromise forced by the existence of commercial and competitive factors.

The science of art event mediation, which has been used increasingly in the past few years, both in music conservatories and in renowned concert halls and arts facilities all over the world is looking for functional solutions that will educate the masses without altering elite artistic products. In this regard, international practices are available that can provide action models for various performance venues, audience categories, recommended repertoires, mediation scenarios, etc.

3. Representative personalities for the history of socio-musical entrepreneurship

Music history demonstrates in fact that the idea of *music entrepreneurship* is not a novelty. The existing literature confirms that commercial practice is an integral part of the artistic act. The analysis of the evolution of these historical consumption practices is necessary to motivate the concept of *social interaction by means of artistic products* as a basis for the theory of musical management and, implicitly, to pursue the track of art's active participation in the community life. We shall briefly present some proof of the existence of these practices in the preoccupations of the grand personalities of music history, in order to open the road to the research resources available in musicological literature that are associated, in our case, with models of artistic career management.

After the death of Henry Purcell in 1695 and the conclusion of a dramatic period of the Civil War that significantly marked Great Britain's history, London

tried to regain its economic, social, and cultural balance. Following the model of the great European centres, the city was intensely looking for composers who could write good music for the artistic life of the region. In this context, the German (though educated in Italy) composer George Frideric Handel arrived in London. Although merely 25 years old, he possessed an extraordinary entrepreneurial spirit, identifying and exploiting the opportunities and the gaps of the cultural market, as well as the existence of an audience eager to pay for the opportunity to listen to good quality music. In order to achieve social notoriety, Handel quickly composed an opera for the London audience (*Rinaldo*, the premiere of which took place on February 24th, 1711 at the *Queen's Theatre* in London), almost entirely based on the composition exercises accomplished during his music education in Italy. The success of this production exceeded expectations, so that Handel continued his exceptional success in London by composing, at the same speed, works in Italian style. As a result of his reputation and managerial skills, Handel was named cultural counsellor and music manager at the royal house. During this time, wishing to increase his popularity among the masses, the new king (George I) extended the cultural life by organizing community performances, parades, and open-air festivals for the London people, putting Handel in charge of preparing and coordinating these social artistic events.

The king's partnership with Handel was courageous and atypical. The premiere of *Water Music* took place in a surprising background, on a boat where, beside the 50 orchestra members, were invited the most important businessmen and political representatives of London. This completely unusual event, an artistic explosion in terms of music and scenery, attracted attention towards England, and, implicitly, towards Handel. In this context, in 1719 the king provided a very large amount of money for the establishment of the Royal Academy of Music (on the structure of a private music theatre). This institution, which rapidly gained fame and admiration, became the first stock company in Europe for the cultural sector, which meant that several local investors financed the aristocratic activities of the theatre, offering important amounts of money for the season's productions. The Academy became a space sought by the high society, particularly due to the celebrities that frequented it, being also regarded as a proper place for building business relationships (Kubarzki, 2016).

The London press of the time paid attention to what was going on inside the Royal Academy, and the establishment soon became a major centre of interest for all the neighbouring regions and for the international cultural life. As the theatre's notoriety grew, Handel's work became increasingly demanding, so that he was forced to make efforts and create a network of music management, to find and hire virtuoso artists (especially Italian *castrati*). As manager of the Royal Academy, Handel conducted an intense activity of organizing auditions and artist recruitment, travelling to European cultural centres in order to intermediate relationships between musicians and the theatre he managed. Handel's administrative activity was productive until 1725, when the theatre closed for lack of soloists. In 1728, Handel and John Heidegger (a Swiss artist manager) started the project of a new business, renting the space of the royal theatre in order to produce autonomous

performances (as private persons).

The year 1728 coincides with the appearance in London of an atypical opera named *The Beggar's Opera* by John Gay, a satirical piece that radically changed the previous theatrical context, eliminating the recitatives, using common texts that focused on the drama of the current social life (political problems, the corruption of the times, poverty, the image of negative characters that the London reality had to face), at the same time parodying the aristocratic theatre and the elegance imposed by the traditional Italian opera. The emergence of this operatic genre also contained elements that accused the royal house of money laundering through the enormous investments it had made over time in the Italian operas (***, 2019, BBC Documentary, *Mischief and Morals in the 18th Century*). Gay's production became very popular and was played, at the audience's request, 62 times in London and a few other tens of times in theatrical establishments in America. In the lack of specific laws for the protection of author's rights, this piece included even parodied fragments from Handel's work, which had a negative effect on the image and activity of the great German composer.

Taking a small leap in time and space, we arrive at W. A. Mozart's father, Leopold, a personality that stood out due the very important role that he played in promoting and selling the works of young Wolfgang Amadeus. Leopold showed exquisite managerial skills, he was creative and inspired in the way he presented to society his productions and the abilities of his child, determining the mass-media of those times to exploit the story of the supernatural and obtaining an extraordinary success among all audience categories.

Most of the comments around the young musician, Wolfgang, referred to the "divine inspiration" that brought to him complete perfection of his works - an image that his father, Leopold, had in reality skilfully contrived. At the beginning of the 19th century, the German press belied these arguments, according to which Mozart's compositions had been flawless since the very first pieces, by revealing the correspondence between Wolfgang and his father, in which the young musician repeatedly confessed that he had had to give up or return to music fragments that he was not content with and which he regarded as lamentable (BBC, *The Genius of Mozart* Documentary, 2018). Wolfgang was indeed very talented, but the image of a supernatural genius owed first of all to the way in which Leopold presented him to audiences, the "divine perfection" being a marketing phrase skilfully employed to impress society.

Two music business markets developed during Beethoven's time: the piano industry and the selling of scores. The number of companies increased all over the world, especially the music score printing houses, which created a new opportunity for active composers as well as for instrument factories. In 1803, Sebastien Érard, a French maker of musical instruments, sent Beethoven a new piano (with supplementary octaves and an improved mechanism, for which the composer wrote special pieces). This model of "instrument maker - composer" relationship encouraged the appearance of partnerships favourable to business development. For example, if Beethoven wrote a sonata for a new piano, which he then sold to a music store, the ones who wanted to play that piece had to buy first of all a new

piano, with more octaves than the traditional one.

Beethoven did sometimes exploit the market in an intelligent manner; on the one hand he collaborated with music instrument developers, as we have already mentioned, while on the other he wrote accessible music pieces and scores for the society at large. A piece of evidence in this respect is the period when he composed his third concerto for piano and orchestra (for an Érard piano) and, concomitantly, a series of simple sonatas that he sold to music stores in Germany and England. Beethoven is one of the people who were able to identify and exploit opportunities, while at the same time serving community, writing what the society of the time wanted and leading the artistic evolution, exploiting the construction of new music instruments, and, implicitly, exceeding the previous limits in sound, harmonies, and concepts.

In the 16th century, for almost 300 years, the most important supporters of elite music in Italy were representatives of de' Medici family. The musical patronage offered by de' Medici family began during the time of Cosimo de' Medici and was associated with community ceremonies (weddings, birthdays, coronation celebrations) where they were known to organize and sponsor events. They exerted a cultural and political monopoly, influencing culture substantially from a commercial and social viewpoint, particularly in Central and Northern Italy. Even though they did not stem from aristocracy or royalty, their position as protectors and financiers of the arts for a long period of time offered them visibility and respect, being credited as the most prolific Maecenas in history. In Florence, de' Medici financed an important school of madrigal composers, with subsequent branches in Venice and Rome. The composers registered in de' Medici system did not only receive commissions to write madrigals - the very talented ones signed contracts for long-term commitments for multiple community events, such as Jacopo Peri, the father of Italian opera, who was consistently financed within this network for 12 years.

Starting with the 18th century, the main goals of the composers and performers who embarked upon an artistic career were organized primarily around international tours, which secured their reputation within the community and, in most cases, offered them the opportunity of long-term work contracts (usually at the courts of kings and archbishops). Any musician who lived on their own, out of the funds derived from performances given on tours, had to think like entrepreneurs. Weber asserted that the custom of working with concert managers to organize music tours appeared in the time span between 1830 and 1840, with the activity of Niccolò Paganini and Franz Liszt (Weber, 2004). After music left the space of the royal courts and became visible to larger audiences, artist management companies started to emerge. In the 19th century, the job of event organizer and salesman was known under two names: "Artist manager" - who sought singers and provided the artistic resources for the opera performances and "concert agent" - who dealt with selling virtuoso instrument players and the organization of concerts.

The 19th century was dominated by the image of two influential artist managers, Albert Gutmann in Vienna (1825-1915) and Hermann Wolff (1845-1902) in Berlin, who became known due to the activity of Brahms, Wagner, Hans

von Büllow, Rubinstein and others, and encouraged the appearance of a new industry for concert companies. Nowadays artist agents and concert agencies are indispensable for the artists who reach a superior level in their musical career. The activity of intermediating the relationship of artists and event organizers (the artist manager's activity) requires a good knowledge of marketing and advertising, negotiation, fund raising, planning and monitoring – and for these reasons a specific training is required in this respect in most countries.

Later in history, in the year 1877, Edison invented the phonograph and Emile Berliner the turntable, which led to a huge increase in the production of audio recordings and record sales, developing the industry of music sales for widespread use within society. During World War I, the expansion of music industries was blocked by the interruption of international communications; in this period, the film industry took over the electronic sound industries, establishing the first collaborations for film music producers, which were also very well paid. Thus, professional music found another channel of production, which has remained profitable to this day. The music record market, the audio cassettes business and then the CDs took over the monopoly of cultural business, impacting national economies in many countries worldwide in a very significant manner.

4. Conclusions

The relationship to the consumer society and the trading practices of professional music has always existed throughout world history. Culture has almost always found channels of distribution - more often than not financially profitable and community-oriented ones. Music entrepreneurship, music sociology, and the practices of cultural trading have accompanied artists along history from ancient times to the present. Current art needs a high flexibility in order to adapt to the reality of modern cultural consumption. Achieving products accessible to the masses or finding ways to explain musicological science so as to make it intelligible to the larger public is a responsibility that belongs to professional artists.

In the context of our research we have understood that over time, for the evolution and development of the professional cultural field, it was not only the musicians' training that mattered, but also the consumer's behaviour. In order to influence the behaviour of adult consumers, we must connect them to another type of culture with which they are already familiar, so that they may be able to reach out towards something that represents them.

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13. INTEGRATING FUNCTIONS OF MUSIC IN LEARNING AND EDUCATION

Marina Morari⁴⁵

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

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

1. Introduction

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

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

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

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

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

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

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

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

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

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

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

2. Prerequisites for formulating the integrating functions of music

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

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

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

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

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

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

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

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

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

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

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

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

⁵⁴Keith Swanwick, p.106

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

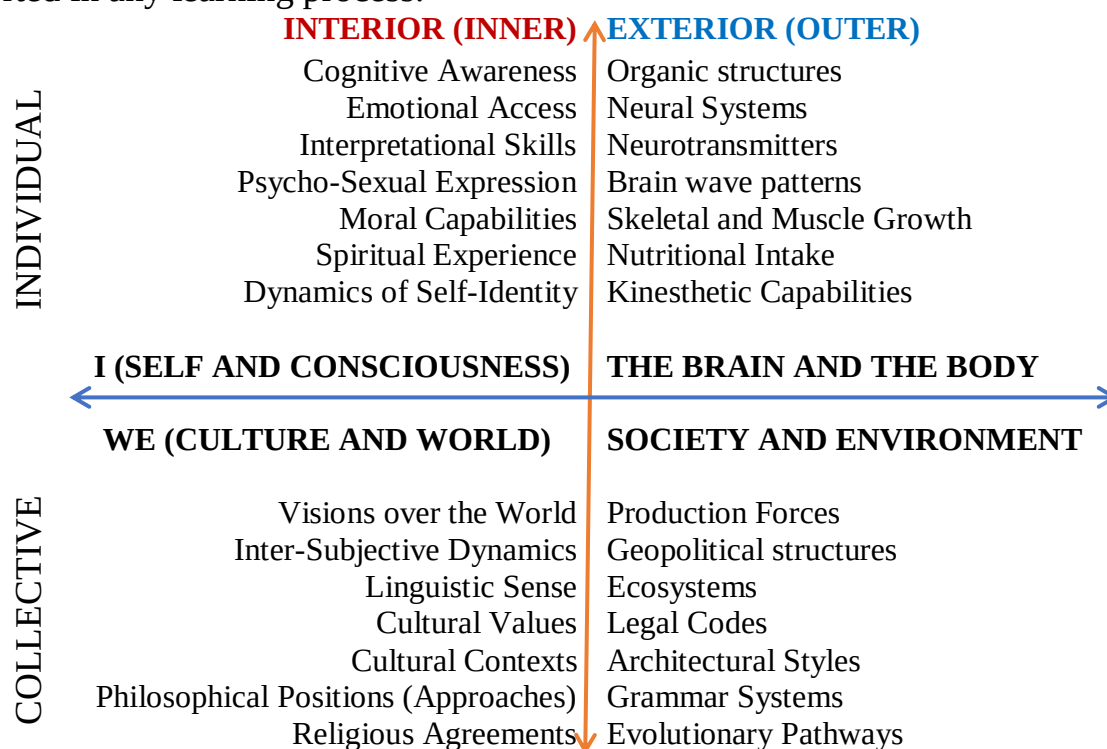


Fig. 1. Trajectories for Full Development

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

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

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

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

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

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

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

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

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

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

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

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

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

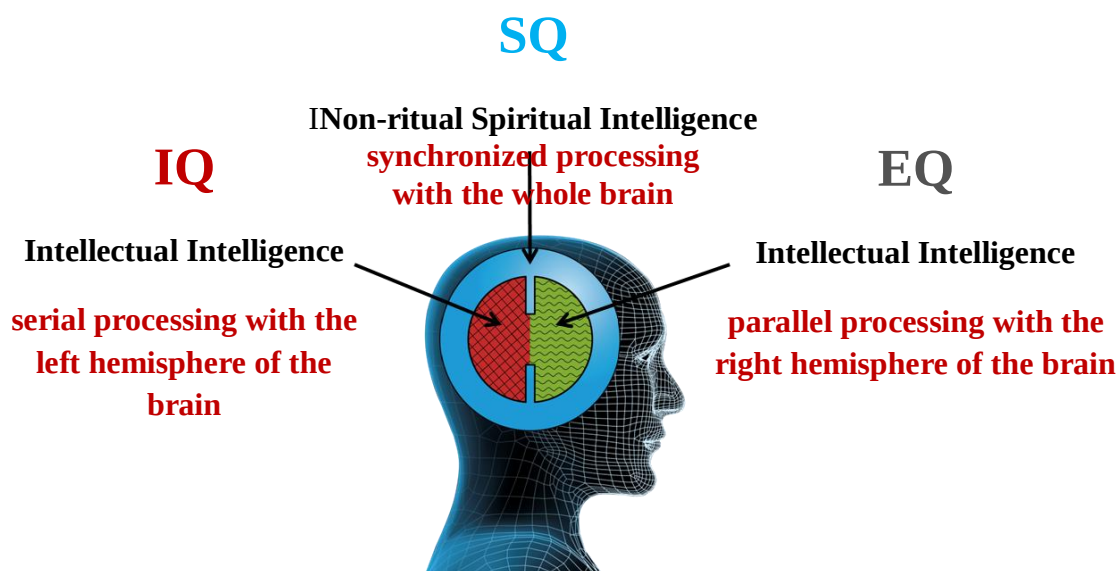


Fig. 2. The integrative character of spiritual intelligence in the act of learning through the arts

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

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

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

3. Important considerations on arts-integrated learning

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

⁷⁵Idem, p. 315

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

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

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

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

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

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

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

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

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

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

aspirations of educational systems.⁸²

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

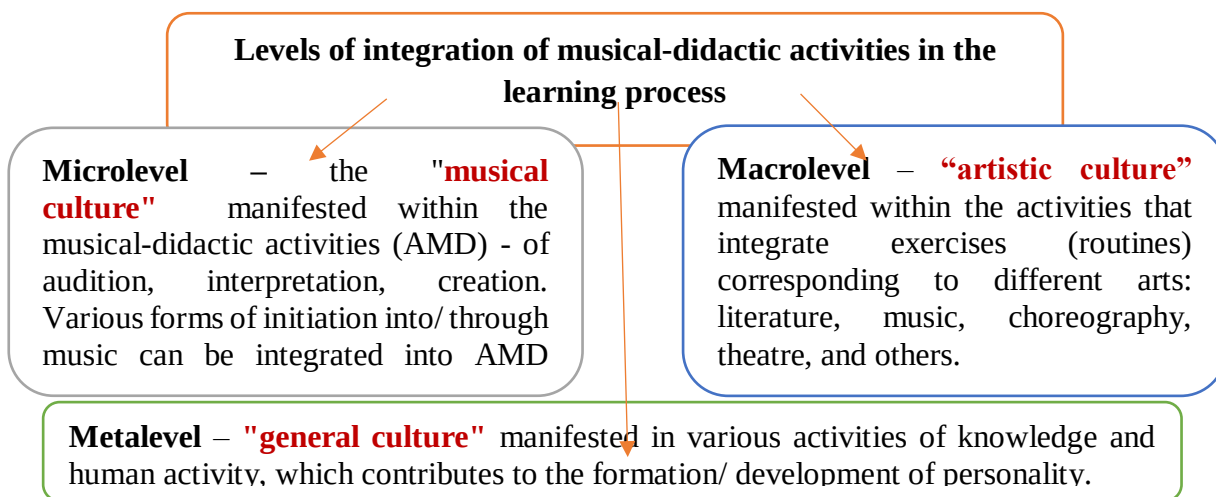


Fig. 3. Levels of integration of musical-didactic activities in the educational process

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

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

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

⁸⁴Branford, J., p. 55

⁸⁵Mitescu Manea, M., p. 140

4. Conclusions

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

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

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

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

Acknowledgments:

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

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14. INTERDISCIPLINARY APPROACH TO ASSESSING THE ACOUSTIC QUALITY OF VIOLINS

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Vasile Ghiorghe Gliga,⁹⁰ Rodica Marc,⁹¹ Cristian Mureșan⁹²

Abstract: *The paper presents the interdisciplinary approach to assessing the acoustic quality of violins through a survey addressed to specialists in the field of music - instrumentalists, teachers, artists. Violins with modified geometric parameters in intermediate stages from a technological point of view were investigated, respectively unfinished violins (in white). The aim of the study was to classify the musical instruments heard according to five acoustic criteria considered relevant for violinists. Criteria such as: bright tone, clarity of sounds, warm/silky sound, amplitude of sounds and equal sound on all 4 strings were also established through a survey of artistic impressions among specialists, in a stage prior to the study presented in this article.*

Key words: *acoustic quality, violin, questionnaire, interdisciplinarity*

1. Introduction

The violin body composed of the top plate, the back plate, the ribs and the counter-ribs has the acoustic role of amplifying the musical sounds emitted during the friction of the bow on the strings. This subassembly is constructed so that the top and back plates operate as a membrane, capable to transmit vibrations and to amplify them. For strength reasons, the violin body also contains constructive elements that secure the two plates (by means of the counter-ribs and corners) and also elements which support and fix the violin neck. The plates have a spatial shape both in longitudinal and transverse direction [1, 2]. Their thickness varies from the centre (the area between the f-holes) towards the edges (Fig. 1). The violin neck has the role of ensuring the required string length. It also an aesthetical role, being provided in the keys area with a carved shape - generally a scroll, usually made of ebony wood. The tailpiece and the keys have a functional role ensuring the fastening of the strings. The bridge and the saddle ensure the optimal distance between the strings, the tongue and the violin body. Part of the vibration energy is transmitted through the bridge to the top plate and the fluid inside the violin body.

Between the top plate and the back plate, a soundpost is positioned, that has both an acoustic role – that of transmitting vibrations - as well as a resistance role – to ensure the stability of the top and back plates, next to the longitudinally bar, fixed asymmetrically to the left of the instrument). The string begins to vibrate

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both transversally - in the direction of the force applied by the bow, and longitudinally - along the string. The transversal vibrations are transmitted through the bridge to the top plate of the violin and further to the entire air volume inside the violin body [3–6]. The violin body behaves like a Helmholtz type resonator, forming compression and dilation waves between the top plate, the back plate and the ribs, giving rise to intense sound. The intensity of the sound, the acoustic pressure and the timbre of the violin are closely related to the body's ability to vibrate and amplify the sounds. That is why increasing the volume of air inside the resonator box, by changing the thickness of the plates as we propose through the innovative models from the project, lead to improve the acoustics of violins. The violin is a very complex musical instrument, consisting of over 60 components. The manufacturing technology comprises more than 80 operations, which rely both on modern processing techniques, and on manual craftsmanship gained over many years of experience, especially in the case of Maestro violins (Cotta, 1983).

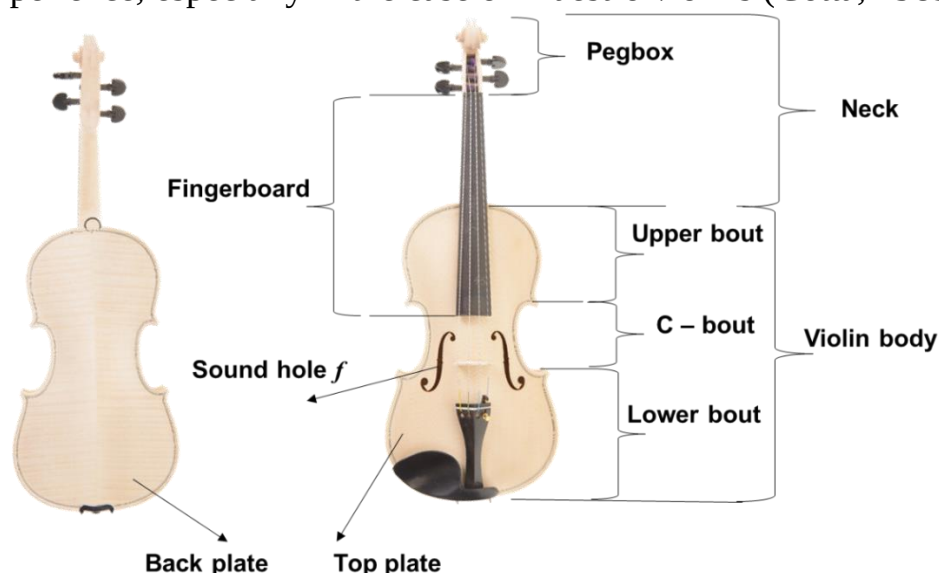


Fig. 1. The main parts from violin structure

The objective of this study was to evaluate the acoustic quality of 14 violins with modified geometric parameters, the evaluation being performed based on listening to a musical fragment by the musicians/instrumentalists participating in the survey.

2. Description of the structures studied and the method

2.1. Studied violins

For this study, seven violins were manufactured, having seven different categories of thicknesses: thus, the nominal thickness (noted by 00) was set to be the thickness used for the current construction of violins at the factory of musical instruments S.C. Gliga Instrumente Muzicale S.A. The coding of violins is based on the following principle: the first letter represents the anatomical quality class of wood (A), the following code represents the type of thickness (0 - nominal thickness used in the current production of violins; P - increased thickness; M - reduced nominal thickness); the figures represent the tenths with which the nominal

thickness has changed (2; 4; 6 - represents the quantity 0.2; 0.4; 0.6 mm which was reduced or added to the nominal thickness). In Fig. 2 are presented the cross-sections through the studied violins using computer tomography (denoted CT) from the Laboratory of Radiology and Medical Imaging, Faculty of Veterinary Medicine of Cluj-Napoca. The unvarnished violins have the codes: A00C1, AM2C1, AM4C1, AM6C1, AP2C1, AP4C1, AP6C1 (Fig. 3).

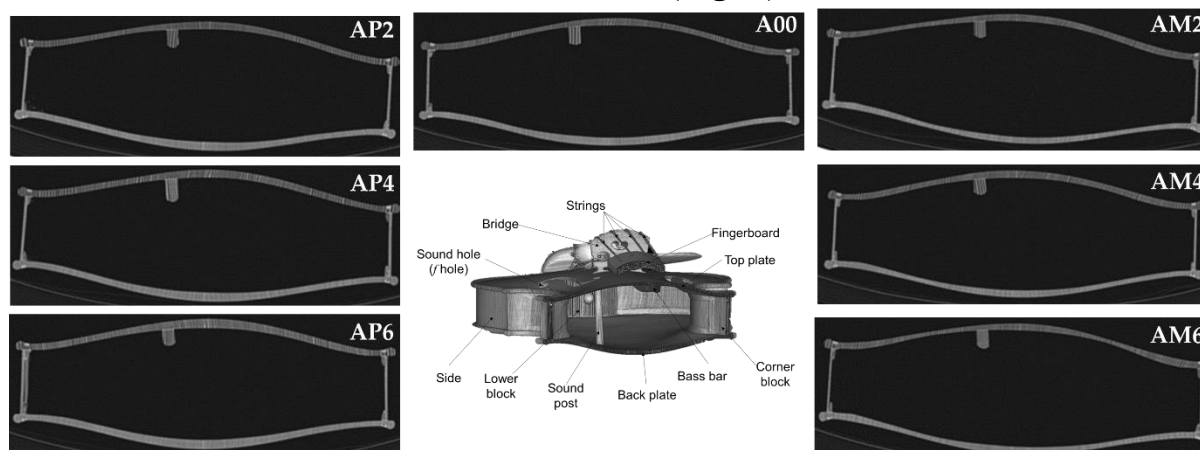


Fig. 2. Violins cross sections by means of computed tomography analysis



Fig. 3. The analyzed violins (courtesy of S.C. Gliga Instrumente Muzicale S.A.)

2.2. The methods

2.2.1. Acoustic recording

In the first stage, the white violins were recorded, and after their varnishing, after about 6 weeks, the finished violins were recorded. The acoustic recording of the violins was made in the concert hall of the Brasov Philharmonic, and the musical performance for all violins studied was provided by Nauncef Alina Maria, first violinist at the Braşov Philharmonic and teacher at the Faculty of Music, Transilvania University of Braşov. The performed musical fragment consisted of four parts and was performed on all 14 violins:

- the first part consisted in the excitation of the open strings with the bow (Sol (196 Hz), Re (293.7 Hz), La (440 Hz), Mi (659.3 Hz)).
- the second part consisted in the excitation of the open strings in Pizzicato style (pinching the strings)
- in the third part, an excerpt from Max Bruch - Concerto no.1 in G minor op. 26, PI (first cadence of the solo violin) was played

Representative of the Romantic musical period, Max Bruch was a violin teacher, conductor and renowned German composer, who composed no less than 200 works and dedicated 3 concerts to the violin, which are part of the universal

repertoire of all violinists. Violin Concerto no. 1 in G minor, op.26, composed in 1866, is one of the most famous and performed concerts of Romanticism, approached by famous pupils, students and soloists. The choice of this fragment was due to the fact that, in addition to the seductive and sinuous melody, the first cadence includes a wide range, starting with the lowest tone of the violin, gradually passing from the G string to the D string, where it stops on the octave of the first beginning sound, to continue on the A string and then ending the musical discourse on the fermata on D from the third position, on E string. So, the composer chooses from the very beginning that the melody of the violin cadence goes through all the 4 timbres specific to each of the 4 strings of the violin. In this sense, by recording this first cadence, one can reach much clearer conclusions regarding the equality of the sounds of the strings, the sonorities, the dynamics and the timbre of each violin that is recorded (Fig. 4).



Fig. 4. The musical fragment Concerto no.1 in G minor op. 26: First Cadence of the Concerto for violin and orchestra no.1 in G minor, op.26 (Recording III)

In part four, an excerpt from *Jules Massenet - Meditation* for violin and orchestra from the Opera *Thaïs* was played French composer, representative of late Romanticism, who was very successful both during his life, and after his death, only after 1970 he was rediscovered and his musical creation was recognized and performed. He dedicated himself entirely to the genre of opera, where passionate style, lyricism, drama, are very important characteristics. The opera *Thaïs*, composed in 1894 is one of the representative works of the composer, the work that also includes the famous "Meditation" for violin and orchestra, which is a very important work in the violin repertoire. When choosing the short fragment from the *Meditation* of *Thaïs*, the lyrical character, which implies a warm, penetrating and sweet sound, which enhances any violin, be it new, master or heritage, weighed a lot. No wonder that this delicate and beautiful song is found in the repertoire of all violinists, but also of almost all musical instruments, for which transcripts and arrangements have been made. The beginning fragment of the recording includes the first 8 bars of the violin, bars that are interpreted, according to the indications of expression of the composer, only on the two strings A and E. This short fragment of *Meditation* was chosen precisely in order to be able to follow the differences between the violin sounds recorded on these 2 strings from the middle and high register of the violin.



Fig. 5. Measures 1-10 - Meditation from the Thaïs Opera by J. Massenet

Both recordings are composed in the Romantic style. The two works were composed at a distance of 32 years. Although the 2 works belong to the same stylistic period, differences can be observed between the German school (whose representative was M. Bruch) and the French school (Jules Massenet): the diversification of rhythmic formulas (at Massenet); changing registers by using large intervals (at Massenet); in Bruch the phrase has a conclusive character, unlike Massenet where the phrase is open having continuity to the next sentence (the width and continuity of the musical phrases are much more obvious in Massenet). The location of the sound generation and recording equipment was done according to Fig. 6, marking the position of the violinist and the microphone stand, in order to maintain the same positions throughout the tests. The professional recording equipment (24 bits, 48000hz) and the special AKG microphone for sounds emitted by the strings were provided by the company A.P. Studio Brasov. The musical fragment composed of the 4 parts lasts about 1 minute, so that the 14 violins can be evaluated, in optimal psychoacoustic conditions.

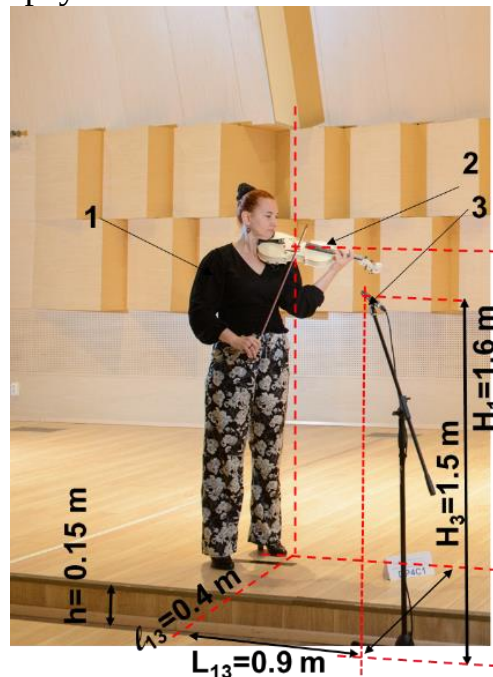


Fig. 6. The relative position of the performer (1) and the violin (2) in relation to the recording equipment (3)

2.2.2. The acoustic quality evaluation survey

The survey was developed in order to evaluate the acoustic qualities of the violins. The questionnaire was completed by experts in the field (composers, performers etc.), after the audition of the musical sequence [5 – 8]. The questionnaire used consisted in awarding grades from 1 to 5 (where 1 - represents the lowest acoustic / worst quality level, and 5 the highest acoustic / excellent quality level), for the following criteria of artistic impressions: sound clarity; warm sound; bright tone; amplitude of sounds; equal sound on strings, criteria that were in turn established on the basis of a survey of opinions to which the respondents were violinists.

From an artistic point of view, the **bright and strong tone** refers to the

quality of the sound produced by the instrument, a sound that is very penetrating and open, being able to cover a large performance hall with the harmonics produced. The **sound clarity** is determined by the vibration of the strings that produce very clearly identifiable, isolated sounds, without mixing with the vibrations of other sounds. The **warm, silky sound** is that velvety sound that caresses the hearing and that determines a relaxation and pleasure to the listener. A violin can have both warm, silky and bright sounds, depending on how the musical text is interpreted. But there are also instruments that have soft and warm sounds, but which have the disadvantage of not entering large concert halls. The **amplitude of sounds** refers to the way in which the sounds of the violin are able or not able to go very far, being capable to cover larger or smaller rooms. It all depends on the amplitude of the wave and the distance between the points with the highest vibration and it is measured in units of measurement called decibels (dB).

Equal sound on all 4 strings - to determine that a violin is sound-wise equal on all 4 strings, each string is played, one by one, with the same pressure and bow speed, while listening very well if all strings respond the same, with the same color, the same timbre and the same intensity [9]. It is also observed if each of the 4 strings responds just as easily, with the same minimum of effort. The online questionnaire was developed using the Google Forms. For each music sample recorded with each violin, selection boxes in the form of a grid with 5 rows (criteria) and 5 columns (grades) were generated. Additionally, questions on artistic experience, artistic field, gender and age category were added. The survey was completed by the voluntary action of the respondents, whose distribution by gender, age and experience is presented in Table 1.

In the first stage, for each parameter and each violin, the average of the marks given by the respondents was calculated, obtaining a ranking from the point of view of the audience experience, gender and age, for each violin and acoustic criterion assessed. Then, in order to achieve the ranking regarding the acoustic quality of the violins, the averages obtained by each violin in relation to each acoustic criterion were comparatively analyzed. Finally, the global ranking on the acoustic quality of the violins was calculated by summing the averages of the marks given to all the criteria for each violin.

Tab. 1. General information on the participants in the study

Male	10						
Female	21						
Age category	<17	18-24	25-34	35-44	45-54	54-65	>65
No. participants	0	9	7	7	3	3	2
Experience	<5	6-10	11-15	16-20	21-25	>26	
No. participants	0	3	4	9	5	10	

3. Results and Discussions

The five acoustic characteristics of sounds presented in section 2.2.2 were evaluated after the data from the surveys was processed. In Figure 7 can be seen the evaluation of the violins studied according to the analyzed parameter. In terms of sound clarity, the highest values were obtained by violins AM4C1, AP2C1,

AP6C1, values over 3.9 points. The lowest rated were the violins, AM2C1 and AM6C1 (3.23 - 3.29).

- The evaluation of the warm sound of the violins led to the following result: the violins rated with warm sound are: A00C1, AP4C1, AP2C1, AP6C1, (over 3.5 points), and the weakest values are registered in the range 3.3 - 3.4 (AM6C1, AM2C1 and AM4C1).

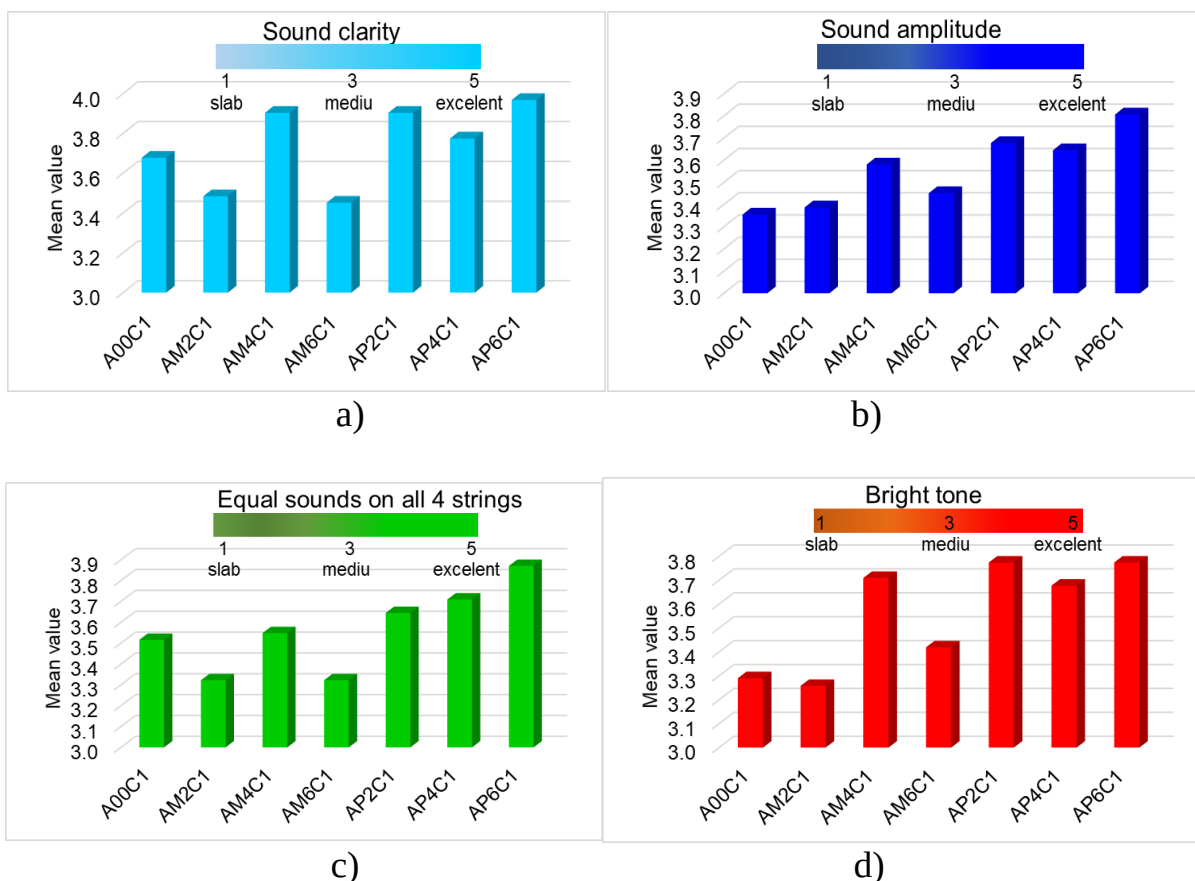
- The bright tone was appreciated with high values for the violins AM4C1, AP4C1, AP2C1, AP6C1, while the violins A00C1, AM2C1 were evaluated with the lowest scores (3.25 - 3.29).

- In terms of sound amplitude, the highest values were obtained by violins AP6C1, AP4C1, AP2C1, and the lowest, by violins A00C1, AM2C1 and AM6C1.

- The equal sound on the strings was appreciated with high scores for the violin AP6C1, then with lower values, the violins AP4C1, AP2C1, AM4C1, A00C1, while the violins AM2C1 and AM6C1 obtained the lowest scores.

From the point of view of the total ranking, the analyzed violins - unfinished maestro are ranked above the average acoustic quality, respectively with scores between 67 and 76% of the maximum score that expresses excellence. Thus, the best ranked are the violins AP6C1, AP2C1, AP4C1, AM4C1 with scores over 70%, and the lowest rated are AM6C1, AM2C1 and A00C1.

In the end, an overall “score” of the combined acoustic quality of the violins is highlighted in Figure 7f, where you can see the ranking of all the violins in the study.



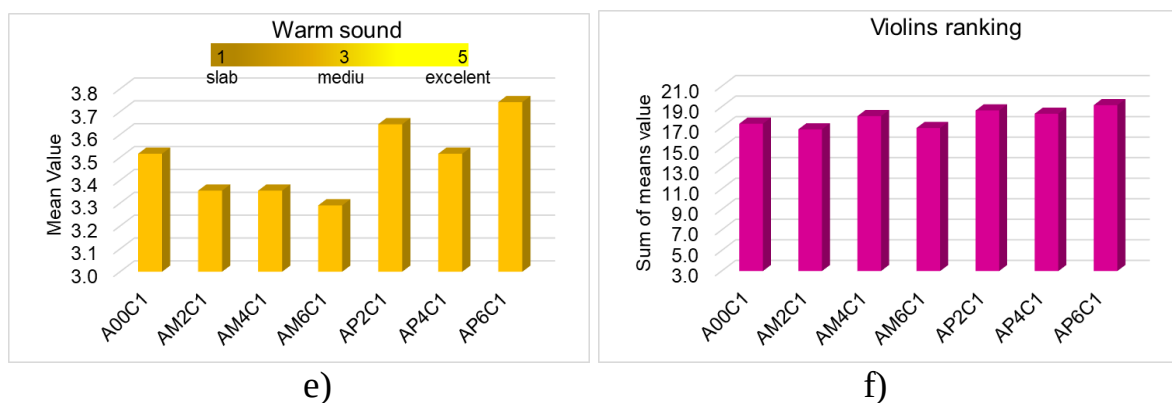


Fig. 7. The acoustic characteristics for each violin, on a scale from 1 to 5

4. Conclusions

The paper presents the psychoacoustic researches performed on 7 violins in white (without varnishing), having the modified thickness compared to the reference thickness. The aim of the research was to identify the acoustic quality of geometrically modified violins based on the acoustic evaluation by artists through musical audition of the same melodic passage performed on all studied violins by the same performer. In addition to the results presented - strictly from the perspective of classifying violins according to the analysed criteria, the survey method also highlighted aspects related to the degree of exigency of the auditor according to experience, gender, age.

Acknowledgments:

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15. POLONAISE FOR VIOLIN AND PIANO OP. 4 IN D MAJOR BY HENRYK WIENIAWSKI

Raluca Dobre Ioniță⁹³

Abstract: *Wieniawski's creations for violin imposed themselves in the romantic musical literature both by their special melodic musicality and by the difficulty of the technical passages. Polonaise for violin and piano, op. 4 in D major is one of the most beautiful musical jewels of the romantic century. The piece has become famous since the time of the composer, who performed it quite frequently in his tours. In this composition, Wieniawski emphasizes to the maximum the timbre, technical and interpretive potential of the violin.*

Key words: *Wieniawski, Polonaise, violin, piano, analysis*

1. Introduction

Henryk Wieniawski (1835-1880), one of the most representative performers of the Polish violin school, distinguished himself from an early age as a very talented child. He has toured in various countries and has developed a fabulous violin career. Another remarkable talent is that of composer, his creations imposing themselves in the romantic musical literature both by the special melodic musicality and by the difficulty of the technical passages. Among the most important works dedicated to the violin, we mention: *Souvenir of Moscow*, op. 6, *Modern L'Ecole Studies*, op. 18, *Concerts for violin and orchestra* no. 1, op. 14 in f # minor and no. 2, op. 22 in D minor, *Legend*, op. 17, *Fantasy on themes from Faust*, op. 20, *Introduction and Variations on an Original Theme*, op. 15, *Scherzo Tarantella*, op. 16 and two *Polonaises* for violin and piano or orchestral accompaniment, first op. 4 in D major, and the second, op. 21 in A major. Although the two *Polonaises* do not take up much space in Wieniawski's creations, Polish musicologist Zofia Chechlinska⁹⁴ describes their importance because [...] *constitutes an essential part of his artistic inheritance* [...].

2. Discussions

Polonaise de Concert op. 4 is one of the most beautiful violin musical jewels of the romantic century. According to the Polish musicologist Irena Poniatowska⁹⁵, the first sketch of the composition *Polonaise de Concert*, op. 4 was conceived by Wieniawski in 1848, before he graduated in harmony and counterpoint at the Paris Conservatory. The work was composed in two versions, one for violin and piano accompaniment and the other for violin and orchestra. The original variant of the piece was inspired by the violinist Karol Lipinski, to whom it was dedicated. Wieniawski met him in Dresden and had a special respect for the great virtuoso due to his mastery of the violin works of the titans Bach and Beethoven.

The composition was first published in 1853 in Germany. In 1858, it was

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⁹⁴ <https://pwm.com.pl/en/sklep/publikacja/2me-polonaise-brillante,henryk-wieniawski,17478,shop.htm> (available on August 16, 2021, 14,41)

⁹⁵ https://www.wieniawski.com/polonaise_de_concert_op_4.html (available on August 14, 2021, 19, 49)

republished in Paris under the title *Polonaise Brillante*. The work has become famous since the time of the composer, who performed it quite frequently in his tours. Another piece composed in the same period as the Polonaise in D major was *Adagio élégiaque*, op. 5. The author recommends to the violinists that the two works be performed together in the concert repertoire, in the *Adagio-Polonaise* succession. In the *Dictionary of Musical Terms*⁹⁶, the Polish term refers to *an old Polish dance in 3/4, similar to a walk (in procession), in rhythmic steps not without solemnity. Characteristic rhythm:*



Frédéric Chopin transforms this traditional dance *into a genre piece, on its own*⁹⁷. In his *Polonaises* for piano, Chopin fully emphasizes the patriotic specificity and the essence of Polish folk music in a piano writing with an accentuated profile of technical and interpretive virtuosity. Wieniawski never stated his point of view on Poland's independence, but like Chopin, he is a composer who used the rhythmic-melodic specifics of this dance in his creations.

The architecture of this piece can be followed both from the perspective of a reprise form and a *rondo* form. We consider that the form of *rondo* folds best on the musical content of the composition, because it does not allow deep thematic developments. The work consists of phrases with similar thematic content, slightly varied by cadences or rhythmic-melodic dynamization. The internal architecture of the stanzas is not affected by the presence of thematic extensions or cadential complements. The tonalities in which the composition takes place are related from harmonic point of view. The thematic material of some couplets (for example stanza D) derives as content from the refrain and the cadential complements have the role of strengthening the basic tonal framework. In some transitional fragments between stanzas, Wieniawski makes the most of the technical and interpretive possibilities of performers and instruments. In order to understand better its inner structure, we present the basic scheme according to which the musical discourse takes place:

A			B	A	Tranz.	C	A	D	Tranz.	A	Coda
	a	a	b	a							
4	8	8									
1-20			21-30	31-38	39-62	63-94	95-102	103-118	119-133	134-139	140-155
D			B moll	D	f #	B moll	D	D		D	D

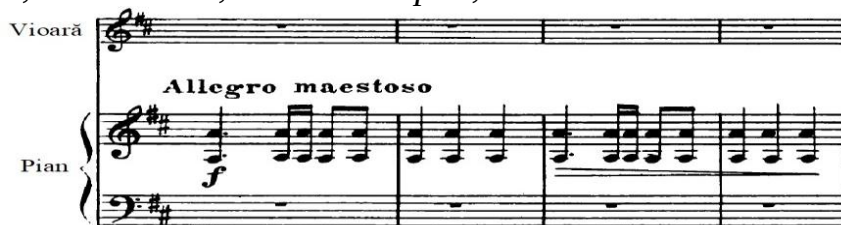
3. Results

The piece debuts on the piano in *Allegro maestoso* with a signal on dominant (a), organized in the first 4 measures in the repetitive form of the Polish

⁹⁶ Zeno Vancea, *Dictionary of Musical Terms*, Scientific and Encyclopedic Publishing House, Bucharest, 1984, p. 388

⁹⁷ Dumitru Bughici, *Dictionary of Musical Forms and Genres*, Music Publishing House, Bucharest, 1978, p. 262

rhythm: Eg. 1, Wieniawski, *Polonaise op. 4*, m. 1-4



The piano is preparing the appearance of the main theme to be exhibited by the *solo* violin. The nuance (*forte*) is gradually diminished towards *piano* to let the violin take over the leading role. The main theme of the composition (marked with A), carried out during 8 measures (m. 5-12), has a bright character, virtuosity and can successfully fulfill the role of a refrain. Throughout the work, it covers various characteristic aspects, because it is very flexible from an interpretive point of view: Eg. 2, Wieniawski, *Polonaise op. 4*, m. 5-12



The first measure of the violin score, considered the launching ramp of the main theme, takes place through the succession of sounds A, B and C, repeated imitatively in the low and acute registers at a distance of two octaves, by alternations of external strings (G and E) and by replays of the bow at the frog. From an interpretive point of view, this preparatory passage is executed in a slightly *rubato*, the progressive dynamic evolution aiming to prepare the culmination of the passage from the sound E, highlighted by the bright color of the flageolet. The majestic character from the beginning of the refrain evolves in measure 7 towards a contrasting melodic exposition, with a more graceful profile in the *piano*, enriched with ornaments (single and double *appoggiatura*). In measure 8, the author indicates that the melody should be performed only on the second string of the violin, a phenomenon that causes changes in position at bigger intervals (ascending small seventh, respectively descending perfect fifth). These uncomfortable jumps will be studied separately, from rare to fast, with the help of position changes by the guide finger. The tactile and mental automation of the jumps will determine the intonational justice and the safety of the changes of the left hand.

Next, the melodic material from the first measure of the violin score is resumed varied by rhythmic diminution (the eighths are transformed into sixteenths), causing the alternation of the extreme strings to be done very quickly. In order to obtain the clarity of the sound in this passage, we will try as much as possible to maintain the elbow between the planes formed by the double strings (G-D and A-E), eliminating as much as possible the additional movements that could

intervene in the musical fluency. The passage must be performed more from the right wrist, which must be both flexible and firm to support the nuance (*forte*).

In the next measure (m. 10), the melodic material is organized on the sounds of a descending reduced *arpeggio* performed in the *detaché* stroke, suspended by a delicate flageolet on the string in small nuance (*piano*) and finished with a graceful passage, organized on a rhythm syncopated, alternating with sixteenths. From a technical point of view, we notice that Wieniawski alternates on very small spaces many right-handed techniques (clarity of sound emission in fast passes over strings, alternations of staccato and *détaché* strokes, fair use of bow portions and quantities) and left (intonational justice on difficult position shifts and at increased and reduced intervals, the choice of the best application according to the musical needs and the physical and technical possibilities of the performer). In the next section (m. 13-20) of the first stanza, the refrain is repeated identically, in the idea of strengthening and to fix in the listener's hearing this grandiose theme, characteristic of the style of Polish music. The second occurrence of the refrain may be presented in a more pronounced nuance compared to the first exposure. The second stanza, marked with B, begins in the key of B minor in contrasting nuance (*ff*) in relation to the end of the first stanza and takes place during 10 measures (m. 21-30), organized 4 + 4 + 2: Eg. 3, Wieniawski, *Polonaise op. 4*, m. 21-25:



In the first two measures of stanza B (m. 21-22), the violin presents a new thematic material, rigorous and contrasting, enriched with numerous double strings and chords of three and four sounds highlighted by accents. The clarity of the sound emission of this complex technical passage will be achieved by using a generous amount of bow, avoiding excessive pressure on the strings. The ribbon of the wand must adhere very well to the string to emphasize the expressiveness of the harmonic sounds. Consideration will be given for keeping the fingers on the strings, especially on the common sounds of the chords.

Next, the violin presents a graceful melody (m. 23-24), sometimes joking, which unfolds in a reduced nuance from a dynamic point of view (*p*) and is played by *ricochet* on double strings. The rhythm also participates in the character underlining by alternating the exceptional triolet formulas with the syncopated ones. The piano faithfully follows the new character of stanza B by using the characteristic of the polish rhythm, this time enriched with after-beats. Wieniawski uses various timbre effects specific to the violin, including the *pizzicato* on simple notes and chords of three and four sounds, which shows that he wants to make full use of the timbre, technical and interpretive potential of the instrument. The following four measures (m. 25-28) bring slight changes in the melodic content by introducing new timbre effects rendered by natural and artificial flageolets, which

enrich the sound colors of this miniature violin jewelry. The refrain reappears and is presented identically by the violin during the 8 measures (m. 31-38).

The next section (m. 39-62) has a transitory character and makes the connection to stanza C of the rondo form. The fragment is dedicated to the piano, which will take over the *solo* role by brilliant presentation of the rhythmic and melodic elements characteristic of the refrain in the basic key of the piece (D major). This section has an accentuated aspect of virtuosity, because it makes maximum use of the resources of the instrument and implicitly of the performer (by overlapping chords of three and four sounds, large interval jumps enriched with numerous accidental alterations, differentiations in the use of the pedal and the piano touch depending on the alternation of the *marcato* character with the *legato* one, extended use of the keyboard, use of all sound possibilities).

The main thematic material is processed in sequences and evolves both melodically and rhythmically, as well as harmonically. In the version dedicated to the violin-piano couple, some accompanying pianists resort to a text artifice by eliminating the section between measures 44 and 59, a reduction that has the role of intensifying the drama of the next section. Stanza C begins in B minor key and takes place during 32 measures (m. 63-94), which are organized in three phrases of 14 measures (m. 63-76), 12 measures (m. 77-88) and 6 measures (m. 89-94). The thematic material of stanza C consists both of lyrical-expressive cantilenas and of passages with an accentuated virtuoso character transposed in the form of double strings, chords of three and four sounds, flageolets, etc. The new stanza of the rondo form begins at the piano with the same specific Polish rhythm; its presence has the role of preparing again the entrance of the *solo* instrument, which will expose a new theme, strongly imprinted with a dramatic character: Eg. 4, Wieniawski, *Polonaise op. 4*, m. 65-75:

The musical score for the piano part of the Polonaise op. 4, measures 65-75, is presented in four systems. The first system begins with a 'sul G' instruction and a 'f largamente' marking. The second system continues the piano part with a 'p dolce' marking. The third system shows the piano part with a 'con fuoco cresc.' marking and a 'rit.' marking. The fourth system shows the piano part with a 'p' marking and a 'sul G' instruction.

The first phrase of stanza C is organized in the form of a dialogue (4 + 8 measures) of the question-answer type between the low and the medium to acute register of the violin. In the first four measures (m. 65-68), the composer indicates the interpretation of this theme only on the G string in order to emphasize the serious, even dramatic timbre of this string, especially in its higher positions. This theme presented in a sustained nuance (*f largamente*), must be supported on each note with a fairly wide vibrato that highlights the timbre of the bass string.

In the next 8 measures (m. 77-88), the melodic material, constructed in the form of a sequential response, evolves in three dynamic and characteristic stages (*piano dolce*, *crescendo*, *con fuoco crescendo*). Towards the end of the phrase, the melodic material is gradually relaxed in terms of nuance (*diminuendo*, *piano*) and tempo (*ritenuto*). The second phrase begins with the same specific Polish rhythm, present this time in the violin score (m. 76) by imitation with the piano. The secondary phrase, organized according to the model of the first (4 + 8), is slightly varied rhythmically in the first 4 measures (m. 77-80) by diminishing the initial rhythmic formulas (sixteenths are transformed into sixteenths of sextolets).

The last phrase (m. 89-94) of couplet C presents only the sequential thematic material, which will make the transition to the return of the refrain through a sequential off-beat material with a preparatory role (m. 93-95), in which the bass register (in *forte*) is alternated with the acute one (in *piano*) in the violin score. The sequential anacrusis has the role of announcing the return of the refrain. The refrain (m. 95-102) returns as bright and unfolds almost identically as in the second thematic exposition. The last measure in the refrain ends with an open crown on a dominant chord with a small seventh that prepares the appearance of stanza D (m. 103-118), which consists of two symmetrical phrases (8 + 8), very similar to the refrain in appearance thematic content, also performed in the basic key, D major. The piano accompaniment is organized on a repetitive syncopated rhythm, also of Polish origin: Eg. 5, Wieniawski, *Polonaise op. 4*, m. 103-110:

The image shows a musical score for the piano accompaniment of the Polonaise op. 4, measures 103-110. The score is written for piano and includes dynamic markings (p, f, dim.), tempo markings (a tempo, poco rit.), and articulation (poco rit.). The score is organized into two systems, each with a treble and bass staff. The first system (measures 103-110) shows a piano introduction with a syncopated rhythm. The second system (measures 111-118) shows the main theme with a syncopated rhythm and a crescendo. The score is written in D major and 3/4 time.

The first phrase (m. 103-110) is constructed sequentially and symmetrically (4 + 4) and begins in the violin score with a syncopated rhythm that immediately evolves to a punctuated marching rhythm, highlighted by accents located on each sixteenth dotted, on the notes of the arpeggio the key of D major, used intensely by the composer to emphasize the bright timbre of the violin. The thematic material is enriched with exceptional rhythmic formulas (triolets on sixteenths) executed in *spiccato*, alternating with *détaché* close linked to the string. The rapid succession of these bow specialties presupposes that the violinist possesses a good technique of the right hand.

The last four measures of the first sentence (m. 107-110) follow the rhythmic and melodic pattern of the first measures, only this time they start from the E minor key and cadence at the end through the dominant to the basic key. The violin

prepares the exposition of the secondary phrase through a slight dynamic relaxation (diminishing to the *piano*), agogic (*poco ritenuto*) and of character (the diaphanous appearance of the flageolets). The second sentence of stanza D begins this time in a nuance reduced as intensity (*piano*). From a technical point of view, the violin score is enriched with double notes performed ascending and descending on a long *staccato* in the direction of the "up" bow. This technical problem first involves solving the intonational justice of the double strings unfolded on many changes of position in a fairly fast time. It is recommended to study from rare to fast and to use different punctuated rhythmic formulas to gain the safety of interval jumps. As for the *staccato*, the index finger of the right hand must "bite" each note separately by a pronation movement, first rarely, then faster and faster until we get the fluidity of execution. If the quantity of the bow has been used before finishing all the notes in the legato, the rest of the sounds will be performed by repetition of the stroke, also on the "up" bow.

The next section (m. 119-133) has a transitory character and takes place during 16 measures, structured organized 4 + 4 + 4 + 3. The thematic material begins in the key of E flat major and has a harmonic evolution (G, D, pedal on the dominant) adjacent to the basic key of the piece. In the first four measures (m. 119-123), the violin presents a delicate melody, decorated with trills that will be enriched with double chromatic strings. The piano accompaniment faithfully follows the chromatic evolution of the *solo* instrument, the voices of the two instruments merge into a perfect melodic and harmonic symbiosis. The next 8 measures (123-130) are carried out according to the model presented above, slightly varied from a rhythmic and melodic point of view. In measure 130, the virtuoso character of the violin score is made more difficult by the addition of a series of double ascending strings (tenths), also performed in *staccato*. The last three measures of the transitional episode (m. 131-133) announce through a pedal on the dominant (present in both instrumental scores) in *ff* the last exposure of the refrain during only 6 measures (m. 134-139), cadenced on an open dominant chord with crown, which prepares the final section of the piece (Coda).

In the Code (m. 140-155), the composer uses the thematic elements characteristic of the refrain and stanza D to reinforce the key of D major. The score of the violin abounds with elements of technical virtuosity of left and right hand. The first four measures (m. 140-143) of the Code are organized in the scores of both instruments in the form of a sequential imitative dialogue with gradual and ascending chromatic course. The last 12 measures (m. 144-155) are organized in measures of 3 + 3 + 6, each structure representing the three stages of the Code. The first stage (m. 144-146) describes rhythmic and melodic elements characteristic of stanza D to which are added double strings and chords, followed by an ascending scalar range organized in perfect ascending melodic octaves that will cadence on the D sound. The second stage of the Code (m. 147-149) follows the thematic model of the first stage, to which are added other elements of violinistic technical virtuosity such as quadruple stop (four strings sounded normally as an arpeggio). In the last stage (m. 150-155), the thematic content is enriched towards the end with double strings on different intervals, which will culminate with a scalar passage in

tenths located in the acute register. The last three measures of the piece bring back to the audience's attention the characteristic Polish rhythm, exposed this time in both instrumental scores that will end triumphantly with a repetitive cadence on tonic.

The last section of the piece represents a moment of maximum violin virtuosity, which challenges the performer both technically and interpretatively. One of the most difficult technical problems concerns the extended use of the sound compass of the violin, frequent use of double strings (including ciphered perfect eights and tenths) and chords of three and four sounds combined with changes of position performed on large intervals, application of a dense and bright *vibrato*, mastery of all species of bow etc. The musical beauty of the themes and the brilliant sound of the passages of virtuosity must be doubled by the perfection of intonation accuracy.

4. Conclusions

Polonaise in D major, one of the beautiful masterpieces of musical literature dedicated to the violin, abounds in brilliant passages with a high degree of virtuosity, along with which we find melodic themes, built with great skill. The choice of the D major key was certainly not accidental, because this solar scale fits perfectly on the pattern of the violin, enhancing its timbre resonance. The use of the relative minor in one of the sections of the rondo form determines important changes in the expressiveness and general character of the work. Awareness of various technical and interpretive problems, solving and mastering them at the highest level through various approaches will naturally lead us to an exceptional interpretation, imprinted by the temperament, originality, imagination and sensitivity of each artistic personality.

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PART II DRAMA / CHOREOGRAPHY

1. A SHAKESPEARE MODULE'S PEDAGOGICAL PROCESS IN THE VOCATIONAL HIGHT EDUCATION: PERSPECTIVES, SOLUTIONS AND NEW DILLEMAS

Ioana Petcu Pădurean⁹⁸

Abstract: *If in England William Shakespeare's dramatic work is perceived on the one hand as a tradition and, on the other hand, as a suitable platform for experimentation, in Romania vocational higher education programs in the field of Theater and Performing Arts provide space for practice on Elizabethan dramaturgy. Whether we understand Will's texts as a compulsory subject, or whether it challenges both the teacher and the student to discover new valences of interpretation, the Shakespeare module is an important milestone in the young artist's stage training process. A test subject for the performing arts professor, but also a wide range of characteristics that unfolds in front of the student, the Shakespearean universe is viewed by the artist from the inside in order to be successful on stage. Thus felt and rediscovered, the author transforms into a living material, it is a starting point towards a horizon that is discovered by everyone and is, equally, a return to self and recognition, an inexhaustible effect that classical literature has on many generations in a row.*

Key words: *Elizabethan Theater, William Shakespeare, acting, stage directing, pedagogy of theater*

1. Introduction. Thematic guidelines in criticism and extensions in the study of performing arts

In the curriculum dedicated to acting classes, at high school level, William Shakespeare's work is briefly studied as part of History of Universal Theater classes. Which means that those who want to become actors try the great Will on their own skin only during their university studies, and even then, there are professors who question whether the exercises with the texts of the Elizabethan playwright should be done from the beginning years or if not more suitable for the final years. Given that there would be a "competition" at this level, then it could come from Chekhov, close to the Romanian spirit through certain Eastern European, Slavic features and, at the same time, raising the barrier of utterance in verse, through prose that combines the naturalness of utterance, concealing poetry. Realistic drama is, in general, in the Romanian school the counterweight to Shakespeare. In countries such as England, but also in the United States or in high schools with an Anglo-Saxon profile, the Bard's texts are a subject to be learned for graduation exams and, although this approach is a successful one, they still risk remaining on the surface, not being deeply integrated.

There are countless artists, be they playwrights or writers, who later acknowledge that memorizing texts, especially when the goal is notation, does not

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involve understanding the essence of Shakespeare - although the Socratic paradox could easily be applied. We know nothing as we go deeper into the work of the Elizabethan. But is not such a feature one of the most important that determines the universality of the author?

There are, without a doubt, some common points between the approach of the work by philologists and that undertaken by pedagogues of the art of theater. Research in the field of literature influences the ways in which the subject is observed by artists. Over time, especially in recent decades, philologists have launched several fashionable themes through the filter of which one reads and appreciates Shakespearean drama. Andrew Hiscock explains in the chapter *Shakespeare: The Tragedies* some important landmarks according to which the map of studies on this major subject is placed. In the twentieth century there are directions such as studying from a transdisciplinary perspective, valid in this case for the '80s, in which the balance often leans towards interpretations in historical, political, but also community, aimed at explaining the cultural impact of the playwright. And the aspects of psychocritical analysis represent a core of substance for the '80s, a dimension that in our country also had, perhaps not at the same time, a visible success through the way the directorial themes marked the performances.

From the 1970s to the 1980s, the wave of feminist interpretations and gender studies grew: “Feminist and gender criticism has remained one of the most animated and popular areas of interpretation of Shakespearean tragedies in recent decades. A preoccupation with what had not yet been said in literary and historical narratives, in the stereotypes of gender studies and cultural theories, for the omissions and shady critical studies, for the practice of anatomy from the beginning of modernity, medicine, law and succession, governance and education, work, leisure, acting authority and the performing arts and so on - all of these concerns have preoccupied researchers in the field of feminism and gender studies and decisively repositioned student and audience encounters with tragedies of Shakespeare in the last decades”⁹⁹. Another direction that specialized criticism appeals to is the one materialized in the discussion about post-colonialism.

More pronounced for the American reception, the theme grows in the '80s and covers the '90s, and is strongly revived in 2019-2020, with the Black Lives Matter movement, so that, for example, on the website Globe Theater a press release greets visitors: “Shakespeare's opera has been used sinisterly in the past, co-opted by white man's nationalism. But Shakespeare is for everyone. We have been and will be for racial justice. Sometimes we don't succeed, but at the same time we learn and we want to work against the racist system”¹⁰⁰. The subject is very broad and deserves, in fact, a consistent separate study, so we will not insist on details here. What at the end of the chapter is a conclusion for author Andrew Hiscock is a welcome combination of pedagogical perspectives with research and grants focused on the area of Shakespeareanology: “The great diversity of the

⁹⁹ Andrew Hiscock, Lisa Hopkins (ed.), *Teaching Shakespeare and Early Modern Dramatists*, Hampshire, New York, Palgrave Macmillan, 2007, p. 64

¹⁰⁰ Text taken from the website <https://www.shakespearesglobe.com/discover/blogs-and-features/2020/06/02/black-lives-matter/>

tradition of scholarships calibrated on tragedies can provide a rich background of stimuli for environmental analysis educational. Several familiar angles of approach, such as the issue of tyranny, royalty, heroism, kinship, rebellion, victimization and social hierarchy, for example, will find ample support in the main apparatus of criticism on these pieces throughout centuries”¹⁰¹.

In Romania, these directions that we have listed so far appear with delayed effect, given that, in the period before the '90s, the country is under communism, and Shakespeare, with few exceptions, is treated in a classical, triumphalist way, museum, depending on what is dictated by the authorities. However, after the December 1989 Revolution, directors and actors sought in Will an ally for the renewal of theatrical forms, in experiments or in productions on the stages of national theaters. A short - very short - review of some shows clarifies. *Lear(a)*¹⁰² directed by Andrei Șerban translated the distribution of *King Lear* exclusively on a feminine line, thus opening the interpretation in the feminist horizon, but also of gender policies. The show *A Midsummer Night's Dream* directed by Radu Afrim¹⁰³ in which the text is a psychoanalyzable score, located at the intersection of cultures and geographies, is another example that literary documentation also touches on themes. Similar to this, another play example comes from the production of the Apropos Theater entitled *Experimentul Shakespeare*¹⁰⁴, a performance on the border between social, everyday and stage reality. So I drew this rough line between the Romanian stage achievements to prove how the great themes launched in the specialized criticism cross the national spectacular horizon.

Returning to this unmarked, but necessary parenthesis in connection with the thematic trends whose diagram the studies have shaped in recent decades and we will continue from the perspective of the history teacher of universal theater who teaches acting, directing, choreography. What are the challenges for a teacher who unites the two areas - philology and the study of the performing arts? In the hours, as always too few in number, dedicated to the Elizabethan pieces, you must be able to maintain a balance between the above-mentioned major themes in the "market" of international criticism and the initial understanding of the text, especially since students rarely meet Bard's verse in previous years of study. Thus, in the history of

¹⁰¹ Andrew Hiscock, Lisa Hopkins (ed.), op.cit., p. 66

¹⁰² *Lear (a)*, Bulandra Theater, Bucharest, 2012, directed by Andrei Șerban, adapted by Daniela Dima, translated by Ioana Ieronim, Daniela Dima, Andrei Șerban, Set by Dragoș Buhagiar, with: Mariana Mihuț (Lear), Dorina Chiriac (Bufonul), Rodica Lazăr (Goneril), Emilia Bebu (Regan), Cosmina Stratan (Cordelia), Virginia Mirea (Edmund), Ana Ioana Macaria (Edgar), Dana Dogaru (Gloucester), Ioana Pavelescu (Kent), Manuela Ciucur (Albany) Maria Obretin (Cornwall).

¹⁰³ *A Midsummer Night's Dream*, Iași National Theater, directed by Radu Afrim, Scenography: Iuliana Vîlsan, Choreography: Florin Fieroiu, Video: Alexandru Condurache, with Loredana Cosovanu (Hermia), Vlad Volf (Demetrius), Andrei Grigore Sava (Helena), George Cocoș (Lysander), Doru Aftanasiu (Teseu), Anne-Marie Chertic (Titania), Cosmin Maxim (Oberon), Livia Iorga (Hipolita), Ovidiu Ivan (Puck), Dumitru Năstrușnicu (Chief), Cătălin Ștefan Mîndru (Buculiță Culiță), Horia Veriveș (Francisc V. Taragobete), Daniel Busuioc (Toma Boticeli), Cătălina Antal (Duda Zidara), Ionuț Cornilă (Egeu), Cristina Pădurariu (Muștanța), Diana Roman (Molly), Anca Pascu (Pânzeta Arahnida), Alexandra Acalfoae (Floarea), Tinerii dn Forest: Loredana Bran, Tatiana Grigore, Cristina Hohan, Minodora Lungu, Mădălina Munteanu, Amalia Olaru, Sebastian Albișteanu, Andrei Bibire, Daniel Chirilă, Alex Iurașcu, Iustin Șurpănelu, Radu Homiceanu.

¹⁰⁴ *Experimentul Shakespeare*, produced by Teatro Apropos, 2021, Concept: Raisa Ané and Andreea Radu, Performers: Raisa Ané and Teodor Ghiță, Text: Andreea Radu, Pretext: Romeo and Juliet, W. Shakespeare, Music: Andrei Poggo

the theater, having in front of an audience made up of future actors and future directors or playwrights, the teacher must sketch the premises for the performance.

They can take into account both the anchoring in the era and the context of the sixteenth century, as well as the continuing awareness that the message is alive today, that Shakespeare moves and breathes with us, with those perhaps without much experience, and with professionals. After all, in the history of theater classes, where tragedies, comedies or historical plays are studied, the idea would be to find the opportunity and create a ramp for students to read and try to get closer, each in depending on his personality, the text. Later, this material should use them on stage. In support of this approach, the teacher will constantly use the spectacular material. We find that every time the student sees that the discussions, sometimes abstract or slightly distanced from his immediate interests, have applicability in performances, it is much easier for him to assimilate the information and translate it in a practical way. Consistent files containing images from shows by the world's great directors, if not recordings of these productions on Shakespearean texts, references to screenings, documentaries made with actors (such as the famous *Shakespeare Uncovered* interviews, 2012 production of the Public Broadcasting Service) they can be a source of inspiration, a tangential content and fragments of theatrical culture, all fundamental for the academic training of young artists.

But how is it on the other side of the barricade, namely how the teachers of the specialized objects perceive the labor together with the texts of the canonical author? An analysis of the grass is required, because, beyond the fact that there is no single answer, the diversity of freedoms, but also the limits, the working methods, but also the risks and blockages not to be ignored that a practitioner may encounter regarding great texts. What are the boundaries that need to be overcome - to keep a dose of humor - like the Scottish refugees in England in Macbeth's time? What are the valves of survival at the meeting with the translations, but also with the abysmal characters, with the composition roles or with the improvisation? We only intersect with some of the caudal forks of rehearsals, the work of young actors and the teachers who guide them.

2. A challenge: character versus language

From the dramatic text, the young acting student will cut the character with priority and will read the text with increased attention to the score of the character he has to play. He will be interested in his relationships with the other characters and his actions. He will always try to build it, first mentally, then working on stage. Richard, Juliet, Katharina or Prospero. But he will realize that it is not easy to reach them, although it is not the first experiences. But he might feel inhibited in front of complex portraits, which would involve in some cases the role of composition, the tangents with the world of the absurd or the difficulty of saying the meaningful verse. The multitude of characters, the limit situations, the relationships that can be constantly questioned represent for the budding actor real test stones. Acting professor Dana Rotaru from the National University of Theater and Cinematography „I. L. Caragiale” from Bucharest analyzes how the exercises where the most famous Shakespearean scenes are used reach an inner universe of

students to which otherwise they do not have access. A great gain offered by the characterological and situational depth in Shakespeare.

After a presentation of the balcony scene from *Romeo and Juliet*, Dana Rotaru concludes: “the approach of the play from inside and from outside produced in the student-actors comfort, the pleasure to explore, the ability to (lead) (them) in the stage process, to analyze postfactum. And then the idea that we function as actors, as we function in life, in the entirety of our being, of which we are and are not aware, combining possible realities of the inner and outer world made me actively discover, on my own skin, the need to respect this principle in working with student-actors”¹⁰⁵. Therefore, as always, the process is reciprocal, students gain leverage through which to self-recognize, through a double lens, external and internal, and teachers, offering and receiving feedback are in turn disciples in an invisible school of continuous training.

In Iasi, the teacher and actor Doru Aftanasiu also offers some clues about the importance of the Shakespeare module for those who are just training in the spotlight. He notes that “precisely because of the malleability of his characters we can see him as an extremely tolerant playwright with the actor (...) who poses problems of interpretation, but also leaves room for quick and effective solutions”¹⁰⁶. Otherwise, it is known that Shakespeare wrote for actors and this is one of the reasons why, on the one hand, there are disturbing monologues by their depth and beauty, and, on the other hand, there are scenes in which the verve of the lines in prose or verse could be supported by talented actors in this direction. The idea is still circulating today that the tirade of Hamlet or Richard, and many others, were written precisely because Richard Burdage, the actor and shareholder of Globe Theater, was the protagonist who convincingly supported the pathos, the meditative, the tension or the irony in the lyrics that today it is one of the important scores that an actor must have in his portfolio. Also, Will Kempe and Robert Armin were the actors for whom Shakespeare wrote the roles of jesters, actors with many valences for comedy, with physical mobility and a sense of humor through which the text was capitalized on stage.

Liviu Lucaci, actor and actor's art teacher, offers a pragmatic experience in approaching the Shakespearean character during rehearsals. He speaks from the perspective of the "sculptor" of emotions and acting techniques and sees in working with students, experience based on the texts of the great Will, a journey in several stages: 1. Friendship - the moment when the student, after reading the play, must to tell it in his own words; 2. The retelling - level at which the story must be told through the voice of another character, an important and weighing moment, because the initial overall image, as simplistic as any view from above, fades, showing its limits; and 3. The Shakespeare test - a complex moment in which the student must show what he would do if he were faced with Shakespearean extreme situations, such as hatred, love at paroxysmal levels, betrayal and so many others¹⁰⁷.

¹⁰⁵ Dana Rotaru, *Shakespeare în formarea studentului actor de azi* in Bogdana Darie (coord *Shakespeare în studiul artei actorului*, Bucharest, UNATC Press, 2016, p. 74

¹⁰⁶ Doru Aftanasiu, *Shakespeare – un drum spre compoziția scenică*, Iași, Artes Publishing House, 2014, p. 54

¹⁰⁷ Liviu Lucaci, *Matricea Shakespeare* in Bogdana Darie (coord.), vol. cit., pp. 21-35 and following

Professor Liviu Lucaci concludes, in a refined formula, that Shakespeare is a seismograph. In his plays, the intense feelings, the moments of rest, the disturbing questions that, even if not immediately, will still find an echo in the future artist of the stage, find their place. With inflections sometimes higher, sometimes lower, conscious or somewhat more ignorant, the young man who has to play Henric, Othello or Puck, from the historical character to the imaginary one, will feel how he gains amplitude, substance and maybe, just in the moment he thinks he has mastered the optimal solution, he will understand that nothing is immutable.

The character and the action are dramatic elements closely related, in the case of the Elizabethan playwrights and, especially in Will, to the rhythm of the verse - the pentametric symbol. In England, workshops are dedicated to professional actors who are meant to teach them how to relate to the rhythm and flow of the verse¹⁰⁸. That there is an inner musicality of poetry is a proven theme with wide applicability and there is still a very controversial discussion about the association between the pentametric iambic and the heartbeat¹⁰⁹. This is how Shakespeare's text, for English speakers, "speaks" organically, is inserted fibrillar. For the Romanian student, for the director who guides him through the universe from Dunsinane or on Prospero's island, the difficulty lies in finding a suitable translation, which will not be able to be equivalent to the rhythmicity of the original text. Bogdana Darie wonders and analyzes in this context the difficulties and limits that the student, along with his teacher must overcome in the exercise with the text "what should a young actor in the situation, not exactly comfortable, to address such roles that do you live such complex stage situations?

He must first remember that, being written by an actor, all the dramaturgically created situations are, in fact, a huge chain of actions. Shakespeare wrote a series of actions and not plays in which there are times dedicated to descriptions. (...) The monologues so well known and rich are ... also actions, in which the actor breaks the fourth wall (...) This aspect, of the existence of actions as the basic structure of Shakespearean pieces, leads to the very fast inner rhythm that the scenes have in their succession"¹¹⁰ Not at all easy for someone at the beginning of the road to test and, at the same time, to have the ability to filter critically, analytically all these revealing points in the stage play. Peter Brook summarizes the relationship between the psychological meanders of the characters he created and his versification: "In fact, Shakespeare, as a man of practical spirit, was forced to use verse to suggest at the same time the deepest and most mysterious transformations. psychological, psychic and spiritual events that take place in his characters, without losing a

¹⁰⁸ For example, at the Royal Shakespeare Company there are workshops where professional actors study the iambic utterance that they fail to deepen during the courses during their university studies, in the economics of educational programs <https://www.rsc.org.uk/shakespeare-learning-zone/romeo-and-juliet/language/key-terms>

¹⁰⁹ There are still voices trying to show that the pentametric iambic is related to heart rate. For example, Ashley Lawler, Shakespeare's Peacemaker: A study in poetic meter and cardiac rhythms, 2014 https://bioethics.miami.edu/_assets/pdf/education/ethics-and-medical-humanities-pathway/ethics-and-medical-humanities-pathway-student-projects/2013-lawler.pdf. On the other hand, imposing voices point out that there is no scientific basis on which to base the discussion. In the field of theater, artists still work taking into account the heart rate and the rhythm of the lyrics - the American company DE CRUIT, which conducts workshops with war veterans using Shakespearean texts, has developed a method - Hunter Heartbeat Method. More information can be found in Sonya Freeman Loftis, *Shakespeare and Disability Studies*, Oxford University Press, 2021, p. 84

¹¹⁰ Bogdana Darie, *Shakespeare și păstrarea metodei* in Bogdana Darie (coord.) vol. cit., p. 15

moment of sight their reality well embedded in everyday life"¹¹¹ And the director who revolutionized theatrical productions in the '70s with the illusionist staging of *A Midsummer Night's Dream* continues his observation: "And with difficulty - he could reach a form of essentialization that would surpass the one he achieved ..."

There is no room for denial, Shakespeare is producing changes. Being still at the beginning of the road, the students feel the transformations, from one year to another, in terms of emotional inflections, but also of the technical acquisitions of acting. We leave, in the space below, the testimony of a former student of the program Art of the actor who had to play the Danish queen Gertrude, a difficult role precisely because the character does not leave his thoughts in sight, seeming to always live inside, saying what he has to say, not what he really feels. Ioana Dobrea met Gertrude several times during her years of study: "Looking back, I realize that the period in which I was given the opportunity to play the character of Queen Gertrude was very beneficial for me, both professionally and personal plan. The first time I met this character was in the second year, the second semester of the actor's art exam, the Shakespeare module, the scene of the attack.

The beginning of this study was marked by the construction of the character sheet. (...) I saw it as a symbol of sin and as an example of the great possessors of power. It was also hard for me to understand if I could be on her side. I had come to say that she agreed to be Claudius' wife because of her thirst for power, but at the same time I had formed an opinion that Gertrude found out about the act that Claudius had committed, the murder of her husband and brother, and began to play a mask on all the people in the yard just to protect his own son and make sure he doesn't get killed by Claudius. This hypothesis helped me a lot during the exam, so the whole set of thoughts and opinions I had formed was in contradiction with the thoughts of the stage partner, thus being able to create a tension and a strong relationship between the two characters. Another obstacle was the writing of the text. Being a fragment in verse, I had intended that everything I was going to say should not sound like poetry and contain that emotional charge (...) At the end of the exam I realized how my ability to understand a character and to get to feel her own feelings has evolved and how all the obstacles I encountered during the construction of the exam have only laid another foundation for my construction as a future actress"¹¹²

3. Conclusions perpetual fascination. Talking to ourselves

A director who has lived step by step the scenic revelation of Shakespearean texts, from incomprehension, to groping, to certainty and again to the difficulty of giving answers, Peter Brook sees, after so long, a simple line that for him highlights a meaning: "In the history of theater, nothing expresses this paradox better than the structure of Shakespeare's plays. In essence, his theater is a religious one, it brings the spiritual world, invisible in the plane of the concrete, of the visible and

¹¹¹ Peter Brook, *Fără secrete – gânduri despre actorie și teatru*, translated by Monica Andronescu, Bucharest, Nemira Publishing House, 2012, p. 25

¹¹² Ioana Dobrea, *Firul Gertrudei prin labirintul actorului. De la Shakespeare la Aldo Nicolaj spre o Gertrude personală*, bachelor's thesis presented in the July 2019 session, UNAGE, Iași, pp. 19-20 and following

recognizable acts and forms. Shakespeare makes no concessions at any end of the human scale. His theater neither vulgarizes the spiritual to make it easier to assimilate by the ordinary man, nor does it set aside the misery, the violence, the ugly, the absurd and the comic of normal existence"¹¹³. Regardless of age, level of professional training, contact with the tumult of the characters, with the tensions or improbability of Will's plays, with the unusual contortions of the pun, with the metaphor, we will be tempted to see the approach, as through an image obtained by inverting a spyglass, between his work and our reality.

The years of study during college are only a starting point for the characters and meanings of his work. Some kind of shy attempt. A start, an introduction, a familiarization. A challenge for some, a bad dream - who knows ?! - for others. A kind of appetizer to increase the appetite for more. An important role, of course, is played by the mentor teacher. The way he understands high-speed time crossings, which sometimes make the action seem to take place only at night or just in the small hours of the morning, his detailed searches of the characters, whether in the foreground or secondary, if not even marginal, his cultural openness or creativity can raise so many questions in the student as to cause him to look for the Shakespearean game of life and death alone through the ash desert. But leaving aside the paraphrases of Lovinescu's plays, we think that, whatever the barriers that need to be raised and whatever the unsuspected inner springs that Shakespearean heroes would search, it is fundamental the exercise from reading to play, to assumption and until internalization.

Time will obviously replace many of the unknowns from the first years spent in the study of theater, and subsequent meetings with other pedagogues of theater art, with playwrights or directors will enhance the uninterrupted dialogue with the challenges offered by a role or a text, be it Shakespearean. The basic elements will remain, like roots, deeply rooted in the fertile loose earth of the artist's being. They will take it to the left, to the right and will constantly feed the trunk and the crown of the tree. But, once assimilated - the character or the complex theme from Will's texts - the invisible dialogue opens with the playwright and with yourself. At that moment when you feel that, through a text, after a guy, you get to talk to yourself, to ask questions or to contradict yourself, when you understand that something from the darkness of Elsinore or from the glows of the nocturnal Athenian forest is reflected In your daily life, then is the moment of substance of the encounter with the self through an exchange of remarks with ourselves, hard to imagine, but paradoxically true. Shakespeare invites us into this contradictory and seemingly improbable setting. And the exercise in college prepares us.

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2. PERFORMANCE IN SPORTS AND ART. THE BEGINNINGS

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Abstract: *The topic we are referring to has been debated on various occasions, but our approach aims on one hand the importance of physical exercises and their impact on a category of students, namely those in higher art education system, and on the other hand brings to attention some age-related changes, namely the succession of forms corresponding to the functional changes in time of our body. The period of evolution within this context corresponds to the growth stage up to 20 years. The growth and development of the musculoskeletal system in length, width and depth alternate according to a specific rhythm that allows periods of division. Thus, there are periods of growth in human life, mainly in terms of width and periods of growth in height, which alternate once at 3 or 4 years.*

Several chronicles and statistics prove that young people's body with good physical condition has withstood the hardships of life in a much higher ratio than those who are not in fit. We know very well that a harmonious body is a preventative medicine against diseases and a body accustomed to physical exercises gives teenagers an extra dose of protection. According to the American Heart Association, physical inactivity increases the risk of stroke and amplifies other risk factors for cardiovascular disease, such as: obesity, high blood pressure, LDL cholesterol ("bad") and diabetes.

This topic is all the more important as it's about student artists who face certain problems related to the development of the human body under the conditions imposed by a profession, many of them being forced to adopt certain body positions for a long time either in front of the easel or with the violin in their hand, or on scaffolding, on mural or restoration sites. In fact, we have raised these issues in other articles and also at some symposium communications. We want to contribute to the training of young artists through the recommendations and programs provided in anatomy and sports culture so that this information is understandable and, at the same time, becomes a decision-maker in psycho-physical and, implicitly, in professional development.

Key words: *physical exercises, age-related changes, the skeletal system, the muscular system, artists*

1. Introduction

Regular physical activity is very important for strengthening bones and this activity is recommended since childhood, because in that period the basis of the skeletal system is being made and can be maintained throughout lifetime. Most people reach their highest bone density around or immediately after the age of 20. This happens when their bones reach their highest level of density and strength. This level of density is maintained throughout adulthood, after which decline begins (C. Jerome, B. Hoch, C. Carlson, 2018). The ages, characterized by specific shape changes, represent systematic divisions of a process that has a continuous development, with a period of evolution and another of involution. These two

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periods, with opposite directions (ascending and descending) meet at the end of the fourth decade and the beginning of the fifth. They correspond to a stage of development or growth (up to 20 years), which is the subject of the morphology of development, the stage of maturity, which extends over the next 3 decades, and finally, the stage of old age (T. Vlad, R. Minea).

But recent studies have proved that exercise is just as important as diet when it comes to building healthy and strong bones. Exercise is important in childhood and adolescence, but especially during puberty (G. Tatangelo, et all, 2017).

2. Morphological aspects in the physical development of young people

The growth of the skeleton and the muscular system in length, width and depth alternates according to a rhythm that allows the division of the growth over periods. The morphological aspect will thus be dominated either by length, or by width and depth, each being found in the three epochs of growth: childhood, puberty and adolescence. Changes in the size, proportions and thickness of bones and skeletal complexes (pelvis, thorax, shoulders) during growth are closely related to alternating periods of growth of *full shapes* with those of *slender shapes*. They are characterized not only by the preponderance at a given moment of the round or thin shapes but more, by the dominance of the increase in length or width and depth in the two intervals (Gh. Ghițescu, 2011).

The sexual differentiation of infantile forms justifies the division of the development into one period of undifferentiated childhood or first childhood (up to eight years) and another of differentiated childhood (bisexual) or second childhood (between eight and thirteen years). Each of the two having a period of full shapes and another of slender shapes. The first increase in length in undifferentiated childhood corresponds to the first period of slender forms, (between four and eight years), when the width and depth predominate and the shoulders increase in the same proportion as the pelvis.

The second period of full forms (between eight and eleven years old), when the increase in width and depth of the shoulders and pelvis dominates again, without the forms having the roundness of the first period. This is the interval when sexual differentiation begins. This brings the development of the chest and shoulders to boys and the development of the hips, buttocks and thighs to girls. The second period of slender forms represents prepuberty (between eleven and thirteen years old). The still soft and round shapes announce the changes of the near puberty by the accentuated increase in height. The pelvis and shoulders have minimal development compared to the waist. In boys, growth is slower, discreet and delayed, continuing upwards in the next period. The pelvis is proportionally narrower than the shoulders and slightly wider in girls. In girls, the increase in height is fast and ends almost abruptly at the end of this period and the morphological changes are faster and more pronounced (Gh. Ghițescu, 2011, T. Vlad, R. Minea, 2019).

Puberty, from thirteen to fifteen years old in girls and up to seventeen years old in boys is the era when width and depth prevail again, the increase in width exceeds the one in length again. The gap between the diameter of the shoulders and

the pelvis occurs in the third period of full forms, backwards for the two sexes. This is the period of fast evolution of the secondary sexual characteristics. Breast development in girls is the first one to occur. An important morphological role in these is the increase of the transversal dimensions of the pelvis and hips, causing waist emphasis. At the end of puberty, the height of the pubic symphysis in comparison with height is approximately that of the adult.

Adolescence is characterized by a slow increase in height and a gradual completion of differences in the width of the shoulders and pelvis. The height, which has almost reached its term, ceases permanently in girls until the age of nineteen, when the sexualization of forms is completed, announcing the adult female characteristics. In boys, it continues at a slow pace until the age of twenty-five. The growth stops as the epiphyses are ossified. The male morphological type, with wide chest and shoulders, strong muscular reliefs and rich and varied surface modeling, is gradually approaching the final appearance (Gh. Ghițescu, 2011).

3. Material. Method

Morphofunctional and postural differences visible between teenagers with a good or bad physical condition

The young artists we are referring to are between 18 and 21 years old. Some of them have a good physical training since their childhood as a result of practising a sport or a constant physical activity, and others have practised to a small extent physical exercises. Within the project entitled: Means and methods for maintaining the students' health at the National University of Arts "George Enescu" carried out in collaboration with the specialization Kinesiotherapy of "Alexandru Ioan Cuza" University and the University of Medicine and Pharmacy "Grigore T. Popa" were applied tests and measurements to a number of student artists in order to identify spinal cord diseases and other somatic disorders. Following the screening carried out between 2015 and 2018, the following data was concluded:

Percentage of somatic and spinal disorders detected in the four assessments (2015-2018)	
Faculty of Visual Arts and Design	25% – 35%
Faculty of Music	15% - 20%

Other studies

Ego Seeman from Australia and his European colleagues (Tatangelo, G, Sanders K, Seeman E et al, 2018) conducted a study on some gymnasts, both young girls and middle-aged women, and came to the conclusion that not only in the prepubertal period they have a higher bone density, but later in life, former gymnasts have a higher bone density than those who aren't gymnasts. In another study, boys with rigorous physical activity showed a 9% higher bone surface area and a 12% higher bone strength than the less active ones (D. Felsenberg, 2009).

Another study conducted on two groups of women shows that only 11% of women who performed exercises to strengthen their back muscles suffered fractures compared to 30% of those who were sedentary. Also, sedentary women

had a higher risk of suffering a spine compression fracture or a spinal cord compression. This is extremely painful and multiple damaged vertebrae can cause kyphosis or spine curvature (G. Tatangelo, et al, 2017).

4. Conclusions

Exercise maintains the health of adults' skeletal system. Therefore, physical exercise develops the skeletal system in youth and maintains its health in adulthood. The testing results of students within the project "Means and methods of maintaining the students' health at "George Enescu" National University of Arts showed a higher percentage of students with somatic and spinal deficiencies who belong to the Faculty of Visual Arts and Design compared to students of the Faculty of Music who have practiced a sport since childhood or frequently performed exercises in order to straighten their spine (AC Lese, 2016).

Studies have shown that people who have a better posture and balance, as well as higher muscle strength, have a lower risk of falling, and consequently the risk of fracture decreases. On the other hand, the sedentary ones have a higher risk of hip fracture than the active ones. For example, women who sit for more than 9 hours a day are 50% more likely to have a hip fracture than those who sit for 6 hours a day.

Art students are subjected to vicious positions on a daily basis during their professional development, so physical exercises must be done frequently. The number of hours allocated to the practical physical education course within the university curriculum is not enough to improve their skeletal and muscular system, so it's necessary to do extra exercises on their own in their free time. The beneficial effects of exercise consist in maintaining bone health; in strengthening the back muscles which reduces the risk of spinal fractures; in strengthening / increasing self-esteem and in fighting depression.

Recommendation

Physical exercise, along with a healthy diet and lifestyle can maintain bone density and slows down the porosity process. By improving balance, endurance and agility, exercise helps prevent falls that lead to fractures. High-impact and bone-strengthening exercises are recommended for young artists - preferably jumping, running, lifting weights instead of swimming or cycling.

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3. CONTEMPORARY CHALLENGES IN ARTS EDUCATION THE CHALLENGES OF *HERE AND NOW*

Laura Bilic¹¹⁶

Abstract: *In our time, the theater has greatly expanded in scope to include education, personal development, and sometimes therapy. With its novel stage installations, it has penetrated into the realm of the visual arts and, since the covid-19 pandemic, into the virtual environment. As such, the Actor's Art has inherently been subject to change. Drama schools no longer seek to train masters but to guide and to facilitate the discovery or the definition of each artist's unique individuality, creativity, and personality.*

Key words: *vocation, artist's ego, adaptation*

1. Introduction

Romanian theater and, with it, theatrical (higher) education and training are grappling with their share of confusion, for who can listen to, discover, and cultivate that inner whisper of *vocation* amidst the deafening uproar of the fundamental need for *survival*? To even begin to consider an answer, I reached for the dictionary in search of the exact meaning of the term. According to the Romanian Pocket Academic Dictionary¹¹⁷, *vocation* is a special aptitude or talent for a particular form of art or science, as well as a *calling* or sense of purpose shaping one's destiny. In Romania, after the '90s, the number of independent theaters, groups, companies, and associations using theater as a social engagement tool increased, and so did that of specialized training schools.

2. Discussions

The theatrical domain has broadened to accommodate education, personal development, and sometimes therapeutic approaches. Installations have become more visual and, since 2019, the stage has gone online, resulting in a wider spectrum of *destinies* seeking fulfillment through theater. Acting is no longer as we knew it and acting schools are now less interested in mastery and more invested in facilitating individual self-discovery. The pursuit of virtuosity has been replaced by a demand for artists with very personal styles who can be themselves on the stage and put on display for all to see the most intimate experiences from their past, their deepest desires, and their fears. This *artistic* DNA embedded in an individual is what dictates the theatrical direction uniquely *destined* to each of us.

Now is not the first time that Romanian theater, in particular, but also theater in a universal sense, has had to go through challenging, confusing periods, and this restores our hope for the future. For instance, until the '90s, the theater held an important strategic position in the political and social life, as well as in the lives of ordinary people. On one hand, the Party used theater to reinforce its agenda and further educate the population accordingly; on the other, people used theater as a

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¹¹⁷ The 2010 edition by the “Univers Enciclopedic” Publishing House

safe outlet for their frustrations with the dictatorial political regime. Then, at the end of 1989, everything changed. Referring to the play *Lost Morning*¹¹⁸, the actor Ion Besoiu noted the effect that the Revolution had upon spectators: “I can say that the play had a tremendous impact on the public, but after the Revolution, when we replayed it, and when everyone had already released their frustrations out in the street, the impact was gone. This also happened to me when we scheduled a replay of *The Misanthrope*¹¹⁹ after the Revolution. Before, the roar of applause would fill the theater hall and give spectators the impression of an explosion or an earthquake taking place. People would seek release at the theater, but, once they found it in the street and we played it again after the Revolution, the show was a flop...”

Before December '89, the creators of a theatrical performance would go to great lengths to deceive and avoid censorship, while afterward the challenge became dealing with the mass media and the street show. It took nearly 10 years for a new generation of playwrights and directors to emerge and for the contemporary Romanian dramaturgy to be theorized, such as by Alina Nelega, who was among the first to define the underlying principles of this new direction. She found inspiration for her creative work in the plays of Heiner Müller and Rodrigo García, in which the “deconstruction of a play leads to dispensable, single-use texts trademark of a consumer society, but also to great experimental texts showcasing the poetic power of language.”¹²⁰

The ten layers of *de-theatricalization* identified by Alina Nelega signal a direct form of theater that allows for the voice of the author to be heard with poignancy. In the century of speed, the reality is insufficient and a sort of “hyper-reality” is called for: “The new plays no longer speak in the noble code of the heroic character, but in the hasty and unpolished jargon of elliptical verbal communication. [...] Behavioral change brings about a new stage code.”¹²¹ The Romanian theater followed the pattern indicated by Alina Nelega for almost twenty years, during which the number of theaters, theater companies, and associations rose concurrently with that of performing artists engaged in ever wider and more diverse spheres of interest, from social intervention to experimental expression. According to the theater critic Iulia Popovici, the *surplus of people* was in direct proportion to the *surplus of ideas*.¹²²

3. Results

Today, the Romanian theater world must cope with new and unexpected challenges – after having had to face censorship and then the mass media, now it has to fight the virus. Today, the political warfare between vaccine supporters and

¹¹⁸ *Lost Morning*, dramatization by Cătălina Buzoianu after the novel of the same title by Gabriela Adameșteanu, direction: Cătălina Buzoianu, Theater “Bulandra” Bucharest, season 1986/1987

¹¹⁹ The play *The Misanthrope* by Molière (direction –Valeriu Moisescu) premiered in May 1989 at Theater “Bulandra”.

¹²⁰ Alina Nelega, *Structures and Composition Formulae of the Dramatic Text*, Eikon Publishing House, Cluj-Napoca, 2010, p.102

¹²¹ Alina Nelega, *The Return of the Playwright: Resuscitation of the Tragic and De-theatricalization of the Theater*, in “The Cultural Observer”, Nov 2005, source: www.agenda.liternet.ro

¹²² Dialogue with Iulia Popovici, *User Guide for Independent Theater in Romania and elsewhere*, “The Cultural Observer”, no. 282/August 2005, source: www.agenda.liternet.ro

anti-vaxxers, between minority and majority communities fueled by all sorts of social restrictions and individual fears, has made both conventional and unconventional theater spaces inaccessible. The performing artists of our time must demonstrate yet again a remarkable capacity for adaptation and relevance. Firstly, when quarantine was enforced, different state and independent theaters started to broadcast online existing recordings of past performances, and then they set up live online shows, performed outdoors, or adapted their plays for TV. Secondly, the actors, when they found themselves isolated and alone, turned to their inner *egos*, exploring and sharing their artistic individuality via social media networks and online platforms in a variety of online appearances. This has contributed to a noticeable shift of focus in today's theater from the *interaction* with its public to the *individuality* of its artists.

The theater has been through wars, famine, and pandemics before, and performing artists with something to say have always found a way to express themselves. Theater art functions like a mirror for society and will continue to exist as long as society endures. I find Antonin Artaud's remarks very of the moment even if he made them in 1938; to him, back then, the theater was "an impressive summoning of forces which bring the spirit, by means of example, back to the source of its conflicts" and "from a humanistic point of view, theatrical performance is beneficial, for it compels people to see themselves as they are; it tears of their masks, uncovers their lies, complacency, nothingness, hypocrisy."¹²³

According to the French theoretician, "any true insignia is accompanied by its own shadow." In his *Love and Non-love in Theater*, George Banu also comments how "the theater hall is the shadow of the stage": "I most certainly cannot dissociate from it, but at the same time I am not its perfect double; I am something *other* than it! We are both different and... inseparable."¹²⁴ At present, the theater hall, the so-called *shadow* of the artist on the stage, is gone and has been replaced with the artist's own intimate self. Therefore, whereas previously theater was one instrument with which the spirit of an entire people could be acted upon, today's social distance can only be bridged by the spiritual metamorphosis of the artists as they seek within to rediscover their sense of *purpose*. As Antonin Artaud predicted, "it is only fair that cataclysmic events can occur and incite us to go back to nature to find life again, so to speak."¹²⁵ These days, the *life* that we are revisiting is that within, which our inner self lives out in solitude.

4. Conclusions

Actors must rediscover themselves. Whether they interpret roles to the conception of which they contributed, in a *site-specific* type of show, or they recite from Shakespeare, or they enact a virtual *performance*, stage artists express and communicate their visions to the world. Personally, I consider it a great privilege that any actor should appreciate during these trying times and see the glass half

¹²³ Antonin Artaud, *The Theater and Its Double*, in Romanian by Voichița Sasu and Diana Tihu-Suciu, afterword and text selection by Ion Vartic, ECHINOX Publishing House, Cluj-Napoca, 1997, pp. 26, 28

¹²⁴ George Banu, *Love and Non-love of Theater*, translation by Ileana Littera, Polirom Publishing House, Bucharest, 2013, p. 13

¹²⁵ Antonin Artaud, op. cit., p. 13

full. I concur with the British director Declan Donnellan, who said that “even the most stylized art is still about life and the more life is distilled into a work of art, the greater its value.”¹²⁶ History teaches us that the connection between life and theater is an indissoluble one, therefore our time calls for artists who dare *talk* boldly about their *life*.

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¹²⁶ Declan Donnellan, *The Actor and the Target*, in Romanian by Saviana Stănescu and Ioana Ieronim, UNITEXT Publishing House, Bucharest, 2006, p. 16

4. JERZY GROTOWSKI'S LABORATORY, A MODEL FOR THE EXPERIMENTAL WORKSHOP

Iuliana Moraru¹²⁷

Abstract: *Grotowski concludes that theatre can exist without sets, without costumes, without music and without light effects and even without text. The argument in support of this surprising thesis comes from the very history of the theatre. In the evolution of theatrical art, the text was one of the last elements to be added. The theatre cannot exist without actors, not even the puppet theatre, behind the stage being hidden another manipulative actor. Furthermore, it cannot exist without the audience. Consequently, following the successive eliminations, only two elements remain: the actor and the audience.*

Key words: *Grotowski, theater, actors, audience, laborator*

1. Introduction

Although only a limited number of people had the opportunity to witness or be apprenticed to Jerzy Grotowski's Laboratory Theatre productions, the actor training techniques that Grotowski put into practice spread rapidly and effectively through the press, workshops, stagings of plays and lessons taught in class. Throughout his life, Grotowski often acknowledged Stanislavski's important influence on his work, even emphasizing certain points of continuity and confluence visible in various projects. He also told the story of how he was enchanted by the Russian director, convinced that his teachings hold the key to theatrical creativity. A key element in the actor's training was, for Grotowski as well as Stanislavski, the effort to make him live more truly on stage. However, the difference between the two directors consists in how this truth can be better expressed in an aesthetic context.

2. Discussions

Grotowski, who was also influenced by Meyerhold, shared his belief that the naturalistic emphasis on imitating reality prevented the manifestation of a deeper level of truth. Although Grotowski's approach to physical training is closer to Meyerhold's vision, the emphasis on the wholeness of the act and guiding the actor to develop the most subtle nuances of his inner life has nothing in common with the principles of constructivist theatre. The Pole is often considered a successor to Stanislavsky in the education of the stage performer.

Grotowski already mentions various methods of acting training in his writings. However, after the publication of his book, *Towards a Poor Theatre*, the author becomes more cautious in providing descriptions of physical and vocal exercises because he noticed the tendency of some practitioners to absolutize these techniques, to turn them into good recipes at any time. Exercises, he believed, only serve to prepare for authentic creativity, but do not provide it. Exercise is useful for the actor to prepare his body-instrument, but it is not enough. Grotowski will

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always warn that the exercises taken ready for each occasion only lead to stereotypes. Repeated methods over and over again prevent the actor from manifesting himself authentically. Grotowski himself rejected the term “method” associated with his work, arguing that only a few theatre people, including Stanislavski, managed to approach the actor’s training in such a detailed and complex way that it could be called a “method.” Thus, the Laboratory Theatre avoided fixed schemes, emphasizing the importance of variously applied techniques. It is more important for the artist to become to understand the essence and ethics of Grotowski’s exercises than to practice them as they are.

Although he rejected the idea that there were predefined formulas for stimulating creativity, Grotowski tried to develop a game methodology that would free the actor from his limits. The Laboratory Theatre, which Grotowski founded in Opole, Poland, in 1959, became famous for its promoted style, a distinct style of play that emphasized the importance of meeting the actor and the spectator. In this direction, the director develops an aesthetic that minimizes the contribution of costume, makeup, decor and lighting. It reduces the importance of plastic elements, which have a life of their own, to strengthen the effects produced by the artist.

Since Grotowski’s theatre places the actor at the center of the stage event, depriving him of outside help, he must show real skills. It was not the imitation of reality that interested Grotowski, but the performer’s ability to embody a spiritual act. The actor must be, through the extraordinary discipline to which he is subject to and through the power to change his masks, a kind of saint capable of penetrating the essence of things. Lacking material rewards and widespread appreciation, Grotowski’s actor is motivated to reach that moment in the game – the “total act” – when he can go beyond appearances and convey a universal and personal truth, giving himself completely to the audience. The Laboratory Theatre Company was not concerned with the question of behaviour in the role or shaping based on the character, but with the way in which one’s own person could expose oneself through acting in the play. The role is actually a tool for exposing the actor’s ego. Through it, it was sought to produce in the spectator a state of self-contemplation, and not to communicate the simple image of an affective state.

Grotowski often argued that a major aspect of Stanislavski’s legacy, to which he adhered, was that the performer must train daily and learn continuously. He asked his students to practice their body and voice regularly, not caring about “how to do it,” but insisting on “how to become it.” In his research, he started from the sad truth that theatre people themselves do not have a clear conception of the art they serve. The number of definitions given to theatre is practically unlimited. To avoid this vicious circle, Grotowski embarks on the path of essences, gradually eliminating everything that seems superfluous. He will complete his research with a major question, namely: what is indispensable? Question with which we totally agree and to which we try to find the answer in the Theatre Workshop. The Grotowski method consists in the successive elimination of those elements without which the theatre can exist anyway and in the identification of the indispensable ones, respectively, of those essential elements due to which the scenic art exists and manifests itself for centuries.

Following this nuanced analysis, Grotowski concludes that theatre can exist without sets, without costumes, without music and without light effects and even without text. The argument in support of this surprising thesis comes from the very history of the theatre. In the evolution of theatrical art, the text was one of the last elements to be added. The theatre cannot exist without actors, not even the puppet theatre, behind the stage being hidden another manipulative actor. Furthermore, it cannot exist without the audience. Consequently, following the successive eliminations, only two elements remain: the actor and the audience. Therefore, the theatre could be defined as “what happens between the spectator and the actor”, the rest being additional elements. His laboratory theatre itself has undergone an evolution from a theatre rich in the constant exploitation of light, the visual arts, music to an ascetic theatre in which only the actors and the audience remain.

That is why we allow ourselves to say that Grotowski’s laboratory is a form of theatrical workshop. In both cases, such a theatre presupposes a maximum exigency. In the sense that it must replace the plastic elements by the means of one’s body, and the acoustic and musical effects by one’s voice. In agreement with this idea, the teachers and guides of the Theatre Workshops carry out training sessions that develop to the maximum the corporal and vocal possibilities of each actor-student that must find his own language based on them. Grotowski puts the actor at the center of his concerns. In the Theatre Workshop, we put it above any student-actor, as well. Self-knowledge, discovery, overcoming obstacles and pushing some brakes on the way to the total act are the objectives pursued in the theatre workshop.

3. Results

In the Grotowski laboratory, in order to achieve these great goals, the actor must know a process of “holiness” (a secular holiness, to be more precise). In his approach, he reveals himself, takes off his daily mask, and invites the audience to a similar process. Repeating the phenomenon of atonement, the actor does not sell his body, but sacrifices it. Grotowski distinguishes between the “holy actor” and the “courtesan actor” starting from the difference between the technical abilities of a courtesan to give love and the capacity for giving and acceptance born only from a true love. In this context, the technique of the “holy actor” is an inductive technique (an elimination technique, respectively), and that of a “courtesan actor” is a deductive technique (an accumulation of tricks).

A theatrical workshop should be based on the following ideas: “we are not looking for recipes, for stereotypes [...]. The actor must be asked: what are the obstacles that block you on your way to the total act that must commit all your psychophysical resources, from the most instinctive to the most rational [...]. Memories are always physical reactions. Our skin is the one that does not forget, our eyes. What we have heard may still resonate in us [...]. Never listen to your own voice [...]. If you listen to yourself, you block your larynx and block your resonance process. Always talk, discuss and make contact with concrete things [...]. Make the actions concrete, linking them to a memory [...]. Contact does not mean staring but seeing [...]. If you want to create a true masterpiece, always avoid

clichés. [...] You need to be aware of the action behind the words. Words are always a pretext. You never have to illustrate the words. To be really bored means to be very active. If you want to create a true masterpiece, you must always avoid beautiful lies. Try to show the viewer the unknown side of things. The decisive factor in art is the result, and to get the result – and this is the paradox – you do not have to look for it. If you look for it with your teeth, you will block your natural creative process [...]. You don't have to think about the result and the result will appear.”¹²⁸

So, an example worth following in the achievement of an Experimental Workshop is the theatre-laboratory of Jerzy Grotowski. We could say that the poverty we face in any theatre school can be transformed from inconvenience into a means of self-knowledge and discovery of the creative potential that dwells in us. Another feature encountered both at Grotowski and in the Experimental Workshop with students is the small number of participants. It may seem insignificant, but concentration and research at higher levels can only be accomplished in an atmosphere of trust, of inner freedom, an atmosphere in which we can bear to discover the truth about ourselves. As Grotowski stated, “we consider the actor's personal technique to be the core of theatrical art; [...] Educating an actor does not mean teaching him anything, we are trying to eliminate his organic resistance to this process.”¹²⁹

In the workshop, theatre must be seen as a challenge “to transcend our borders, to go beyond our limits, to fill the void within us – to fulfill us.”¹³⁰ To the question “what does the word theatre mean?”, Grotowski answers from different perspectives and positions, concluding that to the innumerable definitions given to the theatre we must not, in any case, add others, but, on the contrary, to remove from them. A very wise thing in our opinion. We totally agree with the idea that the theatre is “what happens between the spectator and the actor”. From here we come to realize that if the audience is made up of various categories of people who go to theatre with different expectations, the actors remain the ones we can prepare in such a way that through them the audience is brought in unison, for a few moments, in a mood in which there really is an **exchange** – of energy, of information, of emotion, of faith.

When asked if his theatre is for an elite, Grotowski answers that he is only interested in the audience able to ask questions about themselves and look for an answer together with the actors through what they achieve on stage. We could say that this is the ideal audience we all dream of, but at the same time we do not think it is good to ignore some spectators who come to theatre, maybe narrow-minded, rigid, careless, but who can change their state, leaving at home vexed, upset, relaxed or fallen into thoughts. So, we plead for the theatre to be taken to the streets (no matter how controversial it may sound), in the sense of going to the spectators. Indeed, the audience would be wonderful if they prepared their souls before

¹²⁸ Jerzy Grotowski, *Spre un teatru sărac (Towards a Poor Theatre)*, translation by George Banu and Mirella Nedelcu-Patureau, Unitext, Bucharest, 1998, pp.122-123

¹²⁹ *Op.cit.*, pp. 9-10

¹³⁰ *Idem*, p. 13

entering the stage, but let us not forget the one we are trying to wake up from the whirlwind of the century of speed and make then turn to us, the artists, so that we can give them a moment of reverie.

Nowadays, the temptations of the internet, cinema and television are great, but there is one element that they cannot take away from the theatre: “the proximity of the living organism”¹³¹. Because of this, Grotowski proposes to abolish the distance between the actor and the audience by eliminating the stage, destroying the borders. More concisely, he talks about the need for a room theatre. We do consider that intimate theatre reaches the spectator faster, but there are shows that cannot be played up close, they require a detachment, an overview of them.

The experimental workshop proposes in a first stage the opening from an emotional point of view, both of the leader and of the participants – in our case, of the students –, creating a climate of mutual trust, so that there is no more fear of passing beyond the normally accepted limits and to weave a special harmony, to give birth to an inner peace. Grotowski, through his theatre, wants the actor to heal from the possible problems he has and to follow “a normal lifestyle.” By this is meant a strict program and the engagement of all energy in the creative process.

And here we come with an observation. We believe that the “holy actor” is an ideal that is difficult to achieve today, and, as Grotowski himself states, it is an extremely difficult task to gather a company of such actors. So, we apply many of the principles of poor theatre in the experimental workshop, but without claiming to take over the whole Grotowskian system, which would be difficult to assimilate by today’s students anyway. The most important principle to keep in mind in the learning process is “first, do no harm”. “The second is common to all professions: if you are demanding of your colleagues, you must be twice as demanding of yourself.”¹³² The workshop guide must first and foremost be a good psychologist and have “a special technical skill: the art of directing.”¹³³

4. Conclusions

The student’s sensitivity must be awakened by an appropriate shaping, connecting him to the most stimulating phenomena of culture. He must be prepared for the contact and exchange that takes place through the show between the actors and the audience, but for this it is also necessary for him to understand that only by researching and training methodically can he be creative. The essential conditions of the actor’s art are the following, according to Grotowski:

- “To stimulate a process of self-revelation, going to the depths of the subconscious, then channeling this stimulation to obtain the desired reaction;
- To know how to articulate this process, convert it into signs and be disciplined. In concrete terms, this means building a score whose notes are microelements of contact, reactions to the stimuli of the outside world: we can call it *giving* and *taking*.
- To remove from the creative process the resistance and obstacles due to one’s

¹³¹ Jerzy Grotowski, op. cit., p. 26

¹³² Idem, p. 30

¹³³ Idem, p. 32

own body, both physically and mentally (both forming a whole).”¹³⁴

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¹³⁴ Idem, p. 60

5. ARTISTIC EXPRESSIVENESS - EXHAUSTIVE COMPONENT IN THE TEACHING-LEARNING PROCESS FOR “DANCE” SPECIALTY STUDENTS

Svetlana Talpă,¹³⁵ Mariana Vacarciuc¹³⁶

Abstract: *The given paper elucidates one of the main professional skills of a dancer / performer - artistic expressiveness. Following the analysis of several studies in the field of choreographic art dedicated to expressiveness and methods of its development in choreographic creation, the concept of expressiveness is revealed by defining it in different types of art, cultural studies, philosophy, etc. The most complex description of the component of artistic expressiveness is present in classical, folk and modern dance, where the conditions of its formation and development are exposed in the practical classes of classical, folk and modern dance. The stated issue was researched in a study was conducted over three years of university studies at cycle I (Bachelor).*

Key words: *expressiveness, choreographic art, classical dance, folk dance, modern dance*

1. Introduction

It is known that *expressiveness* is one of the defining characteristics for all genres of art, whether spatial, temporal or spatio-temporal. The concept of *expressiveness* is approached in a unique way by each type of individual art, both philosophically and culturally or historically, being an important topic of artistic and figurative reflection. According to the Art Dictionary, *expressiveness* is a characteristic of the work of art that refers to the vivid, clear, eloquent, suggestive way, in which the “information” of plastic, emotional and ideational nature, its meaning and the “message” of the creator are highlighted. In principle, *expressiveness* is implicit and indispensable to any work of art; there are, however, styles, currents and artists in whose works *expressiveness* acquires a programmatic character, aiming to accentuate in intensity the language of forms, but, in parallel, also of the inner experience that constitutes the life substance of the work¹. *Artistic expressiveness* is one of the characteristics of body language in choreographic art, being a form of conscious communication (through gestures) and / or unconscious (through expression rendered at the level of mimicry and body posture). The movements, which represent a complex mechanism that plays an important role in the development of coordination, conditioning motor learning, are at the basis of body language.

Several researchers and representatives of the choreographic art both from the country and from abroad have permanently been preoccupied by the study of the expressiveness of the performer / dancer in the choreographic art. In this sense, an essential place in the analysis of the dancer’s body language had Gigi Căciuleanu

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in the essay of chromo-analysis applied to the dancing body *Wind, Volume, Vectors* (2008), Rudolf von Laban, the famous inventor of the scoring and analysis system of *Labanotation* movement, also Doris Humphrey, author of the best known and studied book on dance *The Art of Making Dances* (1991) and Susan Foster, who wrote *Corporealities* (1996) and *Worlding Dance* (2009). According to the Russian theorist V. G. Vlasov, *expressiveness* is “[...] a qualitative degree (level) of the perception of the image idea. Artistic expressiveness is present in artistic creation, which to a certain extent is achieved through specific means of conveying expression, similar to a statement”². Artistic expressiveness in choreographic art, in the opinion of P.E. Dolguşin, is in an interrelation with the development of personality: “Dance is a means of expressing emotions, kinetic energy, associative movements, spiritual experience, rhythmic inductions, where all these components are nothing but trends, stylistics, aesthetics and the sense of time”³.

Depending on the diversity of species and genres of art, *expressiveness* manifests itself in various ways. In music, choreography, painting, sculpture and literature, it has the most consistent share of artistic and figurative reflection. In choreographic culture, in the field of all dance genres, whether folk, classical, sports or modern, the concept of *expressiveness* is used, where dancers / performers are assigned the characteristic: *expressive dancer*, *expressive interpretation*. In choreographic art, *expressiveness* is considered a natural aspect, obviously, which does not require any specific analysis or training. But, despite all opinions, like any other skill, *expressiveness* must and can be developed in the learning process. The training and acquisition of specific skills - artistic values, including *artistic expressiveness*, by the student - future dance teacher - is the goal of the graduate of the first cycle of the specialty “Dance”, who aspires to integrate effectively in the field of choreography and in today’s society in accordance with the new requirements. The training of practical skills of dance (classical, folk, modern) and the acquisition of artistic skills, obtained by studying the disciplines “Folk Dance”, “Classical Dance”, “Modern Dance”, are meant to streamline the work of dance teachers, in order to achieve and obtain considerable results in the professional activity.

Acquiring artistic skills for dance genres - classical, folk, modern, is specific to the educational process that was the basis for the training of dance teachers. The artistic skills involve: development of the capacity to receive and understand artistic languages; development and cultivation of creative imagination; nurturing artistic sensitivity and creativity; education and cultivation of rhythmicity and musicality (artistic skills that require the existence of a rhythm, a tempo or measure of dance); development of expressiveness, gestural communication, nonverbal communication - which complete the psycho-pedagogical components of dance; education of body aesthetics and motor aesthetics; formation and development of a multidirectional and open aesthetic culture; cultivation of the attitude of rejection and isolation of non-values, cultivating good taste; appreciation of true values: ethical, cultural, moral, spiritual; formation and improvement of moral-volitional qualities; formation of autonomous and responsible valorization capacities;

appreciation and enhancement of the national and international aesthetic heritage; development of sensitivity for authentic aesthetic motor culture; developing interest in choreographic composition and interpretation; training of the ability to know dance theoretically and methodically, and its significance; assimilation of the possibility to perform the dance choreography at a high artistic and technical level; development of the individual habit of living in harmony with others, socializing and empathizing.

All these skills allowed us to highlight experimentally, both the aspect of artistic values of the dance teacher profession and the *artistic expressiveness* of a performer, as the student in the specialty “Dance” is evaluated from a practical and theoretical point of view. In theatrical art, *expressiveness* is defined as “the capability and skill of an actor to express, as accurately and concisely as possible, the character and image of the character through movement, gesture and facial expressions, according to the era, style, genre characteristics of the play and not lastly through the intention of the actor and the director. We cannot talk about the body in dance without talking about language. If a person cannot name a sequence of rhythmic movements as a dance, then it turns out that we are not dealing with a dance, but only with a feature of gymnastic or everyday movements. The body in dance becomes the effect of the discourse organized by teachers, choreographers, critics and analysts of the movement. Thus, a language appears that captures the dancer’s body that represents and reconstitutes it. Learning the language of dance involves developing awareness, with clarity and precision, of different movements, both as a technique and as emotional-interpretive involvement, and establishing the distribution of effort needed to achieve optimal movements.

2. Discussions

A person cannot acquire particularities of individuality and talent through studies because they are innate, but their development and evolution is possible. These abilities are set in the objectives of the curricula of the disciplines: *Classical Dance*, *Folk Dance* and *Modern Dance*. Both individuality and talent cannot be subjected to the teaching-learning process, but they can be exposed to development. This problem is solved by classical, folk and modern dance teachers from the “Ion Creanga” State Pedagogical University, *Dance* specialty. In addition to the fact that the student is required to master the perfect technique, gesture, facial expressions, musicality and much more, he also needs to develop creativity, memory, imagination, attention and to enrich his body language. It is absolutely necessary and useful to pay special attention to the development of the component of *artistic expressiveness* in the teaching-learning process of students (future dance teachers) at the early stage, i.e. in the first year of studies in cycle I. It contributes to educating virtuosity, elegance, creativity, aesthetics, plasticity and expressiveness of movements, combined at the same time with rhythm and emotional-motor message, all expressed based on the perception of the means of expressiveness of the combinations of classical, folk or modern dance.

According to the theoretical concept of the research, the artistic activity is realized / can be realized at the level of the artistic perception of the choreographic

work, at the level of assimilation and interpretation of the choreographic work, at the level of creation and staging of one's own choreographic work. It should be mentioned that the artistic training of students-future dance teachers was systematically carried out in the disciplines: *Classical Dance, Folk Dance, Modern Dance* through: repeating sequences of expressiveness several times; executions of transposition in the role, interpretation of the character; mime and pantomime exercises; exercises of plastic expression on a melodic line; respecting the rhythm, identifying it; exercises with plastic and abstract elements from classical, folk and modern dance; artistic communication exercises with the dance partner and with those in the class / ensemble; communication with the public, transmitting the message, the state created in the dance, inciting the spectator in the dance story; musical combinations and structures, in different tempos, their identification.

Therefore, the interpretation (execution) of the choreographic work or a dance combination is possible by having an optimal level of artistic training. During the three years of study in the first cycle, specifically artistic tests were applied to the students – future dance teachers, in the process of choreographic training, and namely: 1. Musical tempo; 2. Sense of Rhythm; 3. Torso mobility; 4. Dance Fragments. The competence formative experiment was performed in the research group on a sample of 13 students. The research technique used was *before-and-after*, in order to observe more clearly the dynamics of changes in the manifestation of artistic values in students of the choreographic specialty.

During the evaluation of the effectiveness of the methodology for forming artistic values in students in the choreographic training process, the statistical data recorded by the research group during the three years of studies in the first cycle (Bachelor's degree) were analyzed. The interpretation of the statistical data allowed the comparison of the indices related to the significance of the difference between the initial and final tests at the level of the first year of studies, and subsequently the students of the research group were tested at the end of the second and third year. The same tests were given, at the beginning of the 1st year -initial testing (2016→2018), at the end of the 2nd year of undergraduate study to observe the progress made. The artistic test consisted of:

1. Musical tempo - the speed at which the respective melodies unfold. Stepping to the rhythm of music, piano chords and melodies of various unknown tempos. The following were assessed: the identification of the tempo (slow, medium, fast, very fast), the artistic gait, the presence and stage appearance, the attitude, the confidence, and the performance of the competitor; the way of stepping identifies the musical tempo.

2. Sense of rhythm_- rhythm overlaps, its identification. (*Rhythm is the primary element of movement. All human motor activity is governed by rhythm. Rhythm in music is closely related to the various pitches of sounds that create the "basis of musical expression". Rhythm in music is the sequence in which accentuated loud beats and semi-accentuated beats are presented. The rhythm gives the character of the music and is the regular alternation in time of different longer or shorter sounds*). TEST - the rhythm of a complicated musical composition rendered by

clapping. The rhythm will be identified by clapping: rhythm of hora (circle dance), sarba, waltz, tango, gallop, oriental, samba, rumba, paso doble, march, mazurka, etc.

3. Torso mobility - the correct binding of the acrobatic elements used in the dance. The elements can be: leaning on a straight line back and forth, sitting pirouette with standing up, standing in balance in the *attitude* position - the amplitude of the foot back to 180°, slow reversal forward, backward. The assessment is for: the order of the acrobatic elements and their correct binding so that their combination is not felt, taking place as a long acrobatic exercise. Refined combination with dance steps. The execution technique and the artistic impression in execution are assessed. The values in points are: 1; 2; 3; 4; 5; 6; 7; 8; 9; 10 points.

The mobility of the torso is valid only if the student does not lose his balance during the pirouette, the *attitude* position or the slow back-and-forth reverse, with the support on 1-2 hands or falling. The increased complexity of most of the bodily difficulties and of the technique of the classical-folk-modern dance genre denotes a continuous influence between the two categories of factors for the realization of the artistic motor act in a composition.

4. Fragment of Dance - The correct rendering of a set of movements of 32-64 beats, from a complex choreographic composition. Spontaneous composition of an improvised dance fragment. This test is a chain of dance steps (classical, folk or modern), highlighting different musical rhythms. This combination must last at least 8 seconds according to the tempo and rhythm of the music. The composition must express the character of the music through an emotional response coming from body movement, the movement being partial or total. The assessment constitutes 3 points. Improvisation plays a special role in educating motor musicality and creativity. On a musical piece (from classical, folk or modern dance), the group of students improvises movement structures, dance elements, which reflect the way in which they perceive the musical accompaniment and the emotional echo induced on their psychic structure.

This means of work is recommended at all stages of university training, because the development of imagination and creativity is required as a major object of training, as a whole, with the framing of both interpretive and compositional-choreographic aspects. The measurement / testing is performed individually, the following two aspects being considered: artistic expressiveness and originality of the presented movements for which the student receives from the assessor a grade from 1 to 10 points maximum; the correlation of the movements with the music for which the assessor gives a grade from 1 to 10. The final grade for this test is obtained by adding the two grades and dividing them by 2; the student receives a maximum grade of 10.00 for this test. During the research, it was observed that the reiterated repetition by the student / performer of the movement reproduced after the teacher gives a smaller assimilation effect than a single verbal (or written) description of the characteristics of the proposed movement. Thus, the greatest effect of the mastery of new movements by the student / performer is achieved when a natural demonstration of a movement is accompanied by a verbal description, explanation or comment⁴, where an

expressive gesture in all its content and importance can be equated with a word or intonation in a dramatic show, so that the connection of a gesture with a word is natural.

Another essential role that repetition has in the choreographic art of a certain movement is the acquisition of a sense of patience by the student-dancer or performer. Also, the rehearsals of the set of movements proposed by a student / performer to the other members of a group / ensemble are suitable. Through this procedure, the dance teacher highlights the expressive potential of each body (dancer / performer), capturing the interest of each student / participant, thus accurately monitoring how students reproduce the proposed movement and paying their attention to omit certain details, such as arm positions, sequence rhythm, etc. In all these stages of experimentation and research, K.S. Stanislavski's statement was equally taken into account, and namely "the gesture for the sake of gesture must not exist on the stage"⁶. It is necessary to avoid the following artistic mistakes in this test for which the following sanctions apply:

- interruption of the character and dynamism of the choreographic composition: 1 point;
- lack of character and dynamism in the choreographic composition: 5 points;
- lack of starting and ending posture in the choreographic composition: 3 points;
- lack of coordination of movements with the music of the choreographic composition: 5 points;
- lack of synchronization of movements with the rhythm of the music of the choreographic composition: 1 point.

There must be a total correlation between music and movement expressed by: contrast of movements according to the tempo, rhythm and musical accents; the ability to express the character and the emotional response of music through movements (body language). In the case of body expressiveness, this is characterized by: the synthesis of strength, beauty and elegance of the movements in the choreographic composition; participation of all moving body parts (head, shoulders, torso, hands, arms, legs); facial expression, which must convey the theme of the music and the message of the choreographic composition; continuity of movements, without unjustified interruptions or stops. The student / dancer must avoid the following artistic mistakes for body expressiveness:

- isolated segmental movements of the dance steps: 1 point;
- absence, for the most part, of facial and body expression: 3 points;
- total absence of body and facial expressiveness (segmental movements): 5 points¹¹.

3. Results

We specify that in the Republic of Moldova the student's grading is done by giving grades (digits). The grading represents the decision act assumed by the teacher within the didactic evaluation activity, after the integral accomplishment of the actions of quantitative measurement and of qualitative appreciation of the degree and of the way in which the student achieves the curricular objectives. In the Higher Education System of the Republic of Moldova, the grading scale from

1 to 10 is applied. The minimum passing grade is 5. Other qualifications can also be applied: “passed” and “failed”⁷. It is observed in Table 1 that the values obtained for each artistic test separately by students-future dance teachers from the initial test (1st year), to the final test (2nd year), measured with the same unit, respectively grades (1; 2; 3; ...; 10), increased constantly - reaching in the end almost the maximum value, which means that the students- future dance teachers showed interest in achieving the objectives, accumulating knowledge, and having the desire to assert and achieve maximum performance.

Tab. 1. Average grades received for the artistic test

Year of study		Artistic test							
		<i>Musical tempo</i>		<i>Sense of rhythm and stage appearance</i>		<i>Body plasticity</i>		<i>Dance-choreographic composition</i>	
		<i>Average</i>	<i>%</i>	<i>Average</i>	<i>%</i>	<i>Average</i>	<i>%</i>	<i>Average</i>	<i>%</i>
2016-2017	1 st year	7,7	2,90%	8,0	5,90%	7,75	17,60%	7,0	11,80%
	2 nd year	8,0	14,30%	9,0	14,30%	8,0	7,10%	8,0	7,10%
2017-2018	1 st year	8,0	5,90%	9,2	2,90%	8,3	11,80%	8,0	14,70%
	2 nd year	8,5	10,70%	9,6	7,10%	8,5	3,60%	9,0	3,60%
2018-2019	1 st year	9,0	2,90%	9,5	5,90%	9,0	1,00%	9,2	17,60%
	2 nd year	9,5	14,30%	9,9	7,10%	9,15	7,10%	9,6	3,60%

In a chart, the students’ results look like this (Figure 1):

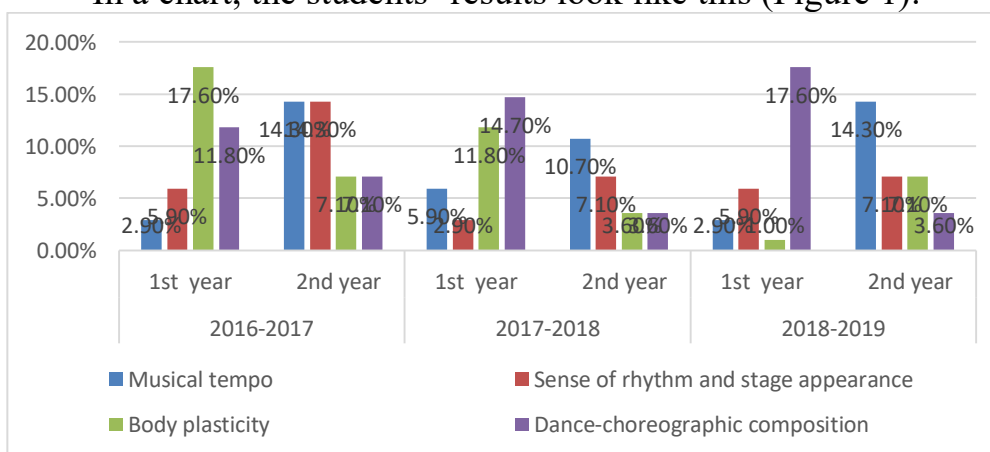


Fig. 1. Average grades received for the artistic test

An analysis of the interpretation of the dance steps of the students of the Dance specialty demonstrated the difference of the interpretation level precisely by rendering the emotional content of the performed dance through different affective nuances with the varied placement of the interpretive accents. The assessment of the results of the four artistic tests shows that the formation of artistic skills, namely *artistic expressiveness*, in students - future dance teachers has a positive impact, due to intellectual training through scientific knowledge and

information necessary for their qualitative training as specialists in the field. The results of the formative experiment highlight the indices of artistic activity obtained by students –future dance teachers during the studies in Cycle I (Bachelor), which represents the incipient activity of training artistic skills, designed and achieved significantly by representing and creating values-attitudes, values-creations and values-emotions thanks to the level of development of artistic values and of *artistic expressiveness* in the process of choreographic training.

Thus, *artistic expressiveness* in choreographic art is based on the emotionality of the performer / dancer, represented by the plasticity of the movements and the expression of his face in accordance with the content of the image, where the essence is the dancer's competent emotion. The non-verbal transmission of the content passes through the instrument of the performer / dancer, i.e. his body. In a choreographic work, it is not so substantial to know the “set” of steps or body positions according to the choreographer’s requirements, but his intention that the dancer / performer must express through artistic expressiveness (emotions, facial expressions, pantomime) so that the spectator understands the mastery of a dance or the plot of a choreographic show.

Despite the different approaches and points of view regarding *expressiveness*, however, the authors cited in the article are of the opinion that *expressiveness* is an original artistic interpretation, possessing an emotional saturation of artistic images, in which the attitude of the author and of the performer / dancer is present, the spiritual world of the creator, the experiences and feelings of the dancer. Historical development, the appearance of purely human feelings in the performing arts exerted an enormous influence on the development of the expressive movements of an actor / dancer. In the process of communication, expressive movements are enriched and differentiated, acquiring the character of a figurative language, a specific code to convey various nuances of feelings, appreciations, attitudes towards events and phenomena. The correct interpretation of expressive movements is made in the process of impact, more or less consciously, on the viewer.

G. D. Lebedeva writes that ballet theater, after losing its words, found expressive means, so clear and universal, that it became a social art that has no nationality. She argues her statement by the fact that classical dance belongs to the types of dance that affects the mind through feelings and instincts, in which the recognition of images must be infallible, because each of them is not just a sign, but a formula that expresses a category⁸. One of the famous dancers and choreographers of Russian origin, Mikhail Fokin, states the following about *artistic expressiveness* in dance: “sometimes a dance can express what a word is powerless to say”⁹. We can say that choreographic art is not an isolated set of certain components, elements, even types of dances, but their synthesis, where the main aspect is mutual influence, during which there is an effective (or inefficient) change in each component of the process. Even in choreographic works, in which the plot is missing, one can observe the transfer of emotion, mood and stylistic features of the music, and this should be taught by the dance teacher.

The analysis of theoretical sources revealed the importance of *artistic*

expressiveness in the art of performance, which is based on emotion. At the same time, emotional expressiveness is based on the exact knowledge and understanding of the content, the meaning of that artistic image created by the dancer / performer. In order for a student to be expressive in his stage evolution, he must be taught this occupation by a teacher who himself possesses a developed emotional and sensory framework. Thus, the two actors in the teaching-learning process, the teacher and the student, are in a continuous interconnection, where information about the movement taught by the dance teacher is broadcast to the student by audiovisual means, including an explanation of the movement and a pedagogical demonstration.

The use of figurative comparisons by the dance teacher helps the student to perform the movements more efficiently and expressively, creating a certain state / mood, which causes a desire to act actively. However, this method does not cancel the multiple repetitions of dance movements, because the student must train the muscular apparatus, to strengthen the ligaments, which can be achieved only through repetitive efforts, muscular tension, and coordination of all actions at the muscular level (achieving automatism). Mastery of the technical basis of choreographic art should take place in parallel with the development of the emotional component of the dancer / performer, i.e. *artistic expressiveness*.

On the research issue addressed in the teaching-learning process of *Classical Dance*, *Folk Dance* and *Modern Dance* disciplines, we designed a questionnaire that was distributed to teachers of *Preschool Pedagogy*, *Physical Education and Dance*, Dance specialty. The sample that filled out the questionnaire consisted of 6 dance teachers with a professional training in classical, folk and modern dance. The questionnaire included a number of items related to the current level of artistic training of students at the early stage, i.e. at the time of admission to studies at the “Ion Creanga” State Pedagogical University, Bachelor (cycle I).

Question no. 1: *Depending on your own opinion, distribute the value of the components of artistic training in students (future dance teachers) according to the ranking.* We observe the following ranking in regard to the value of the components of artistic training (Table 2).

Tab.2. Ranking of the components of artistic training in students – future dance teachers

Types of training	<i>aesthetics</i>	<i>plasticity</i>	<i>expressiveness</i>	<i>creativity</i>	<i>originality</i>
Average values (points)	2.4	2.8	3	2	1.2
Ranking	3	2	1	4	5

In choreographic art, *expressiveness* is the ability of the dancer / performer to convey the message of the choreographic work through facial expressions, pantomime, gesture, movement. One of the individual features of a dancer, who manages to capture the viewer’s attention, is *artistic expressiveness*, thus, it occupies the first place in our ranking. It should be mentioned that body plasticity is the specific and mandatory component for classical and modern dance, but when performing the tricks of folk dance, the component-plasticity, has a leading place, so we have it ranked second.

Analyzing the following items, the opinions of dance teachers show that the aesthetics of artistic performance ranks third, with an average of **2.4 points**, representing the values of beauty existent in choreographic art, attributed to the level of artistic education and expressed at an informative-formative level. Creativity is on the 4th place with the average of the values of **2 points** and originality is on the 5th place - with **1.2 points**, which has a real indisputable value through authenticity. Creativity and originality are categories of motor intelligence, which determine the competence of execution.

The possibilities of movement in choreographic art are boundless as long as the dancer / performer, and in our case the student- future dance teacher, use their imagination and creativity. All these endow the student with individuality, personal memory and form an artistic aspect. Preparation of choreographic compositions by looking for movements and combinations of movements, the work with musical accompaniment, the training and improvement of choreographic compositions and development of performance qualities, contribute to the formation of virtuosity and artistry in students of Dance specialty. At question *"in your opinion, is it necessary to include the artistic expressiveness component in the teaching-learning process from the incipient stage with a well-established program for the students of the Dance specialty?"*, of the total number of surveyed dance teachers - 83% agree that it is necessary to develop/train *artistic expressiveness* component in the teaching-learning process in the disciplines Classical Dance, Folk Dance and Modern Dance and include it in a well determined program (Figure 2).

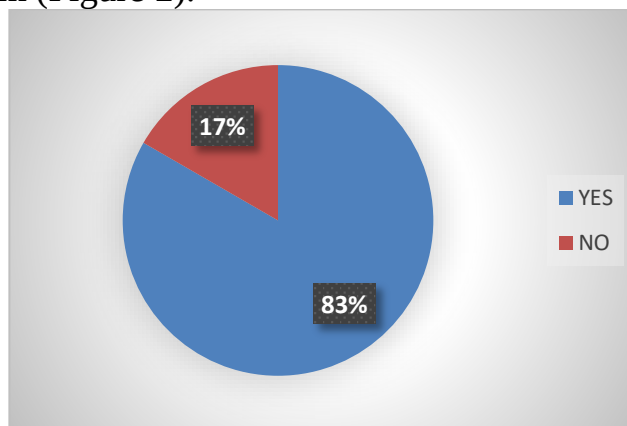


Fig. 2. The need to implement a special program for training / developing artistic expressiveness

4. Conclusions

Thus, we conclude that *artistic expressiveness* as an exact and complete consistency of the interpreted choreographic composition (from an educational combination to an artistic-scenic image) founded on the author's intention, musical background, own attitude based on emotionality. When performing choreographic works, the dancer / performer embodies the ideas generated by his own imagination, seeking to reveal his inner world with the help of various artistic means.

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NUMBER 24

PART III FINE ARTS

1. ART, TECHNOLOGY AND ENVIRONMENTAL COMMITMENT IN EDUCATION

Verónica Perales Blanco¹³⁷

Abstract: *We believe that it is essential to integrate an ecological analysis in artistic production, or better still, to consider art as a tool and agent towards change. It has never been as necessary as it is right now, and we have never had such a powerful technological device. Technology must be an ally of the planet, or what is the same, of the possibility of life; It has to help us see, hear, and ultimately “feel” better. New technologies have transformed the vision we have of the world and also the representation of it. We are the map and we write it. We are part of the text layer that covers the planet and this layer of information is updated live through each of the nodes that make it up: ourselves. Art and science have tried and try to answer the same basic questions, in this search, and always respecting the precautionary principle, technology is an ally. We feel this common space with an intense latency: art, science and technology, which merge like an image with the coupled layers. Let's hope that from the mixture, sublime not only knowledge, but also wisdom.*

Key words: *art, technology, ecology, education, commitment*

1. Art, Technology and Enviromental Commitment

By the mid-nineties, the multimedia artists who had been dealing with the production of interactive works took on many of the issues that are deemed as new nowadays.¹³⁸ Many referred to the features of the virtual spaces that open beyond the screen; the ones that I wish to highlight here are those located right in the “in between”, that is to say, those that dwell in the interface. Strange as it would seem, I am going as far as to say that the “in between” was far closer to our body two decades ago than where it is now. The “in between” moves silently, without our being aware.

A look back will suffice to identify unambiguously two processes that have developed in a parallel way. On the one hand, a reduction of natural resources –an obvious loss of biodiversity we have all heard about- and, on the other hand, a wealth of representations of the living –constructs with a mimetic base- in synthetic

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¹³⁸ It is rather appealing that videogame designers are theorising now, for instance, about the variables for interaction in the game (i.e. ways to follow through, from the simplest to the most extensive – sandbox, and others). The artists working with interactives in the nineties grasp without a doubt that this is nothing but the whole array of possibilities which they had conceived as a map previous to development. That generation faced many a question in the same line, which now seems gone and forgotten. Time and again, some innovation is revealed, but it is not anything but something already known with a new varnish; the market provides examples aplenty every day.

realms. And the latter has advanced at speed. The growth of the synthetic track is so vast, and exerts such power over the shaping of our imagery and our perception of life that it is palpable – as Baudrillard suggested- that a copy has replaced the original. The copy comes from an act of mimesis but, once shaped, it evolves in a non-dependent way. Kellogg’s tigers are not in danger of extinction, and the idyllic beaches shown by our computers’ operating systems will never see a tsunami. It is the extra-territorial vibration of the fictional lives of copies what stealthily shifts the “in between”, moving it away from the body. The common body, as you may have surmised.

This situation is joined by a distinct shift of focus that began in the pinnacle of technologised (and technocratic) societies, and was boosted by capitalism, prioritising the most harmful individualism possible and hiding the systemic relationship between the parts and the whole, between each and every point and the global image. It is a reticule of hermetic compartments that reads “divide and conquer”, and which not only isolates but also initiates quarrelling. “Hobbes’ idea that man is a wolf to man summarises the deepest belief of our society. It is for this reason that there is constant violence: society establishes the general rule so that people can trample others for their own benefit. The most mundane press sings the praises of that violence” (BADIOU, 2010).

The users of the net –open in theory but actually restricted-¹³⁹ spend a lot of energy trying to distinguish themselves from the other users, but also to set themselves apart from the environment (let us call it natural; we will revise it later). This segregation is thoroughly linked to the consumption of unessential options whose aim is not highlighting the individual potentialities, but instead to (dis)play that one is just another sucker in the vast register of future-rubbish consumers. The desire of “being other” within virtual realms goes beyond therapeutic or playful issues; the possibility of being other in an alternate place diminishes the importance of the location in the here and now: every manifestation of desire is a pure distraction from the unfathomable fiction of the world.

It is undeniable that there is a great dearth of permeability between the virtual and natural realms. A fracture between the binary construction, or binary events, and anything that falls (though we may not hear it) on the planet we inhabit. On the other hand, the technological fabric that makes us believe that communication – more than ever- is at hand for everyone; it provides us with a limited set of communication models –Facebook, twitter, LinkedIn- that contextualises our relationships and, I daresay, is a normative back-ground. Thus, we have an estrangement based on exponential and hyper-constructivist representations, and another based on individualism, on the normativity of relationships and, I should add, the mistrust of others typical of capitalism. One floats in a “Wi-Fied”¹⁴⁰ box over the magma of intangible connections. Or was it a cloud?

¹³⁹ The Chinese government, for instance, blocks the access to the internet regularly, to the point that what is a flagrant curtailment of freedoms has become natural.

¹⁴⁰ I mean the Wi-Fi connection, of course.

2. Digital Shadows

The construction of a digital identity, of our linguistic and factual projection in the social realm of the web is, without a doubt, a matter of the utmost importance. However, beyond taste, purchasing desire, trends and / or pastimes, sport filiation, and other superfluous attachments, it should convey –which not always happens– the potential of people to articulate themselves in processes that connect virtual and real social realms. The area given in the web to citizens' organisation and mobilisation by means of alternate ways seems irrelevant when compared to what is occupied by the structures in the service of capitalism and powerful organisations.

Virtual spaces have fundamentally worked as tools for the registration of bodies, which is an evil mechanism –as stated by Critical Art Ensemble¹⁴¹ where the actual users are prisoners and jailers. There is nothing more virtual about technological promises than equality. The Internet has given us an enormous freedom to compete, within the range of equal opportunities: “Internet technologies and universal connections are the material and technological realisation of that egalitarian illusion.

The latter is closely linked to democratic materialism because it includes the idea that all the opinions are valuable and equal. We are connected! What I say is as worthy as what somebody else says! Things are valuable as long as they are always moving. That is false. Reality keeps being violently unbalanced, competitive, brutal, and lethargic. A device with which we can express what we think is not enough to gain access to equality. Actually, the more widespread this kind of illusory equality becomes, the less power people have.” (BADIOU, 2010)

Unquestionably, the problem posited by the illusory nature of technology is not something intrinsic to technology itself. It can be thoroughly transparent, but we must bear in mind the structure within which this transparency fits: the *frame*. I do not mean that we should stay away from technology or leave it aside; this is neither possible nor a desirable option. I believe that we should conceive technological models that help us use our senses better, i.e. to see more and better, to hear more and better, which help our understanding and dialogue. Ultimately, these models should empower our perception and experience of the world together with the other living beings, human and not human.

Never before had we enjoyed a technological potential like the one we have now: almost perfect lenses, more precise capacitive captors, more powerful analytical engines. However, it seems that we have never been so far away. From our own body. We have never endured a lack of sensitivity such as the one we are going through at present; and neither have we diagnosed so clumsily its causes. Thus, “wherever we look, we find the same piercing paradox: on the one hand, the continued development of new techno-scientific resources that might solve the prevailing ecological problems and the rebalance of socially useful activities over the whole planet; and on the other hand, the failure of organised social forces and bodies constituted as subjects to exercise their right to use those resources and make

¹⁴¹ Critical Art Ensemble: Promesas Utópicas: Net Realidades [Utopian Promises: Net Realities]. Available at: http://alep-arts.org/pens/net_realidades.html (Last visit: October 20th, 2011).

them operational.” (GUATTARI, 1989: 14)

“There is not a teacher as powerful as the consciousness of our own transience” (RAY, 2004: 271), says the Wisdom. Whenever our lives are filled by the “syndrome of impermanence”, there is an adjusting system kicking in and producing the necessary distance that allows us to identify the pillars: that for which we want to live. I am fully convinced that this brief catalogue of assets prioritises the ones of a human, social, cultural, and spiritual nature. And right at the back, modulating the shadow, some traces of the (capitalist) empire. If what makes life worth living is not a projection of shadows, is it not time to reassess the system of values that organises and rules our lives? Can technologies support the proposition of a new order?

3. A Natural State

In *La Disparition*, Florence Burgat establishes some parallels between the eponymous novel by Georges Perec [*A Void* in the English translation], entirely written without the letter “e” (and without provoking any feeling of weirdness when read), and the history of the world without “eux” (they) which refers to the animals and living beings in general. Humans manage –or at least they try to- the planet, the resources, the entire place, life. They rewrite ceaselessly over it, as if trying to tattoo the history: their history. A story written by a deaf and blind witness, convinced in every respect that only happens what his limited body is able to perceive. Reading the world apart from this anthropocentric writing has become a high impossible task.

Tracy Metz, author and journalist, goes all in with a statement that challenges us: “Nature is an agreement,”¹⁴² or at least that is the case in the Netherlands, she says, where we have agreed amongst ourselves that this piece of land or that other are nature or not. We spend a lot of money in making nature, which not only involves space, but also a feeling of what is nature or what we call “wild.” Furthermore, it is the total sum of the images from Discovery channel, the sunsets from our screen savers, and birdsongs as a ringtone in our cell phones... Additionally, it is the image that works as a powerful marketing tool; the image of the wild sells lots. Lastly, it is a concept as well, a human creation, a mirror image. The human presence in nature means the disappearance of the latter: “The place where we are is the place where nature is not.”¹⁴³

Declaring that nature is incompatible with human presence looks like an utter provocation and, nevertheless, when reflecting upon our practices, we come to realise that it is not such a preposterous idea. Perhaps because more than doing away with nature, we have modified the very meaning of the word. In this regard, there is an interesting work –*Mastering Bambi* by Persijn Broersen & Margit Lukács-, in which they produce a (short-cut) version of the famous Disney animation film by getting rid of the main characters. The only way to eliminate the anthropocentrism from the film is by erasing those roles, which even though they embody –in a way- the animal world, they belong to the “human” focus. The

¹⁴² See the Tracy Metz presentation at Next Nature Power Show 2011 in Amsterdam.

¹⁴³ Ditto

question about natural, original / aboriginal could go on for several volumes. Seen from a technological point of view, it does not lead us to a decisive question: does technological development unavoidably imply the destruction of the natural order? Is human order a sort of entropy for nature?

4. Artistic Commitment with the Environment

At this point, I would like to bring forward the maxim by the visionary Marshall McLuhan, who pronounced once that often-repeated sentence: “the medium is the message.” This phrase has never been read with the urgency it should be now: the medium (environment) is the message; and the other medium, with which we talk about it, may it be as diverse and rich, as powerful and vast, as creative and dynamic as our intellect can afford. Straight or indirectly, art has always dealt with social issues. Given that the state of the environment we inhabit has an effect on our relationship with society, it would appear as logically uncompromising that the art world should take ecological matters into their own hands and take a stance about it. The use of technological devices can be a valid strategy to approach the natural realm, as long as we ascertain their impact on the environment and, most of all, as we study closely the discourses produced by the use of said devices. Still, we can sustain that the democratisation of knowledge ought to be one of the main goals of the technological apparatus.

Before the global situation we live in, a complex fabric of cause-effect connections, apart from gathering all the information we should also learn; we should get a deep knowledge with the goal of finding a balance for the biosphere. It has been said and repeated many times, the situation we are living in is unsustainable; the need for a change is urgent. Let us change. Perhaps, the appeal of the alleged return to nature –insomuch as the wild or original state of the planet–pertains to an impracticable strategy nowadays. Whether we agree or disagree with the notion of *Next Nature* or with “the covenant” that defines nature (Metz), we cannot but declare that the movement of humanity will go forward, consistent with the *continuum*¹⁴⁴ of our evolution. Having said that, we should inquire whether going forward is a synonym of growing, and the answer to such query is: not everywhere. “Our contemporary nihilist consumerism is the broadest historical concretion of the hedonism paradox” (PULEO, 2011: 412); said paradox refers to the ultimate dissatisfaction within momentary pleasures. Elin Wägner, a Swedish feminist and ecologist, wrote at the end of the 1930s an essay titled *At Peace with Earth*, published as a pamphlet in 1940.

There she strongly opposed the prevalent notion that the industrial production and the unrestrained exploitation of natural resources would be a guarantee for human subsistence (LEPPÄNEN, 2004: 111). We truly cannot say that we are closer now to peace and a global balance than back then. What has indeed begun to change is the faith in the capitalist way of life – a philosophy of life we could say if we followed Badiou’s words. The ever-growing production that feeds the insatiable desire of unnecessary consumption seems to be faltering; we cannot know for sure if it is on account of a spiritual crisis, or because of the alarming

¹⁴⁴ Full range or series, without interruption.

noises of the economic crisis, but the faith is changing without a doubt. “The productivity-obsessed theories fostered by the West have led the world to a crisis in which there is the unavoidable necessity of a radical separation with the hasty race for “growth”, not only in the financial realm but also in the domains of science and technology. It is high time that the concerns about ethics, justice, and a sustainable balance came to be prevalent, because we are threatened by other and more grievous hazards. For it could come to an end, this human adventure on a planet that may become uninhabitable for our species” (HESSEL, 2010: 8).

When Felix Guattari wrote *The Three Ecologies* in 1989, he advanced the need for dealing with ecology in an integral way; we must not understand ecological problems as problems of the environment (seen as something alien, external), but as symptoms of a complexity that includes the social and mental spheres. In his text, Guattari proposed to enlarge the term ‘ecology’ in a direction that led to ‘ecosophy.’¹⁴⁵ The eco-feminist, philosopher, and historian Carolyn Merchant published in 1992 the first edition¹⁴⁶ of a book titled *Radical Ecology: The Search for a Liveable World*. Previously, she had published other relevant essays that provoked a back and forth exchange of ideas in different areas; the most important perhaps was *The Death of Nature: Women, Ecology and the Scientific Revolution* (1980), in which she put forward a view of the scientific revolution that questioned mechanistic science as a sign of development. *Radical Ecology* is an extension of many subjects that Merchant had expounded in *The Death of Nature*.

In the former, she describes the different types of ecologic thought: deep ecology, spiritual ecology, and social ecology; but all under the umbrella of the movement of radical ecology, also known as radical environmentalist movement. This polyhedral aggregation shows many faces as a result, some of them at loggerheads. Merchant is aware of it, and states in the conclusion that “it lacks coherence as a theory and as a movement” (MERCHANT, 2005: 251), listing a number of characteristics that cause disagreement among the theoreticians. There is a significant division between the ecologists who prioritise the meaning of being, its relationship with the cosmos, the additional spiritual weight –be it religious or not- that is quite sizable in their defence of (we might say) an “eco-centric” position, and the ecologists who prioritise social justice and, according to some ecological principles, they embrace an “anthropocentric” point of view. We cannot say that there is only one radical ecology movement, even though the sobriquet may seem mighty appropriate when we consider the type of therapy needed now.

In a more recent appearance, Merchant declared that the ethics of control was giving way –since there is no other possibility- to an ethic partnership “that involves a viable and sustainable relationship, in which the connections in the globalised world are acknowledged by science, technology, and ecological exchanges” (MERCHANT, 2010: 1). Just as Alicia Puleo mentioned a few months ago in one of the readings of her book *Ecofeminismo para otro mundo possible*

¹⁴⁵ Ecosophy implied the combination of environmental, social, and mental ecologies: “Only an ethical-political articulation –which I call ecosophy- between the three ecological registers (the environmental one, the one about social relationships, and the one about human subjectivity), would be amenable to suitably clarify these questions” (GUATTARI, 1989: 8).

¹⁴⁶ There was a second edition in 2005, from which I have taken the fragments quoted in this paper.

[*Ecofeminism for Another Possible World*], given the situation we are living in, it looks like there is not any workable way out without alliances, or without finding shared points and interests.

From my standpoint as an artist, I look at the model and see one – where it seems that there is a twofold problem. I read eco-centrism and see one; I read homo-centrism and see likewise. The poet Jean Luc Parant wrote in *Les Machines à voir* [*The Machines to See*] (1993) that “when the animals are born, the place in the world where they are born is ready for them; everything is ready for them to feed, to live, and to die. To be born is to be, because their bodies hold the world where they were born, and the world holds their bodies.” Is it that we, humans, do not hold the world where we are born? Don’t we turn with it? Don’t we breathe it? Don’t we eat it? Aren’t we it? Isn’t it us? We are the planet, together with everything that surrounds us. The world “makes us be” and our way of living pollutes us, pollutes our bodies, which are nothing but a little part of the common and global body. We bear witness to our own poisoning.

5. Bio-Able

Green New Deal is the moniker given to a set of political proposals devised to help us tackle global warming and the recursive financial crises. The original term *New Deal* denotes the reforms initiated by President F. D. Roosevelt when facing the Great Crash of 1929 and the beginning of the Great Depression. This whole set of new proposals brings to light a vital question – which we can ask to the main economic systems: Can we have a continuous growth in a system with limited resources? The answer seems evident, and an important emerging line has been founded upon it: Degrowth. The term is somewhat provoking, since it does not define a regression but a reflection. Serge Latouche, economist and philosopher, is one of the most remarkable thinkers –if not the precursor- within this trend that revolves around the “slogan” of Degrowth.¹⁴⁷ Its theory can be summarised briefly as follows: the kingdom of “always more” (valid for the last three centuries) has reached its limits, it is no longer viable (bio-able) for the reason that it was based on unlimited growth, but in a planet with limits (regarding resources, mostly).

Degrowth, or the “Green New Deal implies to accept the limits of the ecosystems, as well as the fight against social exploitation by means of a selected degrowth in the developed countries and a measured, sustainable growth in the rest” (PULEO, 2011: 11). One of the main goals is to reduce the ecologic footprint, that is to say, lowering the index of environmental impact caused by humans on the planet. The ecologic footprint is related to Earth’s ecological ability to regenerate its resources: we cannot consume more than what the planet can provide. Hence, we shall have to study new proposals to interconnect with the planet; plotlines such as degrowth and the like that posit structural changes relevant enough for the turn to be effective. Technology is an ally in the task of measuring and visualising the footprint. It helps us when analysing the measures likely to be

¹⁴⁷ According to Serge Latouche, the term Degrowth is more of a slogan (provoking and exclamatory) than a concept; its main function is to work as a decoy.

taken and the specific adaptation to our everyday practices, making us aware not only of the impact but also of the triggering events.

6. Measuring the Footprint

Visualising the components of the atmosphere and the waters, the status of the ozone layer, or the melting of the polar icecaps can contribute to the task, not only of building social consciousness about ecological questions, but also to support social action. Some models, *Ecological Footprint*¹⁴⁸ for one, have proven to be of great use by offering the dwellers of any city precise data on the consequences of their actions. At the same time, they receive practical information when learning to optimise their general energy consumption. Sometimes simple actions entail substantial savings. However, in order to contribute one has to know what to do, how, and where. In this line, the architects collective Urban Ecology published in 1996 their *Blueprint for a Sustainable Bay Area*. The book had a second edition in 1999 and demonstrated in an easy-to-understand way –though not gratuitous- their analysis of what home sustainability means; how citizens could adapt their lifestyles, organising their actions on many levels: neighbourhood, city, and region.

Perhaps this hits a key question in the difficult task of effecting changes: the relationship and coordination between individuals. We live entangled in a framework that prioritises individualism above all, because of economic reasons for sure and quite possibly for political ones as well. Every citizen acts in an independent fashion, as if their actions were without any consequence at all. I am certain that one of the main delusions among global citizens is the belief that one can live a life without impact on other people. It is utterly impossible that someone could live “just doing their own thing”; at the most, what that person can do is to live with complete disregard of present circumstances.

Carbon Facts	
Product Size 1 Cheeseburger (130g)	
Amount Per Serving	
Kilograms CO₂ Equivalent 5.18	
Kilograms CO ₂	243
Kilograms CH ₄	215
Total C: Energy Sources	243g
Transportation	
Fossil Fuel (Diesel)	120g
Fossil Fuel (Gasoline)	48g
Electricity Production	
Fossil Fuel (Natural Gas)	75g
Fossil Fuel (Coal)	0g
Other	
Total C: Non-Energy Sources	4939gCO₂E
Enteric Fermentation	181.0g (4163gCO ₂ E)
Manure	25.8g (666gCO ₂ E)
Other	5.2g (120gCO ₂ E)
Carbon/Product Ratio	39.9
Localism Rating	C+
Sustainable Production Rating	D+
overall carbon code: orange	

Fig. 1. Image on the report of the ecological footprint of a cheeseburger carried out by Jamais Cascio in 2007

¹⁴⁸ <http://www.myfootprint.org/> (Last visited on August 1st, 2011)

One of the key factors in measuring up any person's carbon footprint lays in their diet. Jamais Cascio, an American scholar chosen by *Foreign Policy* as one among the 100 best thinkers in the world, completed a distinctive study focused on the carbon footprint of a cheeseburger (a standard measure in the USA). He analysed the consequences within the production of each and every ingredient of the meat product, and concluded that the carbon footprint would be between 750 and 3,000 grams of CO₂. The most relevant find in the study was that the figures almost double if we include the effects of the methane from the flatulence of the cows. In his study, the author compares the emissions produced by cars and reaches the conclusion that the carbon footprint from all the burgers consumed in the USA in a year are almost the same as the annual emissions from all the sport utility vehicles (SUV) driven in the country (about 16 million cars).¹⁴⁹ It would appear that there are many economic interests at play when reducing global meat consumption is even mentioned. The levels reached in the most advanced economies are not only unsustainable from an ecological point of view, but also downright unhealthy.

7. Hauling the Medium

Food transportation is another issue that deserves a meticulous analysis. We have lost, mostly in city areas, any idea we had about seasonal production in agriculture. We can eat whatever we fancy throughout the year, overlooking the fact that foodstuffs call for conditions that very likely may be found far and away from our postcode. A number of studies delve deeply into the relationships between foodstuffs and the seasons, the benefits of ingesting what the soil gives us according to the time of the year and the place where we live. These issues are not to be considered and dealt with exclusively by farmers, ecologists, or dieticians. Artists can play an important role in the articulation of the relationships between consumers and producers, shaping new and alternative commercial networks. There is a vast chasm in the communication between those who farm the land and those who live off their work.

Reinstating channels of communication would exert a positive influence on the value of work for those who farm the land in a respectful way, as well as for the variety of possible actions the consumers would enjoy. There is still a lot of work to be done –applying the same technologies used by the social networks- with regards to the visualisation and coordination of the ecological farming network. Capitalism is based on the idea that human beings are unable to act gratis in favour of others. Perhaps it is time to question this and other assertions that determine and maintain the type of relationship among us: competition, distrust, carelessness, or misappropriation in every sense of the word... All of the aforementioned are based on an assumption, and entirely sustained by an essential fiction: money. The foundations are entirely surreal, in which the money variable –which we know full well it is fictional- can embody anything at all.

In my view, one of the most remarkable books by Baudrillard is *Impossible Exchange*. It is because of its conciseness, its metaphoric nature, and because it is

¹⁴⁹ <http://ecolosfera.com> (last visited on August 1st, 2011)

a book that can be read in any imaginable direction from its very pages. What is more, one always comes back to the title. “It is about occupying, no less, the realm of all exchanges with that by means of which all exchanges are impossible” (2000: 125); the economy becomes that terrible realm, the simulacra backing and “verifying” all the impossible conversions: “the monstrosity is complete” (idem).

8. Love as Subversion

I agree with Alan Badiou’s idea that love “must reassert its rupture value, its value of near-craziness, its revolutionary value like it never did before” (BADIOU, 2010), though I understand that loving is an open act, it is not only a human matter, and much less a binary one. We have delimited and restricted its field of action from an anthropocentric point of view, closing down our senses, waiting for another body to touch us. But love cannot be touched, it flows from within. Of course, we should not tame it but, most of all, we should not normalise it. “We should preserve the subversive power of love (...). And that is extensive to other areas: art should be also removed from the power of the market, and science likewise. Wherever there is an active and selfless thought, there is a fight to free it from economic interests.” (Idem)

According to Jean-Luc Parant, we have invented machines to open our eyes. The machines will help us see what our eyes cannot reach, from the largest to the tiniest; hear anything that escapes us and, in general, perceive with greater intensity all that surrounds us and belongs to our innermost selves. Love machines. Filliou said that art makes us love life more than art. I trust that we cannot make Art without Love, and I do not mean an anthropocentric notion, but love for what is alive, in the open (with and without comma). Love is potential subversion because it questions the foundations of the systems centred on hierarchy, belonging, and submission.¹⁵⁰ To take advantage of all these potentialities, at least two basic actions appear as necessary: on the one hand, to stress the absent words; on the other hand, to shift the vanishing point.

Stressing the absent words involves not only valuing everything that has not been assessed in the fairest way, but also implies to value their absence: because we have a clear propensity to analyse what we see but not the opposite; what is there, but not otherwise. Absence counts. Shifting the focal point means casting doubt on the prevailing anthropocentrism. Love exists beyond human beings; the world exists as a systemic being beyond our own existence. It is not a question of subordinating human life; it is a question of recognition instead: who we are, where our limits are, what welfare is... Lastly, I cannot think of a more corresponding realm than the artistic in order to propose alternate focal points, to experiment with the accentuation, and to make visible what was not. I cannot imagine a better privilege to conjecture the potential of love.

¹⁵⁰ This text will not go in depth – though I have done so in others- about the different angles from which love has been studied, above all when we analyse it from a feminist point of view. To those who may be interested in delving into the issue, I would like to recommend the different studies carried out by Mari Luz Esteban Galarza, especially his last work, *Crítica del Pensamiento Amoroso* (Edicions Bellaterra, 2011).

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2. PERSISTENCE AND THE BECOMING OF THE PICTORIAL PORTRAIT

Cristian Ungureanu¹⁵¹

Abstract: *The seductive power of the Pictorial Portrait determined that, in the context of certain cultural eras, the portraits were made according to attitudes and expressions that would cover the aspects of philosophical, theological, aesthetic, or political ideals. Once it regains its place in the modern art of the 20th century, the Pictorial Portrait becomes an opportunity to explore unlimited expressive and conceptual dimensions. Artists realize that when there is an exceptional talent and it is educated on all intellectual and spiritual levels of the human being, the perspective on art acquires unprecedented dimensions in the history of the arts.*

Key words: *portrait, painting, expression, art history, contemporary*

1. Introduction

The traditional arts - painting, sculpture, engraving, and architecture - target the territory of genius and are static par excellence, compared to music, literature, cinema, and new visual media - video performance art or kinetic installations. The reference frame which the traditional visual arts address is *physical immortality*, the Italian conceptual artist Gino de Dominicis masterfully points it out in his aphorisms,¹⁵² inspired by Constantin Brâncuși's way of thinking. It is commonly accepted by all modern and contemporary scholars that traditional visual arts, along with music and dance, appeared long before articulate language. This phenomenon will be understood when we consider that a child will start singing and drawing before speaking, as he will exhibit choreographic movements before he can walk on his own feet, as soon as the child hears rhythmic music. It is impossible to locate in time the moment the portrait pictorial genre appeared. The oldest legend on this subject is in XXXV volume of the *Naturalis Historia Encyclopedia*, transmitted to us, over millennia, by the historian The Old Plinius (Pliny). He tells us the story of *Potter Butades* from the Greek city of Sicyon, the one who made the clay portrait of his future son-in-law.

2. Discussions

The young man was destined to go to war, and the night before the parting, Butades outlined the shadow of his profile head, a shadow cast on the wall of his house by a candle flame. Myth emphasizes the magic of the process of transposing the face and, implicitly, the personality or soul of an individual into the artistically generated image. In the same volume of his fantastic encyclopedia, The Old Plinius (Pliny) reveals the existence of an ancient pictorial culture in the northern Mediterranean Sea, as complex and valuable as that of Greek and Roman sculpture,

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¹⁵² Phrases by Gino de Dominicis, 1969-1996, collected by Cecilia Torrealta in the *official catalog of the 45th edition of the Venice International Biennial Art Exhibition. Section Past, Present, Future*, Venice 1997, Editura Einaudi, Milan. p. 145

which managed to span millennia until Nowadays. He revealed us not only the refined techniques of realistic and hyper-realistic painting made by the masters of ancient Greece and Rome but also the sophisticated levels of their aesthetic thinking, the special forms of valorization, the condition of the artist in the society of time and centuries before the era, in which he lived. At the level of the pictorial representation, the main function of painting, as well as of sculpture, was that of *mimesis* - the idealization and the most faithful reproduction of reality, but we are not dealing with representations of common, mundane aspects, but with exemplary characters and moments, idealized by applying standards of proportions and formal beauty, just like in Lyssip and Praxiteles sculpture, kings, heroes or nobles of the Greek and Roman cities are represented, personalities who stood out through extraordinary actions or decisions, able to bring them the admiration and gratitude of their fellow citizens.



Fig. 1. Joseph Wright of Derby - *The Corinthian Maid*, c.1782



Fig. 2. Antinoé - *Portrait of a woman, known as "L'Européenne"*, c.120-130

The works were most often presented to the entire community in the fortress and at the same time the concept of the gallery was born, the same Roman historian reveals us. Artists who gained notoriety in their hometowns were invited to exhibit or assess the painting and sculpture salons (exhibitions) organized on the occasion of the Olympics, once every four years. The artists enjoyed impressive financial recognition, which rivals the prices attributed to superstars in the institutionalized circuit of the modern and contemporary art world. They used to display their works even when they were in progress, on the exterior walls of their houses, to be seen and commented on by the general public. This way, they decided to build an arcade gallery (porticos) across the road in front of the house, as we find, for example, in the architectural configurations of houses in medieval Bologna. We learned, therefore, that establishing the meaning and principles of artistic value was a perfectly democratic process, and the valorization of works was determined not only by the level of technical execution but also by the metaphorical refinement of the scenes, characters, objects, or landscapes represented. Like the artists of the Renaissance and all ages that have survived to the present day, painters and sculptors of European antiquity were also convinced that “the purpose of art is to present not the exterior of things, but their inner significance; because this, not the

external design and detail, is the authentic reality."¹⁵³

The seductive power of the pictorial portrait determined that, in the context of certain cultural eras, the portraits were to be done according to attitudes and expressions that would embrace the expectations of some philosophical, theological, aesthetic, or political ideals. The artist generally attempts a representative portrayal, as the English symbolist Edward Burne-Jones put it: "The only expression allowed in large portraits is the expression of moral character and quality, not something temporary, transient, or accidental"¹⁵⁴. "For reasons easy to understand, none of the pictorial portraits of Greek and Roman antiquity have managed to survive more than two millennia of history. The fire, the water, the earthquakes, and the destructive actions of the people led to the loss of all the canvas of that era. Surprisingly, the Greeks and Romans did not take over the technique of the Egyptians, that of painting on wooden boards. From the late period of the last Egyptian empire, we have been sent portraits of exceptional sensitivity, psychological depth of expression, and artistic beauty.

The resistance over time is due to the refined wax *encaustic* technique (polishing), through which both the wood substrate (support) and the mineral or organic pigments used were protected by a layer of wax. Moreover, the testimonies of The Old Plinius (Pliny) tell us that among the Egyptian artists also women who had the necessary talent and technical training were accepted: The largest group of painted portraits are funerary paintings that have survived in the dry climate of Fayum district of Egypt, dating from the 2nd-4th centuries AD. These are almost the only paintings from the Roman period that have survived, apart from frescoes, although it is known from the writings of The Old Plinius (Pliny) that portrait painting was well established in the Greek era and practiced by both men and women artists."¹⁵⁵

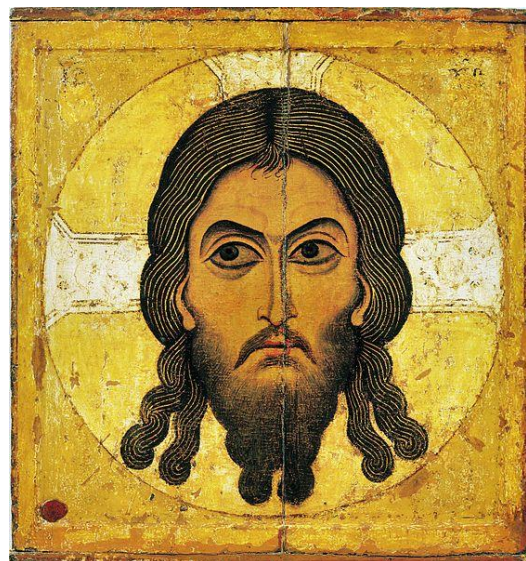
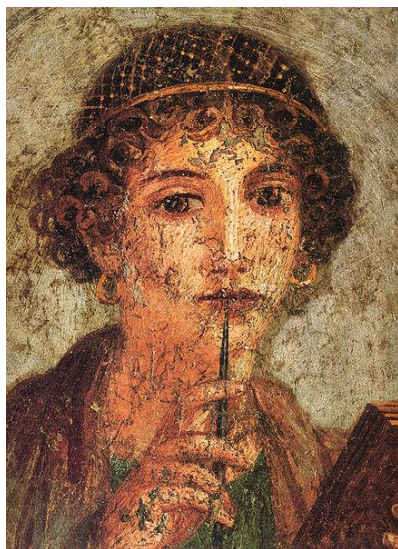


Fig. 3. *Woman with wax tablets and stylus* (so-called "Sappho"), between 55 and 79
Fig. 4. *Christ Acheiropoietos (Made without hands)*, a 12th-century Novgorod icon from the Assumption Cathedral in the Moscow Kremlin

¹⁵³ Gordon C. Aymar - *The Art of Portrait Painting*, Chilton Book Co., Philadelphia, 1967, p. 119

¹⁵⁴- Gordon C. Aymar - *The Art of Portrait Painting*, Chilton Book Co., Philadelphia, 1967. p. 94

¹⁵⁵ Cheney, Faxon and Russo - *Self-Portraits by Women Painters*, Ashgate Publishing, Hants, England, 2000, p. 7

Worth mentioning is the cry of The Old Plinius (Pliny), who draws our attention to the fact that "there is nothing new under the sun" and that artistic movements and trends, as well as the cultural eras to which they belong, have the same cycles of manifestation, they are born as a factor of novelty, they reach a moment of maximum expansion after which they start to decline and eventually die, leaving room for another page of history, most often oriented complementary to the previous one: "Painting portraits that used to convey over the centuries, the exact similarities of people have completely disappeared... Indolence has destroyed the arts." ¹⁵⁶

The Middle Ages did not favor the pictorial genre of the portrait. Everything that belonged to the great cultures of antiquity was eradicated or passed into the underground culture. In Eastern Europe, the formulas of Greek portraiture, both the aesthetic canons and the constructive/compositional style and artistic techniques, once taken from Egypt, are preserved and adapted to iconographic art and fresco painting, with the emergence of Byzantine doctrines and canons. The Byzantine portrait, strongly stylized (perfected in terms of style) and spiritualized as expression, would reach exceptional levels of expressiveness and beauty in Russian iconography, but also in schools in Constantinople, Macedonia, Bulgaria, and, last but not least, in the Romanian Principalities.

As is well known, early Christianity developed only miniatures style in Western space. The portraits were highly stylized (perfected in terms of style) and can be found in the pages of the illustrated manuscripts: "Most early medieval portraits were those of the donors, mostly popes, in Roman mosaics and illuminated manuscripts, an example is a self-portrait of a complex female character - Hildegard of Bingen (1152), who was a writer, a mystic passionate, but also a pioneering scientist, the creator of beautifully illustrated manuscripts, and a valuable musician." ¹⁵⁷

With the advent of Romanesque Art, there is a development of the portrait genre in the sarcophagi sculpture dedicated to principles, nobility, and high clergy. Here reappears an obvious interest for capturing defining features of the physiognomy and psychological aspects of the character represented: "As in the case of contemporary coins, there have been few efforts for similarity. The expansion of the tombstones monuments happened in the Romanesque period. Between 1350–1400, secular figures began to reappear in frescoes and panel paintings, such as that of Charles IV of Master Theodoric, who received fidelity (for this portrait)." ¹⁵⁸

The renaissance, started not by chance in the territories of origin of the Roman Empire, it follows the natural course of the values sinusoidal repetition in history. The interest in antiquity aesthetic principles will allow the pictorial genre of the portrait to be reaffirmed at an extremely refined and complex level. The transition from the portrait of the Middle Ages to the great portraits of the Renaissance asserted in Italy and later in Germany, the Netherlands, France, and

¹⁵⁶ John Pope-Hennessy - *Portrait in the Renaissance*, Bollingen Foundation, New York, 1966, p. 71-72

¹⁵⁷ Cheney, Faxon, and Russo - *Self-Portraits by Women Painters*, Ashgate Publishing, Hants, England, 2000, p. 7

¹⁵⁸ David Piper - *Illustrated Art Library*, Portland House, New York, 1986, p. 297

Spain, is made gradually, through an almost *kinematic* process. From the desire to approach the real physical characteristics of the model, the art of portrait has undergone a process of transition and gradual expansion.

The first portraits of considerable size were made *from the side*. It took many decades for the partially turned *portrait and* then the *front portrait*, looking directly at the viewer to appear. With the advent of the first optical systems, *darkroom*, and *lucid room*, in the early 15th century in Flanders, we are witnessing an incredible revolution in the art of portraits. We can state that the *photo(graphy)* was invented then, only the actual transposition of the model's image was done through the artist, as the chemical technology of photo transposition would have to wait another four centuries before it was invented.

The Van Eyck brothers in the Netherlands, Holbein, and Durer in Germany, or Velazquez in Spain wrote exceptional pages in the history of European portraiture, along with the great names of Italian Renaissance painting. It's not just about the incredible acuity of the details, it's also about the secret science of organizing spaces, displaying points of interest, screens, contrasts, and the smallest details to support and highlight a whole arsenal of attributes, visible or less visible, to build a *portrait* of incredible expressive complexity. Leonardo da Vinci sends us an impressive message about the level of aspiration that Renaissance artists have for *The art of Portrait*: "If the poet says that he can inspire people with love, the painter has the power to do the same, in that he can put in front of his lover the true likeness of his beloved, often making him kiss and talk to him."¹⁵⁹



Fig. 5. Jan van Eyck – *Arnolfini Portrait*, 1434

Fig. 6. Gustav Klimt – *Portrait of Adele Bloch-Bauer I*, 1907

The renaissance, however, especially in the Netherlands and Germany, brings an innovative mystical spirit to the Art of Portrait. We are dealing with explorations of the depth of the human psyche and spirit and the relationship of the human being, in the set of plans that compose it, with different levels of reality and

¹⁵⁹ Martin J. Kemp - *Leonardo da Vinci: Science and the Poetic Impulse*, Journal of the Royal Society of Arts, Vol. 133, no. 5343 (Feb. 1985), p. 196

levels of accomplishment of the being. These concerns are also expressed in the art of portraiture, which sometimes takes on serious and disturbing accents: "Based on Culianu's studies on the Neo-platonic conceptions of the Renaissance regarding phantastykon pneuma, we have highlighted the essential historical features that define the imagination as an intermediate organ between the human and the supernatural regime. Also known as "pneuma phantastica", identifiable to some extent with the Platonic psyche, also called the astral body by modern spiritualists, this subtle vehicle, receptive to both physical stimuli and spiritual influences, seems to behave like a double mirror: with one side facing the sensitive plane and the other facing the intelligible plane. "¹⁶⁰

As I said, the technological revolutions in the Netherlands (optical systems and the onset of oil painting and drying *varnishes*) make a qualitative leap in the representation of portraits that had no reference in the European art of the time and would rival, over the centuries, the photography and the new visual environments of modernity: "Northern European artists have led the way in realistic portraits of secular subjects. This appetite for realism and the cult of detail, of the Nordic artists during the 15th century, was partly due to the delicate brushes and finer effects achieved with oil colors, while Italian and Spanish painters still used tempera. One of the earliest painters to develop the oil technique was Jan van Eyck. Oil colors can produce more texture and degrees of thickness and can be layered more efficiently, with the addition of thicker and thicker layers (a technological process known to painters as "thick over thin").

Also, the oil colors dry more slowly, allowing the artist to make changes easily, such as changing the details of the face. Antonello da Messina was one of the first Italians to take advantage of oil and petroleum-based paints. Trained in Belgium, he settled in Venice around 1475 and had a major influence on Giovanni Bellini and the school in northern Italy. "¹⁶¹ Not only at the level of pictorial technologies revolutionary elements appear, but also at the level of the study of light, which is transposed in a portrait, to favor the expression and the compositional ensemble.

Contrasting screens, unpredictable light sources, and cinematic optical effects are used: "A very high degree of grace in light and shadow is added to the faces of those sitting at the doors of dark rooms, where the eyes of the observer see the shaded part of the face hidden by the shadows of the room. And you see the luminous side of the face with the greater brightness that the air gives it. With this increase in shadows and light, the face is given more ease. "¹⁶²

The great artistic currents that followed after the Renaissance, refined the range of technological and psychological issues that are inherent in the European pictorial portrait. One of the most exciting chapters in the history of portrait art is Rembrandt's creation. Endowed with an impressive ability to capture and represent inflections of the look and expression of the face, but also a possessor of an exceptional talent of designer and colorist, Rembrandt created during his life a

¹⁶⁰ Radu Carnariu - *Visual Composition from a Trans-disciplinary Perspective*, Editura Artes, Iasi, 2020, p. 3

¹⁶¹ Robin Simon, *Portrait in Great Britain and America*, GK Hall & Co., Boston, 1987, p. 80

¹⁶² David Piper - *Illustrated Art Library*, Portland House, New York, 1986, p. 103

series of several hundred portraits and self-portraits, starting with the representation of his own face since adolescence and at a level of artistic complexity, difficult to imagine and achieve for today's times.

The portrait thus becomes a confession of faith or a message, a true psychological diary. We can say that Rembrandt's work represents for the Art of the Portrait what Dostoevsky pointed out in the art of the modern psychological novel. With the advent of chemical technology, which allowed the transposition of photographic images, a series of profoundly revolutionary currents and artistic movements were launched, which attested to the birth of modernity. To Rembrandt, in the same Dostoevsky key, is added the tragic-sized portrait work of Vincent van Gogh.

Starting with the same beginning of the twentieth century, the great liberation of creativity in all fields of research and knowledge of Reality takes place. Quantum physics appears in the same decade as abstractionism, cubism, surrealism, and Dadaism. The pictorial portrait is strongly overshadowed. It becomes the subject of representation only when it is approached in the algorithms of cubism or expressionism, so with strong deviations from the realistic and natural image of the human face: "The production of portraits in Europe (except Russia) and America generally declined in the 1940s and 1950s as a result of growing interest in abstraction and nonfigurative art. However, one exception was Andrew Wyeth, who became America's foremost realist portrait painter. With Wyeth, realism, though obvious, is secondary to the tonal qualities and disposition of his paintings. This is rightfully demonstrated by his landmark series of paintings known as "Helga" paintings, the largest group of portraits of a single person accomplished by an important artist (247 studies of his neighbor Helga Testorf, dressed and naked, in different surroundings, painted between 1971–1985)."¹⁶³

Once it regains its place in the modern art of the 20th century, the pictorial portrait becomes an opportunity to explore unlimited expressive and conceptual dimensions. Artists realize that when there is an exceptional talent and it is educated on all intellectual and spiritual levels of the human being, the perspective on art acquires unprecedented dimensions in the history of the arts. Overcoming the incredible fascination with photography and cinema, artists and audiences rediscover the power of pictorial metaphor. Even when making a hyper-realistic representation and competing with the camera, a painter can focus on two or more levels of clarity, as he decides. He focuses his attention and shapes the qualities of the surface as he pleases, in order to produce the desired psychological and aesthetic effects.

Elements of portrait architecture are reinvested with meanings and their potential is studied in the most unexpected situations. Theorist Gordon Aymar describes how much artistic power, for example, eyebrows can develop. They can transmit "almost alone, wonder, pity, fear, pain, cynicism, concentration, thought, dissatisfaction and expectation, in infinite variations and combinations."¹⁶⁴ The posture (stance) in which the modern and contemporary pictorial portrait is

¹⁶³ An American Vision: Three Generations of Wyeth Art, Little Brown & Company, Boston, 1987, p. 123

¹⁶⁴ Gordon C. Aymar - *The Art of Portrait Painting*, Chilton Book Co., Philadelphia, 1967, p. 93

approached no longer follows any traditional norm and speculates on all combinations and modifications of angles and expressions, dimensions and representation techniques: "The subject's head can turn from" full face " (front view) to profile (side view); a "three-quarter view" ("two-thirds view") is somewhere in the middle, ranging from almost frontal to almost profile (fraction is the sum of the profile [half of the face] plus "a quarter of the other side" - alternatively, each party is considered a third party).¹⁶⁵ Exercises of originality and plastic experiments have always been made throughout history, as in the case of multiple portraits, capturing views from several directions, as in the triple portrait of *Carol I, in three positions*, painted by Anthony van Dyck.¹⁶⁶

3. Results

The modern and contemporary portrait also reveals hypostases in which the face of the model no longer appears, it's up to the viewer to discover with his/ her imagination what would have been the physical and emotional features of the represented character: "Christina's World (1948) by Andrew Wyeth is a famous example, in which the picture of the woman with disabilities - facing her back to the viewer - integrates with the setting in which she is placed to convey the artist's interpretation."¹⁶⁷

No less famous are the portraits of his wife with the head turned, made by the German Gerhard Richter. There are situations in which the total size of the portrait is a defining conceptual aspect, as is the case of the huge portraits of Chuck Close, created for the exhibition in the museum. They are very different from most portraits designed to fit in the house or to travel easily with the client. Often, an artist considers where the final portrait will hang and the colors and style of the surrounding decor.

The psychological relationship of the artist with the represented model has always been a constructive dialogue in every era of art history. The client's expectations, when dealing with an order addressed to the artist, have always been the subject of dialogues, negotiations, or even disputes: "In terms of the fidelity of the portrait to the appearance of the model, portrait painters are generally consistent in their approach. Clients looking for Sir Joshua Reynolds knew they would get a flattering result, while Thomas Eakins' representatives knew how to expect a realistic and relentless portrait. Some subjects express strong preferences, others let the artist decide completely. Oliver Cromwell demanded that his famous portrait exhibits all the roughness of his face, pimples, warts and everything else you see, otherwise I will never pay anything for it".¹⁶⁸

¹⁶⁵ Betty Edwards - *Drawing on the right side of the brain*, 2017, Ed. Penguin, 2017, page 292

¹⁶⁶ Gordon C. Aymar – *op. cit.* p. 283

¹⁶⁷ Idem, p. 119

¹⁶⁸ Idem, p.280



Fig. 7. Grant Wood – *American Gothic*, 1930



Fig. 8. Andy Warhol - *Marilyn Monroe*, 1962

When the interaction between the artist and his model materializes in favorable energy exchange, the portrait is loaded with artistic values that will surprise both the artist and the model represented, to the delight of both: "A successful portrait, however, can earn a client's lifetime's gratitude. Count Balthazar was so pleased with his wife's portrait created by Raphael, that he told the artist: "Your image ... alone can ease my worries. That image is my delight; I smile at her, it's my joy. " ¹⁶⁹

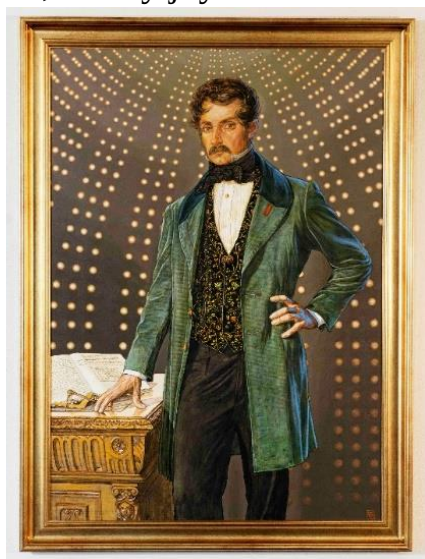


Fig. 9. Cristian Ungureanu - Portretul lui Gheorghe Asachi la 30 de ani", 2017, colecția autorului



Fig. 10. Cristian Ungureanu - Portretul lui Gheorghe Asachi la 30 de ani" (detaliu), 2017, colecția autorului

In the 1960s and 1970s, recent art history experienced a new explosion of interest in the genre of portraits due to the works of English painters Lucian Freud (grandson of psychoanalyst Sigmund Freud) and Francis Bacon, anticipated by the successful boom of the fascinating portraits of celebrities by Andy Warhol. If in Freud's portraits we find an endless palette of contemplative feelings and emotions and even with accents of a Boticellian melancholy, the simple or compositional

¹⁶⁹ Gordon C. Ayma – *op. cit.*, p. 165

portraits of Bacon stand out for their infernal, horror appearance and energy. The interest of the public and the institutionalized commercial mechanisms of the art world, has led to the recent investment of enormous amounts in pictorial portraits. In May 2008, the portrait of Freud, *Benefits Supervisor Sleeping*, since 1995, has been auctioned off by Christie's in New York City for \$ 33.6 million, setting a world record for the selling value of a painting by a living artist.

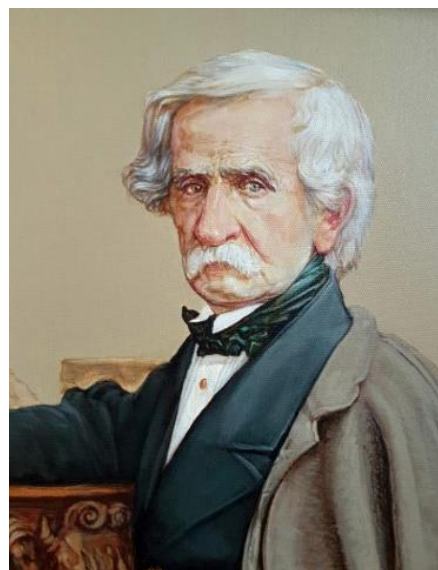


Fig. 11. Cristian Ungureanu – *Portretul lui Gheorghe Asachi la 80 de ani*, 2022, colecția autorului

Fig. 12. Cristian Ungureanu – *Portretul lui Gheorghe Asachi la 80 de ani*, (detaliu), 2022, colecția autorului

4. Conclusions

Many important artists of the end of modernity and the new millennium have invested considerable creative energies in the pictorial genre of portraits, gaining an excellent appreciation from the top critics and the general public in major artistic events. This testifies that the journey of the portrait and the self-portrait in history is far from over and that the human gaze and face, with all the details that make it up, looks like a complicated and fascinating book for those who have good eyes, talent, and "still healthy minds" to be able to express, look and distinguish what is offered to them for contemplation and admiration, in an ever more complex and complicated Reality, as is the age of the new Renaissance and the digital technology revolution, that we are now experiencing.

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Fig. 1. Joseph Wright of Derby - *The Corinthian Maid*, c.1782

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Fig. 2. Antinoé - *Portrait of a woman*, known as "*L'Européenne*"

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Fig. 3. Woman with wax tablets and stylus (so-called "Sappho"), between 55 and 79, Pompeii

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Fig. 4. Christ Acheiropoietos (Made without hands), a 12th-century Novgorod icon from the Assumption Cathedral in the Moscow Kremlin

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Fig. 5. Jan van Eyck – Arnolfini Portrait, 1434

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Fig. 6. Gustav Klimt – Portrait of Adele Bloch-Bauer I, 1907

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Fig. 12. Cristian Ungureanu - Portretul lui Gheorghe Asachi la 80 de ani" (detaliu), 2022, colecția autorului

3. INTERACTIVITY AS ARTISTIC MEDIATION SYSTEM. INSTALLATION AND PARTICIPATIVE PROJECTS

Oana Maria Nae¹⁷⁰

Abstract: *The first official step toward active participation and interaction was made by John Cage, Allan Kaprow, George Brecht, and other artists connected to the happening and Fluxus movements from 1950-1960. Since then the conceptual art maximizes the importance given to the shape and interaction as an artistic product. Essentially, the installations named environmental art bring before the visitor of the exhibition, the viewer, the entire sensory experience, more than the canvas centered on a "neutral" wall or on isolated objects on a pedestal. Analyzing some of this art works we discover that the installations leave the space and time in their usual size with a desire to highlight and understand the experience in a critical manner. This involves dissolving the border between art and life. These interactive installations have been succeeded in the next decade of participatory projects which supported the idea of reflection on the relationship of the individual with technology and the others, but also explored it with other resources, even more direct.*

Key words: *artistic installation, interactivity, art public, participation, sensorial experience*

1. Introduction

Almost all the installations have in common the consideration they give to the viewer's experience. The thing that the viewer of an assembly of elements, called installation, can be sure of is the basic general rules for the perception of space and time. However, they are determined by the artist himself.

In *Art and Objecthood*, Michael Fried¹⁷¹ recognizes a certain theatrical note in the composition of the installations. There is indeed a close parallel between installations and theatre, both artistic forms expose to an audience who expects to be immersed in a sensorial narrative experience surrounding it, while maintaining a degree of identity as a spectator. Traditionally the one who goes to the theatre does not forget that he comes into space and attends a particular experience created. Thus, the installations receive the curious and impatient visitor, a visitor aware of being in an exhibition site. But in both cases, there is a potential for transposition into a newly created environment, different from the usual reality. The construction of a scene-based framework as an environment for the development of actions is an essential prerequisite for further development of installations.

From the early decades of the 20th century, exploration of the framework is gradually becoming a constant concern, which will provide new ways of approach, interpretation, or concept. From the first museums or art galleries or the first official exhibitions, the artwork was awarded a physical reception frame that required a certain distance between the artwork and the viewer. Tradition and education

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¹⁷¹ M. Fried, *Art and Objecthood*, in *Artforum* 5 (June 1967): 12-23. Also in *Minimal Art: A Critical Anthology*, Gregory Battcock (ed.), New York, 1968, pp. 116-147

required a type of contemplation based on the duality of real physical space (art gallery, museum) – fictitious space created (artwork). Thus, each viewer knew he was facing an artwork with its own frame and life.

2. Discussions

Breaking the barriers between the two worlds was a process specific to the last century, rooted in the avant-gardes of the early decades, but with a better consolidation after the Second World War. The reasons for which the conquering of the outside space of a visual artwork has been a major interest for some artists are difficult to identify. It could first be said that the desire for novelty and originality, specific to modernism, has pushed the artists to look for new expressions in the outside environment of an artwork. It also seems that it was no longer enough to explore the canvas or some marble block to bring satisfaction to an audience always looking for new, nor to the artist who seemed to have consumed all the traditional techniques. *The white manifesto* or *Spatialism* of Lucio Fontana¹⁷², had become a milestone since 1946, when it was published, for those who claimed that traditional forms had to be answered by integrating other new elements such as space and time into the artwork.

As part of this creative approach, the role attributed to the audience is of increasing importance. He not only assists, but also participates actively, emotionally, in the experience in which he is led by the artist. The exploration of these new environments made the viewer face to face with a new way of understanding the role of approaching an artwork. And not just a physical approach, but an approach involving the participation in the creative process through the integration into the environment proposed by the artist.

Dan Graham performs in 1974 *Present Continuous Past(s)*, an interactive installation where the viewer is involved in a metaphor over time. The mirrors surrounding the room reflect the present, and the camcorder records what's happening in the room space and reproduces the images on a monitor with 8 seconds' delay. A relation is also created between the monitor and its projection which, in their turn are recorded by the camera.⁸

Digital multimedia technology developed very much in the 1980s, including the process of interaction between the devices and the users, yet the relationship was only about purely technical interaction. But not long has passed and this type of interaction begun to be exploited by artistic circles. Some forms of media interaction would be: Interactive television or cinema (Lynn Hershman, *Deep Contact*, 1989-1990), the interaction between the body and a digital system (Jeffrey Shaw, *The Legible City*, 1988; Peter Weibel, *Die Wand, der Vorhang fachsprachlich auch: Lascaux*, 1993; Christa Sommerer & Laurent Mignonneau, *A-Volve*, 1993-1994 or Ulrike Gabriel-Breath, 1992-1993), interaction as dialogue (Paul Sermon, *Telematic Dreaming*, 1992 or Agnes Hegedü, *Between the Words*, 1995).

In these installations the viewer is no longer just a receiver, but his status also adds up to that of an agent. These types of interactions also have a pronounced

¹⁷² In 1946 Lucio Fontana makes public *The White Manifesto* with his students

isolation note, require a single reception. That's just the viewer in relation to the respective device and only him can participate to the experience in a given period of time. These *environments* are not dedicated to inter-human communication, but only condition a unique machine-man relationship. Certainly, the installations originally called *environmental art* bring the entire sensory experience in front of the visitor, the viewer, more than the canvas centered on a *neutral* wall or the objects isolated on a pedestal. One of the greatest transformations in art, but rather its reception, is the fact that *the reading*, understanding, reception of the projects is made according to the context. The visual object is related to the environment, the environment itself plays a formative role on the object, and the result of these connections is in fact the complexity and finality of any project.

The installations leave the space and time in their usual size with a desire to highlight and understand the experience in a critical manner. This implies the dissolution of the boundaries between art and life, between art regarded as art and art regarded as a real environment. The artist and art critic Ilya Kabakov mention the key role played by the viewer within the experience of the installation in the introduction of the work *On the "Total" Installation*: "*The viewer is both a visitor and a victim who, on the one hand, researches and evaluates the installation and, on the other, follows those associations, reconstructions that arise in himself; at the same time, he is influenced to a large extent by the atmosphere of total illusion.*"¹⁷³

The installations attach a particular importance to the observer and to what is observed by him. Kaprow notes that, the public of art as a spectator can be completely eliminated by integrating him into the artwork alongside the space, time and the material objects that make it up, which leads to the disappearance of theatrical conventions of reception.¹⁷⁴ The space, the light, the surface, the shape, the structure, the context and the constituent elements are some of the features to be reported when talking about an installation, whether it is placed in a context such as urban space, art gallery or even a digital environment. Installations often have a finite existence and the elements such as time, interaction or photo documentation are becoming increasingly important and a growing report on the result. The finality is determined by clear parameters such as the impact on the public, the degree of interaction and the functionality of the interaction. Thus, at the end of any project, the audience is the who can guarantee for the success or failure of an idea, insofar as the interaction exercised a certain influence on it, actively involved it in understanding the respective work.

In any case, whatever the basis, the meaning of the term interaction is subject to multiple transformations from participatory actions such as *happenings* or Fluxus between 1950-1960 to the interactive media art between 1980-1990. On the one hand, the change of meaning is since the broad spectrum of interpretation of the term allows interaction to encompass both the theory of interdependent social action and the human-machine technological relationship. From 1960 to 1990 the

¹⁷³ I. Kabakov, *On the "Total" Installation*, Hatje Cantz, Ostfildern, 1995, p. 256

¹⁷⁴ A. Kaprow, „Notes on the Elimination of the Audience” (1966) in *Participation*, ed. Claire Bishop, MIT and Whitechapel, Cambridge and London, 2006, p.103

notion of social interaction was dominated by a much more technological definition - human-machine interaction. Dieter Daniels¹⁷⁵, combines this change of paradigm with the following theory: while in the 1960s the media was still seen as one of the many means used to create socio-cultural utopian specific to a society in a constant search of sensational, a change occurred in the 1990s, the decade in which media technology was often seen as the "leitmotif for all social, cultural or economic transformations."¹⁷⁶

If during the interwar period, or even in the 1950s, the interaction was more about the intersection of the artistic expression media - visual arts, music, theatre, choreography, show and poetry and the ever more direct connection with the audience, once some frames have been broken, the interest of this process has focused more on the technological plan. It was also normal in the context of a society in accelerated technological development, which involved not only the economic but also the social-cultural changes. This notion will receive new interpretive values in the 1990s when the Internet will intermediate and influence the entire social life more rapidly and more strongly.

3. Results

It is also certain that the 1990s brought with them a major transformation regarding the interaction of the spectator with the artwork in general. The concept of interaction¹⁷⁷ is less focused on the notions of media technology, they are important, but they move to the background, and more focused on a communication, social interaction. Most of the projects involving interaction, whether generated or not by technological means, are directed toward cooperation and involvement of participants in various joint actions in order to facilitate the communication networks between them. In the '70s-'80s, we lived in an entertainment society, in the '90s, in one of participation, and we are now developing a society of interaction.¹⁷⁸

In installations such as *The Legible City* (1988) of the artist Jeffrey Shaw, *Breath* (1992-93) of Ulrike Gabriel or *Telematic Dreaming* (1992) of Paul Sermon, the visitor does not only remain a receiver, but also becomes an agent of the project. The concept of telematics is becoming increasingly important in the context of interactive environments at the end of the decade of 1980. *Tele-presence* allows the visitor a multiple spatial experience. He is both in physical, real and virtual space, simulated from the landmarks of reality or fictitious. A good example would be *Hole in Space* a project from 1980 of the artists Kit Galloway and Sherrie Rabinowitz¹⁷⁹, in which visitors could experience, mediated by a satellite, the possibility of being simultaneously in two major US cities, New York and Los Angeles, in real and virtual space, through acoustic and visual contacts with other

¹⁷⁵R. Frieling, Dieter Daniels, „Media Art Interaction, The 1980s and 1990s in Germany”, ed. Goethe-Institut München / ZKM Karlsruhe, Springer, Vienna, New York, 2000, pp. 170–197

¹⁷⁶ Dieter Daniels, „Strategies of Interactivity”, in *Media Art Interaction–The 1980s and 1990s in Germany*, Rudolf Frieling/Dieter Daniels (eds.), Vienna, New York, 2000, pp. 170

¹⁷⁷ It should be mentioned that *interaction* aims to concept, and *interactive* is the adjective of the result of applying this concept in practice

¹⁷⁸ N. de Oliveira, *Installation Art in the New Millennium*, Thames and Hudson, London, 2003, p.106

¹⁷⁹ Since 1977, they have been working under the name of *Mobile Image*

visitors. Even before 1990, when the internet and other communication media boom, the artists experienced complex communication structures, collaborative projects. They also focused on the text, its collective composition, the ever-closer relationship between the author and the reader, the text as an artwork, also based on Jacques Derrida's concepts of deconstruction, intertextual theories (Julia Kristeva) or the theory of "author's death" (Roland Barthes).

The experiences of the '60s-'70s in the use of video camera, monitors, computer and relationships that can be created between space, projection and audience have been the basis for complex installations that were developed by artists in 1990-2000, along with technological developments. Video projects are also included in the context of interactivity, alongside the successful digital projects of the '80s. Most often, they provided visitors with a few variants of topics that could be modified, by a narrative structure or not, and randomly recomposed at their own choice.

Grahame Weinbren develops such installations with multiple subjects such as *The Erl King* (1986) or *Sonata* (1991-93). From a feminist context Lynn Herschman gives the interaction in her installations a sexual dimension, turning the attendant viewer into a *voyeur* (*Deep Contact*, 1989-90; *A Room of One's Own*, 1992). The potential to extend such approaches to collective productions was demonstrated by *Videolabyrinth*, 1988, an interactive labyrinth containing three platforms, a project developed by the video artists Rike Anders, Ilka Lauchstädt, Mari Cantu and the programmer Martin Potthoff. The attempts of the entertainment and TV industry to make interactive films and TV programs did not delay showing up, but the success was not as expected. This may be partly due to complicated operating conditions, but also to the preference of the audience for a linear narration in TV programs.

The notions and concepts of interaction, participation and communication are central in the art of the 20th century and in the few years of the 21st century, and they also concern the artwork, the receiver, and the artist. These terms imply a shift from closed to open work, from static object to dynamic process, from contemplative reception to active participation. There is a shift outside the concept of "author", alongside "author as producer"¹⁸⁰, even the idea of the "death of the author" "intervened at one point"¹⁸¹, to the idea of multiple author, collective or co-author. The 19th century artist-genius gradually become an initiator of the communication process, whether purely visual, philosophical, or even social or political, involved in any plan of everyday life. More than a form of artistic expression the installation, as we know it today, has allowed and facilitated, above all, a development – from object to environment, from object to surrounding space, to context and concept. In all these modifications, the presence of light has intervened and played an important role, understood as form of connection of objects, phenomena, etc. The light environment together with the interaction factor belong to a broad spectrum in which the combination of these can take place on

¹⁸⁰ W. Benjamin, *The Author as Producer*, 1934, in *Walter Benjamin, Selected Writings*, vol. 2, ed. Michael W. Jennings, Howard Eiland, Gary Smith, pp. 768-782

¹⁸¹ The term was used by Roland Barthes in an essay published in the magazine *Aspen*, no. 5-6 in 1967

several planes between the elements of a work, between the work and the public, between the context and the work.

If we were to start from a concrete definition of installations, as we find in the glossary of publications that present the art context at the end of the millennium¹⁸², which only tells us that this field of visual-artistic creation integrates the exhibition space as an important aesthetic component, we realize that the space around an artwork has been integrated into the perceptive-interpretative system since the oldest human manifestations of artistic character. Who can deny that there was no strong visual relationship between the walls of a prehistoric cave, other than the physical one, and that the prehistoric paintings did not follow in their successive, alternative, repetitive or random arrangement a certain way of linking the space with the viewer? Or that the assembly of a church, summing up the architectural frame, the painting, the sculpture, the stained-glass window, the music, whether instrumental (organ) or coral, the decoration of the altar or other visual-auditive elements in the respective space did not create a specific framework in which physical, perceptible experience combined with the actions that took place during the mass was capable of shifting a complete experience (spiritual in this case) to emotional acceptance? Here there is no longer the frame, the art object on the pedestal, the borders, but the entire atmosphere created, the space surrounding you, the replaced life, and the life substituting art.

The physical location of the installations is a powerful element for the perception of the viewer, for his experience, in understanding the role of the direct contact with the environment of a visual project in its purpose. Thus, the space becomes an environment endowed with different properties depending on the interest and stake of the author, whether it is a concrete, staged space in which the objects play an important role, whether it is a virtual space built digitally, independently of or linked to an Internet network, or it is just a sound-based environment. In any of these cases, penetration within that framework leads us to the integration needed to understand the purpose of the project. Among the artists who have frequently approached this way of achieving the artworks we can count Robert Smithson, Andy Goldsworthy, Christo, Richard Serra, Brandon LaBelle, or the younger Sarah Sze or Simplicio and others. The interest in the installation of projects varies greatly, from conventional spaces such as art galleries or contemporary art museums to unique, varied, specific sites or even natural areas. In each case, the relationships with the space evolve differently due to these variable elements.

A classification or at least a special note can be obtained by preference for a particular environment or specific combinations of working environments. But everything is subordinated to the general concept promoted by the artist and for this reason precise orders or classifications are impossible to achieve. However, a few examples can be enlightening for these different types of space (environment) that the artists use. The identification of clear categories is relative but supported by common characteristics. The space of the gallery has also undergone almost unrecognizable transformations; from the "white cube" to architectural assemblies

¹⁸² An example would be Uta Grosenick, *Art Now*, Taschen, Köln, 2005

with real personality, the space chosen to bring one project or another into light becomes a generator of relationships. As Brian O' Doherty informs us: *"the history of Modernism is intimately linked to this space, or rather the history of modern art can be linked to changes in that space and the way we look at it. We have now reached the point where we see first the space and then the art. (...) ideal gallery takes from the artwork all the clues that would interfere with the fact that it is art. The work is isolated from anything that distracts it from its own assessment. (...) Art exists in a kind of eternity of exposure and although the presence of a certain period is felt (late modernity), there is no time."*¹⁸³

In short, "the apparent neutrality of the white wall is an illusion" and is recognized as an illusion with Postmodernism, when "the space of the gallery is no longer neutral"¹⁸⁴, but it was recognized both in its physical presence and in its symbolic functions (economic, ideological). The absolute neutrality of the white cube, seen as the absolute area of the exposure, discussed extensively by Brian O'Doherty in his essay¹⁸⁵, it is now increasingly being challenged by the question of whether a clear dividing line between art and visual culture is still needed. The separation of the art inside the white cube from the surrounding world can be regarded as a split between life and art, but at the same time there was a need to clarify the concepts in the exhibition frame, a clear detachment so that the message would not be altered by the environment. Thus, the empty, neutral space would be the ideal place for any kind of exhibition. At the same time, there is a need for clear separation between the parts of the same project. And this was due to the removal of any limitation of relationships. Any object could be put in touch with what was happening or existing around it.

Within the white cube, the artist could start from zero when composing the space and building the relationships between elements or the relation with the audience. It was the environment without physical or temporal characteristics, a uniform environment. In modern art the space of the gallery acquires a neutrality that makes it possible to create any world within that space. Highlighting the gallery space as an environment of experience and highlighting its fundamental role as a "framework" for any aesthetic experience and any exposed object took place through the Historical exhibition of Yves Klein *Le Vide* since 1958. The empty space of the gallery itself became the object of the exposure.

There is a double influence and a constant and dynamic exchange of weight between the two basic visual elements: the framework and the content. The interaction occurs at the gallery level in two main ways: the interaction of the viewer with the environment, with the objects and shapes existing at the physical or dynamic level or the interaction can be between individuals as a result of the conditions created in that area. Here are some examples of the two types of relationships that can be created in a gallery, they can certainly be filled in by other examples and other types of relationships can develop from them.

Love Sounds is an installation set up in 1998 by Jaume Plensa, composed of

¹⁸³ B. O'Doherty, *Inside the white cube*, University of California Press, Berkeley, 1999, pp. 14-15

¹⁸⁴ *Idem*, p. 79

¹⁸⁵ *Ibidem*

five alabaster cubes, illuminated from the inside and equipped with a metal door each. Once inside, the insulated viewer hears amplified sounds recorded from 5 parts of his own body. The artist practically creates a world of sounds inaccessible to our common perception. This is about creating a double tension at the perceptive level in the space created by the Plensa, a claustrophobic one, but also in the sound atmosphere. The sculptural use of the object, material and sound elements shows one of the features characteristics of his projects. The installation targets the meditation, tactile and organic side of each. Obviously, what is important here is the intensive process of identifying the artist with the viewer.

The Chinese artist Cai Guo-Qian creates in *Cultural Melting Bath* a space at the border of natural with the artificial. It transports 30 tons of stone from the Diangsu area, China, to Queens Museum of Art, to achieve an environment according to the *feng shui* traditional principles. The rocks themselves were specially selected for their properties "to stimulate the circulation of energy and of the beneficial *qi* in the museum and on visitors"¹⁸⁶. The medicinal plants specific to this environment have not been forgotten either. In fact, Cai sees this *therapeutic* environment of *Cultural Melting Bath* as a metaphor of healing, of the social environment. In the work he uses the term *melting pot* – crucible – inviting visitors of all kinds to experience this common bath, this practical fusion between the west and the east.

The viewer actively participates and is left to experiment without constraints an environment created especially for him. In this context, artificiality is overcome by the artist's desire to create an environment perfectly identical to the natural one. The experimentation of these new situations between participants of different cultures creates a communication openness that can bring them into contact with each other. *A Space for Conversation* of Simon Moretti is a performative project carried out in 2000 at Tate Modern, London. The installation consists of five circular stains placed in the museum Turbine Hall. The project proposes a simple communication exercise for the public present in that area. Visitors received a pen and a sheet of paper and were invited to communicate non-verbally but only by drawings¹⁸⁷. They were thus engaged in a less common process. If the verbal language is the most common way in which we relate directly to those around us, a different way of communication is brought to the fore here, the visual one.

4. Conclusions

It was discovered that it is an equally effective way, but not as common in a direct conversation, that is present everywhere in our lives. Practically the artist comes to question the fact that we can practice and conduct not only verbal dialog, but also visual one. Visual conversation determines natural but not yet exploited types of interaction.

¹⁸⁶ http://www.caiguogiang.com/project_detail.php?id=22&iid=0

¹⁸⁷ N. de Oliveira, *op. cit.*, p.130

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4. OBJECT AND OBJECTHOOD IN POST-MINIMAL SCULPTURE

Mihai Vereștiuc¹⁸⁸

Abstract: *In this material, we analyse the way in which a paradigmatic period for the evolution of art and sculpture as we see it today, the years 1960-1970, shaped the contemporary perception of the visual arts, in terms of reconnecting a spiritual approach and the art manifestation and perceptibility. The theme allows a radiographic introspection into the visual expressions, the diversity of materials, techniques, artistic and aesthetic solutions. The main goal is to facilitate the understanding of the mechanisms that led to nowadays perceptions of art (and of sculpture, as the main vehicle of operating with objectual and space). As most of the minimalist and post-minimalist sculpture orientations can be analysed through the perspective of various prominent artists or researchers such as Donald Judd and Hal Foster, we also assist to major shifts in institutionalizing anti-aesthetic or less-traditional art movements.*

Key words: *aesthetics, Avant-Garde, Post-Minimalism, sculpture, visual arts*

1. Introduction

The subject of this research focus on a paradigmatic period for the evolution of art and sculpture as we see it today, a rather controversial social and cultural period, the years 1960-1970. Offering the possibility of a theoretical approach, through the prism of the practitioner, of some important approaches for contemporary sculpture, the theme also allows a foray into a complex period of art history, defined by a wide variety of visual expression solutions, by the diversity of materials and working techniques used to create the object of art, through the unconventional artistic and aesthetic solutions. The main goal was to make a synthesis of existing information, to facilitate the understanding of the mechanisms that led to the reversal of perceptions of art and, implicitly, of sculpture, and their reconstruction towards what we call contemporary art.

Contemporary art can be seen as a path that starts from the takeover and revision of the traditional genres languages, the integration of new types of materials, technologies and mediums and their adaptation to new formalization systems. This, however, presupposes a reconsideration of the relations of significance, starting from the signifier and the referent (Barthes 1985). Thus, starting from language (in linguistic terms), from simple definition to meaning and object itself, we go through conceptualism and Minimalism - the movements that essentially marked the middle of the twentieth century and the contemporary art. This attitude of re-signification was opened from the very first Avant-Garde, with Marcel Duchamp's ready-made, the emergence of the non-artistic object and all its collateral implications, be they of a social, economic, or political and cultural nature.

Avoiding a strictly historiographical account, with hierarchies of already

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established labels of artistic groups or movements, we want to refer to post-minimalist art through a certain particular theme, regarding the re-evaluation of the object and space; that is why we considered it necessary to go through minimalist sculpture with its conceptual implications and, further, we refer only to certain artists with tendencies derived from post-minimalist sculpture, without fully addressing movements like Land Art, Body Art or Arte Povera. All of this is supported by case studies on artists or specific works for the evolution of a movement or for artistic practices, generally offering an attempt to read in another key study of the proposed issue.

2. The form / content metaphor

Viewed from the current point of view of contemporary art, the form-content relationship can be sustained by almost any material approach, it can be sustained in any technique, operated on any object, artistic or industrial product and in any element of the environment, including one's own body. Today's art recalls this phenomenon of widening the meaning of art, not only through technical approaches, but also through openness to all structures of nowadays society, be they social, political, or cultural. All this is related to the main source of communication or the media factor.¹⁸⁹

An important aspect is that now art becomes much more able to attack the mechanisms of social regulation or, at least, to pay attention to them, due to the media factor but also to the theorizing approach that appeared in contemporary art with the first Minimalism and conceptual art forms. Thus, there is the possibility of recording the evolution of the artistic process, from idea to object (this condition is not always necessary, as is the case of conceptual art). We can afford an artistic approach represented by the process itself, the resulting object not being conditioned by finality, in the traditional sense. In this situation, artistic processes have less to do with the application of colours or the structuring of volumes, than with the process of this approach, consisting in discovering the unique and essential qualities that characterize the environment and their use, in their simplest and purest form, as means of art¹⁹⁰. This irreducible search leads to essences and, naturally, to ideas, to an even linguistic definition of the work of art, and sometimes, when this conceptual approach is decided towards a palpable finality, the aesthetics of Minimalism is reached.

All these changes within the phenomenon of art, however, have a precedent because even at the beginning of the last century, art has had a dual character as to what it should communicate: on one hand, it is to forbid its metaphor, subjectivity and all the illusions given by plasticity, which led to a certain hermeticism, as is the case with rationalist directions: Neoplasticism, Purism, De Stijl, Bauhaus, Constructivism and, on the other hand, to try to communicate an experience beyond the language, the subjectivity of the experience or the casual, as in the case of Dada

¹⁸⁹ Jean-Jacques Gleizal discusses the relation between media and communications in his book *Arta și politicul. Eseu despre mediație (Art and politics. Essay on mediation)*, in 1999 (Gleizal 1994, 122)

¹⁹⁰ As explained by Catalin Soreanu in his article *From Media to Mediums of Expression. Visual Art Communication and Meaning* (Soreanu 2020)

and, in part, Surrealism. Naturally, these tendencies interfere due to the conventional and general character at the same time, which is specific to any form of language, be it visual or linguistic.

Historically, the middle of the last century was a heterogeneous and often confusing period, in which artists take over and recreate in various ways the artistic realities with the social ones, to have a stronger impact in confronting the aggressive aspects of industrialization and consumerism, which is based on the common social manipulation. Artistically, in Western culture, abstractionist and expressionist tendencies reappear, combined in Abstract Expressionism, simultaneously with the critical controversies between rationalist and informal tendencies, while Eastern European culture is clearly subordinated to politics, due to totalitarian regimes, ways of expression of the artists are limited by an imposed theme, the only escape being the approaches on symbolic or mythical lines.¹⁹¹

However, it is in this Eastern European culture that we find the fostering roots of approaching spirituality as an artistic background related to the Avant-Garde manifestations from the first part of the XX century, clearly visible in works of Vladimir Tatlin, Alexander Rodchenko, Kazimir Malevich, or Vasily Kandisky¹⁹². The “Eastern spirituality” served as an interconnection of a possible new anti-consumerist point of view in understanding Minimalism, illustrating the complexity of the phenomenon.

3. Temporal “reconnection” and spatial “disconnection”

In the late 1960s and early 1970s, in the United States, besieged by social protests caused by civil rights movements or the right to social identity, combined with the media coverage of the horrors of the Vietnam War, many artists tried to revitalize the connection between art production and immediate political issues, while denouncing the (already predominant) idea of formalist Modernism, formulated by the American art critic and historian Clement Greenberg. This period is marked by many ruptures and repetitions, so that the idea of the Neo-Avant-Garde is present in the critical texts of many theorists, especially that many European and North American artists appeal to and restore the Avant-garde instruments of 1910-1920, such as collage and assembly, readymade, and monochrome painting, or constructivist sculpture. Apparently, no rule governs this return of these instruments, but there are also reruns that aspire to a critical awareness of both the conventions of fortuitous art and historical conditions (Marquis 2006, 12–13).

The motives and context are somewhat similar, not only to the restoration of the radical integrity of artistic discourse, but also to the challenge of the status of discourse, of ideas that distort its structure and restrict its effectiveness. This approach was not intended to highlight any absolute truth, but rather to clarify implicit strategies that were, in fact “reconnecting” with a “lost” practice for

¹⁹¹ Alexandra Titu, *Experimentul în arta românească după 1960 (The experiment in Romanian art after 1960)*, Meridiane, Bucharest, 2003, pp.13-40

¹⁹² Maria Gough introduces the Russian Constructivism as a solid environment of art spirituality in her 2005 book *The Artist as Producer: Russian Constructivism in Revolution* (Gough 2005, 21-25)

“disconnection” from a present way of working that is felt to be outdated, misdirected, or oppressive¹⁹³. Theoretically, the first movement (of “reconnection”) is temporal, of ordering and clarifying the assimilations, towards the second (of “disconnection”), which is a spatial movement towards opening new possibilities for the realization of works of art, both in terms of the palpable object as well as the concept.

However, the reruns and repetitions in post-war art are not always so clear historically (contextually) or conceptually compared to the theoretical ideas circulated then. Some of these “recoveries” are fast and noisy, tending to reduce the artistic practices taken to a style or theme that can only be assimilated and not continued, as is often the case with the “found object” in the works of many artists over the '50s and “readymade” in the '60s. On the other hand, some art models seem to independently reappear, such as the various reinventions of monochrome painting of this period (as seen in the work of Robert Rauschenberg, Ellsworth Kelly, Lucio Fontana, Yves Klein, Piero Manzoni, Ad Reinhardt), while others takeovers are combined in an apparent contradiction, as in the case of the early '60s, when artists such as Dan Flavin and Carl Andre publish works based on the precedents of Marcel Duchamp, Constantin Brâncuși and Vladimir Tatlin or when Donald Judd composes, in a way more or less legitimate, a group of forerunners in the 1965 manifesto text entitled “Specific Objects”.

Paradoxically, at this crossroads of the post-war period, the most ambitious artistic endeavours are marked by historical allusions and, at the same time, by a reduction (or sometimes lack) of content. Indeed, this approach to the artist continually offers different and innumerable patterns that are more self-produced (as was later the case with many art object productions in the 1980s) than giving way to a reflective practice, to turn the limitations of these cultural models towards a critical awareness of the historian, of the previous art or of the social. Here, we can find that there is a method in the list of forerunners of Donald Judd¹⁹⁴ (art critic, theorist, painter, and sculptor), especially in the association that can be considered unusual by some, such as the juxtaposition of controversial positions such as Dada/Duchamp with painting by New York School representatives. Because Judd seeks not only to extract a newer way of practicing the artist from these positions, but also to use them as a trump card, in this case from “objectivity” to “specific objects”. This argument, however, is not specific to Judd alone, because most minimalist and conceptualist artists confronted the painterly formalism “painterly peripety” in a similar way (Foster 1996, 231).

These movements involve the return, in the late '50s and early '60s, of two tendencies that can be considered radical in the sense of the above: the Duchamp/Dada readymade and the contingent structures of Russian Constructivism, such as Tatlin's structures or Rodchenko's hanging constructions, both intrinsically reflecting material, form, structure, and at the same time extrinsic,

¹⁹³ Quoting here the American art critic and historian Hal Foster, in his *The Return of the Real* article from *The Avant-Garde at the End of the Century* (Foster 1996, 3)

¹⁹⁴ Donald Judd, *Specific Objects*, article republished in *Art in Theory 1900-1990. An Anthology of Changing Ideas* (Judd 1999, 809-813)

referring to space, light, and context. From a historical point of view, the recourse to Dadaist readymade and constructivist structures has not been so surprising, because no matter how different aesthetically and politically they were, both types of artistic practice challenge in themselves the "bourgeois" principles of art and artist autonomy; firstly, by introducing into the artistic use of common objects from everyday life, also by a certain indifference to the previous, historical aesthetic line, drawn to the object of art, and secondly, by using industrial materials and transformation the function of the artist.¹⁹⁵

For the North American and Western European artists of the period to which we refer, movements such as Dada and Constructivism offered two historical alternatives to the dominant pattern of modernism of that time and the formalism specific to pictorialism, developed by some post-impressionist artists and theoretically crystallized by American art critics and art historians Clement Greenberg and Michael Fried. This construction of the modernist model on the intrinsic autonomy largely of the two-dimensional represented by modernist painting, on a line that presupposed only the formality of form and "pure optics"¹⁹⁶, led many dissatisfied artists to two tendencies that sought to overcome this autonomy (according to Hal Foster) "to define the institution of art in an epistemological inquiry into its aesthetic categories and/or to destroy it in an anarchistic attack on its formal conventions, as did Dada, or to transform it according to the materialist practices of a revolutionary society, as did Russian Constructivism - in any case to reposition art in relation not only to mundane space-time, but to social practice" (Foster 1996). Of course, according to the previous Avant-Garde line of associating criticality with the marginal / peripheral and the subversive with the repressive, the attraction to these practices was also facilitated by their neglect or absence from the predominantly formalist vocabulary of Modernism (Krauss 1996).

We believe that an important factor in this argument was the theoretical awareness of these recoveries, because a considerable number of artists who subscribed to minimalist-conceptualist and later post-minimalist tendencies, also studied the previous Avant-Garde on a theoretical level, many of them beginning to practices and art criticism at a distinct level from their modernist forerunners, and here we can recall the early texts of Robert Morris or Robert Smithson. Interestingly, in the United States, this awareness of history has been complicated by the reception of the Avant-Garde through the very institution it most often attacks, namely the museum - and not just any - but even the museum of modern art. Therefore, if the artists of the 1950s recycled, to a large extent, the objectivity and the approaches of the Avant-Garde, the artists of the next decade had to elaborate them critically, because the pressure imposed by this historical awareness

¹⁹⁵ In connection with these issues, we should also mention the opinion of the American art critic and historian Hal Foster in his 1996 essay *Who's Affraid of the Neo-Avant-Garde?* which states that: "Not all readymades are objects of everyday life and although I do not agree with the aestheticized reading of these readymade objects, not all are indifferent. As for Constructivism, the ambitions of industrialization have been thwarted on several levels: as materials, as training, as integration into the process of industrial production (... in the factory) but also as cultural policy." (Foster 1996, p.231, n.8)

¹⁹⁶ Clement Greenberg speaks about „pure opticality“ in his *Modernist Painting* article published in *Art in Modern Culture – an anthology of critical texts* (Greenberg 2006, 308)

did not allow a relaxed approach, nor the working methods, or only a recirculation. This complicated relationship between the interwar and the post-war Avant-Garde, with the questioning of theoretical issues related especially to causality and contextuality, is important for understanding and understanding the artistic phenomenon from the following years to the present day.

An important aspect, crystallized in the diversity of the Neo-Avant-Garde, was the transformation of the anti-aesthetic into the artistic and the institutionalization of approaches or aspects less specific or considered even “sinful” compared to the traditional rigor of the artistic act¹⁹⁷. For example, the new realists and Pop Art (at least in the beginning) tended to give the readymade object an aestheticized treatment, to qualify it as an art object, with obvious orientation to the commercial, because when Jasper Johns poured bronze and painted the two beer cans, he reduced the ambiguity of Duchamp's urinal as a work of art, especially since the chosen work material, bronze, inspired the artist himself. Also, through the accumulations of readymade objects framed in premeditated compositions, Arman does not insert the Duchampian idea of aesthetic indifference, because his assemblages display beyond the banality of the found object or, moreover, the case of Yves Klein's anthropometry, manifestations that, in the opinion to some critics, turned the Dadaist challenge into a rather bourgeois spectacle, but, at the same time, it provokes a tension of the traditional genre of painting, directing gestures towards performativity and action, placing the human body at the forefront of the artistic approach. In this sense, the human body and corporality begin to become a work space in itself, but also an instrument involved in the production of object or event and also studied in its reactions, as, later, is the case of the body art line, happening, performance and push sometimes to the extreme in Viennese Actionism, sometimes defying traditional communication conventions by exploiting the limits of perception and the unconscious functions of the psyche leading to behaviours that can be considered even shocking, such as the actions of feminists like Gina Pane or Marina Abramović's performances.

This phenomenon of mutation and deviation within the traditional and modernist formats also occurs in the case of sculpture, especially due to Minimalism and Post-Minimalism, aiming, first of all, the extension to spaces considered until then without explicit cultural value, such as non-urban space, the peripheral urban space or the extra-urban natural space, spaces that become an interactive framework through installation and intervention, as ways of action adapted to the location (Land Art, Site-Specific). An important role in these artistic approaches, often tributary to the ephemeral, is played by photography and film, which evolve in their own technical and language explorations, but, at the same time, intersect with experiments in Land Art, Body Art, intervention, performance or happening, as a means of archiving and fixing time (German 2018).

Probably the most relevant to the hybridization of the 1960s, between the

¹⁹⁷ According to art critic and historian Peter Bürger, as explained by Johanne Lamoureux in her *Avant-Garde a Historiography of a Critical Concept* article published in *A Companion to Contemporary Art Since 1945* (Lamoureux 2006, 190 -211)

Neo-Avant-Garde spirit and new technologies, is the program of the Fluxus¹⁹⁸ movement, with the emphasis on the temporal dimension, as a defining dimension of the visual arts, through the ironic and unconventional combination of media¹⁹⁹, with experimental predisposition on seemingly divergent directions, but with connections in social, political, and commercial controversies or those between elitist and popular.

4. Alternative approaches to art

The diversity of “displacements and rethinkings of materiality”²⁰⁰ that many artists have highlighted during the artistic process, is one of the most significant changes, as an alternative, in the art of the 60s. These “rethinkings,” which critic and curator Lucy Lippard described at the time as “dematerialization,” involve an exploration of art, especially painting and sculpture, as a process and material, adapted to new coordinates, especially with the introduction of objects and actions from everyday life in art and with the investigation of less tangible means of communication, such as language, but also the documentation of ephemeral actions in daily life (artistic process as a finality). While in the early 60s, this “rethinking” of materiality was often accompanied by a reflection of the polarities between material and immaterial, between form and anti-form, between construction and deconstruction (creation and destruction), the end of the same decade is increasingly marked by the particularities of the material value of the art object.

Within these phenomena with new forms of materiality, corporality (Eva Hesse, Bruce Nauman), social or political (Arte Povera, Joseph Beuys) come to be identified. These alternative approaches to art that could disrupt or short-circuit, at least temporarily, institutional, or commercial structures, risked mimicking existing forms of capitalism while artists took managerial or organizational positions. For some artists, performance or intervention has replaced object production and opened new spaces of freedom and protest, from simple exercises to direct political action (the case of Vietnam War’s protests), street interventions, or involvement in ideological circuits of mass-media or capitalist consumerism.

In the last decades of the twentieth century, other conceptions appear, about space and reality, which combine unconventionalism with traditional structures and vice versa. Thus, if Jeff Koons’ “Rabbit” seems to be typical of the 80s (an explosive period in art), Damien Hirst’s “The Physical Impossibility of Death in the Mind of Someone Living” (1990) (glass, steel, silicone, and shark in 5% formaldehyde solution), would symbolize the new decade. In a different way from the detailed and accurate description of Katharina Fritsch’s elephant or Jeff Koons’ rabbit translation into another material, Damien Hirst makes his shark an expression of the concept of time that is diametrically opposed to short life and

¹⁹⁸ The German Fluxus movement was started in 1961 by a group of American and European artists: George Maciunas, Nam June Paik and Wolf Vostell. Joseph Beuys and John Cage also had regular collaborations with Fluxus. (Soreanu 2018)

¹⁹⁹ For example, Wolf Vostell created the first television screen environments in the 1960s, and in the 1970s conducted an anti-film experiment in which he used a goat as a selector and operator of images, in the horns of which he attached a video camera. (Weibel 2016)

²⁰⁰ As presented by Briony Fer in the article *Objects beyond objecthood*, published in *Oxford Art Journal* (Fer 1999, 27-36)

rapid change, which influences the artistic approach in contemporary art (O'Grady 2020). This piece preserves the concept of time that transcends the development of civilization and at the same time Damien Hirst's shark carcass restores before his eyes a shape that is both aesthetically impressive and a strong expression of danger and fascination. The temporal dimension of this piece is also deduced from the title of the paper. The timelessness of the subject, the monumentality, and the concept of form - all implying a representative structure of twentieth-century art - seem to be calculated to stand, at least for the present time as a valid expression of the space.²⁰¹

5. Conclusions

One of the essential links between the heterogeneous artistic practices of the 60's and 70's was the recurring equation between the boundaries of art and the limits imposed by authority, whether this authority was represented by the business or administrative environment, the ideological line of the state and institutions, the "straitjacket" of the conventional social norms or, ultimately, the authority of the patriarchal system denounced by the feminist movement. Emancipation, liberation, spontaneity, freedom /revolt were notions that were found both in the texts published by artists and critics, as well as in the art forms, conventional, practiced in the public space; criticism of the dominant discourse, formalized / institutionalized, awareness and encouragement of dissent, were common goals of many artists of that period.

As we have seen, between 1960 and 1970, the relationship between art and politics was often implicit, having an essential role in the general level of beliefs, attitudes, or states and only towards the end of this decade artists had to face with immediate political decisions. Artists and critics have reacted differently, with some clearly accepting the boundaries between their work as artists and their political beliefs, while for others the demarcation between politics and art is almost impossible. Therefore, for many art historians and critics, the question has been whether and for how long those works escaped the machinations of a novelty-hungry art market and the speed of institutionalizing artistic movements in the second half of the twentieth century (Dezeuze 2006).

Finally, perhaps a more appropriate question would be, how can artistic practices provide effective models for the interaction between the public and the object of art, or even between people? Does Minimalism or Post-Minimalism offer an alternative solution of social organization or the foundation of a different understanding of art? While considering Minimalism as a "spirituality of inner peace", based on the social and artistic involvement (Dopierała 2017), the importance of the 1960s is obvious, still providing inspiration sources for contemporary art. From this perspective, examining the role of spirituality in Post-Minimalism while tracing the nature of "Eastern spirituality", reveals different forms and ideas whose interpretation is rather universal, while engaging new

²⁰¹ Other examples can be obtained from the work of the author with the students from the Sculpture specialization from the "George Enescu" National University of the Arts, sampled in the exhibitions from Aparte Gallery, as detailed in the exhibitions catalogue from 2020 (Gheorghe, et al. 2020).

meanings in understanding the object and space relations.

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5. FROM AN EXHIBITION GALLERY TO A SPACE FOR CONTEMPORARY ART PROJECTS. APARTE GALLERY OF UNAGE IAȘI

Cătălin Soreanu,²⁰² Lavinia German²⁰³

Abstract: *This research aims to analyze the exhibitions activity of the Aparte Gallery of “George Enescu” National University of the Arts in Iași, from 2005 to 2020, respectively artistic projects created by students, teachers or guest artists of the Faculty of Visual Arts and Design. The multitude of artistic events formats includes exhibitions, workshops, conferences, book launches, residencies, bachelor and dissertation exams, and highlights the versatility of the gallery that has evolved, over time, into a real space of contemporary artistic projects, which encourages the artistic research and experiment in all FAVD’s specializations. The aim of the research is to relate the diversity of the artistic event formats, their thematics and mediatic variety, within the institutional context of university art education.*

Key words: *Aparte Gallery, exhibitions, contemporary art, interdisciplinarity, visual arts*

1. Introduction

As a base for artistic practice for students of all faculties of the “George Enescu” National University of the Arts (UNAGE) in Iași, Aparte Gallery is one of the most important infrastructures for supporting teaching activities, as a project space that mediates the direct contact between the university artistic events and the general art public, either local, national, or international. The gallery hosts interdisciplinary artistic events, mediating the exchange of ideas and experiences specific to contemporary culture, being one of the few university exhibition spaces in Romania, and it was established at the end of 2004 through the collective effort of the professors from the Faculty of Visual Arts and Design (FAVD) in Iași²⁰⁴. The purpose of the Aparte Gallery was to offer an exhibition space dedicated to student activities, a natural consequence of the need to deepen and complete their artistic projects, the development of the faculty infrastructure and the need to experiment with the exhibition as an artistic format.

An artistic research project was carried out around the gallery in 2020 and 2021, aimed at stimulating the exhibition activities of the Aparte Gallery, part of the contemporary interdisciplinary teaching process²⁰⁵. One of the results of this project was the creation of an archive of projects from the 15 years since the

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²⁰⁴ The gallery was established at the end of 2004 through the collective effort of professors Dan Acostioaei, Matei Bejenaru, Cătălin Gheorghe and Bogdan Teodorescu, at the Faculty of Visual Arts and Design (FAVD) in Iași, Romania. The first exhibitions took place in January 2005, and in the following years, other professors from FAVD joined the curatorial team. See editorial note by Cătălin Soreanu of the 2021 catalogue published by the gallery (Galeria Aparte. Index 2005 - 2020 2021, 20-21).

²⁰⁵ Two publications were realized in 2020 for the gallery: “Aparte Gallery. Exhibitions”, coordinating editor Cătălin Gheorghe, in English (Gheorghe, German, et al., Aparte Gallery. Exhibitions 2020) and Romanian (Gheorghe, German, et al., Galeria Aparte. Expoziții 2020), and “Aparte Gallery. A guide for exhibition practices”, coordinating editor Lavinia German (German, Gheorghe, et al. 2020).

establishment of the gallery, organized chronologically into a database that provides a retrospective evolution of the exhibition space within the educational, cultural, and artistic context. This consistent accumulation of case studies (over 250 documented events, involving more than 1600 participants, students, teachers and guest artists) can be analysed from different perspectives, providing both directions for understanding the development of artistic space identity and symptoms of evolutionary changes in its relationship with artistic and cultural context.

These perspectives include the study of artistic formats that integrate exhibitions, colloquia, symposia, as elements that reveal the versatility of this space and the plurality of artistic concerns of generations of students. Such a thematic perspective is related to the approached subject and research topics, which complete the understanding, the adaptation, and the appropriation of exhibition formats, and the understanding of space and institutional criticism, ranging from personal mythologies and formulas of psychological or social intimate introspection, to subjects of social, political, or economic approach, or studies of artistic environment and artistic criticism.

In the present research, we will approach the study of the project archive from two perspectives: one concerning the status of the gallery space in the institutional and artistic context, and the other one that involves the analysis of the exhibition program, respectively of the events calendar, relevant by the diversity of exhibition formats, thematic versatility, and variety of artistic mediums. The working methods includes the quantitative analysis of the body of case studies, highlighting the criteria and establishing selective analogies, distribution and interpretation of results and their translation into presumptive research conclusions.

2. The Aparte Gallery of UNAGE Iași

Aparte Gallery hosts interdisciplinary artistic events, mediating the exchange of ideas and experiences specific to contemporary culture, being one of the few university exhibition spaces in Romania²⁰⁶. The gallery is one of the few art spaces in Iași with artistic autonomy²⁰⁷, being protected from the pressures of the art market (which often involves commercial compromises from exhibiting artists or institutions that own galleries), happily complementing the artistic infrastructure of Iași, precarious compared to other cities such as Bucharest, Cluj, or Timisoara²⁰⁸.

The gallery has a physical space located in D-Building of the FAVD in Iași, in a building with a long nave, divided into sections and administrative areas throughout its length. The structural reminiscences of the initial functionality of the space (a stable) are present in the gallery in the form of the four central pillars,

²⁰⁶ There are similar exhibition spaces within art universities or faculties in Cluj, Bucharest and Timisoara

²⁰⁷ The city of Iași benefits from several spaces of the Union of Visual Artists in Romania (UAPR), respectively the Victoria, Pallady and Tonitza Art Galleries, some other private spaces such as Dana Galleries and Borderline ArtSpace, along with exhibition spaces developed inside institutions, such as museums, memorial houses, libraries, universities, etc.

²⁰⁸ As noted by Ona Maria Nae in her introduction to “Galeria Aparte. Index 2005 – 2020”, published by Galeria Aparte, UNAGE Iași in October 2021, coordinating editor Cătălin Soreanu. (Soreanu, German and Gavrilean, et al. 2021, 12-13)

which were incorporated into the architectural structure by plastering and applying elements specific to the electrical system). When the gallery was established in 2005, the space had an entrance in the northern part of the building, with two windows and was arranged with white walls, lighting system with halogen lamps and grey tiles. At the beginning of 2015, there was a renovation of the space, with the cancellation of the windows and the relocation on the southern wall of the entrance, the realization of a floor covered with epoxy paint for heavy traffic, and the replacement of the lighting system with modern projectors.

In 2020 and 2021, the third major arrangement of the space took place when, within the FDI project “Aparte Base” and “Extended Aparte Base”, the floor and the painting of the walls were restored, the lighting system was completely replaced with LED lamps of colour controlled temperature, specific exhibition furniture was built (frames, additional movable walls, steps and cubes) and a creative socialization area was created outside the gallery by arranging a space with urban furniture. All these arrangement stages have preserved the initial white-cube structure of the gallery, an exhibition concept of neutral, impartial, objective space, able to enhance the thematic aspect of the exhibition events. Through its generous surface area, through the modularity of the space dictated by the presence of the central pillars and through the symmetrical arrangement towards the entrance, the Aparte Gallery is a space with artistic personality and recognizable exhibition potential.

3. The exhibition program

The calendar of events of the Apart Gallery is positioned around the program of the academic year, offering an exhibition event at its opening, various exhibitions of specializations scheduled throughout the semesters, hosting exam sessions for undergraduates and dissertations as short daily exhibitions, also exhibitions of doctoral students, etc. There are a variety of exhibition formats, from visual art and interdisciplinary exhibitions, to recurring events such as art biennials or international exhibitions, symposia, workshops for FAVD students or the public, artist-talks, and presentations of artistic activity, totalling a number of over 250 documented events, with the most varied thematic approaches (figure 1).

The archive of the 15 years of activity in the Aparte Gallery, offers a wide typology of the exhibitions, based on the nature of the participants, and the distribution within the specializations of the faculty (figure 2). Specifically, we identify group, collective or personal exhibitions, which vary over the 15 years with moments of active recurrence corresponding to the peaks of 2010 and 2018 (which coincide, for example, with the moments of renovation of the gallery). We also notice how group exhibitions are prevalent, a natural consequence of the university nature of the gallery where groups of students constantly exhibit (in specialization events), and personal initiatives or those of micro-organization in artistic groups appear with difficulty (figure 3). As for the educational specifics of the gallery, we can also see the balance between the presence of students' exhibitions (on average, 15-20 exhibitions per year) and those of teachers, along with projects by guest artists in collaborations with partners and specific artistic initiatives (a reduced

number of exhibitions until 2015, followed by a constant number of 8 to 10 exhibitions annually) (figure 4).

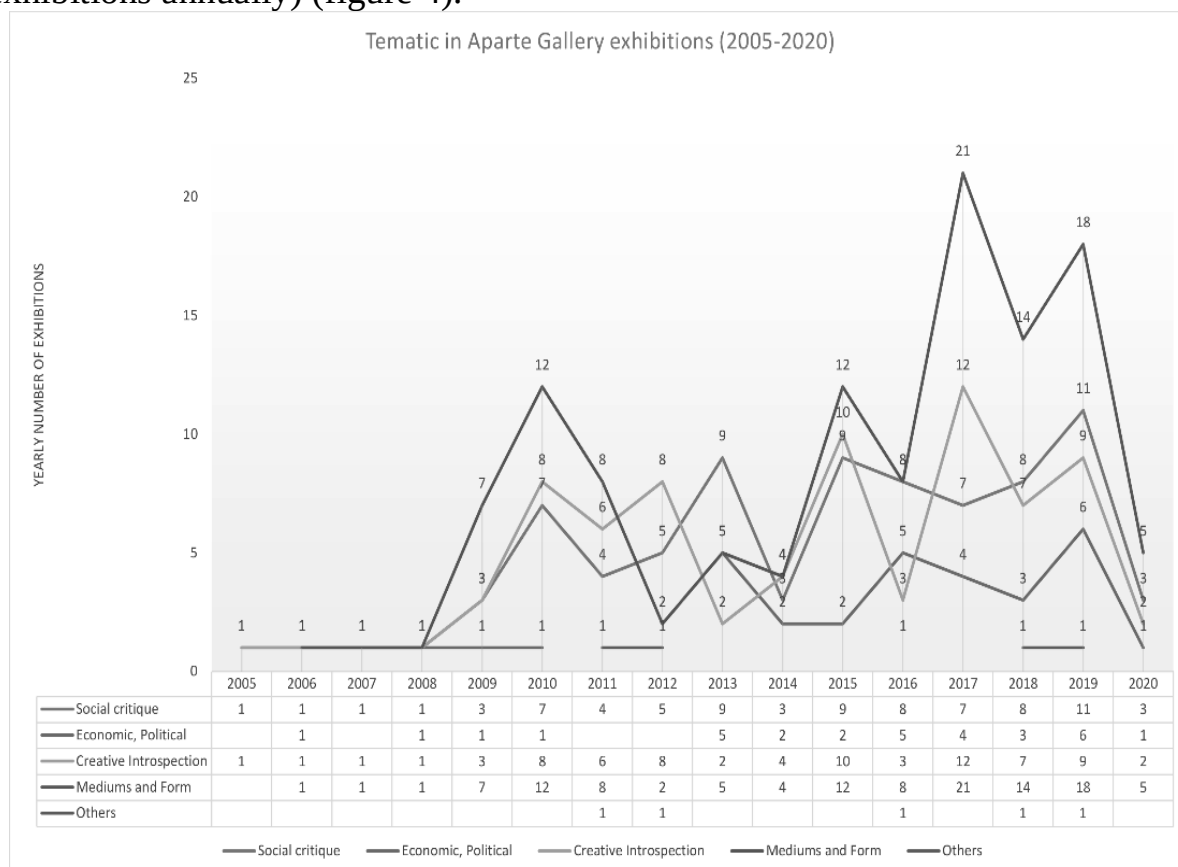


Fig. 1. Chart with the thematic yearly distribution of the exhibitions between 2005 and 2020 in Aparte Gallery of UNAGE Iași

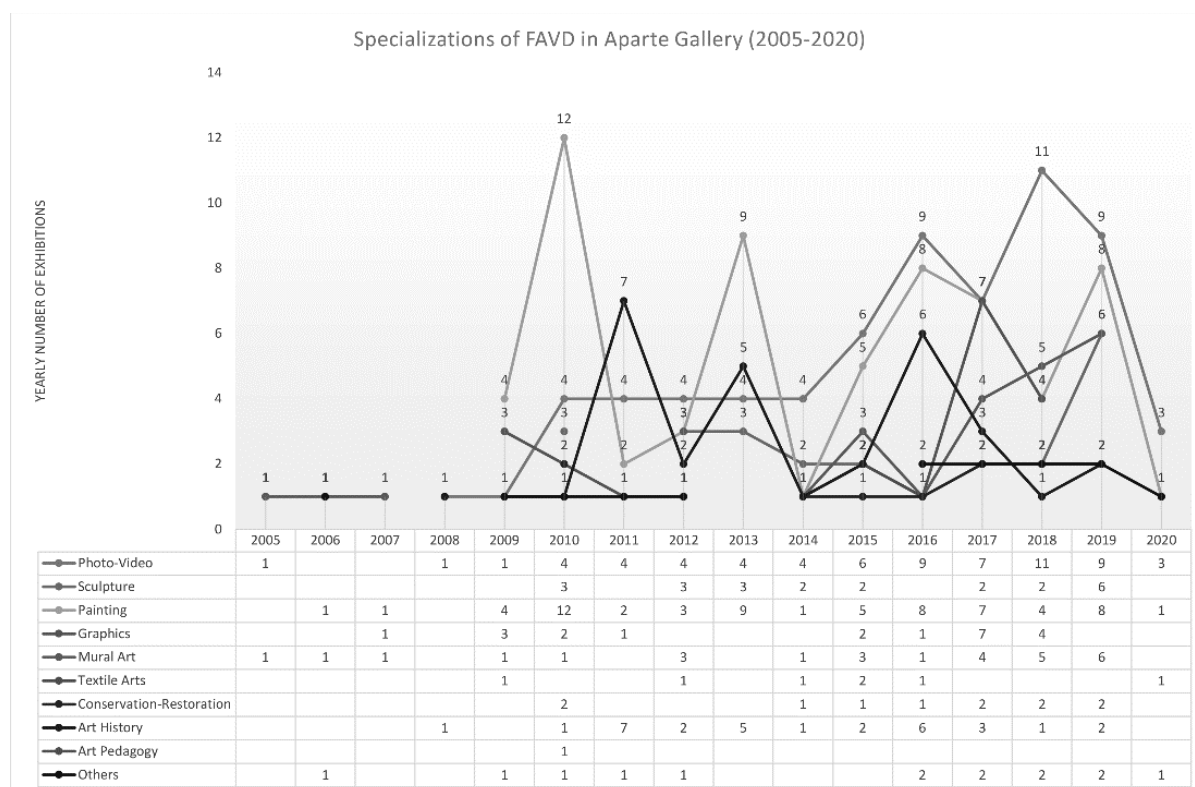


Fig. 2. Chart with the FAVD specializations exhibitions distribution between 2005 and 2020 in Aparte Gallery of UNAGE Iași

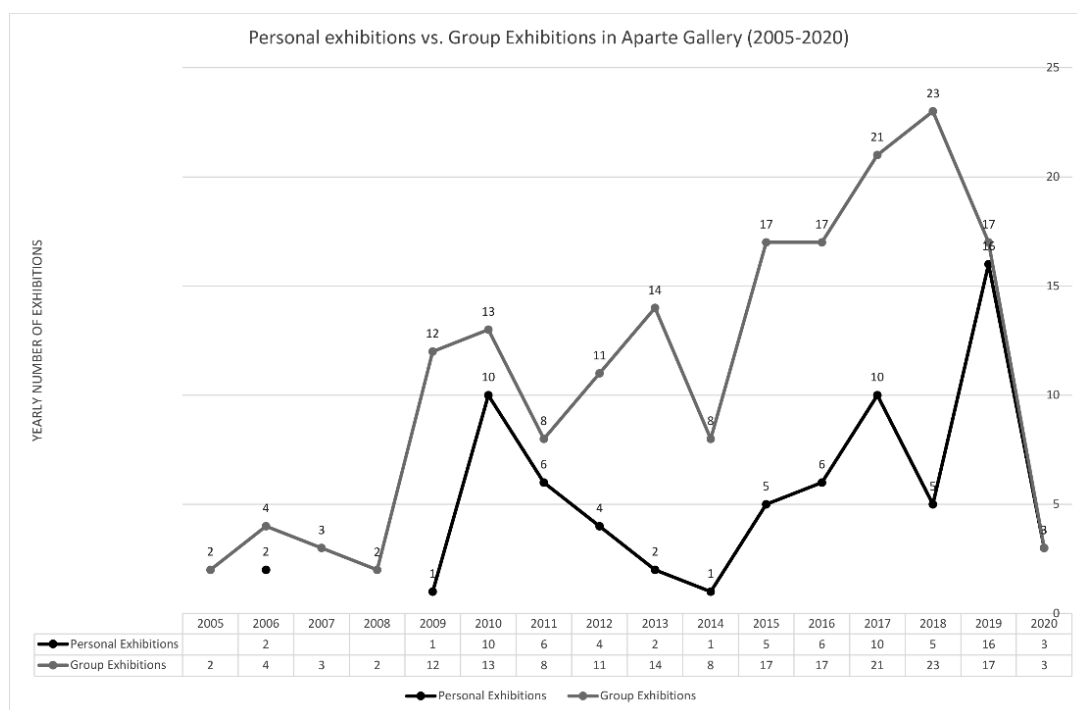


Fig. 3. Chart with the balance between personal versus group exhibitions between 2005 and 2020 in Aparte Gallery of UNAGE Iași

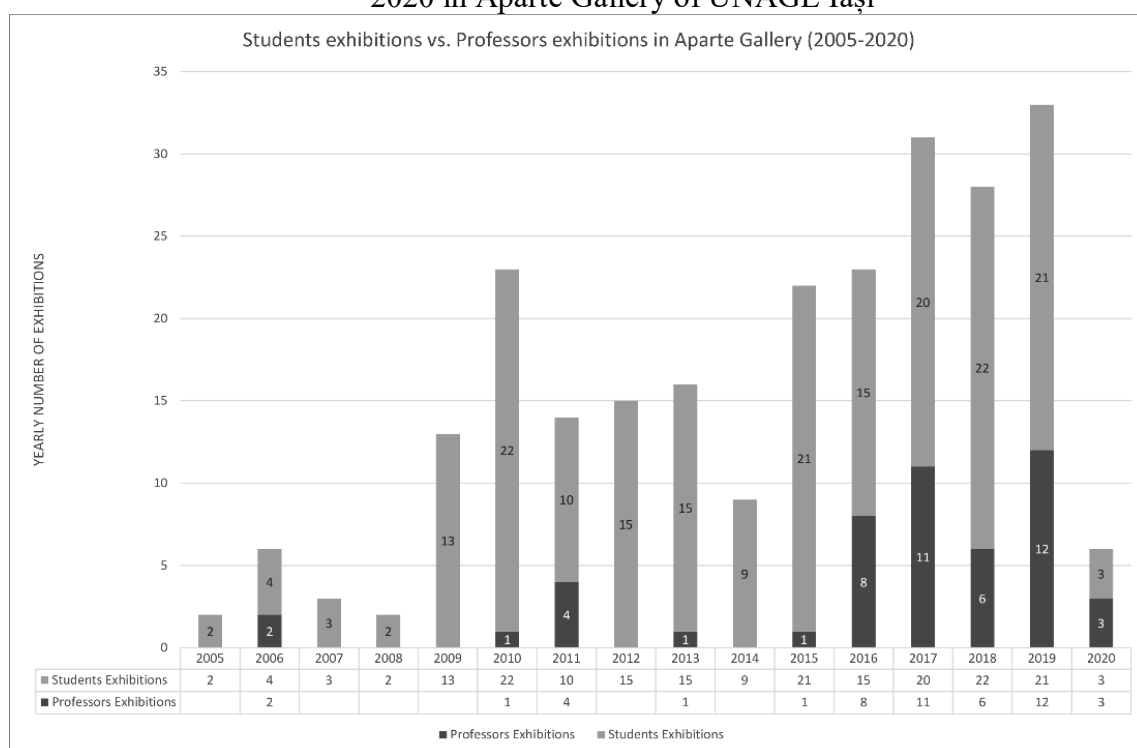


Fig. 4. Chart with the students versus professors and guest artists exhibitions organized between 2005 and 2020 in Aparte Gallery of UNAGE Iași

4. The thematic diversity

The thematic diversity of the gallery's exhibitions follows the artistic, cultural, social-demographic, economic and political changes of this 15-year period, as perceived in the local artistic space. Particularly heterogeneous, this thematic dimension is characterized by extremely varied artistic practices, such as artistic attitudes tributary to traditional mediums, intimate-introspective psychological investigations, capitalization of formal aspects of traditional artistic

mediums, synchronicity with the major political events of the period, the mixing of the formal experiment with the critical argumentation, the exploration of the specific expressiveness of the artistic mediums, etc. Within the artistic manifestations associated with traditional media, we discover the predilection for artistic objectivity, for the respect reserved for the plastic arts, for the excellent mastery of these environments (painting, graphics, sculpture, decorative arts), with a major stake on the subject, often to the detriment use of the exhibition space offer.

A consistent part of the exhibition experiments in the Aparte Gallery is thematically oriented toward the intimate-introspective investigations, with psychological accents, which exploit the creative personal mythologies of the authors, transposed at the level of representation, medium, or discursive offer. One example is the Photo-Video student Andreea Hajtajer and her video exhibition “Give me beauty, give me death” from 2009, where she elaborates a neo-romantic poetics of private life and radical loneliness.²⁰⁹ We can also mention the series of exhibitions “Myth-Body-Space” initiated by the Photo-Video and the History and Art Theory Specialization, coordinated by the professors Matei Bejenaru, Bogdan Teodorescu, Lavinia German, and Andrei Cozlac, in June 2011. They exhibited Andreea Dănilă (curator Raluca Ciocoiu), Emanuela Boroș (curator Cătălin Soreanu), Alex Gheorghiță and Ciprian Niculescu and Bianca Boroș (curator Cristina Moraru), which explored the themes of intimate space versus private space, the unfamiliar as a narrative element²¹⁰ or the creative erotica of photographic intimacy.

The valorisation of the formal aspects of the traditional environments through validating bridges of critical connection with the post-modern artistic practices, is another thematic direction of the exhibitions in Aparte Gallery. The series of exhibitions “Visiting Art History” initiated by Cristian Ungureanu in 2009, Ioana Palamar’s painting exhibition “Inner Shaddows” from 2017, the exhibitions “New Earth” and “Interior Explorations” from 2017, or the series “Levels of Reality” coordinated by Ioan Pricop (in 2015, 2016 and in 2018), are examples of the relationship between the referential values of the visual arts and the exhibition practices of FAVD students.

The socio-political issues, marked by synchronous insertions with major events of the period such as election periods, social events reflected in the media, global economic conflicts, elements of instructional criticism, or the exploitation of the communist heritage, are a constant feature of the concerns of contemporary visual artists and, by extension, of visual arts students in their exhibitions in Aparte Gallery. Notable examples are the exhibitions “Scratch disk is full” (2007) curated by Dan Acostioaei, those made by Bogdan Armanu and Silvia Amancei such as “Metropia” and “A map of indifference” (2014), “No hope for a future” (2015), “Constellations of Desire” from 2016, in which Bogdan and Silvia build narrative scenarios about desirable or utopian political alternatives; we can also notice

²⁰⁹ The Foto-Video students’ exhibitions are presented in the 2021 publication “Foto-Video. Exhibition projects 2005-2021”. (Soreanu and German, Foto-Video. Proiecte expoziționale 2005-2021 2021)

²¹⁰ German, Lavinia, in the article „The relation between ‘seeing’ and ‘being seen’: a diachronic perspective on photographic view”, published in the volume “Interpersonal communication. Art and education as means of communication”, coordinated by Marinela Rusu, Ars Longa, in Iași 2018. (German 2018, 187-193)

“Artist, I buy an apartment in this block” and “The social factory of desire: work and cultural memory in the creative industries after the 90s”, both signed by Andrei Timofte in 2019, “The paradox of white work” (2017) and “Altered Visions” (2020) realized by Sarah Daria Muscalu, exhibition exercises that discuss the legacy of the communist tradition interpreted in a political key of the present, against which the artist actively positions himself, with a critical reading of his condition in the contemporary socio-political context.

Since Aparte Gallery was built around the concept of experimenting with artistic expression in both professional approach and curatorial takes, the infusion of criticality and artistic theory brought the necessary support for the UNAGE students’ exhibitions, providing a sustainable environment of discursive conditions for all the specializations within FAVD. Some exhibition events which are considering the formal experiment doubled by critical argumentation, are the “Table Talk” project from 2008, curated by Dan Acostioaei and Cătălin Gheorghe, “Recycling Ghosts” by SATELLITE (Social Artistic Tendency group) curated by Cătălin Gheorghe (2010), or the project “Gallery” curated by Luminița Apostu in 2012.

Related to an important thematic direction of the exhibitions in the Aparte Gallery, the one which explores the specific expressiveness of the art mediums, of the analysis of language elements and their trans-media interpretation,²¹¹ we can find notable examples such as the “Working title” exhibition coordinated by Dan Acostioaei and Ramona Biciușcă in 2015, the exhibition “Clinical architectures for a future compositionist” curated by Cătălin Gheorghe, part of the events of the “Camera Plus” Biennial²¹² in 2016, the exhibition of photography and dynamic image “Reflector” made by Matei Bejenaru in 2018, also “Film, curatorial project”, a collective exhibition curated by Matei Bejenaru in 2018, or the exhibition “On the edge of the surface” made by Lavinia German in 2020, as a plea for the dynamic image or the photography, and their specific expressions of visual language, proposing a critical reflection on the perspective of the artistic medium.

Using mediums such as photography, video, installation, painting or sound-performance, these exhibitions reflected the interest of the authors to approach the creation act from a theoretical perspective conceptually applied to the professional art medium, while also considering the intrinsic expressiveness of both the art product and the exhibition as components of the art practice. In this regard, there is also a consistent number of student exhibitions, such as the series of exhibitions from the Photo-Video specialization coordinated by Cătălin Soreanu such as “I’ll be back!?” (2017), “Life on hold” (2018), “Duplex” (2019) and “Intamplabil” (2021), a series of exhibitions realized with the students from the second year of licence studies of the Foto-Video specialization as part of their studies in dealing with the exhibition as artistic format and experience²¹³, also the

²¹¹ The difference between (communication) media and (artistic) mediums was discussed by Cătălin Soreanu in Chapter II of “Art and Advertising. Mediums of expression in contemporary advertising”, Artes Publishing House of UNAGE Iași. (Soreanu, Artă și publicitate. Medii de expresie în publicitatea contemporană 2018, 24-29)

²¹² CAMERA PLUS - Biennial of contemporary photography and dynamic image, published by CFC – Center for Contemporary Photography in Iași, 2021, coordinating editor Matei Bejenaru (Bejenaru, et al. 2016)

²¹³ The exhibitions of the Foto-Video students are an important resource of experience and practice before the next

exhibition titled “Digging in the mirror” coordinated by Bogdan Teodorescu from 2020, and the exhibition “Domestic” coordinated by Lavinia German and Mihai Vereștiuc, both events from 2019, as well as the multitude of exhibitions for licenses and dissertations exams of FAVD specializations within UNAGE Iași.

Within FAVD and with the support of Aparte Gallery, development perspectives are offered to both students concerned with new environments and those interested in cultivating plastic media and traditional artistic values of UNAGE Iași. The gallery is able to host a wide range of exhibition art mediums and thematic, including decorative and applied art, conservation and reconstruction experiments of old paintings or mural artefacts, religious and iconographic painting²¹⁴, contemporary art with a thematic inspiration derived from the religious subjects²¹⁵, such as the exhibitions “Sinopia” and “Proplasma” coordinated by Constantin Tudor in 2016, the project exhibition “Methodological aspects of conservation - restoration interventions” coordinated by Bogdan Gavrilean and Bogdan Ungurean in 2018, or the exhibition “Hypostases” by Simion Cristea in March 2019.

The flexibility and versatility of the space, able to host different exhibition formulas and artistic medium specific to the artistic practices of all FAVD specializations, is the natural outcome of any analysis of the exhibition themes and artistic mediums in 15 years of activity in the Aparte Gallery. The diversity of the mediums of artistic expression cultivated in the gallery is also emphasized by the presence of performative areas, as they appear in exhibitions or events such as “Sugar” from 2009, or the “Live love life” performance made by George Hneda under the coordination of Dan Acostioaei. We also note the choreography expressiveness within the project “Explore festival # 11” of WASP Bucharest in 2016, the sound performance of tenor Renato Ridiche in the project “Counter.point” from 2017 made by Cătălin Soreanu²¹⁶, another performance by Jamie Morgan, the artist invited to the exhibition of Ioana Palamar from 2017, the performativity exercises in front of the camera of the “In situ” artist group from January 2018²¹⁷, or the project “Yes, thank you” by the guest artist John Dillard, coordinated by Zamfira Bîrzu and Ioana Palamar back in 2019.

The exhibition as an artistic format is one of the most important and constant searches of the exhibition coordinators. The experience of the artistic installation as a medium of expression and its transposition at the level of the entire exhibition

year main graduation exam (and exhibition), realized as a public exhibition in Aparte Gallery, in July exams sessions. (Proiectele absolvenților Foto-Video 2021), (Proiectele absolvenților Foto-Video 2020), (Catalogul absolvenților Foto-Video UNAGE Iași 2019)

²¹⁴ For a wider understanding of the phenomena, the article of Oana Maria Nae (Nicuță 2018, 110-129) and the book of Bogdan Gavrilean are to be consulted (Gavrilean 2011). Both Oana Maria Nae and Bogdan Gavrilean are visual artists and members of the academic staff of the Faculty of Visual Arts and Design from the “George Enescu” National University of the Arts in Iași. (Stoleriu 2020, 160-163)

²¹⁵ Soreanu, Cătălin, “The Sacred in Contemporary Advertising”, published in “ANASTASIS - Research in Medieval Culture and Art” 3(1), edited by Codrina-Laura Ioniță, Puiu Ioniță and Brîndușa Grigoriu (Soreanu 2016, 149-158)

²¹⁶ The “Counter.Point” exhibition was realized in 2017 and the homonym photography book was published 3 years later with the images from the exhibition. (Soreanu, contra.punct / counter.point 2020)

²¹⁷ “In situ” is an artistic group formed by Lavinia German, Cătălin Soreanu and Mihai Vereștiuc, professors at the UNAGE Iași. (Aparte Gallery. Exhibitions 2020, 280-285)

space became, in time, a favourite subject of the students' exhibitions within FAVD. Notable examples are "Scratch disk is full", an installation curated by Dan Acostioaei in 2007, the exhibition "Parrhesia" in 2011 made by Emanuela Boros and coordinated by Lavinia German, the project "The complaint" by Andrei Venghiac from 2012 curated by Cătălin Gheorghe, the exhibition "...and with the rest of us" by Mihai Vereștiuc from 2016, or the installation "In situ (II)" from 2018 made by the homonymous artistic group.

There is a constant interaction between the Aparte Gallery and the professional artistic environment, which facilitates the exchange of artistic ideas and experiences, through events that helped increasing the visibility of the gallery, such as the "Confluences" International Graphic Exhibitions series (started in 2010), the Biennial for Contemporary Photography and Dynamic Image "Camera Plus" or the collaboration with the University of Johannesburg from 2016, the various activities and artistic programs with UAPR Iași as organizing partner, the series of events "NAG – White Night of Galleries", the itinerant exhibition projects that facilitated the exchange of ideas and artistic experiences such as the "Mobile Biennial" from 2017, "eXplore festival" organized by WASP Bucharest and the "D-Platform" exhibition project (both from 2016), etc.

5. Conclusions

As a basis for artistic practice for students of all faculties of the UNAGE in Iași, Aparte Gallery is *one of the most important infrastructures for supporting teaching activities* as a project space that mediates the direct contact between university artistic events and the local, national, and international art public. The Aparte Gallery has an exhibition program that facilitates the experiment and the analytical discourse, favours the artistic research and the exhibition format of creative workshops, both practical and theoretical. Since its establishment in 2005, the Aparte Gallery of UNAGE Iași has become an active presence in the local and national artistic context, with a major role in promoting the artistic creation of students in the FAVD.

Through its presence in the local and national artistic environment (and even internationally), as well as among the universities, the Aparte Gallery is *an important resource for marketing, promotion, and artistic relations* of the UNAGE Iași, importing artistic knowledge, facilitating the exchange of educational ideas, bringing visibility and prestige to the university and to its faculties. The Aparte Gallery has *an extremely important role in promoting the artistic creation of the students* within FAVD, as well as the curatorial contribution made by the coordinators of these exhibitions. Such events coordinated or curated by FAVD professors have become landmarks in the fields of sculpture, painting, photography, video art or installation art for generations of students.

Within the exhibition events in the Aparte Gallery, we can easily *notice the imports of artistic knowledge* (in the form of theories, thematic, mediums, practices, and specific knowledge), through interferences with national and international artistic contexts and events such as exhibitions and biennials, various artistic residencies, mobility and university exchanges, itinerant exhibition

programs, etc. Such imports have led to the constant enrichment of the exhibition vocabulary of FAVD students, as well as to the connection of their artistic practices to the values of international art.

We note the constant *interaction between Aparte Gallery, as an exhibition space of UNAGE and the local, national and international professional artistic environment*, facilitating the exchange of artistic ideas and experiences, emphasized by: the presence of professors' exhibitions in the gallery, while offering artistic models to young generations of the students; the convergence of curatorial approaches by activating guest artists in exhibitions or curatorial programs such as "Carte Blanche aux Jeunes Créateurs" or "Iași Art Residence",²¹⁸ as micro-contexts of artistic practice supported of the Aparte Gallery; and the continuous effort in hosting exhibition events that introduced the gallery into the circuit of high visibility exhibition spaces, such as the international exhibitions, biennials, public events, itinerant exhibition projects etc.

We are witnessing *15 years of continuity of artistic and educational practices*, in which we have various cycles of university artistic education, entire generations of students who finished undergraduate, master, or doctorate studies, students who also became professors within UNAGE institution, thus ensuring the transfer of knowledge from one generation to another, as well as the continuity of the values specific to our university.

Thus, we discover *15 years of constant (and natural) evolution of the Aparte Gallery*, from an exhibition gallery to a versatile space for contemporary art projects, which hosts multiple experimental exhibition formats and favours the artistic discourse and research. At the same time, we notice the plurality of artistic concerns specific to all specializations within FAVD, offering a wide range of development perspectives to the students concerned with new environments, while cultivating traditions and associated artistic values of UNAGE Iași.

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6. DESIGN – SYNTHESIS PHENOMENON: ART, SCIENCE AND TECHNOLOGY

Eleonora Florea²¹⁹

Abstract: *In the nineteenth century, the century of electricity and railways, radio and cinema, in the process of vertiginous technical progress, within the industrial civilization, appears a new phenomenon of creative, artistic and scientific activity – design. It gave birth to a “way of industrial thinking”, oriented towards creating useful and functional objects, but at the same time able to delight the eye with their beauty without recurring to ornament and decoration effects.*

Key words: *industrial civilization, design, functional objects*

1. Introduction

Starting from the prophetic hypothesis of the famous Count Leon de Labord (1807-1869), known French art critic, diplomat, writer, archeologist and traveler declared right in the middle of the century (1856): "The future of the arts, science and industry lies in their Union"²²⁰, we recognize that this creative activity integrating these areas is the *design*. From the moment of its appearance it imposed as an interdisciplinary phenomenon, encompassing a wide range of disciplines, as a balance bridge between **art, science and technology**. At the same time, we need to realize that, in contemporary society, under the conditions of industrial civilization and the techno-scientific revolution there is even greater interference between these areas – far from being incompatible, contradictory or competitive, they are only specific and solidary: they are mutually reinforcing and conditioning. Thus, design is a complex, hybrid activity whose success and efficiency depend on the happy combination of all integral components.

As mentioned, design is a creative, mixed activity that has a *multiple purpose*, aiming toward creating an object that will combine such features as *functionality, performance, quality, durability, economy, ergonomics, convenience, safety and beauty*. Each of the items depends on the others and it is practically impossible to define them separately. They must be treated and investigated as a whole. This multiple purpose generates the *multidisciplinary* character of the design, which is manifested in the design, planning, execution and marketing of objects, all of which is a result of teamwork. In other words, design is a synthesis phenomenon that brings together various fields of *artistic and techno-scientific* activity. But the contemporary design, which is oriented toward the total reconstruction of the human living environment, toward a new quality level of the correlation between *man and nature*, between *material and spiritual culture*, first of all significantly changes the correlation between *art, science and technology*.

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²²⁰ Curteza, A. (1998) Design. Fashion design. General concepts. Iasi: Ed. ANCAROM, p.17

2. Design and art

Design, conceived as a *process and result of the technical and artistic design oriented toward the establishment of the superior functional and esthetic qualities of the material environment*, involves creative spirit and artistic talent: the designer must find an optimal form of the new product, which is in line with the functionality of the product. He is in a state of constant research for solutions needed for the creation of new products, which in the material environment have not yet existed. Although it is difficult to find new forms fundamentally, the design extends the boundaries of the material environment. Like any artistic process design opens up great possibilities for creation. In this respect it would be interesting to compare the creative process in the arts and in the design.

1. The creation of the artist has a subjective, inner character, and the creation of the designer is directed and dedicated to use by other individuals.
2. The artistic work shows a momentum of free fantasy, creating something new, original, unexpected. Although in a state of constant search for solutions to create new objects, the designer cannot ignore the fact that the form he designs will have to be related to the "old" forms of the already existing objects, to be integrated in a context of defined functionality. However, without the intention of finding new forms fundamentally, the designer extends the boundaries of the material environment.
3. Usually, the work of art is oriented toward the reproduction or transfiguration of reality, the design activity – toward the creation of a new reality, a new material environment: the world of useful and beautiful objects.
4. The artistic work, in most cases, plasticizes the present, sometimes – the past, less often – the future; design is always oriented toward the future: the design activity, being based on the analytical study of the existing material environment, on the analysis and generalization of the new trends in the evolution of style and fashion, on market demands and requirements, on the tastes and options of the consumers, is predicting these trends for the near future. However, in the given situation the designer does not remain a mere observer: he actively intervenes in this process, anticipating, directing and changing the shaping of forward-looking stylistic trends.
5. The artist is the initiator and the interpreter of his work, while the designer only projects the future object and its achievement is usually the result of the activities of other links in the continuous process carried out for the achievement of the object.
6. The artistic work reveals a current permanent value, the art being designed to face the time, to resist over ages. Utility forms unlike artistic works require to be replaced by new ones, because they got "old" or out of use.
7. The reception of the work of art is accompanied by an *aesthetic attitude* (the notion applied by the famous Romanian aesthetician T. Vianu²²¹) – emotional and intellectual process based on the exclusion of daily, vital interests (a phenomenon appreciated by the same author by the notion of "carelessness to life"). In design, the high artistic value, the expressiveness of the form depends strictly on the

²²¹ Vianu, T. *Aesthetics*. Bucharest: Publishing house for Literature, 1968

maximum achievement of the constructive idea, of the superior qualities in the appearance of the functional destination.

3. Esthetic significance of design

In all the manifestations of the design *the aesthetic* is one of the basic components of the design activity. The design creates beauty and harmony – a feature that relates it to art. But the design aims to combine the *aesthetic* with the *functional*, being closely connected with *utilitarianism*, improving both the performance and the appearance of the products. Design is shown as the main aesthetic category in all the fields – the category of *beauty*. Analysing this category, we see that there are several categories of *beauty*.

a. *Natural beauty*. The fundamental aesthetic category, *the beauty*, is applied to various qualities and properties of nature, the beauty of the environment reflecting the order and harmony of the surrounding world. All the beauty qualities of nature make sense only to people and, moreover, only to those capable to sense it, to admire its greatness, to be impressed by the harmony of shapes, colors and sounds existing in nature. The concept of *natural beauty* also characterizes the assembly of the endowments specific to *human beings* – the affectivity of the exterior appearance, the depth of the inner experiences, individuality, sociability and lucid rationality – all of this being able to rouse satisfaction, emotion and joy, aesthetic sensation, generating feelings of pleasure and admiration to the person valuating it.

b. *Artistic beauty*. *Beauty* is the basic category characterising *art*. The work of art has an esthetic end. *Beauty* in human artistic creations is defined by the expressiveness of the material, amplified and transfigured by the creative force of the artist. People admire in art traits, qualities, deeds, *beautiful* relationships, *transfigured from reality*, but the appreciation of *beauty* is generated by reference to the quality of the *painting*, to the power of emotional experiences caused by the artistic work. Even if in life certain features, qualities, deeds are considered *ugly*, *repulsive*, if they are *perfectly expressed* in the work of art, they cause the appreciation of *beauty*.

c. *Useful beauty*. The concept of beauty also relates to man's *creative-material* activity. In this case, beauty is presented as a useful value. Gustav Theodor Fechner (1801-1887, German physicist, psychologist, aesthetician and philosopher), analysing the ratio between beauty and usefulness, wrote: "*Utility is the first requirement of all objects, and if the practical aspect was missing from their appearance, beauty would be also missing*"²²².

The goods made by mankind certify needs, target desires, condense desires, energies and actions. Man, projecting his human essence to the objects made by him, conceives the *utility value*, but also the *artistic value* of these objects. The presence of *beauty* in technical production and in consumer goods contributes to the awareness of the human being. At the same time, in the process of creation of material and objects man developed and manifested his human essence. Thus, *the material environment* created by man is a chronicle of the process of "*humanizing the human being*". The *useful beauty* is stated in the harmonious, expressive

²²² Florea, E. Designul – stiinta si disciplina de studiu. Chisinau: Copitec Plus, 2011, p.8

structure of the useful objects, in the perfection of its forms, in their ability to like, to delight. The scope of *useful beauty* contains: the products of human work, the environment of its existence (indoor and outdoor spaces), social activities and relations between individuals, the information environment (media and internet resources).

4. Design and fine art

Ever since the most ancient times the fine arts and the material creation have been treated as related phenomena. The great philosopher of ancient Greece, Aristotle (B.C. 384-322), the author of the first classification of the arts divided the arts into two categories: *museic* - those protected by muses; and *technical* – the fine arts and crafts (significantly, as in Greek *tehne* means *skill, mastery*). And one of the greatest thinkers of the Middle Ages Augustinus (A.D. 354-430) divides the arts and sciences into two categories: *free* – music, rhetoric, dialectics, astronomy, and *mechanical* – the fine arts and crafts. So, the latter are placed by him in the same ranking category. The concept that the fine arts and the material creation are phenomena of the same nature has been further developed.

But the concept of *fine arts* (*fine arts* are called art genres, *works that exist in a two-dimensional or three-dimensional space and are received by the visual apparatus*) has two meanings – narrow and broad. In a narrow sense, the concept of *fine arts* includes three artistic genres: *painting, graphics, sculpture* – genres that reproduce reality in visual artistic images. According to the wide meaning, *architecture, applied decorative art, artistic construction genres* refer to the concept of *fine arts - design*. These, like *painting, graphics, sculpture*, have a spatial structure (*two-dimensional or three-dimensional*) and are visually received.

But if the genres *painting, graphics and sculpture* reproduce reality in specific-sensory images, in which the forms and images from reality can be recognized, these genres being appreciated as *representative genres*, then *architecture, applied decorative art, design* operate with images, which do not reproduce reality in a direct and specific way. They are appreciated as *non-representative genres*. If the representative genres only *reproduce, transfigure reality*, then the latter *contributes to creating a new reality* - the material space, the human living environment.

The genres of the representative and non-representative fine arts differ not only in their language, but also in their functional factor: the representative genres – *painting, graphics, sculpture* have the *aesthetic function* as the basic function. And the non-representative genres – *architecture, applied decorative art, design* are bifunctional: they have two functions, *utility and aesthetics*, the basic one being the *utility* function. Another argument in favor of conception according to which the design is a phenomenon, belonging to the field of *fine arts*, is expressed by the vision of design as a result of the expansion of applied art and its penetration into the field of technology, a result of the integration of the arts man into the sphere of production.

Design reporting with science and technology

Contemporary design has direct connections with various fields of **science**

and technology, aiming at:

- conceiving a particular way of creativity, appreciated in special literature as a "method of industrial thinking";
- compatibility of the products with the environment and with those who use them – people;
- imposing new products and promoting them on the internal and international markets.

These aspects of the process of creation in design generate its involvement in scientific and technical disciplines. For the functional improvement of the designed product, results from various fields of science and technology that address specific aspects and different stages of this process must be implemented at the level of:

- *design*,
- *production*,
- *promotion on the market*,
- *framing into the natural and social environment*.

This process involves implications in various fields of science and technology: engineering, technical design, economy, ergonomics, psychology, sociology, economics, marketing, finance, ecology, legislation, semiotic, public services, etc.

Design and ergonomics

Contemporary design is directly connected to ergonomic investigations, concerned by the study of working conditions and methods, by the interaction between man, machine and working environment, in order to achieve rational normalisation of these methods, to improve methods and means of production in accordance with the principles of convenience, protection and hygiene. The relatively new science *ergonomics* (word of Greek origin comes from *ergon* – work and *nomos* – law) appeared in England in 1949, when a group of scientists addressed the issue of streamlining the work process. It has been formed as an interdisciplinary science and can be defined as an integrated set of several technical sciences, biomechanics, biophysics, anthropology, anatomy, psychology, anthropometry, physiology, etc.

Design and technology

The 20th century is appreciated as a century of new technologies and materials that have radically changed the material world created by man. At present, when there is unprecedented scientific and technical development, the application of new technologies has caused *the phenomenon of technological substitution*: the emergence of new technologies leads to the partial or total disappearance of whole areas in industry; for example, the occurrence of the quartz clock has led to a sharp decrease in the production of mechanical clocks; the compact disk - to the disappearance of record players with disks, magnetic tape recorders and tape recorders etc. The designer must collaborate with the engineering-technologist, the specialist who provides him with data on:

- the methods and means of processing raw materials;
- all processes and methods used to produce a particular product;

- technical and functional parameters for products in different quality classes corresponding to the needs and possibilities of the different categories of consumers.

Design and ergonomics

The technical-functional connections must be followed in particular, especially the aesthetic with the economic ones. As Ishikawa, the Japanese quality specialist points out, "however good a product is, it will not be sold and the consumer will not be satisfied if its price is too high. In the past, the criterion for manufacturing the products was the sale of the products; at present, this criterion is their purchase; the producer must be in the position of the consumer when manufacturing a product"²²³. Large companies have research and design compartments to develop new types, an organizational structure and equipment with specialties, laboratories, pilot stations, information and documentation sources, etc., which are in line with the proposed objectives.

Design and management

The design activity is directly related to one of the most important economic disciplines – management, science and the art of leadership, which studies all the methods and activities of organizing and managing companies to effectively exploit the human, financial and material resources of an organization.

The designer working within the company must be able to understand the structures and the methods of regulation and internal organization of the workforce in which he evolves. In order to promote teamwork, to mitigate the conflicts he may face, he needs to be familiar with the company management system and with the methods of managing human resources.

Design and marketing

Contemporary design operates with the data of marketing investigations on all activities and strategies aimed at satisfying consumer demand with the best and qualitative products and services; and studying the possibilities of optimum satisfaction of market demand. The designer must collaborate permanently with the marketing economist to carry out market research, related to the forecast of sales volume, the price of the product, the creation of the product image, the promotional message, the position of the product in relation to the competition, the space, the environment and the place of sale etc.

Design and sociology

Design is a factor that is always present in civilization. Created by people, the design came with society to meet its different demands. Design is an important means of uplift and improvement of man's working and living conditions, with a deeply humanizing social purpose. This fact conditioned the emergence of the concept of "technological humanism", which can often be found in special literature. An interdisciplinary science has also been developed – *the Sociology of design*, aimed at carrying out a study on the role of the designer in the social context, the analysis of his multifunctionality, the characteristic of all his social functions, especially of the humanizing function.

²²³ Florea, E. Designul – stiinta si disciplina de studiu. Chisinau: Copitec Plus, 2011, p.10-11

5. Conclusions

From the context of the exposed, it results that design is an important means of improving the human vitality environment, increases the productivity of social activity, protects health, creates psychological comfort. Thus, ethical values are affirmed – care and respect for man, and the humanizing social destination of design determines and argues the formation of the concept of “technological humanism” as the most priority characteristic of contemporary design, which is certainly becoming a real factor for the progress of contemporary civilization.

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7. THE RELEVANCE OF ART CRITICISM IN AESTHETIC RECEPTION OF ARTWORKS

Mirela Ștefănescu²²⁴

Abstract: *One of the most important tests through which the cultural vitality of an artistic community can be examined is art criticism. Art criticism has the role of analysis, interpretation and evaluation of artworks, having important responsibilities to the public interested in the visual artistic phenomenon and also to the evolution of artistic taste. The comments of art critics have managed to provoke public debates on art-related issues or have effectively contributed to the reception and promotion of artworks. The art critic creates a connection between the artworks exhibited in galleries or museums and the public who appreciate the aesthetic value of the works, in terms of explaining the context and the artistic phenomenon, so as to outline the communication between artists, critics and viewers, from the perspective of dynamics of new structures and forms of visual expression. In this context, the public formed through the visual education can be prepared and opened in receiving the aesthetic message of artworks.*

Key words: *Art criticism, connection, communication, visual expression*

1. Introduction

The contemporary society is undergoing of numerous transformations in social, economic, also in scientific and artistic terms. The arts support the insertion of all these factors along the way, adapting to changes, evolving according to the dynamics of trends and contemporary aesthetic orientations. Today, the act of creation receives new dimensions, new values (political, cultural, aesthetic, etc.), establishing a new relationship between all internal structures and external phenomena. In this context of changes, the visual artists have always sought new challenges, so the emphasis has shifted, in particular, on experimental aspects, on originality.

The dialogue between the artwork and the public is interesting because, in the reception of contemporary visual expressions, several factors interfere, among which the most important is the level of artistic education of the viewer. On the other hand, although the public prefers traditional art, also appreciates the value of innovative searches of visual artists. Fine arts education can be achieved through the connection between art galleries, through the exhibited works, art critics who explain the artistic phenomenon and the creative formulas of the artist and the public who appreciate the artistic value. It is necessary to create a communication track between artists, art critics and viewers, because art evolves and new forms of expression appear, and the public must be prepared to understand the transmitted message.

In order to understand the artist's message, the contemplator (or, the receiving art audience) it must first recognize and decipher the elements of the plastic phrase, the symbols, and „the structures of meaning brought into play by an

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artistic image"²²⁵. The visual perception is the result of a long process of accumulating knowledge, and human is able over time to change him self and to develop new forms of perception. One point of view in this regard is held by Nathan Knobler, who believes that just as „the education and the effort are required of the artist to produce his work"²²⁶ the public also should have „often equivalent education"²²⁷ to react and to enter in dialogue with the artwork, otherwise the artistic creations will be a mystery „until he is ready to react to them"²²⁸.

2. The reception of artworks through the public eye

In interpreting the expressive and communicative information of the artwork acts „a combination of sensory information, the past experience, intelligence and emotional attitude, intensity of concentration and even physical condition"²²⁹ of the viewer. Psychologist Rudolf Arnheim finds that there is an interdependence between the inner world and the outer world of the artist in expressing his creative ideas. „The human mind receives, shapes, and interprets the image of the outside world using all its conscious and unconscious resources, and the realm of the unconscious would never be accessible to our experience without the reflection of perceptible things"²³⁰. The sight of each of us modestly anticipates the artist's ability to create images which correctly interpret the experience using an organized form. „The visual act offers a maximum possibility to explore the reality, among the sense organs of human, the eye offers approx. 90% of the information received from the environment ”²³¹.

Through the complexity of the visual language used and the load of the transmitted message, the artist's creation can be understood by a receiver who is able to understand the artistic sensibilities of the creator, to decode and to perceive the artistic value of the work through personal feelings, otherwise the receiver becomes a mere spectator of the artwork. „The meaning found by the layman in the artistic object depends on the artwork, but it also depends on the viewer's own intellectual and emotional condition as well as his ability to perceive the work before his eyes."²³² The artistic receptivity is a native characteristic, but especially acquired through education, in school or family, etc. „The public is quite uninformed and art, unfortunately, remains a luxury, usually reserved for educated categories. Ordinary people consume, in the happiest case, decorative art, from interior design, to jewelry, stained glass, mosaic. The easel art, which was once appreciated by traditional families, is for a slightly smaller audience, one who can simply appreciate a combination of energy and a message”²³³.

²²⁵ Cristian Nae, *Moduri de a percepe. O introducere în teoria artei moderne și contemporane*, Editura Artes Iasi, 2013, p. 133

²²⁶ Nathan Knobler, *Dialogul Vizual*, vol I, Editura Meridiane, București, 1983, p.27

²²⁷ *Ibidem*

²²⁸ *Ibidem*

²²⁹ Nathan Knobler, *op. cit.*, p.26

²³⁰ Rudolf Arnheim, *Arta și percepția vizuală*, Editura Polirom, Iași, 2011, p. 443

²³¹ Jenő Bartos, *Structuri compoziționale*, Editura Artes, Iasi, 2005, p. 92

²³² Nathan Knobler, *op. cit.*, p. 13

²³³ După cu afirma Daniela Zbarcea în Evantia Barca *Colecționarii români preferă arta interbelică* interviu cu Daniela Zbarcea în *Era news Educație și Cultură*, 2016 - <http://eranews.ro/daniela-zbarcea-colectionarii-romani-prefera-arta-interbelica/> ERA news Educație și Cultură, 22.07. 2016

Today we find that the audience, to which the contemporary artists naturally address, has reached to a low level of receptivity to the themes approached by artists or rather the audience is intrigued by the way which the contemporary artist presents their message. Or perhaps the limits of art have been pushed so far, arousing of the public a rejection reaction, even if the message has been deciphered. Umberto Eco considers that the more important is the way in which the message is shared²³⁴, which „includes the properties specific to the artistic field, of the communication channel”²³⁵. So compared to the classical communication, „the art emphasizes the form, the inventive way in which the message is coded and transmitted by the artist.”²³⁶ „The artwork is no longer seen only as an artifact whose formal value is paramount, within the framework of Kantian-inspired aesthetic theory, but as a complex system of interpersonal communication”²³⁷.

3. The role of art criticism

One of the most important tests through which the cultural vitality of an artistic community can be examined is art criticism. Art criticism has the role of analysis, interpretation and evaluation of artworks, having important responsibilities to the public interested in the visual artistic phenomenon and also to the evolution of artistic taste. The comments of art critics have managed to provoke public debates on art-related issues or have effectively contributed to the reception and promotion of artworks.

An art critic who wants to better understand the contemporary artistic phenomenon it should have as priorities to visit galleries, exhibitions, museums and also to visit artists' studios frequently, in the sense which „the studio dialogue, the exchange of ideas with an artist or another are very important throughout the critic (art / na.), for enriching his perceptual experience, his own thinking about art; the possibility offered to the critic to know directly the plastic thinking of the artist it turns for him into a special spiritual food”²³⁸. About the art critic, the esthetician Andrei Pleșu appreciated years ago: „it is a feverish conscience (...), a humble hero who desperately tries to keep together the ambitions of creators and the demands of art consumers”²³⁹. The art critic creates a connection between the artworks exhibited in galleries or museums and the public who appreciate the aesthetic value of the works, in terms of explaining the context and the artistic phenomenon, so as to outline the communication between artists, critics and viewers, from the perspective of dynamics of new structures and forms of visual expression. In this context, the public formed through the visual education can be prepared and opened in receiving the aesthetic message of artworks.

Art criticism plays an important role for understanding artistic messages transmitted by artistic productions, as well it can contribute to making the most

²³⁴ Umberto Eco, *Opera deschisă*, Editura Paralela 45, Pitești, 2005, p. 56

²³⁵ Cristian Nae, *op. cit.*, p. 156

²³⁶ *Ibidem*

²³⁷ Cristian Nae, *op. cit.*, p. 153

²³⁸ După cum afirmă Adrian Guță în Elena Andrei, *Intânirea dintre imagistică și concept* – Interviu cu Adrian Guță în *Eastern Europe art events* ianuarie 2011- http://artclue.net/adrian_guță_%C3%A2_22.07.2016

²³⁹ Andrei Pleșu, *Ochiul și lucrurile*, Editura Meridiane, București, 1986, p. 98

complex and proper assessment of the conditions under which an artwork is produced. The artwork is not just a mental image, in order to become an object, subject to our contemplation it must take shape and to be properly elaborated. Thus the artwork is „a fruit of human ingenuity, born of the collaboration of the inventing mind with the shaping hand.”²⁴⁰ The dilemma which Rene Huyghe brings to the discussion about the quality of the artwork is the relation between beautiful and emotional. On the one hand are important the ability to communicate and transmit the message, the emotions, the moods and on the other hand, it is essential the elaboration of fine art, „the conquest of form”, the harmony.

4. The art criticism in Romania before and after 1989

The fine arts chronicles of the communist years were part of the same *optimistic* conception regarding the fate of the Romanian people through „their ability to make a creative, innovative contribution in the direction of national and social progress”²⁴¹. In the fine arts chronicles dedicated to *State Exhibitions* or other exhibitions, art critics had a harsh tone towards „the *monotony*, of *inert* color, the *schematism* of fine arts solutions”²⁴² of the artists, who were finally determined to reproduce in their works the *socialist realism* of the country²⁴³.

At the time were many influential art critics who published in the review of *Fine Art* among Eugen Schileru, Ionel Jianu, Mircea Popescu, Mircea Deac, who made laudatory analyzes about the *engaged art* of some remarkable artists. The fight against the abstract art which was considered „the official art of the capitalist world, thus opposed to socialist realism”²⁴⁴, was constantly debated in this publication. The *Final report on the communist period by the Presidential Commission for the Analysis of the Communist Dictatorship in Romania* it's specified that „from the party's point of view, the people do not need bourgeois artistic products. The prose, poetry, theater, criticism, literary history, the sciences have the right to exist only on the condition of adopting dialectical and historical materialism (as the only doctrine), and art in general is not allowed to exist outside *the general cause of the proletariat*. The analysis and value judgment of an artwork can be made only from the perspective of its contribution to the construction of the socialism in the R.P.R.”²⁴⁵. In fact, everything that came from the West was considered degrading and it was threatening to influence the visual arts, film, music, literature, etc., the way of life of the population. So, each issue of the *Fine Art* publication was opening with extensive comments about the homage exhibitions illustrated with the image of party and state leaders.

According to the state policy also the magazine (art criticism) „continues to pursue for a long time the liberal aesthetic line open to more or less experimental

²⁴⁰ Rene Huyghe, *Dialog cu vizibilul*, Editura Meridiane, Bucuresti, 1981, p. 389

²⁴¹ Radu Negru, *Cuvânt înainte* în Catalogul Expoziției Interjudețene 1973, p. 3

²⁴² Magda Cârneci, *Artele plastice din România 1945- 1989*, op. cit., p. 44

²⁴³ A devenit legendară declarația unui șef UAP a filialei Iași din anii '50, care a raportat centrului că la Iași artiștii nu fac artă abstractă, fiind cu toții realiști (socialiști).

²⁴⁴ Magda Cârneci, *Artele plastice din România 1945- 1989* op. cit., p. 55

²⁴⁵ Tismăneanu, Vladimir, Dobrinu, Dorin, Vasile, Cristian (editori), *Raport final asupra perioadei comuniste realizat de Comisia prezidențială pentru analiza dictaturii comuniste din România*, Editura Humanitas, București, 2007, p. 490

research, even if the information on Western art is progressively diminishing and that on Romanian art is becoming more and more selective”²⁴⁶. Towards the end of the 1970s, a period of relative political and cultural openness, art critics sought a gradual change in the mentality of the public, who was significantly out of step by the cultural chronology of the time²⁴⁷. After this period, the cult of personality and the idea to glorify the supreme leader began, being established the *Romanian Song Festival*, which promoted popular artists and the cult art was replaced with folk art which was predominated by amateur, „the only one that, in the vision of the leader, should have been supported”²⁴⁸.

However, we must also mention the existence of a current in support of the cult (professional) art. Among these critics we mention Ion Frunzetti, Dan Hăulică, Radu Negru, Virgil Mocanu, Răzvan Teodorescu, Alexandra Titu, Mihai Ispir, Theodor Redlow, Andrei Pintilie and Constantin Prut²⁴⁹. In Iasi, Radu Negru²⁵⁰ was one of the most important art critics, nationally recognized, „he was a phenomenon, he was an art critic like Iasi never had”²⁵¹. During these difficult years, the art critics have shown professionalism in the field of Romanian visual arts in an effort to recover „the course of international artistic evolution”²⁵². „Towards the end of the 1980s, all the older and newer themes of propaganda were introduced into the routine. Confused, the specialized sections of the CC of PCR decided to merge all the *creations* dedicated to the party, the new human, the revolutionary conquests, the communist hero, the socialist Romania, into one, the apothotic one, dedicated to the leader”²⁵³.

Among the „eighties”²⁵⁴ fine arts commentators we notice Magda Cârnci, Pavel Șușară, Adrian Guță, Ileana Pintilie, Anca Vasiliu, Călin Dan, who wrote and published articles and news about the remarkable events of Romanian contemporary art, and as far as possible, about international art. Before the 1990s in Iasi, although „criticism was suffering”²⁵⁵, we mention the names of deserving art critics, such as Steliana Delia-Beiu and Doina Lemny (as well as some writers, such as Aurel Leon), and after the change of regime, the role of commentator of the exhibitions openings was assumed by Dumitru N. Zaharia, Valentin Ciucă, Gheorghe Macarie and more recently by Petru Bejan, Maria Bilașevschi, Cristian Nae and others.

Some professional artists also entered in the area of art criticism such as the painters Val Gheorghiu, Traian Mocanu, Teodor Hașegan, the graphic designer Ion Truică and Magda Sficlea from the design area, who were reflecting in the

²⁴⁶ Magda Cârnci, *Arte plastice din Romnia 1945- 1989 op. cit.*, p. 99

²⁴⁷ *Idem*, p.137

²⁴⁸ Tismăneanu, Vladimir, Dobrinu, Dorin, Vasile, Cristian (editori), *op. cit.*, p. 507

²⁴⁹ Autor, care în mod frecvent a publicat cronici plastice și în revistele și ziarele ieșene.

²⁵⁰ Pentru meritele sale, astăzi o sala de curs de la ITA, Facultatea de Arte Vizuale și Design îi poartă numele.

²⁵¹ După cum afirmă Dragoș Pătrașcu în interviul publicat de Mirela Ștefănescu în volumul *Ieșeni ai artei vizuale contemporane*, Editura Artes, Iași, 2020, p.101

²⁵² Magda Cârnci în *Critica de artă în România din 1980 și până spre prezent*, în *Revista 22*, www.revista22.ro-31.08.2010, 22.05.2016.

²⁵³ Tismăneanu, Vladimir, Dobrinu, Dorin, Vasile, Cristian (editori), *op. cit.* p. 507

²⁵⁴ Adrian Guță, *op. cit.* p.35

²⁵⁵ După cum afirmă Grigore Ilisei în interviul publicat de Mirela Ștefănescu în volumul *Ieșeni ai artei vizuale contemporane*, Ed. Artes, Iași, 2020, p.78.

numerous fine arts chronicles the Iași artistic environment and bringing in the same time an important contribution in creating an image on local visual creation. In Iași there has always been an effective art criticism, a role assumed by people who have specialized in this discipline. The specialization History and Theory of Art was established in 2008, at the Faculty of Visual Arts and Design, from the George Enescu University of Arts from Iași²⁵⁶ which forms art critics thus creating new generations of theorists and art critics.

The use of digital technologies in the creative process, but also by art critics and the general public is a natural evolution to contemporary challenges for all those involved in artistic activities. New technologies are becoming useful and alternative tools to support, reproduce and spread the message of the artwork, as a symbol of the new *media age*, and the aesthetic tendencies acquired by the new generation²⁵⁷, more and more preoccupied about technology along with the older artistic expression define the value of contemporary cultural heritage from Iași²⁵⁸. The future of culture „depends on a significant and conscious change of direction”²⁵⁹, therefore, the arts of the future are based on various forms of interdisciplinarity, on new digital technologies, on new and traditional artistic activities, and also on the directions of the evolution of world culture, according to the spiritual patterns of the time.

5. Conclusions

Everyday life, and without exception, the art world have profoundly changed during this time that we are going through worldwide, so the reconfiguration of creative activities in a virtual world it will certainly have surprising consequences in the evolution of visual arts. The entire global exhibition program has been disrupted by the pandemic crisis, many of the exhibitions have been rescheduled or canceled, so that the changes have been and are felt by all those involved in organizing exhibitions, art symposia, conferences, etc.

If we refer to the visual arts exhibitions, these continued to be organized in the online environment, so these were partially and temporarily repositioned in a digitized reality. It is certainly a positive thing from the perspective of the artist, the art critic, and also the public, maintaining therefore the beneficial connection between these three entities in the effort to maintain the dynamics of visual arts in a city which the cultural life constantly vibrates.

The situation of art critics is in line with the dynamics of art, a field which is adapted to the new challenges of today's society. Thus, art critics and artists are now also dedicated to complementary actions such as *artistic curator* and *cultural management*, areas useful for artistic practice, which together bring many benefits to the visual arts.

²⁵⁶ In anul 2015 Universitatea de Arte „George Enescu” a devenit Universitatea Națională de Arte „George Enescu”

²⁵⁷ Vezi Ștefănescu Mircea, Ștefănescu Mirela, *Land Art – The harmony between art, nature, landscape*, publicat în Revista Lucrări Științifice a Facultății de Horticultură din cadrul USAMV Iași, vol. 2, nr. 57, Iași, 2014

²⁵⁸ Mirela Ștefănescu *Arta vizuală ieșeană între tradiție și inovație*, Review of artistic education, nr. 13-14/2017, Editura Artes, Iași, 2017

²⁵⁹ David C. Korten, *Globalizarea societății civile*, Boomfield, Conn, 2001, p. 156

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8. THE EVOLUTION OF ENGRAVING IN MOLDOVA

Iarîna Savițkaia-Baraghin²⁶⁰

Abstract: *This paper achieves some landmarks regarding the appearance and evolution of engraving in Moldova within the medieval, modern and contemporary art periods and aims to highlight the evolution of engraving and achievements in the art of engraving in the historical territory of Moldova, but also to establish the basic stages of the evolution of engraving and regional interferences in relation to European engraving. If we follow the comparative evolution of the genus in various neighboring regions, we find that each area has its own specificity and particularities. The approach to this issue is related to the general aspects that conditioned the development of religious engraving, but also to the local tradition, which has evolved in close connection with the respective process in European countries.*

Key word: *engraving, graphic art, woodcut, printer, engraving techniques*

1. Introduction

The interest for engraving and the possibilities of multiplication by obtaining a large number of prints was and remains one of the main factors that determine the continuous evolution of this kind of art. The engraving occupied a special place in the patrimony of the fine arts, fact that is due to the technical and artistic procedures used as support, but also to the works obtained as a result of the multiplication and which do not lose the qualities of the original. In European art, the art of engraving has been studied step by step over the centuries, from its appearance to our times, we can not say the same about the engraving of Moldavia, both medieval and contemporary. That is why the focus on this field of art is sufficiently motivated.

If the art of miniature benefited from a special interest, being known due to the works of the scientists Nicolae Iorga²⁶¹, Gavril Popescu-Vâlcea²⁶², Gabriel Ștrempel²⁶³, Mircea Tomescu²⁶⁴ etc., then the engraving, which stimulated the appearance of the print, has a more refractory attention than priority. The same aspects are reflected in the monograph of the researchers Dan Simionescu and Gheorghe Buluță *Pagini din istoria cărții românești* and of many others²⁶⁵.

2. Discussions

The appearance of engraving in medieval Moldova took place on a different artistic background compared to previous centuries. The 17th century is marked by

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²⁶¹ Iorga N., (1934-1936), *Les arts mineurs en Roumanie*, vol.1-3, București

²⁶² Bianu I., Hodoș N., Simionescu D., (1936), *Bibliografie românească veche. 1508-1830, Vol.3., 1809-1830, fascicula IV.* p.246, Fundația Regală, București

²⁶³ Popescu-Vâlcea G., (1981), *Miniatura românească*, Meridiane, București

²⁶⁴ Ștrempel G., (1956) *Copiști de manuscrise românești până la 1800*, vol.1, Ed. Academiei, București; (1978) *Catalogul manuscriselor românești*, vol. II, Ed. Academiei, București

²⁶⁵ Tomescu M., (1968), *Istoria cărții românești de la începuturi până la 1918*. Meridiane, București

²⁶⁶ A se vedea: Andreescu A., (1997), *Arta cărții (Cartea românească în secolele XVI-XVII)*, Meridiane, București; Radu M., (2004), Repanovici A., *O istorie a tiparului și a tipăriturilor*, ed. II, Brașov

the numerous miniatures created by Anastasie Crimca from the Dragomirna monastery in the first quarter of the century. The next period, that of the time of Vasile Lupu (1634-1653), has a character with eclectic valences (the lost painting of the Three Hierarchs from Iași, 1642). At the same time, mural art loses its dominance, giving way to the painting of icons, in the same way the miniature being replaced by printed, printed engraving (Mihail Strilbitchi, Ghervasie, Casian, etc.) and more accessible to the population. The only exception of mural painting from the 18th century remains the fresco of the Assumption of the Blessed Virgin from Causeni. These times are also revealed in the numerous works of religious painting found in the monasteries and rural churches of the Republic of Moldova, such as those of Căpriana, Curchi, Hîrgăuca, Ghermănești, Ivancea, Camenca, etc., created in the XVII-XIX centuries.

In medieval Moldova, as well as in other Orthodox regions, the religious book illustrated with engravings dedicated to the events of the Old and New Testaments was practiced, an integral phenomenon that persisted in the XVII-XVIII centuries. Only after the arrival of Mihail Strilbitschi in Iasi (1750) did the secular book and the illustrations for it begin to take shape more distinctly. The study of the sources regarding the appearance of wood engraving during the reign of Vasile Lupu (1634-1653), reflected in the publications of Nicolae Iorga²⁶⁶, Mircea Tomescu²⁶⁷, Cornel Tatai-Baltă²⁶⁸, indicates, as a landmark, the art of Ukrainian and Transylvanian engraving, which, in turn, benefited from German or Italian woodcuts. From a historical point of view, the engraving of medieval Moldova can be motivated by the existence of three periods, which promoted it, and by the centers where it was printed:

- the first half of the 17th century signified by the activity of the printing house from Trei Ierarhi from Iași;
- the next epoch marked by the editorial beginnings of Mihail Strilbitchi, who worked in Iasi, Movilau, Dubasari in the second half of the eighteenth century;
- the first half of the 19th century characterized by the printing activities of the Neamț monastery.

The specificity of these periods, which include the seventeenth and nineteenth centuries, is that there were simultaneously the manuscript book and printed editions, each field having its own distribution practice and various sponsors, even if some images were borrowed and used in various forms in both cases. In the 17th century, Ukrainian engraving had a special influence on Moldovan engraving, conditioned by the early development of printing in Lvov. Simultaneously with the development of printing and the evolution of book engraving, in the seventeenth century, monasteries continue to make several manuscripts, whose decoration is clearly influenced by book engraving, and the elements of Renaissance ornament are complemented by Baroque forms. One of the essential features of the local engraving is its conservative, traditional character, which evolves, with few changes, from the miniature of the manuscripts from the 15th century to the metal

²⁶⁶ Iorga N., *Tipografia la români*, în: *Almanahul graficeii române*, 1931, p. 180-204, București

²⁶⁷ Tomescu M. (1968), *Istoria cărții românești de la începuturi până la 1918*, p.215, București

²⁶⁸ Tatai-Baltă C., *Incursiune în xilografura românească (sec.XVI-XIX)*, în: *Apulum*, v.XVII, 1979, p. 459, Alba Iulia

engraving of the 19th century. In this case, the miniature played the basic role, being the foundation of the book illustration from the XVII-XIX centuries. The share of books printed in the eighteenth century, their diversity and spread speak of the dizzying leap in the evolution of printing, with a religious orientation, but also secular orientation.

The development of book engraving in medieval Moldova was a result of the emergence of printing houses, due to the joint effort of Vasile Lupu and Petru Movila. The first half of the 19th century is dominated by wood engraving, used in book printing. The woodcuts from this period are distinguished by the linear finesse of the compositions, the structural freedom of the image. The engraving of the book from the second half of the 19th century begins to give way, being replaced by the images obtained through the metal matrix. However, the most obvious professional treatment in book engraving is proposed by Western painters, who worked in Iasi during the reference period. The prints from Chisinau from the second half of the 19th century contain fewer engravings, some of them being made of metal. It means a performance in making prints:

- more dynamic images;
- application of intersecting engraving techniques to reproduce the space, the volume;
- the pictorial qualities of wood engraving were abandoned.

3. Results

A characteristic moment for all the prints from Chisinau is the lack of the author's signature, unlike the engravings from Iași and the Neamț Monastery, and in some cases the year when they were made is not indicated. The frequent use of the same engraving in different editions is also attested. Thus, compared to the editions printed in Iasi, the achievements of the Spiritual printing house in Chisinau are much more modest. Due to the Russo-Turkish wars and their consequences, printing was the only field that continued to be maintained, becoming an important link between the Russian government and the Principality of Moldova and had an intense circulation throughout the nineteenth century.

The next period developing as an artistic phenomenon in the ambiance of Russian and European culture, but considerably distant in time and space, modern Bessarabian art has its beginnings in the 90s of the nineteenth century, and is constituted as a process in the 2-3 decades of the twentieth century, marking the appearance of the first professional artists in our land. Most of them were originally from Bessarabia and this moment was fully revealed in the way of reflecting the picturesque reality of the land. Professional art, including engraving, appeared in the Orthodox environment due to the founding of art education institutions, which also stimulated the emergence of art genres, related to the European ones, but also of the respective fields that represented it. This process took place differently in different regions, sometimes decades apart. Thus, the beginnings of specialized studies in the Principality of Moldavia are indispensable related to the names of Gheorghe Asachi (Mihăilean Academy in Iași, 1839) and Gheorghe Pănăiteanu-

Bardasare, who founded the School of Fine Arts in Iași (1864)²⁶⁹.

Studying the creative activity and exhibition manifestations of the Bessarabians, we are convinced that under the influence of traveling exhibitions of peredvijnics in Chisinau is the Society of Art Amateurs of Bessarabia (1903), among its founders are Vasile Blinov, Alexandr Climașevschi and Vladimir Ocușco²⁷⁰. The creation of this first association after the model of the respective structures in Russia and Ukraine was an important phenomenon for the local culture, stimulating the development of Bessarabian professional art. With the change of the political situation, following the union of Bessarabia with Romania, the artistic life grows, and in the area of interests of Bessarabian painters enter the styles and orientations of Western art. At the initiative of Alexandru Plămădeală, Auguste Baillayre and Vladimir Doncev, as well as of the members of the former Society of Art Lovers, in 1921, the Society of Fine Arts from Bessarabia was established in Chisinau²⁷¹. In general, modern art in Bessarabia has known two main stages of its evolution, which coincide with certain historical periods:

- the first includes the years when the land was part of tsarist Russia with the status of gubernie (1812-1918);
- the second is related to the reintegration of Bessarabia into the composition of the Romanian Kingdom (1918-1940). The first stage marks the establishment of modern art, which reaches the peak of its development in the second stage.

Bessarabian plastic artists, in the initial stage, become attached to the traditions of democratic realism in the forms characteristic for peredvijnics and for the Society of Painters of Southern Russia. Although a limited number of works were available for making in-depth conclusions, but the materials of the archives, the testimonies of the press, etc. allow us to conclude that this process had a double significance - positive and negative. On the one hand, the professional level of the plastic artists increased, but, on the other hand, the connection with the art of Nicolae Grigorescu and with the national traditions of the Romanian art school was lost.

In Bessarabia at the beginning of the twentieth century are the main fields of professional art - painting, noted for portraits, landscapes, genre paintings; sculpture with the respective genres; print as a genre of graphics. Marked by the period and the influences of art schools, where the Bessarabians studied, it is obvious that in painting and sculpture or graphics, in the first stage, dominated the influences of peredvijnics with their monochrome theme and color. During this period, the engraving of Pavel Shilingovschi can be noticed, having a pronounced popular character²⁷².

Mir iskusstva, post-impressionism and Art Nouveau played a special role, the principles of which can be traced in the creation of Bessarabian artists until 1940. These moments are quite accentuated in the creations of Eugenia Maleșevschi, Auguste Baillayre, Pavel Shilingovschi. , Moisei Kogan, Lidia Arionescu and

²⁶⁹ Drăguț V., Florea V., Grigorescu D., Mihalache M. (1970), *Pictura românească în imagini*, p. 140, Meridiane, București

²⁷⁰ Plămădeală A., *Artiști plastici basarabeni - un scurt istoric*, în: *Viața Basarabiei*, 1933, nr. 11, p.50

²⁷¹ Plămădeală A. Op. cit., p. 47

²⁷² Stavilă T., (2000), *Arta plastică modernă din Basarabia*, p. 80, Știința, Chișinău

others. The orientations of Bessarabian artists in the second stage of development of modern art represent the decisive moment of the establishment of Bessarabian engraving as a genre of professional arts, marked by some trends that appeared in European and Russian art at the turn of the XIX-XX centuries, such as would be expressionism in the creations of Șneer Cogan, Gheorghe Ceglocof and Art 1900 in the works of Theodor Kiriacoff, Moissey Kogan or Elisabeth Ivanovsky.

The traditions of *peredvijnics* continue to be explored during this period by some Bessarabian artists such as Vasile Blinov, Nicolae Gumalic, Nadezhda Ivanov, Mihail Berezovschi, Gavriil Remmer and others, who remain in the minority, but this is not the main trend of Bessarabian art. Thus, the engraving from this period is organically integrated in the Bessarabian plastic arts, becoming, in the second stage of its evolution, a specific artistic phenomenon, which records the appearance of a new genre of arts, namely graphics.

Compared to the interwar period and its openings to a European art, the events of the post-World War II period cardinally changed the image of Bessarabian culture and art. The plastic art of the post-war period differs cardinally from the achievements of the previous epoch. The political and economic changes that took place during this period, as well as the change of priorities through the introduction of "socialist realism", found the local artists completely unprepared. Invoking the new way of life in which artistic values are replaced by images devoted to exaggerated and declarative pathos such as "art belongs to the people", the Soviet regime downgraded national art by several decades. Thus, this period can be divided into two stages:

- The first stage covers the years 1945-1970 and is supported by the implementation in all fields of the arts of "socialist realism", which provided for the application of artistic principles of Russian survivors in a new era, defined as "the era of social construction." In this situation, the graphic artists created images of a desired reality, reflecting in the foreground compositions with industrial motifs, repeating, without imagination and originality, the geometric shapes of architecture, people appearing as a ghost on this background. Any deviation from the norms pre-established by the ideological structures was monitored by the party organs, which vehemently sought to uproot the phenomenon called by the Soviets "bourgeois formalism."

Limiting ourselves to the artists who practiced engraving, we will mention only those artists who imposed themselves with certain achievements. Some of them - Victor Ivanov, Grigori Fiurer, Petru Țurcan, Iacov Averbuh and Boris Nesvedov - are part of the pleiad of Bessarabian painters from the interwar period; others - Evgheni Merega, Leonid Beleaeu, Ilia Bogdesco, Stepan Tuhari - arrive in Moldova after graduating from the Soviet Union; most of them, however, are graduates of the School of Fine Arts in Chisinau - Igor Vieru, Emil Childescu, Ion Vatamaniță, Vasile Cojocaru, Isai Cârmu and others, their creation being established after 1960.

- The second stage includes the years 1970-2000. It is the period when one feels a certain freedom in the perception of artistic creation, being admitted some deviations from the norms of ideological censorship, such as decorativism, stylization, the application of formal plastic procedures. This moment is also due to the emergence of a new generation of graphic designers, who, in addition to

studying in Moscow, Kiev or St. Petersburg, are also graduates of art education institutions in Romania.

The art of national engraving after 1990 is completed with new names of plastic artists, which give the genre new subjects and new approaches, massively involving the experiment of mixed technologies. Important representatives of this generation can be considered Simion Zamșa, Elena Karacentev, Ion Severin, Valeriu Herța, Tudor Fabian, Violeta Zabulică, Alexandru Ermurache and others. who in their creation showed maximum freedom of virtuosity and an inexhaustible imagination of expression. In the foreground of the creative process of graphic artists, the experiment in various techniques and plastic processes of engraving is required.

In the last decades from the border of the XX-XXI centuries there is a negative tendency in the evolution of engraving in the Republic of Moldova. More and more graphic designers abandon engraving due to harmful technical conditions (working with acids) the most obvious case being the creation of Emil Childescu, Victor Kuzmenko, Eudochia Zavtur and others, who after 1990 create painting and unfortunately, these examples do not they are the only ones. Another category of artists prefer experiments using computer techniques called author technique, mixed media, where it is difficult to track which techniques are used - are engravings, technical compilations or computer-processed images, demonstrated by Tudor Fabian, Tatiana Fiodorova, Alexandru Ermurache and many others.

Engraving from the Republic of Moldova in the contemporary period demonstrated the main trends in the evolution of national fine arts, from the narrative of "socialist realism" and thematic-ideological structure to the first formal artistic experiments in the early 70s of last century and the metamorphoses of national engraving after '90, which gives the genre new subjects and new approaches, with tendencies to integrate into European art at the beginning of the third millennium.

Engraving in the Republic of Moldova is not only a genre of artistic creation; it is its history and one of the most valuable compartments of national culture. This fact significantly influences the psychology of graphic designers' creation, regulates the relationship between them, in such an environment they have a more responsible attitude towards the ideas of their predecessors and contemporaries. Areas of common interest are formed, a new vision of cultural heritage is formed. But they do not contradict the broad interests of graphic artists, so the evolution of contemporary engraving in Moldova is the coexistence of several worldviews and art, often diametrically opposed artistic treatment of art form and traditional themes, different ways of thinking and perceiving the very aesthetics of engraving.

4. Conclusions

The totality of these forces is marked by the dialectical principle of mutual attraction and mutual rejection, which left its mark on the content of ideas and patterns, the formal qualities of art in the process of the evolution of engraving in Moldova. Proceeding from the above, we can say that engraving is an open system, which is linked through several channels with the most modern phenomena of universal and

national art. The evolution of engraving, its diversification lies not in the preservation of the spiritual heritage, but in the deepening of all the compartments, of the artistic experience of the graphic artists, including through the assimilation of the expressions of expression, technological, etc.

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PART IV EDUCATION

1. CULTURAL DIMENSIONS OF LEARNING

- Teachers' cultural skills

Marinela Rusu²⁷³

Abstract: *Current demographic changes are increasingly raising the issue of appropriate changes in the educational process as well. This paper brings into question a new imperative in current education: the teaching curriculum and educators must find ways to meet the needs of students with a wide range of experiences, skills and interests. Understanding the ways in which cultural specificity influences the educational context, opens the way for better communication between teachers and students. Teachers need to understand not only how culture influences student behavior, but also how it influences their own perceptions and behaviors. Like students, teachers reflect in their classroom attitudes preferences, perceptions, abilities, and expectations that specifically shape their communication. Teachers often question culture, viewing it as a limitation of the student. Students who overcome their culture succeed. Students who do not want to make this adjustment fail. Teachers rarely reflect on their own prejudices or the limitations of their pedagogical practices. Instead of placing full responsibility on students, we propose that teachers, regardless of their cultural heritage, increase their cultural competence so that they can be better prepared to facilitate students' learning. This perspective may seem difficult and threatening, but an honest and careful examination can also be rewarding.*

Key words: *cultural skills, education, didactic communication, learning*

1. Culture and its dimensions

Culture is a complex and difficult concept to understand. The analysis of specific definitions could be useful. Lustig and Koester (1999) defined culture as "a learned set of common interpretations of beliefs, values, and norms that influence the behaviors of a relatively large group of people."²⁷⁴ On the other hand, Orbe and Harris (2001) characterized culture as an accumulation of "learned and shared values, beliefs and behaviors, common to a certain group of people; culture forms the identity of a group and helps it survive".²⁷⁵ Individuals are taught, sometimes implicitly, sometimes explicitly, to look at the world in a certain way and to support this perspective through their behaviors. Samovar, Porter and Stefani (2000) presented the following conceptualization of culture: "the repository of knowledge, experiences, social hierarchies, religion, notions of time, roles, relationships, concepts about the universe, material objects and goods acquired by a group of people - over the generations, through individual or group effort".²⁷⁶ Therefore, culture influences what people know, how they have acquired this knowledge, what

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²⁷⁴ Lustig, M. W., & Koester, J. (Eds.). (2000). *Among us: Essays on identity, belonging, and intercultural competence*. New York: Longman, p. 30

²⁷⁵ Orbe, M. P., & Harris, T. M. (2001). *Interracial communication: Theory into practice*. Belmont, CA: Wadsworth, p. 6

²⁷⁶ Samovar, L., Porter, R., & Stefani, L. A. (2000). *Communication between cultures* (3rd ed.). Belmont, CA: Wadsworth, p. 7

roles they play and how they should play them, what they value and how they put their values into action. Clearly, culture plays an important role in the educational process.

Many researchers have investigated the role of culture in the process of intercommunication. Thus, Hall (1976) and Hofstede (1980) provided particularly relevant research in examining the **role of culture in education**. Hall believes that individuals face so many stimuli that they develop filtering mechanisms in order to make sense of them. According to Hall, **context** plays a significant role in how information is selected and how it acts on students. A communication context possesses physical, social and psychological characteristics. The physical characteristic is the actual conjuncture in which the interaction takes place (eg, classroom, principal's office, home). The social characteristic reflects the relationship between the participants (eg. teacher/student, teacher/parent, teacher/teacher). Psychological characteristics include the attitudes, feelings and motivations of the participants. Culture influences the extent to which communicators focus on these characteristics.

Hall postulated the existence of a continuum of high-context messages at one end and low-context messages at the other. A message with a high context contains most of the relevant information in the physical framework. Much of the meaning of the message is implicit. The Japanese, Koreans, Chinese and Latins are examples of high-context communities. Members of high-context groups developed similar expectations about how to perceive and respond to a particular communication event. Consequently, explicit verbal messages are not necessary for understanding. Low-context groups require that the message include a large amount of explicit information. Uncertainty is reduced and agreements are obtained through expressed verbal codes. Hofstede (1980), another expert in intercultural communication, explained that individuals possess cognitive processes shaped by culture which are expressed through the dominant values of the culture. He identified four dominant patterns and each has application to communicative exchanges in the classroom. These dimensions are as follows:

1. Distribution of power - refers to the way in which differences in status are assigned and negotiated. Some cultures believe that power should be distributed, while others argue that only a few people should have power and authority. Euro-American students tend to believe that power should be distributed and everyone has an equal chance of owning it. Students in Latin and Southeast Asian cultures tend to believe that power should be held by a select few.

2. Avoiding uncertainty - is concerned with the ways in which a culture approaches change and the unpredictable. Some cultures have a low tolerance for circumstances that may threaten the structure and hierarchy of the culture. There are serious consequences for the individual who does not adhere to the expectations of the culture. Individuals in cultures with a high degree of uncertainty avoidance have strict rules that govern appropriate behavior and there are serious consequences for violating these rules.

3. Individualism versus collectivism - describes the degree to which individuals are committed to themselves or to the community. Competition, autonomy,

intimacy, personal opinion and independence are basic elements in *individualistic societies*. The United States is an example of this. The school system, with an increasing emphasis on grades and scores on tests, competition and performance results, strongly promotes individualistic values. Cultures that subordinate the needs of the individual to the group reflect *collectivist* societies. Modesty and sharing are core values in collectivist cultures. Thus, drawing attention to an individual's achievements can bring a lot of stress. For example, it is inappropriate to highlight the success of a Native American individual in such a situation. Family obligation is another basic element in collective cultures. Some American teachers have become frustrated with students who miss class due to family business. Teachers do not understand that in some cultures, especially of new immigrants from collectivist societies, the obligation of family transcends school and education.

4. Masculinity versus femininity - discusses the degree to which culture values assertiveness and achievement *versus* care and social support. Some cultures judge others by their achievements and the manifestation of appropriate masculine behavior. In Mexico, for example, man is the head of the household, is primarily responsible for the financial security of the family, and ultimately makes all the important decisions. Women are expected to take care of household chores, such as raising children and cooking (Powell, R., G. & Caseau, Dana, 2004). The perspectives offered by Hall and Hofstede find great applicability in today's multicultural classroom. Remember that culture shapes perceptions, values, and behaviors. More and more students come from collectivist cultural experiences with a high context. Rarely are these issues clarified to students as they go through the training system.

2. Cultural identity

The connection with the values and dimensions of a culture is achieved by building a cultural identity. This denotes the way individuals see themselves and the way they want to be seen by others. Lustig and Koester (2000) noted that cultural identity involves learning and accepting traditions, heritage, language, religion, aesthetics, thought patterns, and social structures of a culture. According to Collier (1994), identities are co-created and negotiated through communicative exchanges. A person may have different identities depending on the context. Students can have a family identity, at the playground and in the classroom. A student may be silent and inattentive in the classroom and noisy and aggressive in the school yard. The identity of students plays a fundamental role in their orientation towards certain groups or in the avoidance of others. Let's think about the ways in which students group and how they participate in specific activities: athletes and schoolchildren, skaters or ballerinas dress and speak in ways that support their specific identity.

Goffman's (1959) **dramaturgical perspective** provides an excellent framework for visualizing students' cultural identities. He argued that whenever people participate in social interaction, they are engaged in a specific kind of performance. Like the actors in a play, they build an image that they want to be accepted by the public. Goffman (1959) stated that each person constructs an image and uses a way of speaking and gesturing to support it. A successful performance,

according to Goffman, requires the person to express the role they are trying to play and speak in such a way as to support the projected image. These performances are not always positive. For example, some students do not perceive that being a good student is cool, so they collapse on desks, seem bored, and rarely participate in class discussions. Unfortunately, these students build a social performance that takes them away from academic involvement. In multicultural classrooms, a student may adhere to a performance that the teacher misunderstands or does not accept. Cupach and Imahori (1993) examined how individuals from different cultural backgrounds manage categories/prejudices (an embarrassing or unpleasant situation) created by someone else. Although their research did not focus on training contexts, it has direct application to the topic discussed here.

The authors argue that all individuals want their identity to assert themselves during social interaction. Receiving unwarranted recognition, criticism or correction, violation of privacy, and the challenge of creating a bad impression are the types of situations that cause individuals to lose self-esteem (Cupach & Metts, 1990, 1992). They will thus invoke a strategy to save their self-image. Some examples of strategies that individuals use are: apology (accepting guilt and seeking forgiveness, minimizing responsibility), justification (reducing consequences), humor (joke or laughter), remediation (active attempt to restore the damaged relationship), avoidance, escape and aggression (verbal or physical attack).

Cupach and Imahori (1993) stated that American and Japanese students will use different strategies to deal with threatening situations. They assumed that the Americans would use humor, storytelling and aggression, while the Japanese would use excuses and remedies. The results supported the hypotheses. The authors concluded from the findings that Americans use strategies to support their own image, while the Japanese use strategies to support others. These findings have direct implications for classrooms. Teachers criticize students' clothing, taste for music, and academic performance. Unintentionally, teachers can also threaten students' cultural identities. Shortly after the World Trade Center bombing, Muslim students and students who appeared from the Middle East were criticized, ridiculed and challenged by teachers and students. Likewise, students create difficulties for teachers when they question teacher grading, tell the teacher that the topics are not clear, or challenge their authority. How these issues are handled can dramatically influence the classroom climate.

Intercultural education can be done only if the educator has the competence to correlate different cultural symbols or if the stakes of different cultural formations of the space in which they operate are known (Powell, R., G. & Caseau, Dana, 2004). Teachers involved in intercultural education have the obligation to ensure a democratic management of the classroom or school, in order to allow everyone the opportunity to express themselves, to debate, to take into account each other, to assume responsibilities (Liviu Plugaru, Mariela Pavalache-Ilie, 2007).

Micheline Rey argues that intercultural training presupposes a dimension of "knowledge" and one of "experience". The teacher must acquire conceptual tools that relate to knowledge of human rights and international instruments related to them, a knowledge of the main problems of our time and situations of human rights

violations, knowledge of institutions, governmental and non-governmental organizations, local, national, regional, international that could facilitate openness to intercultural education and to which the school could appeal, a knowledge of the schools, professional and media networks of the region with which it could collaborate, the knowledge of the disadvantaged populations of the region, their situation and their needs.

The continuous training activity targets all teachers and can be achieved through training modules in intercultural issues, carried out at the Teaching Staff House, the departments for the training of teaching staff within universities, schools or high schools. The modules will be diversified and negotiated with teachers, depending on concrete needs. The workshops will bring together specialists in education sciences, philosophy, political science, sociology, legal sciences and economics. Can be debated topics such as (Anca Nedelcu, 2008): “Democracy and diversity”, “The right and duties of minorities”, “The state and multicultural communities”, “The citizen”, “European integration - cultural possibilities and barriers”, “Awareness and competences in intercultural mediation”, “Intercultural mediation strategies”, “Educational globalism and transnational education”. In the training of teachers, it is useful to capitalize on all research in the field of intercultural psychopedagogy, as well as those in the field of cultural anthropology, developmental psychology and conflict resolution management.

The role of teachers is to create positive relationships in the interaction between peers, to promote the development of the person and constructive relationships in groups and somehow, to live the feeling of their own identity. The student must be helped, encouraged, modeled, or as Micheline Rey says, "it is necessary to be aroused and nurtured to get intercultural competence"²⁷⁷, this nurture is defined in terms of conceptual means, methodologies and pedagogies, and the environment of this achievement is the teacher's creation. The intercultural competence of the teacher supposes (Cătălina Satmari, 2021)²⁷⁸:

1. Interpersonal competence:

- knows and respects the different cultural origin of the students;
- is aware of his own culture and receptive to people from other cultures;
- is aware that he/she has prejudices;
- creates moments of meeting, of relationship between students belonging to different cultures;
- discusses openly about differences and similarities, which allows the identification of prejudices;

2. Psychopedagogical competence:

- is empathic towards the life situations of children from other cultures;
- encourages students to present the specific elements of their culture;
- discusses openly about cultural conflicts, seeks solutions with students;

²⁷⁷ Micheline Rey (1996) Between memory and history A word about intercultural education, *European Journal of Intercultural studies*, 7:1, 310, <https://doi.org/10.1080/0952391960070101>

²⁷⁸ Satmari, Cătălina, (2021), Dimensiuni ale profesorului intercultural. *Revista profesorului*. <https://revistaprofesorului.ro/dimensiuni-ale-profesorului-multicultural/>, 27 aprilie, 2021

- analyzes and relates the norms and values of different cultures to the norms of the students' class.

3. Scientific and methodological competence:

- uses appropriate teaching models from the perspective of intercultural education;
- chooses the most appropriate approach for his group;
- ensures that the work environment reflects the cultural diversity of the classroom (classroom layout, materials used, textbooks, notebooks, worksheets, etc.);

4. Competence in organization:

- is able to manage the class in such a way that students belonging to different cultures discover each other;
- pays special attention to events representative for the students' home culture;
- discusses and negotiates with the students the group norms;

5. Collaboration with colleagues:

- 🇷🇺 collaborates with teachers from other cultures, in order to obtain feedback on how they treat intercultural situations;

6. Ability to involve other educational environments:

- 🇷🇺 cooperates with out-of-school partners (parents, institutions, organizations) from other cultures to enable students to come into contact with cultural diversity;

7. Ability to select:

- provides feedback to colleagues on their style of approaching intercultural situations;
- reflects on his knowledge, skills and attitudes;
- is concerned with his/her way of understanding his/her own culture, as well as with the way in which it influences the relationship with students and the educational activity.

Extracurricular educational activities have an important role in the conditions of multiculturalism. We recommend informal meetings between children of different cultures, "creating opportunities for described discussions in order to help them understand the differences and see them in a complementary relationship".²⁷⁹ Clubs remain a favorite form of activity for teenagers and young people, musical-choreographic, theatrical and sports events are encouraged at all levels of schooling, with the aim of combating prejudices and stereotypes, to expand the cultural-cognitive horizon. However, we insist on reducing the activities on stage (which continue to be quite numerous and often with low educational performance) and opt for free discussions, less directed, which improvise authentic situations of intercultural learning, perennial axiological education. Collier (1994) observed that cultural identities are expressed through **symbols, labels** and **basic norms**. The basic symbols refer to beliefs about the universe and people's position in it. These symbols direct members of a cultural group to perceive the world in a certain way and to behave in a way that is consistent with that definition. The basic symbols for African Americans are authenticity, power/ helplessness, and expressiveness (Hecht, Collier, & Ribeau, 1993). The basic Latin symbols are the obligation to family, respect and faith.

²⁷⁹ Micheline Rey, (1999). *Educația interculturală – experiențe, politici, strategii*, Iași, Editura Polirom, p. 17

Labels are important components of cultural identity. Students with Mexican ancestors may, at different times, be described as Mexican, Mexican/American, Hispanic, or Latino. Some students say they are African-American, while others call themselves black. White Hmong people are different from green Hmong, and an Afghan is different from an Iraqi. Tanno noted that all individuals take on multiple roles and considered that we should respect this complexity. Teachers can also be mothers, fathers, husbands, wives, uncles, coaches, etc. Students can be sons, daughters, football players, etc. Moreover, these labels are not static, but fluid. Individuals can use different labels to define themselves at different times. Sometimes teachers mislabel students or use a label that students do not prefer or perceive as insulting or embarrassing. Cambodian students are often confused with Chinese students. It is important for teachers to recognize that the way they respond to these labels may indicate student acceptance or rejection.

Although labels may seem useful, they can become problematic. Group norms also play an important role in cultural identity (Collier, 1994). Rules are the standards for competent participation in a community. There are rules for how individuals should speak. Competently forming a cultural identity means using language in a way that supports and projects that identity (Ogbu, 1999). Students raised in Western society, where the basic symbols of individuality and self-expression are emphasized, do not hesitate to ask questions or challenge a teacher. For these students, knowledge is negotiated. Students in traditional Asian homes have a very different orientation. Their task is to absorb the information provided by the teacher. For Asians, a student's reflections or opinions are perceived as having little value, and provoking a teacher is inappropriate. Students manage multiple identities through their clothing styles, ways of speaking, and norms of behavior. Some of these identities are received positively and others are rejected. All these, however, influence the way the interaction takes place in the classroom.

3. Interculturality and learning

The relationship between the student's culture and learning preferences was frequently discussed, but teachers were not particularly effective in incorporating culture into the instructional-educational process in the classroom. Kuykendall (1992) suggested that students who find their learning culture and learning styles reflected in the instructional process are more likely to be motivated and less likely to become disruptive students. Therefore, it is important to understand how culture influences learning and how to integrate this knowledge into the classroom.

Learning style refers to the characteristic ways of processing instructional information. Researchers generally agree that culture plays a role in learning preferences (Guild, 1994; Wlodkowski & Ginsberg, 1995). Researchers' observations suggest that Mexican-American students feel more comfortable with broad concepts than with isolated facts (Cox & Ramirez, 1981). African-American students prefer tactile, hands-on learning, and Native Americans relate well to instructional tasks that require skills in visual discrimination and image use (Shade, 1989). European white students generally appreciate independence, analytical thinking and objectivity.

There are cultural differences in pencil and paper measurements of learning styles. Researchers who have used assessments to develop style profiles for certain groups have observed differences in domain-dependent and domain-independent learning (Gollnick & Chin, 1994). Field-dependent learners process the information holistically, are more concerned with the social context, and are more intuitive. Those who study independently in the field process the information sequentially, do not consider the social situation important and are more rational. White students tend to be independent of the field, while students from minority groups tend to be dependent on the field.

It is important to note, however, that there is no direct relationship between culture and learning style. As Guild (1994) observed, there are as many variations within a group as there are commonalities. Moreover, many conceptualizations of the learning style are **bipolar**. One end is represented by analytical processes, while the other end is represented by holistic processes. For many years, educators have recognized the relationship between culture and learning orientations, but few have offered concrete recommendations on how a teacher can integrate culture into classroom practice. Claxton supported the development of **teaching strategies** that integrate the two modes of knowledge. The model he developed is called **the connected teaching model** and consists of four central features. The central metaphor of the connected learning model is the teacher as a *midwife* and not the teacher as a *banker*. Bankers, according to Claxton, submit acquaintances, while midwives help students get them out. The teacher's role is to help students build on what they know and connect to what they don't know. This can be done from the following points of view:

- **Organizational** - preferred structural arrangements for work and study space, learning resources and organized spatial locations; the rigidity or flexibility of living space.
- **Perceptual** - preferred sensorial stimulation for receiving, processing and transmitting information, including multiple visual, tactile, auditory, kinetic, oral or sensory modalities.
- **Relational** - preferred modes of interpersonal and social interaction in learning situations, including formality/informality, individual competition or group cooperation, independence or interdependence, etc.
- **Motivational** - preferred incentives or stimuli that evoke learning, including individual achievement or group well-being, competition or cooperation, conquest or harmony, opportunity or fairness, image or integrity (Claxton, C. S., 1990).²⁸⁰

According to Gay (2000), some members of ethnic groups have purer learning style characteristics than others. The degree of purity is determined by the identification of group, sex, social class and level of education. African-American students with a high degree of ethnic identification can best relate to group-based instruction in the procedural, motivational, relational, and substantial dimensions of learning. Traditional Japanese or Chinese students could be bistillists; because of their collectivist cultural values, they can respond well to activities that require

²⁸⁰Claxton, C. S. (1990). Learning styles, minority students and effective education. *Journal of Developmental Education*, 14, 6–8

solving group problems. These students can also perform well in mechanistic, technical and atomistic learning tasks.

4. Culturally responsive teaching

We believe that the key to managing cultural diversity is the development of intercultural competence. Wlodkowski and Ginsberg (1995) provided the following definition of culturally receptive teaching: “culturally responsive teaching occurs when there is equal respect for the contemporary environments and circumstances of all learners, regardless of individual status and strength, and when there is a design of learning processes that embrace the range of needs, interests and orientations of students.”²⁸¹ Gay (2000) emphasized the basic characteristics of culturally receptive teaching.

First, culturally responsive teaching is **validating** - it is based on the cultural knowledge, traditions and styles of the various students, extending and affirming their strengths and competencies. Among its other features, culturally receptive teaching incorporates multicultural information into the teaching of all disciplines and uses a variety of training strategies.

Second, culturally receptive teaching is **comprehensive**. Teachers use cultural references to transfer knowledges. This requires teachers to be willing to learn about the cultural backgrounds, traditions and histories of the students represented in the classroom. In addition, teachers need to work to strengthen connections with the community, maintain cultural identity, and instill successful attitudes and commitment. Responsibility and commitment to oneself and others are encouraged. Students are expected to internalize the idea that learning is a common, reciprocal, interdependent issue and need to manifest it routinely in their expressive behaviors (Gay, 2000).²⁸²

Third, culturally receptive teaching is **multidimensional**. Any problem can be approached from several perspectives. Gay described ways teachers could work together to teach the concept of protest. Students could be encouraged to discover ways in which different groups symbolize their problems and concerns. By examining literature, poetry, music, art, interviews and historical recordings, students could learn about what gives rise to the protest and how it is expressed. Assessments should also be multidimensional. In this context, the teacher does not use a single standardized assessment, but uses several assessments. Gardner (1984) and his fundamental work on multiple intelligence is applicable to culturally receptive teaching.

Fourth, culturally receptive teaching **provides strength**. Teachers who successfully implement culturally receptive teaching expect all students to succeed and develop structures that increase students' chances of academic success. Success is achieved by "strengthening students' morale, providing resources and personal assistance, developing an *ethos* of achievements and celebrating individual and

²⁸¹Wlodkowski, R. J., & Ginsberg, M. B. (1995). *Diversity and motivation: Culturally responsive teaching*. San Francisco: Jossey-Bass, p. 17

²⁸² Gay, G. (2000). *Culturally responsive teaching: Theory research and practice*. NY: Teachers College Press. p.

collective achievements."²⁸³ Culturally receptive teaching shifts the focus from external to internal forces, thus involving students in the learning process.

Fifth, culturally receptive teaching **is transformative**. The training practices are based on the strengths of the students and further extend them in the learning processes. According to Gay, success is perceived as a non-negotiable mandate for all students. They are encouraged to give something back to the communities they come from and to participate fully in the national society. Education is transformative when students come to understand the structures and processes related to discrimination and prejudice and when they develop skills to combat them.

Finally, culturally receptive teaching **emancipates**. Students have the freedom to go beyond the traditional canons of knowledge and explore perspectives and alternative ways of knowing. Thus, students challenge, question and come to understand that no truth is total and permanent. According to Gay (2000), "These learning commitments encourage and enable students to find their own voices, to contextualize issues in more cultural perspectives, to engage in more ways of knowing and thinking, and to become more active participants, shaping their own learning".²⁸⁴ For example, consider the different ways in which a lesson about the discovery of America could be taught. Loewen (1996) pointed out what is omitted from most texts /books about the circumstances, events, and tragedies involved in Columbus' journey. Allowing students to explore and examine alternative stories can help them make connections that are not possible in official interpretations.

Reyes, Scribner, and Scribner (1999) have shown that culturally sensitive teaching has extraordinary results. These authors studied eight high-performing Hispanic schools located in lower socioeconomic communities along the Texas-Mexico border. One of the most significant findings was that the eight schools studied had a strong commitment to culturally receptive teaching. The authors reported: "Perhaps the strongest finding regarding classroom learning was the incorporation of students' interests and experiences, the funds of knowledge they bring with them into the learning situation, whether it is reading, writing, math or other subjects".²⁸⁵ Teachers built students' cultural values and made the classroom a culturally welcoming place.

Gay (2002) made specific recommendations on how to achieve culturally receptive teaching. The researcher argued that culturally receptive teaching has four main features. First, the teacher develops a **cultural knowledge base**. The development of this database requires teachers to understand the cultural characteristics and contributions of different cultural groups. Cultivating a cultural database through the specific contributions of cultural groups helps the teacher to establish a context for learning. She said that culturally sensitive teaching deals as much with multicultural strategies as it does with adding specific content to lessons. The implementation of this knowledge in the training practice helps the teacher to make the necessary connections for learning.

²⁸³ Gay, op. cit., p. 32

²⁸⁴ Idem, p. 35

²⁸⁵ Reyes, P., Scribner, J. D., & Scribner, A. (Eds.). (1999). *Lessons from high-performing hispanic schools*. New York: Teachers College Press, p. 14

The second feature involves **the transformation of cultural knowledge into relevant programs**. The third characteristic of culturally receptive teaching is **the demonstration of cultural care**. To achieve this, teachers need to build on students' experiences and broaden their intellectual horizons. Understanding communication styles and knowing how to connect them to learning objectives is a crucial feature of culturally receptive teaching. Thus, teachers must have "...knowledge of the linguistic structures of different styles of ethnic communication, as well as contextual factors, cultural nuances, discourse features, logic, rhythm, delivery, use of vocabulary, role relations of speakers and listeners, intonation, body gestures and movements" (Gay, 2002).²⁸⁶ Serious classroom management problems can arise when teachers do not understand these communication differences. Wlodkowski and Ginsberg (1995) observed that "Probably the area where the dominant perspective in education is in the greatest conflict with other styles of behavior - is that of language and dialect."²⁸⁷ Therefore, it is essential for teachers to increase their communication skills in intercultural exchanges.

The fourth feature of culturally receptive teaching refers to **the actual delivery of training**. Gay argued that teachers need to multiculturalize educational practice. This final feature involves the strategies that teachers use to bring the material to life. Cooperative learning strategies stem from the knowledge that some ethnic groups prefer tasks that allow them to work with others. Knowing that some groups do not communicate in a linear, analytical manner, allows the teacher to use narration as a way to present the material. Finding ways to integrate diversity into high-level academic fields (eg, math, reading, and science) is a great way to show commitment to students' worldviews.

Gay's (2000, 2002) recommendations can help teachers understand the role of students' culture and their learning preferences. However, this goal is difficult to achieve. Teachers, administrators, school boards and some parents may not support this type of approach. A rural California school board would not allow students to do projects about Cesar Chavez, although 90% of students are Latino. Some teachers struggle with the goals of these perspectives, and school boards may criticize these types of strategies. Even with this information, however, some teachers will favor students whose behavioral and learning styles match their own. When there are linguistic distinctions between teachers and students, teachers can use their own language as an assessment lens to judge students' abilities. A student who uses non-standard speech may be perceived as less intelligent and less competent. The fact that students with non-standard English language patterns are considered less proficient has been documented in research (e.g., Powell & Avila, 1986). In addition to the speech and accent pattern, a teacher may respond negatively to other stylistic features of a student's communication. Latin students can use metaphor and other ornamental forms of speech. These forms move away from the linear-reductionist features of individualistic cultures. Teachers may find their comments unclear or inappropriate.

²⁸⁶ Gay, op. cit., p. 111

²⁸⁷ Wlodkowski și Ginsberg, op. cit., pp. 146–147

5. Conclusions

Intercultural training of teachers involves not only knowledge, but also the practice of interculturality. Only theoretical knowledge of cultural characteristics or differences does not impress cultural competence on the one who possesses this baggage. Training in the intercultural perspective is difficult and encounters two problems:

- the first problem is the inherent difficulty for each person to perceive the cultural differences of minority groups, especially. Perceptions are selective, ethnocentric, driven by fear of the other, preconceptions, tendencies to schematize, attitudes of devaluation and discrimination;
- the second problem is the fact that our socio-cultural identity "colors" the process of knowing others, informs through its own mechanisms the process of knowing others. The value decodings regarding the foreign cultures are made through value paradigms already fixed and which influence the quality of the other's perception.

Humanities and intercultural education is today in the attention of all education systems and all educators. They are a result of social learning, whose mission is constantly expanding. We can summarize the skills, knowledge and privileged concerns of the intercultural teacher:

- democratic organization of classes (groups);
- experiencing different social roles (including animators, leaders);
- to militate for a deep understanding of cultures, languages, traditions, religions, etc. ;
- to follow the quality of the relations between the students in the service of promoting the prestige of each one;
- to control the phenomena of violence;
- to ensure the observance of the rights of all categories of minorities;
- to ensure the openness of the group to the outside, favoring empathy in relation to other individuals or other groups.

Training educators for interculturality will help us to respond to the needs of each child, to recognize their skills, to ensure the mediation they need and to ensure that each is recognized in the group; to discover, appreciate and help to capitalize on the skills of children born in disadvantaged environments.

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2. APPLIED TEACHING STRATEGIES DURING THE COVID 19 PANDEMIC

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Abstract: *The crisis generated by the Covid 19 pandemic strongly influenced personal experiences, but also professional ones. For pre-university and university education in Romania, the transfer to the virtual environment of teaching activities has been a challenge for the design and efficient development of education. This paper presents the results of a qualitative study based on the method of the semi-structured interview, on the teaching strategies and methods that teachers applied in the online school, conducted between November 2020 and June 2021. The aim of the research is to identify teacher adaptation strategies to the requirements of the online school environment and the teaching methods used by them in working with pupils and students. The objectives were: to gather the difficulties encountered by teachers in working with pupils / students, to identify ways to adapt teaching methods to the new educational context, to highlight the benefits that teachers found in the new way of organizing. We set out to find out the extent to which teachers practiced emergency remote teaching or online teaching based on interactivity. The research group consists of teachers from primary, secondary, high school and university in Iasi. The paper militates for the valorisation of a new pedagogy built on the strengths of digital educational platforms and having as central dimension interactivity.*

Key words: *e-learning, digitized teaching, teaching strategies*

1. Introduction

The crisis that accompanied the COVID 19 pandemic strongly influenced our personal and professional experiences as well. For both primary and pre-university education, but also for university education, the transfer to the virtual environment of educational activities proved to be a major effort and a challenge that required the reconfiguration of the conditions that ensure teaching efficiency. The prolongation of the COVID 19 crisis leads us to reconsider the conceptualization of teaching-learning-assessment activities. It is therefore necessary to develop and implement new teaching strategies.

Globally, education experts (Li and Lalani, 2020; Luo, 2020; Daniel, 2020; Opre et al., 2020) find that schools should no longer focus on traditional academic skills, but rather on critical thinking and adaptability, as well as the transformation of online learning into a catalyst for a new educational paradigm. This paradigm should capitalize on the strengths and good practices extracted from classical teaching and adapt them to the particularities of online education. Online education (Opre et al., 2020; Ceobanu et al., 2020; Istrate, 2013) is operationalized based on several essential conditions: a didactic strategy designed ad-hoc for a teaching-

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learning-assessment based on information technology, materialised through training and evaluation sessions conducted online and which alternate two types of instructional activities: synchronous and asynchronous.

The question at this time is whether Romanian education can overcome the current stage of emergency relocated teaching and can meet the quality standards of an updated digitized teaching (Opre, Opre, Glava and Glava, 2020). The cited authors propose an optimized teaching strategy, called interactive online teaching. This implies an essential paradigm shift that will gradually develop a new pedagogy, one that values the strengths of digital educational platforms and has as its central dimension interactivity. Changes and challenges can be turned into opportunities that will push us to think of more efficient ways to ensure quality education during this uncertain period and in the future (Landicho, 2021). Adapted online stimulation of pupil / student interactions are needed, as well as a reconstruction of student-centred teaching. Some current research and explanatory models (Swan, 2021, Butnaru, Niță, Anichiti and Brînză, 2021, Ozer and Suna, 2020) base the focus on the student by assigning an essential role to stimulating social relationships in the online environment and a teaching style of the teacher focused on exploration, integration and solution, on stimulating trust among pupils and students, encouraging the sharing of experiences and opinions, incorporating collaborative activities into courses. A useful synthesis of the vital and innovative elements of the pedagogical paradigm necessary for education in a pandemic context and for the education of the future can be drawn in this way (Opre et al., 2020). It:

- is psycho-pedagogically based on social-constructivist conceptualization,
- actively and selectively assimilates the requirements of online education,
- recommends flexibility regarding the share and alternation of synchronous and asynchronous activities,
- is explicitly focused on teaching strategies that increase the level of interaction of the student with the informational content and, respectively, the student's interactions with the teacher and classmates.

This approach exploits as effectively as possible the most important features of technology and the digital environment, in order to adapt and create teaching strategies and teaching-learning-assessment methods, focusing on the student and their training needs, in the context of interactivity and collaboration.

2. Methodology

The aim of the research is to identify the strategies for adapting teachers to the requirements of the online school environment and the teaching methods used by them in working with pupils and students. The objectives were: to identify ways to adapt teaching methods to the new educational context, to gather the difficulties encountered by teachers in working with pupils / students, to highlight the benefits that teachers found in the new way of organizing. We aimed to find out to what extent teachers practiced *emergency remote teaching* or *online teaching based on interactivity*.

Individual and group interviews, consultative seminars and workshops have been used for exploratory purposes in various studies addressing extremely new

topics and in which the literature is missing or minimal (Butnaru, Niță, Anichiti and Brînză, 2021; Mahmood, 2020; Williams et al., 2020; Whittake, 2010). Faced with such a situation, to which is added the fact that they make a double contribution - the completion of scientific research data with empirical data on the one hand, and the opening of multiple new research perspectives, on the other hand, we decided to choose them for this work as well. In order to collect the data necessary for the research, between April and June 2021, we coordinated individual and group interviews conducted with the help of the Zoom platform, with 60 teachers from Iași education, 20 teachers from university, 20 from high school and 20 from primary education. In order to conduct the interviews, we organised semi-structured interview sessions in small groups by 6-8 participants who generated the answers to the questions asked, as well as individual interviews in writing, followed by group discussion sessions. The interviewed university and pre-university professors and teachers come from the “Gheorghe Asachi” Technical University of Iași, from five colleges with a technological profile in Iași and from 12 primary schools in Iași County.

3. Findings

In analysing the data, the researcher followed some steps that are developed by Miles, Huberman and Saldana (1994). The researcher transcribed the verbal responses. After that, the researcher did the data coding by classifying the data into categories and gave the code to each of them. There were four categories, namely teachers (T1, T2, T3), teaching strategy (Tst), teachers' adaptation (TA), challenges (CS), and Benefits (Bf). After classifying the data, the researcher made the data reduction by focusing on the data related to answers to the research questions. At the next step, the researchers displayed the data in the form of a descriptive text. Following these steps, in the first phase we repeatedly read the transcripts of the interviews, making associations, interpretations, preliminary syntheses, then we switched to coding (first an initial coding, extended, identifying the topics and subtopics that stood out, without omitting any, then we looked for relationships between them building thematic clusters); in the next phase we identified the common issues and discrepancies and then we analysed **the major themes and sub-themes**, which we will present in the rows below:

1. Ways of adapting teaching methods to the new educational context

a) In the **university** environment, the beginning of online education was marked by the rapid and successful use of digitised platforms by most teachers in the technical environment. They had this practice and used computer-assisted education devices and programmes. Classical methods. They started by using mainly exposition and demonstration, as far as possible. Interactive methods. Initially, they understood interactivity by using the platform's options - chat, themes, meeting appointments. Later, they used the conversation to a greater extent, asking questions, case study - discussing or exposing images and technical mechanisms, teamwork, based on discipline-specific exercises. Interactivity is defined by debate, case study, collaborative learning. They use less creative teaching methods, and are less supportive of emotional adjustment and support in their new context. E-learning

strategies are well foreshadowed, as is the technical use of educational platforms. The evaluation was a difficulty, but the strategies found were: evaluation along the way, with the help of accumulated scores, oral tests and tests administered through digital platforms.

b) In the **pre-university** environment, the biggest challenge was initially the access to work platforms and familiarising students and teachers with them. Alternative means of communication were used - WhatsApp, messenger. As in the university environment, they used platforms such as Zoom, Edpuzzle, Mozabook, Kahoot, Google Classroom, some of which are based on the level of interest of the young generation that is connected to technology and eager to use it. They used digital textbooks, applications that made the content accessible, technical editing of the content on the board and conversion to pdf, worksheets, tests, digital textbooks; they used the graphics board and the interactive whiteboard. Regarding teamwork, the teachers at the gymnasium state that there were difficulties due to the reservation and non-involvement of some students.

Among the ways of working based on interactivity, the most common option was to organise working groups. The collaborative learning activity, carried out on the basis of work groups, was maintained through the options provided by the platforms - accessing the work rooms and / or distributing the students on open alternative channels within the same online work session. These facilities allowed students to withdraw to discuss the workload they received, so as not to interfere with their discussions with those of their classmates (platform options: Microsoft Teams, Cisco Webex). Work options provided by interactive whiteboards were also used: for example, the Jamboard application, which is found in the tools provided by Gmail, does not require its installation, etc. Attracting students to engage in interactive activities - games, case studies - greatly activated the students' willingness to perform activities other than those in the classroom, where they did not have the opportunity to use tablets, laptop, phone.

The assessment was done by administering online tests using the Google Forms application or even by using various interactive game applications in order to verify and acquire the knowledge accessed and solved during the teaching activity or during the revision and systematisation classes (Edpuzzle, Kahoot, WordWall). Compared to university professors, there was a greater concern for the flexibility of ways to motivate and stimulate interest through play, debate, emotional connection.

c) In terms of pre-university education, **primary education**, and this professional category has adapted the classical methods in variants mediated by digitisation technologies.

Teachers say that they have adapted classical methods to variants mediated by technologies specific to online learning and that they have frequently used interactive teaching methods: to capture attention - didactic games, role-playing games, ice-breaking games; to understand the texts - the stellar explosion, the cube, the thinking hats, the bunches; for team spirit - competitions and team projects. Parents have also been involved in many activities.

Primary school teachers have used a wide range of digital resources. The platforms used were: Google Classroom, Google Meet, Microsoft Teams;

WordWall platform, Twinkl platform; to which were added various applications, common or specially created for young students: Word - from the Microsoft package, .ppt, WhatsApp, YouTube, Facebook-messenger, Mentimeter, Word Art, Quik, ChatterPix Kids. In terms of evaluation, we used both continuous evaluation with feedback, self-evaluations, inter-evaluations, contests, projects, and evaluation based on tests with questionnaires, quizzes mediated by applications such as Google-Forms, Quizzes, Kahoot, liveworksheets.

Unlike college and high school teachers, elementary school teachers say they were more concerned with students' emotional needs and looked for ways to connect emotionally: classroom communication, role-playing games, nonverbal codes, as well as educational games ("How are you feeling today?", "The game of emotions", "What are you grateful for today?", "What level of energy do you have today?", etc.).

2. Difficulties encountered by teachers in working with students

The common difficulties encountered are related to the slowness of the pupils / students in acquiring their specific technology, the communication blockages generated by the lack of nonverbal communication, the difficulty to determine the participation with the camera and the distracting factors. In the university environment, the most felt difficulty was the transmission of the application content online and the objective evaluation, but also of the practical skills. In the pre-university environment, the biggest difficulties were related to connecting and stimulating the participation of all students. In all situations, the skills of communication, relationships, the formation of attitudes of responsibility and conscientiousness are widowed. Interference with students' privacy was perceived as a major difficulty by primary school teachers.

3. The benefits that the teachers found in the new way of organising were found especially on a personal level:

- excellent acquisitions in the specific IT field;
- developing flexibility and openness to new methods and strategies for virtual teaching;
- identification of software tools, such as simulators, for teaching practical activities, without which this teaching would not have been possible;
- the collaboration with other teachers was at a much more intense level, in a positive sense;
- the summative assessment is much improved due to the tools on the digital platforms, the teacher no longer has to correct the works / worksheets, but only to import the grades issued automatically by the system;
- class attendance is done automatically through the meet attendance application;
- can easily check a student's activity history by viewing their worksheets.

4. Conclusions

The analysed data allow us to formulate some conclusions thus answering the basic question: to what extent have teachers practised emergency remote teaching or an online teaching based on interactivity? At the level of the educational system:

- the computerisation of the school was accelerated and the shortcomings of the

education system were highlighted, which opens the way to an efficient modernisation of the school;

- the limitations we have at the moment have been highlighted;
- the school was continued in a much improved form and slightly more standardised than the initial experience, had in the first lockdown.
- in a pandemic context, students had access to information.
- a virtual library has been set up (lessons on the classroom platform), to which students have access at any time and can view materials, movies, tutorials, etc.
- parents can have access to how the child reacts to teaching and to the tests performed by him. They can check if their children have done their homework and if they have been taught.

Important steps have been taken in establishing models and good practices for generalised online education. The teaching that took place in the first part of the pandemic is, however, an emergency relocation / emergency that will ensure the continuity of education and the connection of people. Along the way, teachers were able to better focus on achieving educational goals and applied methods. Only a small amount of online education based on interactivity has been achieved. This is because each teacher tried to test their own limits, find their own resources and validate solutions. Adapting interactive methods in the online environment requires training teachers' ability to open up to the new, creativity, receptivity to students' learning and emotional needs, as well as motivational and even acting skills, to capitalise on tone, voice accents, pauses, dynamism, playfulness, rhythm breaking and relaxation, etc. - important elements of a student-centred educational relationship.

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3. CONSTRUCTING MEANING AND LEARNING COLLABORATIVELY THROUGH MOVEMENT AND BODY EXPRESSION

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Abstract: *Movement and body expression exercises are not the obvious choices for mainstream approaches to cognitive and socio-emotional learning. Here we present the preliminary findings of a youth led participatory action research project aiming at a better understanding of wellbeing and educational equity issues associated with the COVID-19 pandemic. We focus on exploring how meaning making and collaborative learning were facilitated through a movement and body expression exercise. Implications for mainstream educational practice are discussed.*

Key words: *body expression and movement, collaborative learning, meaning making, wellbeing*

1. Introduction

During the pandemic and online learning, young people were mostly exposed to rather conventional teaching methods, mainly focusing on intellectual development and growth. Body expression and movement occupied a less significant place in the practices and inquiries of educators seeking emergency remote teaching solutions to ensure continuity of education through the challenges of the pandemic. Here we argue that movement and body expression are resourceful repositories for educational practices tied to young people's wellbeing, meaning making and collaborative learning that need closer attention and further exploration.

Studies on movement and body expression generally focus on the advances of practices and knowledge in therapy and educational support addressing various disabilities. It has been indicated that movement and body expression exercises have many positive effects, especially in relation to various forms of disability or mental health issues. In working with psychotherapy and posttraumatic stress disorder, Mulloy (2019) shows that body language and movements have an altering effect on reducing chronic posttraumatic symptomatology and improving feelings of safety and security. Another example comes from García and Panhofer (2019) who indicate that integrating body, emotion and thought help in the revealing of emotional aspects and facilitation of ideas and thoughts that are difficult to name, such as those related to trauma and crisis. Similar findings are presented in the works of Cozolino (2014), Caldwell (2018), Ogden and Fisher (2015) and Garcia-Medrano & Panhofer (2020), linking body expression and movement with positive effects on well-being. In Cozolino's study from 2013, phenomenological based embodied reflection is associated with the enhancement in the quality of presence and the safe, trusting relationships required in the activation of feeling, emotions and cognitions and the co-construction of narrative reflecting a positive self happening in various forms of clinical supervision (Stella & Taggart, 2020).

Movement and body expression can be used as a repository for difficult

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experiences but also as a tool to link experience and dialogue. This experience informed dialogue can be a step towards self-recognition, acceptance of oneself and others (Bareka, Panhofer & Rodriguez Cigaran, 2019). Studies looking at broader developmental gains, indicate that the use of body movement and expression as learning methods helps to integrate seemingly separate perceptual maps that represent the typical ways in which we feel, organize, and process our experiences (Bradshaw-Yerby, 2021). Movement invites the concrete to abstract sequence of thinking, facilitating that purposeful play, noticing, expressing, feeling, reasoning and esthetics become part of current learning activities (Stern and Bachman, 2021). Other social, emotional and interpersonal benefits of body movement and expression exercises include stress reduction, improved listening and attention skills, reduced aggressive behaviour, improved self-esteem, self-regulation, self-mastery and personal expression and joy (Nim, 2016).

Research evidence in education suggests more broadly that physical activity has the potential to engage students in their learning which in turn enhances their motivation and interest in the learning activity or learning context, a relationship with significant positive effects on academic performance (Sugahara et al, 2016; Hillman et al., 2009; Buddle et al., 2008; Coe et al., 2006; Price and Rogers, 2004). Although well emphasized benefits of exploring the ties between the general physical activities and learning have been underscored in recent literature, the number and breadth of developments in the space of the classroom specific teaching practices taking note of these positive effects are not yet of considerable dimensions.

Moreover in the context of remote teaching during the lockdown periods of the pandemic, the scarcity of such exploratory work is even more obvious. We aim at contributing in closing this gap in educational practice and knowledge by taking a closer look at the potential relationship between movement and body expression exercises and the meaning making and collaborative learning contextualized in a youth led participatory approach to understanding issues of wellbeing and educational inequity associated with the lockdown period of the first waves of the COVID-19 pandemic. More specifically, whilst inquiring over the preliminary findings in the research project Promoting equity and wellbeing in schools in disadvantaged communities through action-research (PESSCA), we focus on exploring *how meaning making and collaborative learning were facilitated through a movement and body expression exercise*. Implications for mainstream educational practice are discussed.

2. Methodology

Participants. The group of young participants consisted of 15 young people (13 female and 2 male participants). Their ages ranged from 16 to 18 years old. The intentions of the PESSCA project were promoted among the students in the school and those interested were invited to register by filling out a Google Forms form. All 15 students expressing their intent to participate were later contacted and invited to take part in a set of activities carried out at their school early in October 2021. Participants were informed of the purposes, procedures and all scheduled activities ahead of the first meeting on the school site. A written informed consent containing

all the information about the project, procedures, schedules, data and intentions of publishing findings in this project was also addressed to their parents and/or legal guardians. On the first day of activity the young participants discussed all aspects of the research project and procedures with the researchers, and an agreement was reached with them in the form of a checklist, making sure all of the participants fully understood the research project. Participants were free to withdraw from the project at any point, without notice and participation was only required if it met their full consent. One male participant has decided to not allow for any of the data collected on the basis of his participation in the project to be subjected to analysis or be further used for research purposes. As such, our findings only refer to the remaining 14 participants.

Procedure. The activities with the young participants took place over four days, at the school site. The exercises of movement and body expression were used at the beginning of each day, initially expecting they would simply provide good warm-up and get together practices, for the other methods we planned to use, such as photovoice and forum theatre (Safta-Zecheria et al, in press). In the following, we will focus our attention on one such movement and body expression exercise and on the surprising effects on eliciting the meaning-making capabilities and collaborative learning in the group of young participants, on its own, on the third day of the project, before engaging young people in other planned action-research techniques such as photovoice or forum theater.

Brief description of the exercise. There are three stages to this body-movement and expression exercise. The first stage consists in placing participants in pairs. Each of the pairs consisted of an artist and his work of art. The artist had to use his imagination and put the person with whom he was paired in a position that resembled an action. In the end, the artist had to join the work of art and complete with his body the action described by the partner. For this moment, the students had 5 minutes.

At the second stage the students had to change roles with each other. The artist became a work of art, and the work of art an artist. For this stage they had 5 minutes. At the final stage of the exercise, students who were in the first stage of a work of art resume their role as a work of art. After the artist has finished performing the action, they are asked to distance themselves from the works of art. Students who have played the role of artist are asked to choose another work of art that was made by a colleague and complete it with their body. This exercise was a form of collaborative learning that prepared the photovoice workshops. The movement and body expression exercises were considered necessary for participants to warm up and gradually tap into their creative, engaging, attentive and aware selves, a state preparing them for the following workshop on photovoice.

Data collection and analysis. The data analyzed and presented here was collected in two stages of the four days program with the young participants. A first set of data comes from in-situ observation on the third day. Two members of the research team were observing individual participants and the general dynamic of the group during sessions; their observations were discussed in end-of-the-day debriefing sessions within the research team together with the feedback received at

the end of each day from the young people. For the purpose of this analysis, observations were further discussed between researchers, based on the reports and observations collected in-situ at the time of data collection. A second set of data was collected at the end of the fourth day, when young participants were asked what they would take with them from the four days of activities. The participants giving their free answers were recorded on voice-recording devices and the recordings were transcribed at a later stage. Only fully anonymized text data was coded and further analyzed.

3. Findings

We observed a gradual improvement of participants' general attitude towards the program, young people indicating they were progressively more interested, curious and willing to take part in body-movement and expression exercises with peers who were not their close friends; the same attitude was extended to taking part in discussion, analysis and creative groups engaging in photovoice and forum theatre, activities which were scheduled at a later time in the program. Young people were more interested and open to new challenges, even when the activity was requiring an intense cognitive or emotional engagement (i.e. creating a graphical map of their peaks and lows throughout the lockdown and talking in groups through the various personal histories the graphical representations evoked). This finding is consistent with other studies indicating that movement exercises have a positive effect on participants' attitudes towards a variety of learning contexts (Stern & Bachman, 2021).

In terms of young people's participation in collaborative learning settings and engaging in solving open-ended problems collaboratively, we observed that soon into the first few body-movement and expression exercises their willingness to take part in following activities alongside members of the groups they did not know so well, or who were in a different grade, increased significantly. Collaboration was not seen solely as an opportunity to share ideas with those whom they perceived like-minded, but as an opportunity to engage in discovering new ideas, in a diversity of work configurations and taking on a variety of tasks. This finding is also consistent with research documenting a positive association between movement and well-being, whereby certain habits of mind, like observation, envisioning, exploration, collaboration, broadly associated with arts education, are specifically attributed to body-movement and expression work (Trevarthen & Fresquez, 2015; Nim, 2016).

We also observed a direct and instant effect of movement and body expression exercises on meaning-making and discovery processes young people engaged in. Particularly when engaged in body-movement exercises that required also iterative work, such as the one asking them to create an unfinished work of art using a colleague's body and then complete the work of art with their own body, then removing themselves from that composition and then taking another artist's creation to continue with their own idea of what the body-expression another has produced to create something new. In this sort of recurrent iterative and body-awareness exercises young people engaged in concrete and abstract thinking establishing new

meaningful connections, organizing ideas and shaping their perceptions to incorporate the perspectives of others, proceeding with their creative endeavors in a manner that bridged the physical and psychological aspects of learning and imagination seamlessly evolving from one decision and meaning-making opportunity to another. In this, we noted that our finding is consistent with research exploring the effects of body-movement exercises on learning (Stella & Taggart, 2020; Sugahara et al, 2016) and well-being (Garcia-Medrano & Panhofer, 2020).

From voice recorded work sessions and feedback from the young people in the project we found that opening to others (namely colleagues in the groups whom they weren't acquainted with prior to participating in this project), learning to communicate and trust other people, gaining in empathy and overcoming fear associated with opening up to others are among the areas where young people saw improvements and positive effects they juxtaposed or saw as a direct outcome of their participation in various movement and body expression exercises.

4. Concluding discussion

Generally speaking, as part of an youth led participatory action research approach, the proposed movement and body expression exercises build on the benefits of 'learner-centered' approaches to learning whilst mitigating some of its limitations, by offering prompts for differentiation and contextualized, adaptive pedagogical interventions when needed - such as the dynamic role-change and the various iterative actions it proposes.

Particularly focusing on the observed effects of the proposed body-movement exercises on young peoples' learning and participation, it is worth underscoring the effectiveness of the associations made in this approach between concrete, physical and abstract, emotional and cognitive aspects of learning, creativity, engagement and willingness to participate in collective and collaborative activities. Limitations of the work presented here include the very contextualized nature of our approach and the narrow scope of the data sample we focus on. The findings and interpretations presented here serve merely the purpose of raising awareness over the significance and potential of body movement exercises for aspects of educational practice and reflection that we have noticed to lack an ample development in the literature.

Finally it is worth noting that in our approach to unpacking and promoting issues of educational equity and well-being in schools, the body-movement and expression exercises were merely conceived of as opening acts, helping in facilitating and heightening perceptions and eliciting motivations for young people to engage further in other participatory research interventions such as photovoice and forum theater. Yet, the immediate and visibly positive effect these exercises had on young people's learning and participation left us convinced that there is far more to the relationship between collaborative learning, meaning-making and body-movement and expression that needs to be inquired over and discovered.

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4. THE WAYS OF ARTISTICALLY GIFTED CHILDREN'S IDENTIFICATION IN PRIMARY EDUCATION

Tatiana Bularga,²⁹³ Alina Ionela Avram²⁹⁴

Abstract: *The article is dedicated to the problem of giftedness' identification in the educational process. The principal motivation for this thesis is the lack of pedagogical technologies which ensure the effective identification of gifted children and the unsounding of education practice in the development of musical talent where the first step must be treated its effective and objective identification. Has been proved the pedagogical prospect for practice implication, which combines a sequence of giftedness' abilities.*

Key words: *musically gifted children, gifted children's needs, musical potential, efficient teache*

1. Introduction

If we refer to the formation of the personality through art, we note that the practice of this direction of education far does not meet the technological requirements specific to processes of perception-understanding-creation of works of art. In this educational field the approach for optimizing theory-practice report acquires instructional, formative and additional artistic development valences, due to the principles of creation/recreation-perception of artistic products, which stipulates that the artwork exists itself only in interpreting-viewing-listening it – process comprising the author's creative mental action, conventionally regarded as a theoretical one, with the action of perception and also being considered as a practical one.

The process of artistic perception in instructive and formative actions is identified with the educative action itself. In this process the considerable weight rests on the participative state kid to the design, development and evaluation/self-evaluation (through prescription of individual behavioural maps, anticipating practical actions, varying operations, performing the tasks by choosing the optimal variants for solving) and the dynamics of professional competence of teachers to achieve gradually the theoretical design process and practical actuating, by identifying educational content and valuable actions, diagnosing the individual resources, planning, forming hypotheses, sequential and final evaluation.

2. Discussions

In our statements we proceed from the reality that the artistic activity differs much from other human activities through its ontological specifics, which requires taking into account the opportunities and challenges that arise in individual potential manifestation of the child, act that expresses by transposing the theoretical prescriptions into practical actions indisputable by the presence of emotional-

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affective reactions, by developing *projects* and logistical *maps* of action, is not waiting for certain stimuli coming from outside, but by enhancing the artistic intentions and decisions of child – subjects of education.

If we refer to the formation of the personality through art, we note that the practice of this direction of education far does not meet the technological requirements specific to processes of perception-understanding-creation of works of art. In this educational field the approach for optimizing theory-practice report acquires instructional, formative and additional artistic development valences, due to the principles of creation/recreation-perception of artistic products, which stipulates that the artwork exists itself only in interpreting-viewing-listening it – process comprising the author's creative mental action, conventionally regarded as a theoretical one, with the action of perception and also being considered as a practical one. The process of artistic perception in instructive and formative actions is identified with the educative action itself. In this process the considerable weight rests on the participative state kid to the design, development and evaluation/self-evaluation (through prescription of individual behavioural maps, anticipating practical actions, varying operations, performing the tasks by choosing the optimal variants for solving) and the dynamics of professional competence of teachers to achieve gradually the theoretical design process and practical actuating, by identifying educational content and valuable actions, diagnosing the individual resources, planning, forming hypotheses, sequential and final evaluation.

In our statements we proceed from the reality that the artistic activity differs much from other human activities through its ontological specifics, which requires taking into account the opportunities and challenges that arise in individual potential manifestation of the child, act that expresses by transposing the theoretical prescriptions into practical actions indisputable by the presence of emotional-affective reactions, by developing *projects* and logistical *maps* of action, is not waiting for certain stimuli coming from outside, but by enhancing the artistic intentions and decisions of child – subjects of education.

Each human being is born with a genetic program constituted from a series of qualities/predispositions which in the course of his/her evolution, according to the conditions of development/formation, can attest either a considerable dynamic growth or a latent state, of stagnation and of slow development. The contemporary school, the social institutions (society, family, cultural associations) contribute to a certain degree to the creation of favourable conditions for the multidimensional manifestation of capacities and abilities of children and teenagers in many diverse fields of activity, both during course hours and extracurricular hours.

If we are to speak about the way of manifestation of pupils' individual aptitudes in a certain domain of activity, we determine that the degree/level of abilities is different from a pupil to another, from a genre of activity to another, fact which leads to the conclusion that each person is not only born with a specific intensity of capacities, but also with individual tendencies/ dispositions to realize himself/herself with a certain strength and dynamism in a chosen domain. The differences of pupils' special capacities need on the teachers' part the differentiated application of methods of work and instructive/educational objectives for pupils

which register medium and superior capacities. This, if we refer to the existent differences in aptitudes in classes with educational conditions, offers equal chances to the pupils' whole specimen. But there are pupils who show superior capacities for their chronologic age and classmates of the same age. This category of pupils, being a minority, forms the contingent who has special abilities in a certain domain of activity and who being in favourable conditions shows considerable performance. A school teacher cannot often cope with the process of development of super gifted children. In this case it is necessary to enrol the respective pupil/pupils in a system of education specialized in this domain. Such cases are, especially, connected to the distribution of gifted/super gifted pupils to institutions from the artistic domain (music, plastic arts, choreography, drama etc.).

It is worth mentioning that pedagogy of all times was interested both in the determination of criteria according to which would be possible to identify super gifted children and in the elaboration of strategies and methods of work with this category of pupils. We can find some answers to the first aspect of the problem in the psychological literature of yesterday and of recent date. It is appropriate to make clear that both the visions on the definition of endowment / super endowment in diverse domains of activity and the criteria of identification of this category of children differs from an author to another and from a period of research to another, being conditioned by present-day values and needs of the society. Without having the intention to go through a detailed analysis of the multitude of definitions of endowment registered till this moment, we will point out the generalizing meaning of the phenomenon.

Establishing the ways of diagnosing artistically gifted / gifted children requires the researcher (doctoral student, master student, school teacher), first of all, to determine the purpose of such a complex action. In connection with this, we highlight two primary objectives, namely:

- a) to determine the conditions for the manifestation of the student's abilities in various situations, in particular, to determine how the educated person develops directly in the learning process;
- b) to identify that sample of students who specifically need the development of individual capacities by engaging them in extracurricular activities oriented especially towards the realization of the individual potential marked with a special endowment.

3. Results

We have in mind that category of students, who in comparison with their classmates (school) attest to a much higher level of development of artistic abilities, especially with reference to musical-artistic abilities. This sample of students forms that elite of holders of considerable artistic abilities, but who, for the time being, remain unrealized or accomplished to a small extent. Namely, despite the pedagogical fact described above, there is a need to develop technologies and techniques for complex diagnosis of the relevant phenomenon. In this regard, we note that the main purpose of the diagnostic process is reduced to the content and forms of information as qualified as possible of students and teachers in terms of

their perspectives and areas of endowment, the program for developing their individual abilities.

However, these actions are impossible to carry out without having the bank of concrete and truthful data regarding the personality of the student subjected to the diagnostic exercise. Next we will try to highlight several categories of students, viewed from the point of view of their manifestation and performance in the study process. Students who are totally dedicated to the study process. This category of students consumes all the energy to master the contents of the school curriculum. They are disciplined, responsible, organized, show a high spirit of initiative and curiosity, at the same time, they do not stand out through special abilities in a certain activity (artistic, technical, etc.).

For these students, all school subjects are of equal interest and importance. At each class the students belonging to the described category invest in the learning activity maximum individual resources, so that in the end they choose with an adequate development (sufficient, good, etc.). We find that this category of students in grades IX-X significantly outperforms their peers in terms of development. They show a positive attitude towards learning and their civic positions in public activities are getting stronger every year. These students usually finish school successfully and continue their studies at other educational institutions.

Students who, regardless of individual abilities, do not show viable results. For this category of students, especially in primary school, individual interests are not directly related to this or that discipline of study. They are quite active in extracurricular activities, although they neglect to do homework in school subjects. The school teacher must take a special attitude towards such students, pay attention to them in identifying the reasons that lead to the situation of indifference to the acquisition of school subjects. The didactic actions must be oriented towards the activation of the students in such a way that they enjoy the most remarkable successes in the teaching. Being qualified as the best among their classmates, this category of students, for a long time, remains in the shadow of the teacher's attention, they are not given the necessary pedagogical attention.

They are not criticized for not making full use of their individual potential to achieve performance in a particular field. In this way, these students miss the opportunity to form their ability to act with all their might, to make every effort to achieve their goals, which is important enough to assert themselves in any field of activity, including the musical-artistic domain. Students in this category frequently change their preferences for extracurricular occupations, seeking easy results without enormous and continuous volitional effort. That is why it is quite important to form an organizational culture in these students, which would allow them to be quite effective. The diagnosis of individual capabilities in this context must focus on achieving the following objectives:

- to determine to what extent the individual abilities of the students are currently developed;
- to identify the facilitating / efficient factors in the process of developing students' abilities.

Students whose success is insignificant over a long period of time. In these students the imagination is strongly developed, but they show a lower level of analytical thinking and abstraction. In the first years of study they master the disciplines based on representations of concrete examples. As the need for abstractions increases, students face considerable difficulties, which cause psychological blockage, and consequently a decrease in interest in knowledge. They consider that personal failure is determined by their poor diligence, by their individual incapacity. The school teachers, with small exceptions, do not subject to a special diagnosis the profile abilities of these students, who, unfortunately, go into latency, but who could rectify the rather worrying situation in terms of personality formation.

In the following we will refer to the indices / indicators with the help of which it is possible to classify gifted students. One of the significant indicators in this respect remains the age of schooling, namely:

- at a certain moment the student reaches in a certain field a relatively high degree of development of the individual capacities that allow him to manifest with a great success;
- the special results obtained by the student in a certain activity allow to conclude that these results would be even higher if the student would fully realize his individual abilities necessary for this activity / school discipline. As time progresses, both time factors and those related to general personality abilities (willpower, intelligence, attention, etc.) may contribute to the advancement of the level of personal success;
- the student demonstrates remarkable results in a certain field of activity, while in other activities he shows an average level of performance. Due to the student's outstanding success in an activity, teachers of other subjects forgive his insignificant successes.

It is known that gifted students have certain individual characteristics that all participants in the educational process must know, but especially the school teacher. Among these features we highlight:

- gifted and / or gifted children, as a rule, are very active and always concerned with solving certain problems. They tend to work harder than others, paying close attention to things and phenomena that do not necessarily have a direct connection to the class. At first glance, it seems that these students do not pay close attention to all school subjects, choosing as a priority only some of them. They need special attention and support from the teacher for the continuous development of individual skills;
- children gifted and / or gifted with insistence achieve their intended goals and thus, of course, bring "harm" to the teacher, because these students seek to penetrate the essence of things and remain fully satisfied with the actions taken;
- gifted and / or gifted children urgently need adequate and truthful appreciation at a certain level (lower, middle or higher) in order to know their real condition, reserves and perspectives;
- due to their special abilities, they are more efficient than the elderly in independent activities, in independent study, which is manifested, especially in connection with

the investigation of additional bibliographic sources, in artistic creation activities, etc. ;

- children of this category are able to penetrate the essence of things, they are critical and self-critical;
- to any phenomenon, the subject of her knowledge comes with a lot of questions to which she insists on obtaining explicit and reasoned answers;
- they are interested in those class hours, which are modeled by the application of problematized methods, while classmates are satisfied with the acquisition of materials readily communicated by the teacher, using only reproductive methods of study;
- these students are available to acquire the knowledge independently;
 - unlike his colleagues, students endowed and / or gifted with a special competence analyze, overlap, generalize, deduce, discriminate the studied facts;
- most gifted and / or gifted students pursue major goals that are unattainable for their peers.

Along with the individual peculiarities characteristic of gifted / gifted students, we can also highlight the following indicators:

- special interest for activities that require the maximum involvement of intellectual abilities;
- skills over age;
- the tendency to independently find the answer to any question that arises during the knowledge;
- the desire to discover, to create, to invent;
- manifestation of interest in information and knowledge in various fields;
- manifestation of an exceptional memory;
- the presence of an exceptional imagination;
- preference for innovation actions;
- developed ability to express one's own judgments / thoughts;
- manifestation of tolerance for the activity performed (learning, creation, play, etc.);
- the tendency to actively participate in extracurricular actions;
- multiple interest in the study of various bibliographic sources (encyclopedias, dictionaries, etc.);
- interest in research;
- the manifestation of a feeling quite developed for the truth;
- high tendency for experimentation / innovation and the risk of undertaking various actions in the field of knowledge;
- the presence of a sense of humor, of humor;
- manifesting a high responsibility for the actions taken;
- the manifestation of a high productivity, the tendency to anticipate the subjects designated by the school curricula.

4. Conclusions

Summarizing the above, we will note that gifted / gifted students need not only the objective and early diagnosis of individual abilities, but also the development and competent application of pedagogical strategies specifically aimed at the

continuous development of individual abilities.

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5. IMPLICIT THEORIES OF INTELLIGENCE AND SCHOOL PERFORMANCE. A SYSTEMATIC REVIEW

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Abstract: *The aim of this paper was to shed a light upon the relationships between implicit theories of intelligence and school performance through a systematic review approach, which mainly used empirical studies on the connections between these constructs. In the first section of this review, we synthesized the necessary theoretical marks for understanding the concepts mentioned above, we analysed definitions, as well as models of implicit theories of intelligence, referring to the relevance for the educational field. Then, there is also an analysis on empirical studies in the international literature that addresses the central concepts of the paper in an educational context and a systematic review of the relationships between implicit theories of intelligence and school performance. The last section contains the final conclusions, the limits of this systematic review and future research directions.*

Key words: *implicit beliefs, implicit theories of intelligence, incremental theories, entity theories, school performance*

1. Conceptual clarification

One of the many challenges in conceptualizing implicit theories of intelligence and identifying relevant research in the literature is represented by the terminological incongruency, meaning that the theorists have used interchangeable terms, such as: implicit theories (Hong, Chiu, Dweck, Lin & Wan, 1999), lay theories (Molden & Dweck, 2006), mindsets (Dweck, 2006), naive theories (Miele & Molden, 2010). The first term used by Dweck and her collaborators was *theories* or *implicit beliefs* (Dweck & Leggett, 1988), the terminological alternative we opted for in the hereby paper. Furthermore, we will also use the synonym term of mindset, Dweck (2006) herself pleading in favour of this word, considering practical reasons.

The Implicit Theories (IT) represent belief systems which determine the interpretation of certain characteristics, personal or belonging to another individual, as well as particularities describing a situation. These aspects are especially useful when monitoring and processing information, or reacting to various events or circumstances. The implicit theories are not isolated ideas; actually, they successfully fulfil an organizing function, moulding together objectives, beliefs and behaviours in what it could be referred to as a meaning system (Hong, Chiu, Dweck, Lin and Wan, 1999; Molden & Dweck, 2006).

According to Miele & Molden (2010), mindsets create meaning systems; namely, they organize the objectives, attributes, helplessness feelings, belief in effort, etc., therefore outlining two thinking patterns, which respectively lead to specific behaviours. People's beliefs regarding the flexibility of attributes, such as intelligence, honesty, creativity or other characteristics, can be split into two

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categories: entity theories (fixed mindset) or incremental theories (growth mindset).

2. Implicit Theories of Intelligence, their classification and relevance in the educational field

An ever increasing interest of the researchers in the implicit beliefs of intelligence (ITI) has been noticed in the last two decades. Several researchers in the educational field have replicated Carol Dweck and her collaborators' studies, highlighting that, depending on the predominant implicit theories of intelligence, individuals are keener on one type of behaviour or another (Hong and co., 1999). When people consider intelligence as being immovable, they actually seek the validation of their abilities by reaching performance objectives or avoiding failure, high effort rate being regarded as an indicator of reduced abilities. Therefore, individuals manifesting entity theory (fixed mindset) with respect to intelligence, show a rather low level of perseverance when it comes to fulfilling tasks which could threaten their image. *Entity theories* are often associated with individuals who perceive intelligence as a fixed, uncontrollable, appointed at birth, relatively global and stable in time (Dweck & Leggett, 1988; Rattan and co., 2012). Those who exhibit high rates in fixed mindsets believe that intelligence cannot be changed by the learning process or through sustained effort and perseverance.

On the contrary, *incremental theories* (growth mindset) refer to those beliefs or perceptions which present intelligence as a developable ability, improved by the effort which occurs during the learning process, being modifiable and controllable. Studies have proven time and time again that people who consider that intelligence and learning abilities can change are more likely to take on learning objectives, finding daring tasks as a growing opportunity, improving their abilities at the same time. In this case, the effort is the main tool for overcoming difficult situations, strenuous tasks being viewed as information sources about the learning process. Carol Dweck (2019) has emphasized that the growth mindset could form the core of a meaning system which could help individuals engage in thought processes and actions that bring them closer to their objectives. The incremental belief is mainly based on the fact that human attributes constantly change, and the students who possess such a view do not directly link failure to the stable conception of oneself, seeing the self as a dynamic structure (Chiu and co., 1997). On the other hand, the students who are guided by entity theories tend to have rigid self-conceptions, the self being regarded as fixed and unaltered. For such a student, failure becomes a permanent diagnosis method of personal defects and of the others, through externalized projection. The focus on the helplessness and incapacity determines them to inefficiently react, grounded in a low motivation to remedy faulty aspects and inadequate decisions. The latter are conditioned by the interest to uphold their statute and to protect the social self, altogether with mastery-avoidance goals, as well as failure avoidance through unacceptable strategies (Marksteiner, Nishen & Dickhäuser, 2021; Murphy & Dweck, 2010).

ITI have strong motivational consequences, possibly influencing the success in learning activities. Studies have proven that the theories on intelligence influence the pupils' and students' school behaviour. Empirical research on middle school

children has emphasized that the incremental perspective on intellectual abilities is strongly linked with self-regulation learning strategies and behaviours, as well as with a high level of efficiency and resilience and adaptive motivational profiles (Chen & Usher, 2013; Yeager & Dweck, 2012). Teenagers who believe that intelligence is a flexible quality prefer difficult tasks, because they perceive them as opportunities to develop themselves. These beliefs increase the probability of putting in effort and obtaining good academic results, failure becoming a challenge source and an attempt to overcome obstacles (Diaconu-Gherasim & Butnaru, 2013). However, numerous studies have pointed out that entity theories seem to be a risk factor for the academic course, as it is a positive predictor for complex tasks avoidance goals, fixed beliefs leading to feelings such as disappointment, hopelessness, helplessness and to the decreasing of emotional engagement (King & McInerney, 2014; Blackwell et al., 2007; De Castell & Kyrne, D., 2015).

3. Method

This report aims to offer a systematic review of the literature, covering published research papers which focus on the connection between ITI and school performance.

3.1. Literature searching

The research papers included in this systematic review have been gathered by searching the most relevant data bases, such Web of Science, Science Direct, Sage, Google Scholar, Eric Gov, using the following key-words (and their variations): *implicit theories of intelligence and school performance*. It has to be mentioned that this review covers especially the literature available in the last ten years, due to the fact that the research process has identified three meta-analyses which summarized the incipient studies. Another argument for this particular choice would be that, when it comes to implicit theories of intelligence, one can notice a higher number of empirical studies in the educational field especially in the last decade.

3.2. Selection of the studies

The studies included in this review have reported connections between the implicit theories and the school performance. We have encompassed only the studies that were conducted in an educational context, having as participants either pupils, or students. In other words, the studies included in this review have fulfilled the following *criteria*: (1) the concerned sample has been chosen from the pupils/students population, because, according to our scope, we intend to identify the published research papers which have examined ITI as predictors of school/academic performances; (2) the selected articles have analysed the link between one of or both categories of implicit beliefs and school/academic performance; (3) the ITI were measured with widely, valid and reliable research tools; (4) the studies were planned and conducted in the frame of correlational designs.

3.3. Categories of studies

For each article we have assessed the following information: (1) general details about the authors, title, publishing year of the article, the journal where it was published, and the abstract; (2) the participants involved in the study; (3) the

theoretical framework of the implicit theories; (4) study design (correlational) (5) assessment tools for the two constructs and (6) the measures variables. This information has been used to classify the articles and to extract the main results.

4. Results and discussions

Following the research process, we have selected 21 articles ($N=21$), out of which 18 are quantitative studies ($n=18$), three being meta-analyses ($n=3$). The studies which included students from special educational needs category, or from the high academic potential category/gifted students, studies that had a small number of students included or that did not mention the measures for one or more variables, as well as reviews and theoretical syntheses, have been excluded.

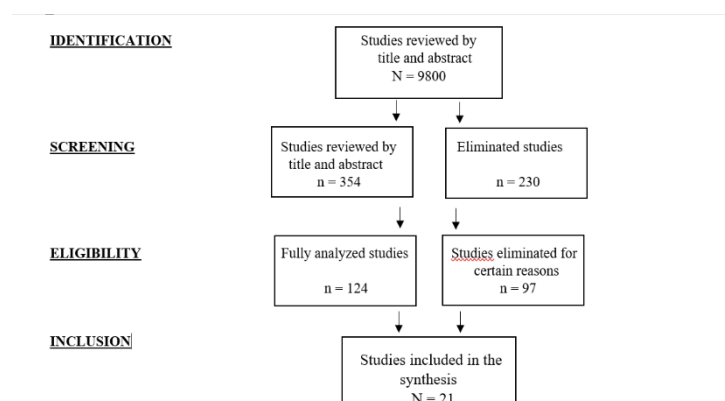


Fig. 1. Selection of the studies: the relationship between the implicit theories of intelligence and school performance

Tab. 1. The list of studies covered in the systematic review

No. crt.	Author and title of article	Journal/ Source	Year of publication
1.	Adamsone, I., Gudakovka, N., & Svence, G., <i>Implicit theories of intelligence and academic achievement: review of two studies in Latvia</i>	„Problems of Psychology in the 21st Century”, 14(1), 7-17	2020
2.	Blackwell, L. S., Trzesniewski, K. H., and Dweck, C. S., <i>Implicit theories of intelligence predict achievement across an adolescent transition: a longitudinal study and an intervention</i>	„Child Developemend”. 78, 246-263	2007
3.	Burnette, J. L., O'Boyle, E. H., VanEpps, E. M., Pollack, J. M., & Finkel, E. J., <i>Mind-sets matter: A meta-analytic review of implicit theories and self-regulation</i>	„Psychological Bulletin”, 139(3), 655-701	2013
4.	Chen, J., <i>Implicit Theories, Epistemic Beliefs, and Science Motivation: A Person-Centered Approach</i>	„Learning and Individual Differences”, 22, 724-735	2012
5.	Claro, S., Paunesku, D. & Dweck, C. S., <i>Growth mindset tempers the effects of poverty on academic achievement</i>	„Proc. Natl. Acad. Sci. U.S.A.” ,113, 8664-8668	2016
6.	Costa, A. & Faria, L., <i>Implicit theories of intelligence and academic achievement: A meta-analytic review</i>	„Frontiers in Psychology”, 9, article 829	2018

7.	De Castella, K. & Byrne, D., <i>My intelligence may be more malleable than yours: the revised implicit theories of intelligence (self-theory) scale is a better predictor of achievement, motivation, and student disengagement</i>	„Eur J Psychol Educ”, 30, 245-267	2015
8.	Destin, M., <i>Do Student Mindsets Differ by Socioeconomic Status and Explain Disparities in Academic Achievement in the United States?</i>	„AERA open”, 5(3)	2019
9.	Diaconu-Gherasim, L. R., Tepordei, A.-M., Mairean, C., & Rusu, A., <i>Intelligence beliefs, goal orientations and children's academic achievement: Does the children's gender matter?</i>	„Educational Studies”, 45(1), 95-112	2019
10.	Diseth, Å., Meland, E., & Breidablik, H. J., <i>Self-beliefs among students: Grade level and gender differences in self-esteem, self-efficacy and implicit theories of intelligence.</i>	„Learning and Individual Differences”, 35, 1-8	2014
11.	Jiang, S., Liu, R. D., Ding, Y., Fu, X., Sun, Y., Jiang, R., & Hong, W., <i>Implicit Theories and Engagement in Math Among Chinese Adolescent Students: A Moderated Mediation Model of Intrinsic Value and Academic Self-Efficacy</i>	„Frontiers in psychology”, 11, 1325	2020
12.	Kornilova, T., Kornilov, S., & Chumakova, M., <i>Subjective evaluations of intelligence and academic self-concept predict academic achievement: evidence from a selective student population</i>	„Learning and Individual Differences”, 19(4), 596-608	2009
13.	Li, P., Zhou, N., Zhang, Y., Xiong, Q., Nie, R., & Fang, X., <i>Incremental Theory of Intelligence Moderated the Relationship between Prior Achievement and School Engagement in Chinese High School Students</i>	„Frontiers in Psychology”, 8, article 1703	2017
14.	Liu, W., C., <i>Implicit Theories of Intelligence and Achievement Goals: A Look at Students' Intrinsic Motivation and Achievement in Mathematics</i>	„Frontiers in Psychology”, 12:593715	2020
15.	Magno, C., <i>Implicit Theories of Intelligence, Achievement Goal Orientation, and Academic Achievement of Engineering Students</i>	„The International Journal of Research and Review”, vol. 9	2012
16.	Rickert, N. P., Meras, I.L., & Witkow, M. R., <i>Theories of intelligence and students' daily self-handicapping behaviors</i>	„Learning and Individual Differences”, 36, 1-8	2014
17.	Romero, C., Master, A., Paunesku, D., Dweck, C. S., & Gross, J. J., <i>Academic and Emotional Functioning in Middle School: The Role of Implicit Theories. Emotion</i>	„Emotion” Advance online publication	2014
18.	Tarbetsky, A. L., Collie, R. J. & Martin, A. J., <i>The role of implicit theories of intelligence and ability in predicting achievement for Indigenous (Aboriginal) Australian students</i>	„Contemporary Educational Psychology”, 47, 61-71	2016

19.	Sisk, V. F., Burgoyne, A. P., Sun, J., Butler, J. L., & Macnamara, B. N., <i>To What Extent and Under Which Circumstances Are Growth Mind-Sets Important to Academic Achievement? Two Meta-Analyses</i>	„Psychological Science”, 29(4), 549-571	2018
20.	Su, A., Wan, S., He, W. & Dong, L., <i>Effect of Intelligence Mindsets on Math Achievement for Chinese Primary School Students: Math Self-Efficacy and Failure Beliefs as Mediators</i>	„Frontiers in psychology”, 12, 640349	2021
21.	Wang, D., Yuan, F. & Wang, Y., <i>Growth mindset and academic achievement in Chinese adolescents: A moderated mediation model of reasoning ability and self-affirmation</i>	Current Psychology”, 1-10	2020

According to the selection undertook for this review, we come to the conclusion that there is a series of empirical studies which have provided empirical evidences that implicit theories of intelligence foresee achievement (for example, Romero et al., 2014; Costa & Faria, 2018). Generally, research papers which examine the different response models regarding student beliefs have suggested that incremental theories, as opposed to entity theories, have the tendency to be associated with better school results (for example, Blackwell, 2007; Romero et al., 2014; Tarbetsky et al., 2016; Bostwick, 2017; Burnette et al., 2013 – on a smaller scale). The results, however, are mixed, considering that there are studies which deny implicit theories as a significant predictor for learning performance in school (Kornilova & Chumakova, 2009; Todor, 2014; Magno, 2012). The growth mindset of the students positively predicts engagement and performance in mathematics (Bostwick et al., 2018), lecture (Alesi et al., 2016), music (Müllensiefen et al., 2015), better results in final school tests (Blackwell, 2007; Yeager & Dweck, 2012; Rissanen et al., 2019).

Ādamsons, Gudaskovska & Svence (2020) have completed two studies, involving Latvian middle school and high school students, in order to explore the relationship between mathematics performance and implicit theories of intelligence. The research results indicate some meaningful contradictions. In the first study ($N_1=258$), the results point to a negative correlation between the fixed mindset and academic achievement. Similar results had been obtained previously by De Castella & Byrne (2015), who noticed that academic performances are positively correlated with incremental theories, whereas they are negatively linked to the entity ones. The second study ($N_2=165$) has highlighted a positive, statistically significant connection between implicit theories, academic self-efficiency and the school performance of students in mathematics, but the results are not similar when the performance domain is language and language acquisition. Therefore, the results are rather discrepant. Nevertheless, the conclusions are in accordance with Dweck's statements (2017; 2019), who believes that individuals can have different perspectives about their abilities when considering different learning fields.

In the case of students with poor school results, ITI seem to have a special significance. In a recently conducted study in Singapore, Liu C. W. (2021) has assessed the implicit theories of intelligence and the mastery-approach goals

orientation to understand the intrinsic motivation of the students and academic performance in mathematics. The researched concerned 1.201 students, aged 13-17, who have shown academic regression. Based on structural equations modelling, the researchers have indicated that the incremental mindset has predicted mastery-approach goals, and these, in turn, have predicted the intrinsic motivation and mathematics performance.

The majority of the authors analysed series of mediators and moderators which are involved in the relationship between implicit theories of intelligence and school performance. For example, Jiang et al. (2020) have considered that students' academic engagement and academic self-efficiency are possible mediators between implicit beliefs of intelligence and school results. Controlling the age and the gender variables ($N=170$ Chinese teenagers), the results have shown positive associations between the implicit theories of intelligence among students and their involvement in mathematics. Moreover, self-efficiency has served as a moderator in the link between ITI and intrinsic motivation.

While investigating the mediating role of the reasoning capacity in the relationship between ITI and school performance, and the moderating role of self-affirming on 1828 Chinese teenagers, Wang, Yang & Wang (2020) have noticed that the growth mindset has been positively associated with academic achievements. More exactly, the reasoning capacity has partially mediated this connection. Furthermore, ITI have significantly predicted school achievements in the case of teenagers who possess a high level of self-affirmation, whereas it has not the same function for those with a low level of self-affirmation. The moderated mediation analysis has shown once again that direct and indirect relationships between the growth mindset and the academic achievements have been moderated by self-affirmation. The indirect effect of the growth mindset on academic achievement, through the reasoning capacity, has been stronger in the case of teenagers presenting a high level of self-affirmation, compared to those with a low level of self-affirmation. These results could be explained in light of the fact that students with a growth mindset also display a higher level of self-efficacy (Diseth, Meland & Breidablik, 2014).

Dweck and her collaborators (Dweck & Leggett, 1988; Dweck, 2000) have stated that mindsets are antecedents for achievement goals. This is due to the fact that a mindset creates a belief system which triggers a certain achievement goal. According to this theoretical framework, it can be noticed that there is a consistent body of empirical studies (Bempechat, Londra & Dweck, 1991; Robins & Pals, 2002) which have studied the relationship between ITI and school performance explained by the goal orientation theory (Eliot, 1999; Elliot & McGregor, 2001). Generally speaking, the results indicate that incremental theories of intelligence predict mastery-approach goals, while entity theories are a good predictor for performance-avoidance goals (Chen, 2012). A regression model based on implicit theories of intelligence and goal orientation, recently used in a study, explains 13,8% of the mathematics performance variation (Liu, 2021). Another study, performed by Diaconu-Gherasim et al. (2019) in Romania, on a number of 362 middle-school students, has shown that the incremental theory positively predicted

the academic achievement, whereas the entity theories have negatively done so. Moreover, the positive connection between the incremental theory and academic achievement has been fully mediated by performance-approach goals and performance-avoidance goals.

The implicit theories of intelligence and their impact on school results seem to be relevant in specific contexts, such as those determined by socioeconomic status (SES) and poor school results (educational risk). Socioeconomic differences, expressed through factors such as parents' educational level, background, family environment, have been analysed as moderators in the relationship between the implicit beliefs of intelligence and school performance. Broadly speaking, students with disadvantaged backgrounds show a tendency towards self-limiting beliefs on their capacities (for example, Tarbetsky, Collie & Martin, 2016; Sisk, 2018). Expanding the aforementioned research studies, Claro, Paunesku and Dweck (2016) have ascertained that the growth mindset is a strong achievement predictor and it has a positive relationship with achievement, regardless the socioeconomic category, at least in the case of Chilean students. Furthermore, the results have suggested that participants coming from low income families have lower chances of developing incremental beliefs about their own abilities, compared to students originating from economically endowed families. To put it another way, there has been noticed that there is a negative interaction between the family income and implicit beliefs, when it comes to predicting test scores ($B = -.020$; $p < .001$ for the linguistic field and $B = -.018$; $p < .001$ for mathematics). Thus, a lower family income increases the damaging effects of the fixed mindset or, on the contrary, the growth mindset can contribute to the cushioning of negative effects of economic deprivation on school performances. Nevertheless, results have shown that, in some cases, belief sets of intelligence can temperate or amplify the effects of poverty. As an explanation for these results, we can consider the family environment, namely the mindset that the parents pass over to their children.

For example, the results of a study performed by Romero et al. (2014) have shown that a higher level of education in the case of the mother moderates the connection between the participants' growth mindset and the probability of choosing a more challenging mathematics class. More recently, similar results have been obtained by Destin et al. (2019) as well, in a study carried out in the United States which encompassed 4.828 eighth and ninth grade students, from 61 public high schools. Correlational analyses have proven a link between the educational level of the mother and the entity beliefs of the children. Students with high-level SES backgrounds got lower scores with respect to fixed mindset, compared to those who come from low-level SES backgrounds. Moreover, entity beliefs explain 7% of the relationship between SES and school performance. Other studies have proven that SES has mediated the link between growth mindset and performance, the effect of growth mindset on marks being more consistent among younger students (Alvarado, Rodríguez Ontiveros & Ayala Gaytán, 2019). The study accomplished by Haimovitz & Dweck (2017) has underlined correlations between the beliefs of children and parents, meaning that the reaction of parents when faced with the failure of their children passes on the mindset type that characterizes them to the

latter. The school performance was relevant for certain studies: Davis et al. (2011) suggested that implicit theories of intelligence regarding mathematics abilities can negatively predict helplessness only for the students who are at risk of school underachievement, and entity beliefs can guide students with high-level academic self-efficiency to focus on developing personal competitiveness, which can have a positive impact.

An important number of studies analysed the connection between implicit theories of intelligence, self-regulation and their impact on school results. For example, Burnette et al. (2013) have performed a meta-analysis based on the self-control theory (Carver & Scheier, 1998) to investigate the links between implicit theories of intelligence and self-regulation, the latter being constructed in light of three processes: goal establishing, goals appliance and their monitoring. Meta-analytical results ($k=113$) have indicated that implicit theories predict distinct self-regulation processes which, in turn, predict goal achievement. A very important aspect for the school environment, mentioned by the authors, is the ego threatening, which has significantly moderated the association of incremental theories with performance goals, this negative connection being especially strong in the presence vs. the absence of ego threatening: $B = -.104$, $p < .05$. Therefore, implicit theories can support a weak direct association with academic achievements (Burnette et al., 2013).

Sisk et al. (2018) conducted a meta-analysis ($k=273$; $N=365,915$) which examines the power of the relationship between mindset and academic achievement, and potential moderating factors (SES, an educational risk situation). The average meta-analytical correlation between growth mindset and academic results was very weak ($r = .10$). The developing stage of the students was a statistically significant moderator, whereas SES, the educational risk level and school performance do not show meaningful connections.

The results of both studies performed by Sisk and her collaborators are consistent with those obtained by Costa & Faria (2018), who achieved a meta-analysis which was built on the connection between implicit theories of intelligence and academic achievement, including 46 studies and a number of 412,022 pupils and students. The results of the meta-analysis have proven a weak to moderate range for the association between implicit theories and school results (general performance, $r = .07$), based on the Pearson coefficient (r), indicating that ITI are generally positively connected to academic results, on a small scale. A noteworthy aspect about data collecting is that there is a statistically insignificant connection between implicit theories of intelligence and self-reported school results. Besides, results have revealed that students who believe that their intelligence is flexible have more chances of obtaining better grades. Additionally, gender has proven to be an insignificant moderator, while in the case of educational level, results have presented a moderate association when it comes to middle-school children. The studies have been analysed from a culturally environmental point of view, as well. Thus, Asian students reported a positive association between incremental beliefs and achievements, while those from North America presented negative entity beliefs and academic results correlations. An interesting aspect that the authors have

emphasized is that the studies performed on European population report a connection between positive entity theory and school results. A plausible explanation that could support these results is the tendency of Europeans to convey an academically competitive society, which could influence the outlook of the students on their own intellectual abilities, determining them to focus rather on individual results and to appreciate positive school assessment (Costa & Faria, 2018).

4. General conclusions, limits and directions for future research

The quantitative studies and the three meta-analyses shed some light on valuable information about the relevance of implicit theories of intelligence for predicting school performance. The first two meta-analyses (Costa & Faria, 2018; Sisk et al., 2018) do not support Carol Dweck's idea (2008) on the profound effects that implicit beliefs have on school results. Other than that, Burnette et al. (2013) have come to the conclusion that implicit theories of intelligence are moderately connected to achievements, as shown by certain studies, but the effect is considered to be mostly indirect. As a further matter, Costa & Faria (2018) have noticed that the connection between implicit beliefs of intelligence and the results of the students has not been moderated by gender; however, there has been a moderate association in the case of middle-school students. Additionally, it seems that the measure used in the ITI assessment has a special effect on research results; the use of Dweck's original scale is recommended, instead of the adapted ones, as well as specific scales adjusted for the educational field, not the generally used measures for implicit theories, due to the fact that scores prove a connection with school results achievement. For the most part, the three meta-analyses have proven that the effect magnitude is inconsistent, the majority of the results have low values, suggesting a very weak link between implicit theories of intelligence and academic achievement.

At the same time, the results are inconsistent when it comes to implicit theories of intelligence as a predictor of school performance, even in the case of recent studies, which were not included in the aforementioned meta-analyses. Thus, the authors tried to explain these relationships taking into consideration some moderators and mediators, such as family financial situation, background, academic self-efficacy, goal orientation, previous school results. As mentioned above, a pertinent explanation for these mixed results resides in the differences between measuring instruments for implicit theories, the two factors being assessed through general statements on the perspective about personal abilities, more often than not (De Castella & Byrne, 2015). Another explanation for the results incongruity is linked to age categories, meaning that the two implicit theories factors can vary, depending on the developing stage. It is noteworthy that certain empirical studies have focused on specific principles of the theory which debates the way implicit beliefs of intelligence affect students, such as facing challenging situations, hypothetically anticipating the effects only for some students. Some results presented in meta-analyses or empirical studies have supported these hypotheses, suggesting that there are significant effects for students with high educational risk and disadvantaged socioeconomic status. Another attention-worthy aspect deals

with studies' results that considered the cultural context as a moderator, more specifically the competitiveness idea viewed as a characteristic of the school climate, which is indirectly transmitted through the educational system, and curricular standards specificity. Therefore, contrary to all expectations, European studies have shown that entity theories are associated with high school performance, as opposed to Asian or USA research, where entity beliefs seem to be considered a relevant predictor for poor school results.

This systematic review has, admittedly, certain limits. The study was performed with the help of access-friendly data bases; thus, the possibility of overlooking the analysis of relevant studies from other sources arises. Other omissions can be blamed on availability limits regarding access to full-text articles and the search algorithms. With respect to future research directions, we aim to expand the already existing research sets and to investigate the relationships between implicit theories and school performance, in light of certain series of mediating and moderating factors, in the case of middle-school students in Romanian schools.

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6. CHALLENGES OF COVID-19 PANDEMICS, ON-LINE TEACHING WITHIN VOCATIONAL HIGHER EDUCATION FOR HEARING-IMPAIRED STUDENTS

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Bogdan Teodor Gavrillean

Abstract: *Given the occurrence of the Covid-19 pandemics, the art teaching process within the higher education system had to incorporate the on-line experience, with the help of dedicated software platforms. This paper proposes a solution for making remote teaching more effective for hearing-impaired students, so that they may have access to the oral explanations of the teaching staff, given the circumstances of the lack of linguistic IT support for the Romanian language in the dedicated software for PCs.*

Key words: *higher education, art, students, hearing impairment, solutions*

1. Introduction

Ideally, vocational higher education, especially in the field of visual arts, should be equally accessible to all concerned, including people with disabilities. In reality, however, the situation is far from being ideal, and this for many reasons, which we will set out below. In this case, we will address the situation from the perspective of a student with hearing impairment, who is currently studying at the Faculty of Visual Arts and Design, whose high school training was done in a special high school, where teaching was done by means of sign language. Hence the first issue, as in higher artistic education teachers do not have the skills to use this type of language, and experience in communicating with people with hearing loss is relatively limited.

Normally, in courses that are held in physical format, it is recommended that a person with a hearing impairment be positioned as close as possible to the teacher, so that he can also benefit from reading on his lips. Unfortunately, in the current context of the Covid-19 pandemic, in these courses, all participants must wear masks and a relatively large distance between participants must also be maintained.

2. Discussions

One solution offered in this presentation is to use a customized variant of support technology that can be used for online courses also by people with hearing impairments. From this point of view, we need to remember that support technologies are considered as "compensatory tools" for people with disabilities, providing greater independence in everyday life²⁹⁸. Applicable to our case, of hearing impairment, we can briefly mention some of these forms of support technologies:

- Communication support:

- *telecommunication*: mobile phone (text and video), computer / webcam,

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²⁹⁸ Luștea, Anca (2014), *Tehnologii de suport pentru elevii deficienți de auz integrați*, ResearchGate.net, https://www.researchgate.net/publication/309242759_tehnologii_de_suport_pentru_elevii_deficienti_de_auz_integrati

communication via internet;

- *one-to-one communication*: pencil and paper, mobile phone (text and video), computer / webcam;

- *educational activities*: handwriting recognition software, iCommunicator, etc.

In the absence of the use of sign language, another form of support technology with which the professor can more effectively convey the educational content to the hearing impaired, can also be the tool used to convert the voice into written text (Speech to text).

This tool is widely implemented on mobile phones or tablets with Android / IOS operating systems, while on PCs with Windows operating system, it is unfortunately impractical. Among the few exceptions, we mention only the Microsoft Office 365 suite (online), as well as the Microsoft Teams application, both of which offer subtitles for audio content.

Unfortunately, these Windows applications completely lack support for spoken Romanian language, as such, the function of converting voice to text is at least currently unavailable.



Fig. 1. Subtitles in Microsoft PowerPoint 365 cannot be used in case Romanian language is being spoken

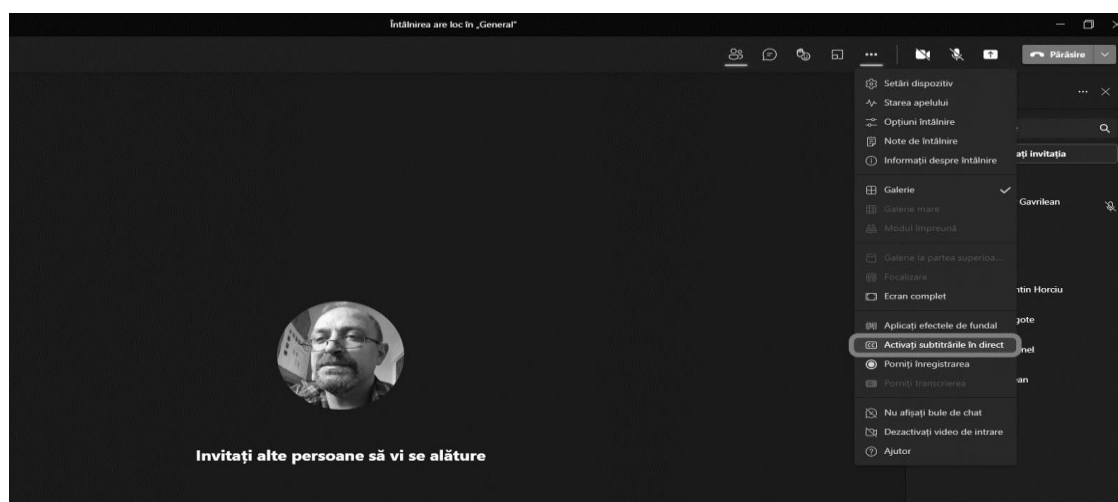


Fig. 2. Live subtitling in Microsoft Teams, initially accessible only for English, were expanded for other 27 languages; unfortunately, Romanian is not among them

One compromise, which combines the advantages of the main devices we use

(PC and smartphone), is the use of the mobile phone as the main device for converting audio content to text, the image of which is later mirrored under Windows using a freeware application, allowing it to be combined with other signal sources; undoubtedly, a webcam could be useful for people with hearing loss also for lip-reading. This system can be implemented with the help of some basic hardware components - PC and Smartphone, as well as with some affordable accessories:

- Video capture card;
- Connection and conversion cables (HDMI-HDMI, USB A-USB A etc);
- HDMI-USB C adapter;
- In addition, we will use some free software applications, such as OBS, Microsoft Teams, etc.



Fig. 3. Video capture card; Figure 4. Cable USB A – USB A (it comes usually with teh capture card); Figure 5. Adaptor USB-C – HDMI; Figure 6. Cable HDMI – HDMI

The principle of operation is as follows: the phone runs the speech to text application, the video signal being sent to the capture card and then inserted with its help into the PC. Here the image is captured using the OBS application, whose virtual camera then allows it to be displayed in M. Teams or any similar application.

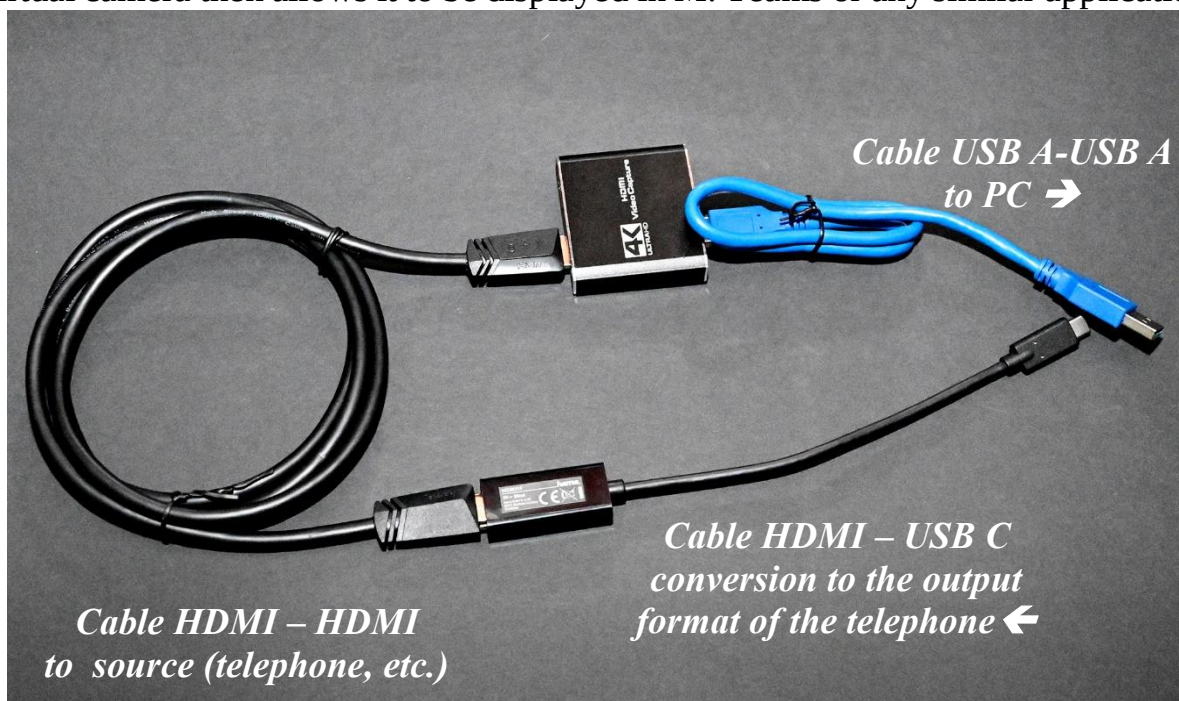


Fig. 7. The connection route of the specified equipment



Fig. 8. Full system configuration is illustrated here in portable variant

Utilized software applications are as listed below:

- *OBS - Open Broadcaster Software* is a free open-source application for PC, for video recording and live streaming running under Windows, Mac or Linux. It should be noted that the virtual camera needs to be started from OBS, after setting the desired configurations, so to allow its recognition by the streaming applications such as M. Teams;
- *Transcriere Live* is a free application that runs on Android phones, which makes conversations and surrounding sounds more accessible to hearing impaired persons.

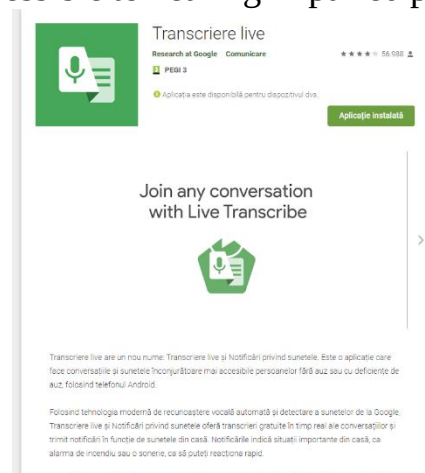
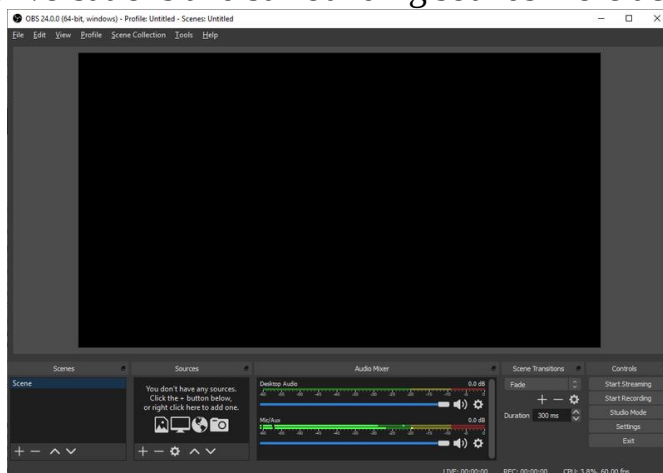


Fig. 9. Free OBS application; Figure 10. *Transcriere Live* Android application

- Alternatively, both for Android and IOS or IosPad operating systems, instead of *Transcriere live* one can use the dictating into a Word document achieved via *Google Keycard*, both applications allowing the installation from App Store / Magazin Play. Mention is to be made of the fact that the generic keyboard in IOS allows an excellent speech to text conversion.

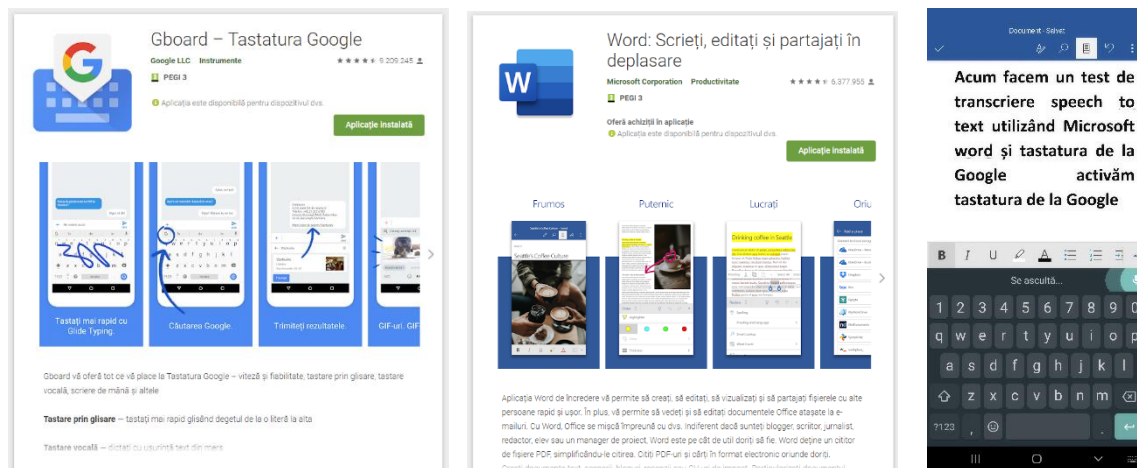


Fig. 11. Google Keycard Applications; Figures 12, 13. Microsoft Word (Android, IOS) application that allows text capturing by beams of voice command from GBoard

3. Results

In a first usage scenario, we will reproduce a common situation, consisting in the use of a webcam, combined with the image of the phone mirrored on the PC²⁹⁹, through which we display the result of speech to text conversion, made with the *Transcriere live* application. In the second scenario, we will add to the existing sources (phone, webcam), a third image source, namely the PC desktop, in which a Powerpoint presentation runs in the background.

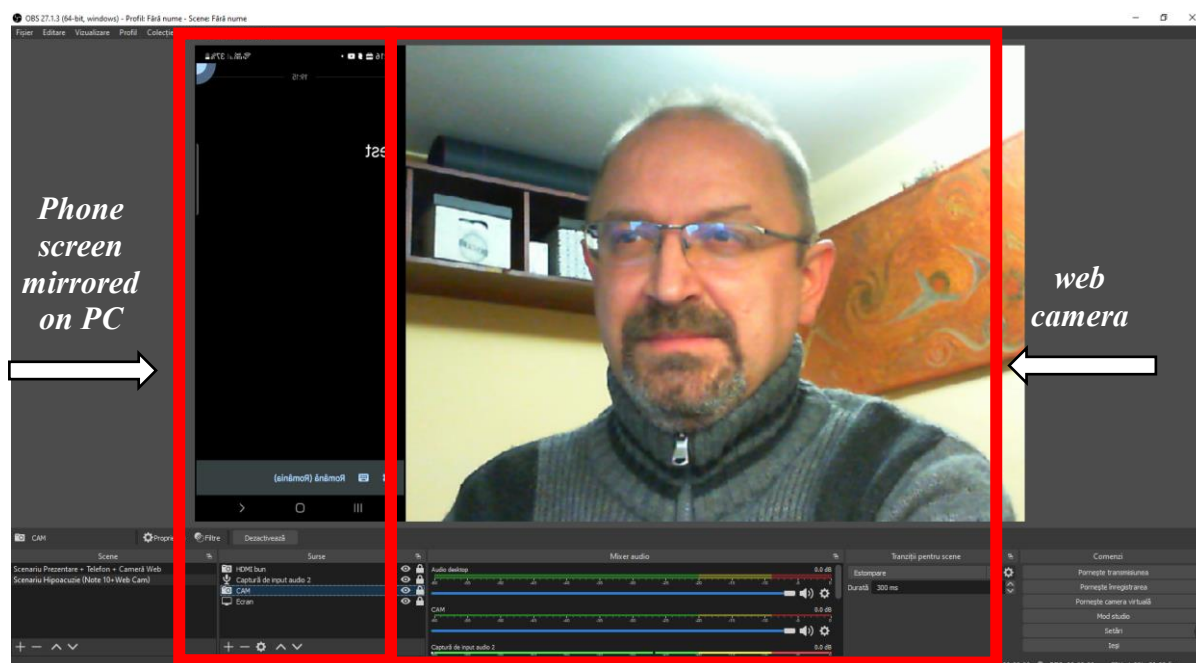


Fig. 14. Easiest option: mirroring the web camera and the *speech to text* application

²⁹⁹ To view this image correctly online, it must be mirrored in the OBS application.

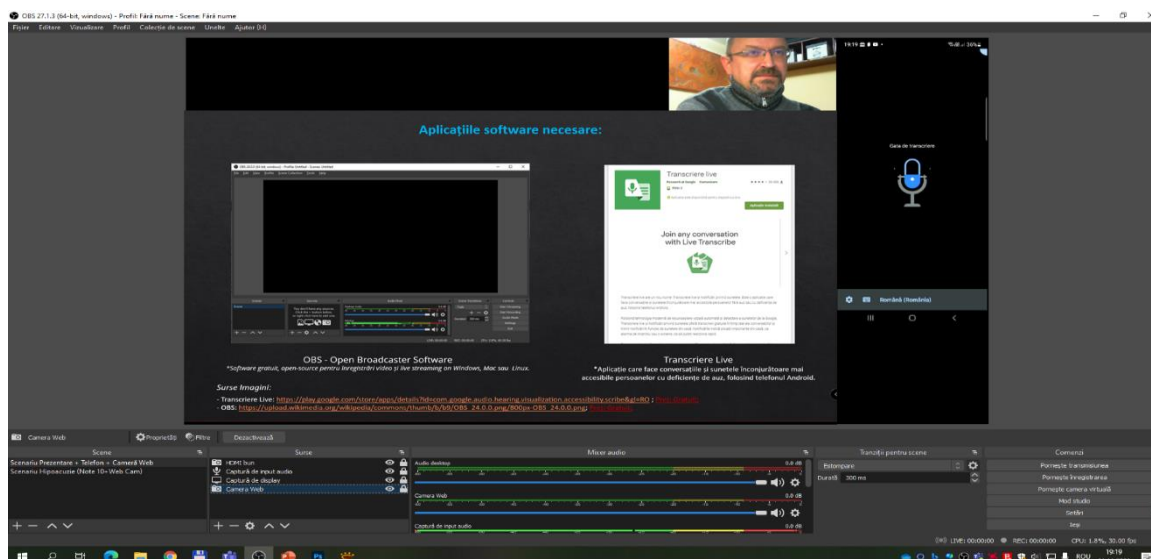


Fig. 15. In this configuration, one can also see the desktop presentation from the Teams application

Following the feedback resulting from the interaction with the students, we consider necessary to make some recommendations to those interested in giving online classes to people with hearing impairments:

- Front and most visible positioning of the face in front of the webcam, in order to offer the possibility for students with hearing loss to "read" from the lips;
- Repeating in front of the camera the questions asked verbally by the other students;
- It is necessary to pay special attention to diction, in order to allow a speech-to-text conversion with the highest degree of accuracy;
- Verbal presentations need to be done at a slower pace, on the one hand for the successful conversion of the verbal presentation into text, and on the other hand, to give students the time needed to read the on-screen Live subtitling;
- Constantly following the notifications, respectively the texts communicated on the presentation chat, basically one of the main methods by which students with disabilities can signal a problem, an observation, or even request an intervention;
- Providing students with text (chat, captions) or video recordings, which allow to recover any shortcomings during the presentation.

4. Conclusions

Among advantages and disadvantages of using such system, mention should be made of:

Advantages:

- The possibility of displaying as a text in Romanian the verbal presentations made online by the teachers, the comments on the course support, as well as the real-time answers to the students' questions;
- Automatic scrolling of the text transcript, as the presenter intervenes;
- Relatively low implementation costs for the one-way option (teacher => student): between 250 - 400 Ron;
- Ability to apply this communication system to all types of online meetings and lessons, not just Microsoft Teams or PowerPoint;

- Possibility to use other devices, such as tablets, etc., which also allow the creation of sketches, drawings;
- Saving the transcripts in the form of text, as well as the video recording of the sessions, aspects that allow its further consultation;

Disadvantages:

- It involves a series of minimal technical skills (connecting hardware equipment, initializing video image sources);
- The accuracy of the transcript is variable, requiring a quiet environment and a sensitive microphone;
- Lack of immediate feedback on complex online presentations (Powerpoint, Webcam, Live Transcription, etc.);
- Taking the teacher out of the personal comfort zone.

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7. USE OF ART AND EXPRESSION THROUGH ART AS A WAY TO EDUCATE AND PREPARE YOUNG PEOPLE FOR THE PROFESSIONS OF THE FUTURE

Cornelia Brustureanu³⁰⁰

Abstract: *Decision-makers in the field of education have always faced questions about the purpose of school and education. Is education meant to develop intellectual capacity, or does it have the role of developing skills and competences, of preparing the workforce for a constantly changing economy? The current discourse in education focuses on the adoption of standards, but they will matter less in a cyber world, in which, much more important will be the way of using the information. This study includes the role of art in education, focusing on how arts education could provide a way to adapt to this ever-changing environment, more energy, flexibility and confidence. Education for tomorrow does not mean limiting learning only to the assimilation of basic knowledge, through art or any other form of learning, but to how we can invest more closely and more carefully in the role that creativity can and should play in the training and preparation of young people.*

Key words: *arts integration, art in education, art learning, thematic instruction, experiential learning*

1. Introduction

From the perspective of education, the arts have been permanently placed in the shadow of the sciences, and as a hierarchy of disciplines has been established, as parts of the school curricula, the phenomenon has deepened. Even today, they continue to be given a lower status, being distributed in the pre-university curriculum as additional, secondary or complementary fields, the visual education subjects in schools being optional and focused on the attempt of "visual literacy". The current education sign up within the area of efficiency, and art is not found in this agenda of efficiency. Efficiency is largely a virtue in relation to tasks we do not like to do, but an education system designed as a primary commitment to efficiency can produce unsatisfactory and unsustainable results. Individuals, of any age, rarely carry out activities voluntarily that do not bring them at all any or little satisfaction.

Also, it is considered wrong today that an individual is based in his activity only on disciplines considered essential, that he must acquire and know literature at a primary level, as well as mathematics, etc. Today, more than ever, a person needs art education, at least it some of its essential aspects. There are currently two sets of fundamental elements necessary for an individual in the context of the labor market, the first being: the ability to read, write and calculate, these being simply the pillar conditions that accompany the other more complex skills, just as vital, of higher level skills, necessary to have a good yield in the current economic climate. Among these we can list the ability to allocate resources; to collaborate with others; the ability to discover, analyze and communicate information; the ability to operate with increasingly complex systems of seemingly unrelated components and, finally, the

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ability to use technology. The arts give us an unparalleled opportunity to pass on these basic elements of higher level, which are increasingly important, not only for tomorrow's workforce, but also for today's workforce. Because the world becomes more and more competitive, the quality of the workforce is becoming increasingly important, therefore, much of the rhetoric on improving education focuses on the importance of schooling and its role in increasing competitiveness.

*Aesthetic experience might be nice, but it can be secured outside of school. Preparation for work is something every student will some- day need. If the arts can contribute to success in this realm, it will have something really important to offer. (...) Since the world is believed to be becoming increasingly competitive, the quality of the workforce is increasingly important. Art, those who embrace this view believe, will find a secure home in our schools if it can contribute to the creation of such a workforce.*³⁰¹

The perception so far regarding the arts, in the context of education, was that performance in art requires less effort, or at the least one at a lower level than the one submitted in science. In reality, what should be taken into account would be the analysis of the related results and their consequences in the education of an individual, which in the long run can offer him a better performance in work.

STEAM is a modern, interdisciplinary approach to research and innovation in education (Jagodziniski, 2015: 105), whose implementation principle started from the archetype of the artist-scientist proposed by Carl Jung and Albert Einstein's statement that, in mystery, science and art have common roots. „A” from the arts easily found its place in the middle of the acronym STEM (science, technology, engineering and mathematics) in projects such as: *Innovation starts with action! STEAM* („Inovarea începe cu acțiuni concrete! STEAM”) or the project *DLAB: Digital Learning Across Boundaries* (Învățare digitală fără granițe) etc., most of them having in common the combination of science and technology with art.³⁰²

Through this analysis, an exemplification was sought of how the education today has the role of conceiving situations in which the training of those who must be educated becomes more sophisticated, imaginative and more qualified (Nathan, 2019: 304). The premise from which it started it was that the objectives, visions and content of education are not uniform, but what is considered the most important in any field - the purposes to which is directed - is a value, the result of a judgment, the product not only of visionary minds and persuasive arguments, but also the social forces that create the conditions that make certain goals compatible with time. (Mayo, 2019).

2. Arts and cognitive development

Does arts education have a cognitive consequence? Does the effort in art contribute to the development of complex and subtle forms of thinking? Although the cognitive consequence of the involvement of expression through art has been advanced since the first quarter of the twentieth century and, despite the fact that it

³⁰¹ Eisner Elliot W., 2002, *The arts and the creation of mind*, Yale University press, New Haven & Londra, pp 34-35

³⁰² Educația STEAM: Proiecte europene care combină știința și arta, online: <https://www.schooleducationgateway.eu/ro/pub/latest/practices/steam-learning-science-art.htm>, consulted at october 25, 2021, 17 am

has ardent followers, this way of rethinking the objectives of arts education to provide a more important point of support in its positioning on a higher level of the hierarchy from education, does not apply (Robyn E; Robyn G., 2007: 162). The reason could be that the arts have been for a long time perceived as "affective" rather than cognitive, easy not hard, simple not complex. Not surprisingly, it is considered that the arts have very little to do with complex forms of thinking, artistic activities are seen as concrete activities rather than abstract, rather emotional than rational, made with the *hands* not with the *head*, rather imaginary than practical or useful, more closely related to play than work activity.

Nevertheless, the tasks that the arts propose - such as grasping the subtleties between qualitative relationships, conceiving imaginary possibilities, interpreting the metaphorical meanings that the work displays, exploiting unforeseen opportunities during the work - require complex cognitive ways of thinking. Examined analytically, the work of art offers a wide range of such opportunities. *At a time when the development of thinking skills is particularly important, at a time when schools are expected to prepare people to work in more than a single occupation during their lifetime, the presence of a program that fosters flexibility, promotes a tolerance for ambiguity, encourages risk taking, and depends upon the exercise of judgment outside the sphere of rules is an especially valuable resource*³⁰³

Any action of expression through art requires subtle and sophisticated forms of thinking, but only a part from the artistic activities seem appropriate for cognitive development. (Baker, 2013: 11). These include those projects that require students to define their own goals, election of the expression forms, topics that involve reflection on their work or those that encourage them to initiate an analysis or express their views about art. Understanding the concepts about arts education and the context of their emergence, understanding any other issues of education, must be analyzed in the context in which it is applied, in the classroom (Eisner, 2002: 46). Among the most important factors that affect the experiences of young people in the classroom are: the quality of teaching and the quality of the program offered.

3. Teaching art and its role in personal development

How can we relate to the teaching of art? Advancing thinking, promoting competence in a field, expanding intelligence and expertise - other such enumerations - are produced without a formula. The intellectual perfection acquired through learning can take a variety of distinct forms and values. Moreover, good teaching cannot be "taught." Teaching, like knowledge, cannot be transmitted, inoculated or sent as the content of a letter in the minds of students, all teachers can do is adapt to the context. The teacher designs environments consisting of situations that he and the students construct, but the process is never entirely independent; the student always mediates and, therefore, modifies what will be received or, better said, interpreted in the context in which he develop work. Given this aspect, the teacher is someone who projects situations that are based on what students appreciate or know. "Situations" are conditions related to the quality at which students experience and in which they act.

³⁰³ Eisner Elliot W., 2002, *op. cit.*, p. 35

Thus, if the teacher's goal is to teach how colors interact, the teacher must decide how such a lesson can be taught, obviously considering the level of those he works with. In this task, the teacher must behave as a designer of the work environment, creating contexts that, in turn, will generate interest in learning. They will contain tasks and materials that will involve students in an active learning process, in turn learning that they can apply and connect what they are learning with other aspects of reality. Configuring such situations can take many forms, a detailed and well-structured planning can be undone by poor teaching and, on the contrary, good teaching can save a lesson whose content may seem worthless to students (Eisner, 2002: 46-48).

When the “manner” of teaching is intelligently controlled, sensitive and appropriate for each student or group, it has value. Although it is believed that teaching can be reduced to a “science”, this theory in reality doesn't work. Improvisation is needed to make teacher planning useful. Although research has sought to discover “what works,” that is, to obtain a formulated and science-based matrix for effective teaching, such an aspiration is utopian. The values that people want to achieve through the educational process differ, but even if formulation procedures were available, their use would nullify teachers' opportunities for intervention and the challenges created by the context. Scheduling might be appropriate for workers on an assembly line, and maybe not even there, but it alone is not appropriate for teachers. (Eisner, 2002: 49; Lewis, 2015: 169-170).

Another direction related to teaching is related to the previous one, namely, that the effects of teaching can only appear long after students leave school and in ways that a teacher may never anticipate. During the different stages of the life cycle, individuals can turn to lessons taught years ago, when they were not aware of the value of the aspects learned. Reflecting on the effects of teaching, it must be acknowledged, once again, that students learn more or less from what a teacher intends to teach. They can learn more due to personal attributes and the particular meanings given to the information received. In this sense, what students learn exceeds what the teacher intended to teach but often, the teacher's educational aspirations for students are almost never fully realized. (Eisner, 2002: 51).

The promotion of certain learning / teaching methods is done by helping students to form their own learning way. Art, as action, is an encouragement of individuals to seek themselves, to express themselves, as freely and creatively as possible. However, one of the important skills that artists use in their work is to determine their purpose, work in art involves finding mainly the idea which materializes and transmitted subsequently through the image/form created by the artist. Regardless of their value, through his work the artist comments on or celebrates an aspect of the world, reveals something, so understanding what artists have to say is an important aspect of the role of art in education. Understanding that art is an advanced form of communication, students, in turn, will be tempted to use it as a mean of communication. The acquisition of only artistic techniques, the presentation of working materials, the concern to achieve aesthetic quality of form are important in teaching art, but limiting these aspects can lead to a neglect of problems of intention, which from an educational perspective is paramount.

4. Art as a way of knowledge and personal development

What ways of knowledge are stimulated, practiced and refined through art? The visual arts in particular, the art form that has a particularly important impact on the way we process, retain and render information, knows four directions of personal development. First, art helps the individual to acquire skills and develop their imagination, in line with this vision, educators should design programs that develop such skills. (Aypek Arslan, 2012). It is not easy, because in order to acquire them, students must learn to think like artists. Second, artistic training helps individuals learn how to understand and explain the value of the art they see. Understanding aesthetic value, a form of cognitive thinking, cannot be assumed as such. Nor can it be assumed that experience in creating art will be on its own sufficient to develop the ability to observe the aesthetic qualities in what we call collectively name visual art, or the ability to understand any visual narrative in an aesthetic setting reference. Seeing from an aesthetic perspective is a learned form of human performance, a kind of expertise.

School programs should only be designed to encourage its development. Observation and analysis from an aesthetic perspective requires the ability to focus on the formal and expressive qualities of the form, rather than on its utilitarian functions. The action itself requires the ability to *slow down* the reading of the image so that the visual qualities can be inspected and enjoyed, also it is necessary to intuit the qualitative aspects and the quality of the experience that generates it. Such dispositions and ways of attention can be developed through teaching. Learning to use certain forms of representation means learning to think and transpose the meaning of ideas through images.

In addition to developing the ability to create and perceive art, arts education has two other objectives. One would be to understand the historical and cultural context in which art is created, the other a possible answer to questions about the values that art offers. The first is closely related to the history and evolution of art, the second to a philosophical field called aesthetics. Both objectives, if will be achieved, would help students understand the relationship between the social context in which works of art are created and their content and form. Understanding this context can significantly influence people's behavior, supporters of arts education consider that this path would be a more comprehensive approach to education than other ways, as it amplifies the four types of relationships of individuals in society, changing their behavior by the fact that: are more open to the new, appreciate better the context in which they live, identify the place of culture in space and time, discuss and justify their judgments about the nature, merits and importance of certain ideas (Corbisiero-Drakos et al, 2021: 4-6).

5. Art education in training young people for the professions of the future

Does arts education really confer competencies and, if they that exist, do these competencies have applicability in employment? A favorable argument would be that the experience in the arts develops initiative and creativity, stimulates the imagination, develops planning skills and, through some artistic sub-domains, helps young people to learn how to work together. (Eisner, 2002, p. 34). We cannot deny

that these personal qualities are professionally relevant. None of the subjects studied in school provide express training for a particular profession, the study of literature or mathematics does not turn students into mathematicians or writers. Plastic or visual education can determine the interest to discover, cultivates not only creativity but also sensitivity and sense of observation, i.e. analytical ability, in other ways than literature or mathematics. Mathematics attributes confidence in a calculable truth and in the reason, while the arts encourage the reflective spirit.

The artistic exercise from the perspective of education exceeds the satisfaction of a strict performance, it refers more to autonomy, to the fact that ideas go beyond the abstract framework and become representable forms. The mathematical applications represented are found everywhere, from weather forecasts, maps, statistics and economic predictions, to mobile phone applications, all forming a universe of images, decorative or utilitarian, to which are added the artistic ones. The tools for understanding the world can be mastered by presenting the link between the two fields, so far removed today in the hierarchy of subjects in the school curriculum, because, beyond its utilitarian nature, mathematics draw near by art through a freedom to solving the most difficult and sometimes seemingly unnecessary problems. While projects made in an art class may not seem to have much to do with a profession, they are part of the "skill set" that future employees must acquire in order to become productive employees.

*Arts-based learning enables students to develop the very skills that futurists say we need most: persistence (learning how to practice and commit to something through many revisions), collaboration (working together on a play, a music ensemble, curating a gallery show, choreographing and performing a dance), communication (making sure everyone in the ensemble or cast knows what's going on, at what time, and how the action or event will flow), critique (being able to distill what one likes/doesn't like in a piece of work, helping others grow from criticism, connecting the work to those that came before—in other words, on whose shoulders do you stand?), and resilience (the capacity to recover quickly from difficulties or even toughness).*³⁰⁴ In the context of education and qualification for the various existing professions on the jobs market, not the shortcomings of teaching art, lack of teaching materials, etc. are the ones that annihilates its value in the development of an individual, but the wrong perception about art is the one who contributes to the inability of many to distinguish between naive stereotypes about art and the unsuspected possibilities of (trans) forming the individual that art offers. The reduction of the number of hours and the disappearance of some subjects, their transformation into optional ones will contribute even more to a formal education, from which the enthusiasm, the curiosity and last but not least the effectiveness will disappear.

6. Conclusions

The purpose of visual education is to strengthen, encourage and satisfy individual needs, expression through art involves the use of a wide range of mental

³⁰⁴ Nathan, Linda F. 2018, *Creativity, the Arts, and the Future of Work*, Sustainability, Human Well-Being, and the Future of Education, J. W. Cook (ed.), p. 292

processes, gaining knowledge in art is a process and can be divided into three specific aspects: visual literacy, contextual relevance and critical response. Drawing is a tool for creative thinking that helps to develop many types of ideas and solve problems, but observational drawing develops the intuitive part. Especially in the creative industries, workers use *drawing* to develop concepts and create ideas, similarly it has been found that when they practice both expressive drawing and observational drawing, students naturally develop their own creative thinking skills. Aesthetic practices and experiences provoke commitments and, insofar as they are thought provoking, are crucial for the individual. Art in the context of work from the perspective of education teaches us that:

- imagination and the use of sensitivity are important;
- the way things relate to each other is essential;
- extrinsic rewards matter;
- in work the objectives must be kept constant, but the purpose can be flexible.

If the extra-artistic or extra-aesthetic aspects of life are not the main justification for the need to study art in schools, better organization of teaching, conceiving learning as a creative action, designing an educational environment as an artistic task - all this represent a sufficient number of arguments in favor of the use of art to obtain a redesign of teaching practices and the context in which teaching takes place, their result being the development of creativity and thinking skills, broadening student's social and cultural knowledge.

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8. METHODS OF FORMATION OF PERSONAL QUALITIES AND SKILLS OF SOCIAL PEDAGOGUES' COMMUNICATIVE INTERACTION BY MEANS OF INFORMATION SYSTEM OF PIECE OF ART

Galina Lokareva,³⁰⁵ Olena Vasylchenko³⁰⁶

Abstract: *The issue of communicative interaction of future social pedagogues is one of the crucial problems of higher education as it is the basic condition for effective realization of their professional activity in the social sphere. The aim of the article is to describe the methods of using a piece of art with its information content in order to form future social pedagogues' personal qualities and skills of their communication. This subject was on the focus in the second half of the last century and then the scientific interest in the problem almost disappeared. But it has been proposed in the article that information system of art can be used as a means of forming communication skills by developing students' abilities to solve psychological problems of the client and their own ones through the analysis and forecasting of complex social and psychological situations depicted in the works. Artistic and aesthetic information is presented in the process of future specialists' training as didactic material to develop the skills of active listening and abilities to penetrate into client's inner world, stimulate his/her emotional state through certain types of information in the piece of art. This methodology was implemented in the educational process of Zaporizhzhya National University and its content and results have been presented in the article.*

Key words: *communicative interaction, social pedagogues, artistic and aesthetic information, didactic material*

1. Introduction

Communicative interaction is particularly important for social pedagogues since their professional activity belongs to the so-called social and economic type of professions where process of communication plays a main role. Social pedagogues' professional communication is the basic condition for the realization of such tasks of their professional activity in the social sphere as consultative, preventive, leisure, social and pedagogical diagnostics, social and pedagogical correction, etc. The effectiveness and specific solution of the task depend on how a certain type of activity will be organized and how a communicative interaction between a specialist and a client will proceed. For example, establishing a positive attitude of the client to another person, establishing contact and understanding between the specialist and those who need social assistance.

As a means of developing communication skills, information system of art can be used to develop students' abilities to solve psychological problems of the client and their own ones through the analysis and forecasting of complex social and psychological situations depicted in the works. In this case, artistic and aesthetic information is used as didactic material. In addition, a number of problems are solved: forming the ability of active listening, developing the ability to penetrate into his/her inner world, the ability to stimulate or inhibit the emotional state of the

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client through certain types of information in the art work.

2. Discussions

A piece of art is the carrier of information that is not inherently unambiguous but a complex structural entity. Each of its elements is aesthetical by nature, and its involvement in the piece of art determines its artistry. In our opinion, it is right to define the information of a piece of art (all its types) as artistic and aesthetic, that makes up a coherent system of separate types of information. Therefore, the piece of art is the information system that contains n-number of streams of diverse elements of information.

The number of elements of information and their content are determined by different authors: A.Lytvintsev [1], A.Mol [2], U.Rizhinashvili [4], Yu.Filipev [10], etc. in different ways. As we can see, the problem of researching the information system of the piece of art was on the focus in the second half of the last century, and then the scientific interest in this problem almost disappeared. So, in our opinion, this issue is as relevant today as ever and the use of artistic and aesthetic information in the educational process of the university is timely and appropriate. We have identified ten types of information that create one information flow of the piece of art. All types of information (cognitive, artistic, aesthetic, intellectual, emotional, psychological, moral and ethical, individual and authorial, pragmatic, psychoenergetic) make up an aesthetic structural organization characterized by the simultaneity and synthesis of all elements of artistic and aesthetic information of the piece of art.

The study of the content and functions of each type of information made it possible to develop a method of formation of personal qualities and skills of communicative interaction of the social pedagogue by means of the information system of the piece of art. This method consists of 3 blocks:

The first block is aimed to social pedagogues' development of self-control and empathy abilities; development of sociability, trustworthiness; formation of professional dominance and high normative behavior; development of the aesthetic culture of the recipients; formation of the cultural level of future specialists, expansion of their thesaurus.

Objectives of the second block are development of future social pedagogues' skills of intuitive diagnostics; development of their communication skills related to the reception and transferring of the gained information.

The third block's objectives refer to the formation of future specialists' self-control skills, communicative qualities: their normative behavior, emotional intelligence, emotional sensitivity; formation of perceptual and analytical, evaluation skills; development of empathy, emotional sensuality, courage, stress resistance.

This methodology was implemented in the educational process of Zaporizhzhya National University and its content and results are presented in the article. The process of communication interaction is two-sided and includes both submission and reception of information. Social pedagogues' professional communication needs some characteristics that would provide both sides of their

communicative interaction. Sincerity, empathy, credulity, sociability develop future social pedagogues' skills of receiving clients' information and its objective presentation. The transmission of the information at a professional level is provided by their courage, self-control, dominance.

Moral and ethical, individual, authorial, emotional, cognitive, intellectual, psychoenergetic types of artistic and aesthetic information were used to develop these characteristics: The tasks for the formation and development of the necessary qualities for the communicative phase of professional communication were perceptive, evaluative and reflective. Some methodical techniques for the use of music as a means of learning by A. Pilichauskas [9] formed the basis of the didactic exercise on the development of skills and characteristics that provided the perception of information.

The purpose of the task was to simulate an emotional and sensitive story through an artistic image. Students were asked to listen, follow all the changes (development, dynamics) of the emotional and sensual state of the character (image), compile and verbalize in writing a model of the internal state, experiences and feelings of a "quasi-client". The didactic (stimulating) material in this task was Toccata and Fugue in D Minor by J.S. Bach for organ music. The teacher proposed a preliminary setting on the perception and instructions for modeling: the character ("client") received a very relevant news for him/her (in the form of a telegram, a phone call, a conversation ...), and besides, quite brief - only six words (the first six motifs of toccata).

What kind of information is this? Is it pleasant, joyful, inviting or threatening? Analyse character's behavior. What happens to him/her? What are his/her feelings and emotions? What is the state of the character (what is the end of the piece of art)? Then students presented the resulting models to the group with comments about their vision and feelings. The task was aimed to the development of empathy, courage in determining the psychological state, development of intuitive diagnostics. Students adequately, individually defined emotional expression in music learning to be empathic to the inner world and human condition. Formation of communicative skills of future specialists, related to the receiving of information, was carried out on the material of fine arts. Didactic means were reproductions of paintings of esoteric painting with the content that is not presented by an artist in a realistic (photographic) form.

In order to summarize and present a holistic understanding of what is depicted, but hidden, what to penetrate, realise and feel, there was the task to determine the name of the painting based on intuitive feeling and reveal the author's worldview. In this case, the author of the work was the model that is the "client". Students worked with individual, authorial, moral, ethical, emotional, intellectual and, to some extent, psychoenergetic information of the paintings.

Reproductions of works by T. Lengnik, O. Rekunenko, O. Kandaurova and O. Brel were used at the lessons. Students' answers illustrated the enrichment of the spiritual world of future professionals by enriching the experience of communicating with pieces of art that not only enhance their thesaurus, help to acquire professional knowledge, develop certain skills and qualities, but also

contribute to improving the overall cultural, spiritual level of students and help them to understand, reconsider their views, comprehend some things at the philosophical level and think beyond their existence.

The development of the ability to receive information from the subject of communication - "client" - was carried out in the same way through their homework. Taking into account that the social pedagogue may have a situation of long-term communication with the client, when the solution of the problem continues indefinitely, there is a need in psychological preparation for such communication, which may not satisfy the specialist, and even, cause uncomfortable condition. In this context students were asked to complete a task-experiment: to listen to two pieces of music of their choice (one - classical sample, the other - schlager music) daily, each time capturing the content of perception and their own emotional and somatic state. Due to the fact that clients can be of different types, with different levels of intelligence, different emotional content, different levels of spirituality and education, we had conditionally taken two types and identified them with works of classical music and contemporary schlager music.

The first type of music reflects the spiritual world, thinking, worldview and outlook of a group of people with a high level of intellectuality, emotionally deep, spiritually rich. This music has complex content and contains deep, versatile feelings and emotions. It provokes philosophical thoughts about the meaning of life, the purpose of a human being and so on. Schlager music touches on issues of a personal nature, provokes secret, sometimes intimate thoughts, tries to raise and solve the problems of today, acts relaxing and entertaining. Musically, it is less meaningful than classical. There is no such amount and type of information that is in the first one. Many works of this kind have primitive tunes, low-performing means of expression and, nevertheless, they are pleasant, they are in need, and, of course, they are in our lives. Therefore, whether we want it or not, it is a phenomenon of our lives, and this cannot be ignored. So are people: they are different, and conditionally, as an open information system, they can be attributed to two groups. Thus, the composition of thoughts and feelings is close to the first type of music, and others' thoughts and feelings close to the second one.

3. Results

While performing this task, students (it should be taken into account that each of them may also belong to one or the other group) were faced with the difficulties of long-term communication with a particular piece of music. So, self-control, normative behavior, appropriate intelligence and emotional sensitivity were needed. However, it is comforting that the results of the activity showed that the more students listened to serious music, the more it opened up its informative content and the more understanding and the deeper perception and feeling appeared. Listening to primitive music for a long time led to the loss of its original perception, brightness, impressions. Some students were disappointed. For example, students chose a pair of pieces of music as "Seasons" by A. Vivaldi's and "Eyes and Soul" by S. Chigrakov's.

Thus, this type of the task demonstrated that listening to classical music had

influenced the nature of the perception of the schlager music: penetration into the "soul" of the music contributed to the development of future specialists' patience, their ability to communicate with people of different emotional, intellectual, spiritual content, rethink one's primary perception and ability to define deep, important, meaningful thing in music and in people.

The second point in the formation of communicative qualities was activity on the skills of transferring the gained information. At the same time, the characteristics that support this process were worked out. The nature of the task was perceptual and analytical, evaluative. It was necessary to perceive the information, make a mental analytical processing of it and through verbalization to present in a generalized form. To do this, students were asked to make a psychological portrait of the author (poet, artist, composer as a training model of "client") based on the piece of art of his/her creative activity and taking information obtained from the his/her works. Future specialists were recommended to take at least 5-7 pieces from one creative period of the author.

Hence, students worked with such types of information as moral, ethical, individual, authorial, emotional, intellectual and cognitive. The perception of all these types of information of certain authors was in the content of the recipient's personal idea of the composer, artist or poet, and gave a subjective vision of the "client". Students were encouraged to distance themselves from information they previously had about the author from the books, memories, teachers' stories and make up his/her own vision of the person from the content of information where the author spoke about himself/herself in his/her creation.

That is, to perceive and characterize a person according to their actions and the information and respectively understand how he/she wanted to be understood by others. This task-exercise brought the future specialist to the practice of communicative interaction. On the one hand, the social pedagogue has the information about the client from his/her family and neighbors, formal information, feedback from colleagues, etc., but the information provided by the client gives an opportunity to understand him/her more and thus proposes a solution to the professional problem and, in particular, realises professional communication.

The development of empathic abilities that also determine the level of communication skills, as well as the level of formation of future specialists' characteristics of social perception was continued. The task was to show the students a real manifestation of the various types of empathy mastered as a theoretical base on the artistic material. In our opinion, there is no didactic method that would give such effect as immersion in the piece of art and, particularly, in its information. The necessary types of information such as emotional, psychological, psychoenergetic, and those that provide their specific content, artistic and aesthetic information, are the most clearly presented.

The perception of these types of information will result in the reception of cognitive, intellectual and moral information, as well as individual and authorial. Thus, students were invited to consider a reproduction of a painting "Fascist Flew by" by A. Plastov, and listen to a passage from the story "Berry Places" by E. Yevtushenko. These are works with similar plots (the picture and the content of the

story passage). This task had involved two channels of receiving and reception of information from each work, which enhanced the perception and emotional and sensory response to the content of the piece of art. Students were asked to discuss and answer the questions: What is your impression of the picture? What feelings have you captured? What did you feel after reading the passage? How do you see the tragedy reflected in these plots, and is there any at all? What similar is there in the passage and in the painting?"

In the process of perception it was necessary for students to identify the types of empathy, that occurred in the described plot, and the types of own empathy in the perception of both works, as well as to express their attitude to the manifestation of various kinds of empathy and the possibility of its using and demonstration in the work of the social pedagogue. The text that expresses the real life situation and the plot of the picture are strict, emotionally complex and psychologically rich. Students' perception of the plot develops such characteristics as self-control, courage, stress resistance, normative behavior and empathic abilities. The tasks set before the students formed a rational channel of empathy, directing the thinking of the empathic to the essence of the person, his/her capabilities, inner strength.

The emotional sensitivity of the recipients to what goes on in the plots of the works reinforced the emotional channel of everyone's empathy, despite the fact that the current generation is more indifferent to death as a social and physiological phenomenon (due to the screening of films with a lot of violence scenes). Such types of tasks extend the future professionals' experience of empathy enhancing the intuitive channel of their empathy. In the real practice of social work with lack of initial information (it happened when students were doing the task) intuitive channel of empathy will work. In addition, reflecting on the content of the questions asked and answering them purposefully intensified the students' penetrating capacity for empathy. At the final stage of this module, students were asked to describe a moment in their lives when they were empathizing or sympathetic to someone that promoted identification in empathy as a communicative quality.

The results of the work were students' assimilation of ability to evoke their sincerity and present objective information, thanks to the specified tasks-exercises, receiving information from the client and the skills to cause client's interest,. At this stage, such qualities of future specialists as empathy, self-control, credulity, sociability were trained. Students mastered the skills to transfer information at an appropriately professional level. They learned to control emotions and manage the necessary qualities of the future profession (courage, credibility, dominance).

4. Conclusions

Thus, the formation of communicative skills of the recipient acquired some results in the combination of qualities such as dominance and high normative behavior in specific situations of professional communication. Knowledge on the essence of the information system of the piece of art was consolidated. Thanks to the offered types of tasks, the recipients were able to get acquainted with the piece of art, that they had not previously had in their artistic and aesthetic experience and that promoted the level of skills and qualities of future specialists' communicative intercultural

interaction, both independently and at the practical lessons (classroom and extracurricular activity).

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9. TEACHER TRAINING IN ARTS EDUCATION IN FRANCE (CONTEMPORARY CHALLENGES IN ARTS EDUCATION)

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Abstract: *Music education or education through music, a means of emancipation of new generations. To what extent can the education of future teachers be directly responsible for the ideals of tomorrow's multicultural society ? This article aims to open up a vision of education, a solution among solutions, based on the development of a curriculum centered around the values of equality and equity, around the principles of freedom and secularism. The intellectual preparation and training of future education professionals is a process of continuous transformation, adaptation and multidisciplinary transversal training, in which the Common Core is the common stem of knowledge and skills needed to educate teachers and students at the same time.*

Key words: *education, the common stem of knowledge and competencies*

1. Introduction

This article proposes a study on the state of research in France and in the French-speaking world (Belgium, French-speaking Switzerland, Canada) in the field of music teaching and pedagogy, as well as some aspects of our experience as teachers and trainers in France over the last 20 years.

Molière, the famous French author of the 17th century, stated in his famous play *Le Bourgeois Gentilhomme*, that " *Sans musique un Etat ne peut subsister* ". "Without music, no state can exist" . The arts were, at that time, closely linked to political power, which decided the main lines of artistic creation and the dissemination of works of art. Music education however, was not taken into account for several centuries in France, because it was very closely linked to religious institutions as early as 789 AD, when Charlemagne imposed the practice of Gregorian chant in all Christian places of worship.

The first official institutions of music education in France appeared under Louis XIV, who created the Royal Academy of Dance in 1661 and the Royal Academy of Music in 1672. In the 18th century, the School of Vocal Music of the Opera House appeared in Paris in 1712 and the Royal Singing School in 1784. With the replacement of the Old Regime (i.e. the abolition of the absolute monarchy into a republican state), various institutions of higher education appeared in Paris, such as the Ecole Polytechnique, the Conservatoire des Arts et Métiers, the Ecole Normale Supérieure. The Convention of 1795 provides for the training of elite "citizen-musicians" through the creation of the National Conservatory of Music.

Musical education takes on new forms of organisation with the democratisation of music in popular circles. Various schools, "conservatories" and musical practice associations were set up and developed, enabling the

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professionalization of musicians and at the same time the amateur musicians to practice and perform. Nowadays, higher education institutions contribute to the training of both professional musicians and teachers in various fields. Music education, as well as general art education, is divided into two branches: general education and specialist education.

Teachers in general education are trained in INSPEs (National Higher Teacher Training Institutes), and those in specialised education, either in the two National Conservatories in Paris and Lyon, or in structures called CEFEDeMs (Training Centres for the Diploma in Music Education). In general, obtaining a Master 2 degree is necessary to prepare for the teaching competition, because without the competition, the future potential teacher cannot access tenure of a public job. At present, obtaining teaching status and qualification becomes in France what is called here "le parcours de combattant". This article will be organised in two parts: *current research in the field of music teaching and teacher training in music education*, the second part being *an account of the various experiences we have had over time in French music education*.

2. A brief history of music education in France

The practice of music and the transmission of basic notions to disciples is attested since 789 AD, by directives given by the Council of Ratisbone. The Council of Ratisbon recommended that in each episcopal town there should be a scholar capable of teaching the basic subjects: psalm singing, church singing (Roman chant), arithmetic and grammar (Latin), as well as officiating at church services. Schools are established in monasteries and cathedrals. By the 12th century, throughout Catholic Europe, monasteries had become the first institutions of musical education. With the development of Gothic and the building of the great cathedrals, the young singers needed for the services were taken under their protection. Children's choirs, known in French as "maîtrises", were founded and continued until the 1789 Revolution.

A complete musical education enabled young apprentices to develop skills such as: mastery of polyphonic singing initiated by Leonin and Perotin at the cathedral of Notre Dame in Paris; rigorous learning of religious texts and new musical pieces transmitted throughout Europe in manuscripts; initiation of talented young people into composition; development of the ability to produce faithful copies of original manuscripts. Initially the boys are trained as choir singers. Some of them learn to play instruments, but only those with special talent are introduced to composition. As adults, they are often to be found in church choirs and fraternities of instrumental musicians. For example, in the 16th century, church polyphonic chants had some parts doubled by the instruments used at the time: sackbut (the precursor of the trombone), cornets, viols.

The institutions called *maîtrise* still exist today and are inspired by the same educational model used in the Middle Ages. The only significant differences are that up to 40 children are accepted, both boys and girls, which was forbidden in the Middle Ages. The tendency to include girls has increased greatly in the recent past. For example, La Maîtrise de Radio France in Paris was established in 1946. In 2002,

there were an exceptional 84 young people between the ages of 9 and 19 enrolled in the choir, and among them there were only 16 boys!

The practice of secular, instrumental and dance music was most often performed by itinerant musicians; from the 14th century onwards guilds were established, modelled on the craftsmen in the towns. Thus, the Guild of Minstrels was established in Paris in 1321; it would later be called the "Minstrels Community of Saint Julien" in the 17th century. A "king" of the minstrels leads the community, he plays the violin and masters the dance steps; the repertoire is transmitted orally, as in the lute circles of Eastern Europe, i.e. "by ear", from master to disciple. Only the "king" is authorized to transmit musical and choreographic teaching, or a person in his close entourage who receives his authorization, as attested by the documents of the time: *"No one can give lessons, show th dances nor the instruments high or low-pitched, gather day or night to give serenades or play the said instruments at weddings or gatherings, nord oing other things concerning the exercise of the said science, if he is not an entitled master, or agreed upon by the king (of viols) or his lieutenants."*³⁰⁹

Around the 17th century, "academies" and schools under royal tutelage developed especially in Paris. Private music teachers also appeared, looking after the children of the bourgeoisie in the French capital. All this led to the decline and disappearance of the minstrels community. Music begins to be democratised and musical education develops at all levels of the society. The first official institutions appeared under Louis XIV, and developed in the following century, the most important of which was the Conservatoire de Musique, established by a law of 3 August 1795. Odile Tripier-Mondancin explains the emergence of the many schools of music education through "extreme centralisation and a concern for professionalism."³¹⁰ Their role was to "train the best artists necessary for the solemnity of republican celebrations"³¹¹, i.e. to serve the new political power, after the institutions created by Louis XIV had served the absolute monarchy.

There was therefore a split in education, on the one hand the creation of musical elites trained in specialised institutions, and on the other, a democratisation of all social circles and the flourishing of schools and institutions of a lower level, with limited requirements, for amateur musical practice. In 1838, the Ministry of Public Instruction established musical practice in general schools, the first act of acknowledgement by the state of the educational value of music. Moral and intellectual values were invoked to improve the thinking of young people, but not aesthetic or artistic values.

3. Mastering after the Bologna Treaty, and changes in teacher education practices

The Bologna Declaration was signed in 1999 by higher education ministers from 29 European countries, following the process of harmonising university education systems. The Declaration commits the signatory countries to issue

³⁰⁹ Alfred Franklin, *Dictionnaire historique des arts, métiers et professions exercés à Paris depuis le XIIIe siècle*, Paris, 1906. Text written in old French

³¹⁰ Odile Tripier-Mondancin, *L'éducation musicale dans le secondaire*, Paris, L'Harmattan, 2010, p. 29

³¹¹ *Ibidem*

"readable and comparable" degrees, to structure higher education into two distinct cycles: Bachelor's and Master's degrees (after which a PhD can begin) ; the credit transfer system (ECTS) allows the recognition of higher education studies from one country to another. Student mobility is also facilitated, cooperation between different universities guarantees comparable quality and higher education is undergoing European development. These objectives have been specified and supplemented by various communiqués issued at 8 ministerial conferences in various European countries. As regards to music education in France, a number of changes have occurred since then.

Until then, for a candidate to take one of the official competitions for teacher-educators, music teachers (in general schools), or specialist teachers (in music schools and conservatories), diplomas of different levels were required, and the winners were divided into A, A+ or B categories. Which was paradoxical, because an educator-teacher had to have at least a Master's degree year 1 (i.e. 4 years of university studies), a music teacher in secondary and high school education, a Bachelor's degree (3 years of university studies), a specialized teacher of singing or instrument 2 years of studies (to obtain a State Diploma) . In other words, it's a paradox that teachers and educators as well as generalist teachers belong to the category A budget category, while most instrumental music teachers belong to the B category, have more hours of teaching and are paid less. After the Bologna reform, it was decided that teachers in category A should have at least 5 years of study before taking part in the competition, and instrumental teachers at least 3.

Regarding the Swiss French-speaking education system (what we call in current language La Suisse Romande), some clarifications were reported by Thomas Bolliger, following an international colloquium entitled *Journées francophones de recherche en éducation musicale* organised in 2010. The proceedings of this colloquium were published in the volume *Former à l'enseignement musical* edited by L'Harmattan, Paris, in 2011. In his presentation, Bolliger demonstrates how the Bologna treaty has begun to shake assessment practices in music education training systems in HES (*Hautes Ecoles de Musique*), an equivalent of universities in other countries. Switzerland has had 7 HES since 1999, where university subjects are taught with a focus on practice and less on theory. Bolliger reports that: "Federal standardisation of university and professional courses and diplomas entails a number of constraints:

- 3-year Bachelor's degree, followed by a 2-year Master's degree (and exceptionally another 1.5-year master's degree).
- Design and implementation of a study plan based on a reference framework of competences
- Modulation and therefore annualisation of teaching subjects
- Quantification of study time in terms of ECTS (European Credit Transfer System)
- The obligation to carry out applied research projects and the development of results that are integrated into teaching
- Accreditation process of HES and study streams. "³¹²

³¹² Thomas BOLLIGER, "Le processus de Bologne et la question de l'évaluation dans les systèmes de formation à l'enseignement musical des Hautes Ecoles de Musique de Suisse occidentale », *Former à l'enseignement musical*,

However, the Swiss higher education system is much more similar to the Romanian system than the French one. Thus, after obtaining a bachelor's degree (which does not allow direct professional integration), students can choose Master's degrees in the various departments: Master in Music Pedagogy (instrument, vocal music, music in general schools, Jaques-Dalcroze rhythm); Master in Performance; Master in Composition and Music Theory; Master in Arts, specialization in "Performance", i.e. "stage" musician. The first students from Switzerland to obtain their Master's degrees according to the Bologna guidelines were the class of 2010.

4. Current teacher training institutions in France

General education in France is divided, from kindergarten to the Baccalaureate, into three main categories: the **maternelle** school, i.e. kindergarten, itself divided into three age groups, which takes children aged 3 to 6. Kindergarten became compulsory from 2021! After that, the children attend **primary school**, organised in 5 years, Preparatory course, Elementary course 1 and 2, Middle course 1 and 2. But the division doesn't stop there, because education is organized by "cycles", following a law article promulgated in 2013 by the Ministry of National Education. Cycle 1 corresponds to kindergarten, cycle 2 to the first 3 years of primary school, cycle 4 to the last 2 years of primary school plus the first year of **college** (grade 6); cycle 4 to the following years of college (3 years); **high school** in France is only done in 3 years. Music is taught as an optional subject in kindergarten, then teachers organise the courses as they wish in primary school. In colleges, music is compulsory, one hour a week. In general, high schools do not require Music Education (nor Fine Arts), but some high schools offer these subjects as an "optional option". Numerous reforms over the last 15 years have disrupted secondary music education, because some sections offer a more advanced section, TMD: Music and Dance Technique.

"Specialised" teaching is optional, pupils enrol in schools and "conservatories", which are mixed teaching structures, mainly for amateurs. The only "higher" Conservatoires in France where admission is by competitive entrance exam and where selection is extremely demanding are in Paris and Lyon. The teachers have in most cases a lower level diploma, a Baccalaureate plus 2 years of studies, are considered category B budget teachers and are held to work 20 hours a week. Children and adults come to classes mostly in the evenings, from 4.30 to 8pm on Wednesdays afternoon (compulsory school ends at 12pm on Wednesdays only, on other days at 5.30pm); general public schools are not open on Saturdays but the conservatories are.

Teachers are trained as follows: for those taking the teacher-educator exam, a Master 2 degree is sufficient. But after the Bologna reform, institutions which are now called INSPE (National Higher Institutes for the Training of School Teachers) receive Master 1 and 2 Bachelor's degrees on enrolment, to be prepared for the competition. Students benefit from general study subjects, including music practice classes. Before 2020, the music exam was optional, and students could choose this subject at the oral exams. They prepared a written paper, which they presented to

the jury. The 2021 reform removes music practice from the options. As a result, music teaching, which was already very sparse, becomes even more "optional", because very few students find this subject interesting.

For young people who want to become music teachers in colleges and high schools, special training exists in universities. Most of them practice an instrument, having previously trained in conservatories, but this is no longer a requirement. If a student feels he can 'catch up' by learning what his peers did years ago, he is given the opportunity to apply directly for a Master's degree. After the two years of the Master degree, students can apply for two examinations: CAPES (Certificat d'aptitude professionnelle pour l'enseignement secondaire), compulsory for all Category A holders in all subjects, or the Agrégation (a highly competitive examination for teachers in France, where there are very few positions available each year), but which allows holders to be a *category A plus* civil servant, work only 15 hours a week and be paid better than the A category. In some cases, an "agrégatif" teacher has the possibility of access to positions of greater responsibility, can claim ministerial posts, which have the same grade equivalence.

5. The role of teacher training in INSPE and Universities

A. Master 1, Master 2: models of music training for future teachers

As already stated, students who want to become teachers in general education in France must have at least five years of higher education, with the Master's years devoted to specific disciplinary studies. Music education is part of the curriculum, organised according to teaching models, learning objectives and skills that students need to develop in order to be able to teach music to pupils in schools. The most important skill is that of "knowing and practising the fundamentals of music education".

The major pedagogical objectives are: mastery of basic notions and specific vocabulary, mastery of the Common Base, the Art and Cultural Education Course, teaching elements referring to musical parameters, mastery of the different phases of a learning sequence, ability to create preparation sheets, analysis of musical works, comparison of musical works with other artistic, literary and cultural productions having a common thematic link, sound creation (e.g. : body percussion, vocal games, improvisation, use of instruments available in the classroom or sound objects that pupils can create themselves), vocal production, memorisation of repertoire, body posture, initial introduction to score analysis. These objectives are developed during the two years of study according to the models established by the universities, the ministerial resources announced by Official Bulletins and after which students are evaluated, graded and "credited" with EC (European Credits).

For example, after two years of Master's studies, the student must be able to teach notions of musical "perception", be able to teach choral singing, a basic but effective instrumental practice, and be able to use the pedagogy of the projects they have previously carried out. During the training course, a great emphasis is placed on developing the pedagogical sequence according to objectives and competences. Thus, the future teacher must plan the teaching sequences and structure them progressively, mobilising an appropriate didactic and pedagogical framework that

corresponds to the teaching objectives. They must also be attentive to the specific needs of each individual pupil's needs and develop appropriate teaching strategies.

Music teaching is based on two main axes: perception and sound production. These are constantly linked and developed from kindergarten onwards in music lessons. The future students thus benefit from a "professionalisation pathway", as they alternate during the two years of the Master's degree periods of presence at the university with pedagogical practice in the field. In general, they have two music teachers as supervisors: one for university studies, the other for the teaching practice. Each teacher obviously has his or her own training schemes, but both teachers and student can collaborate so that the future teacher can benefit harmoniously from both sufficient theoretical knowledge and pedagogical practice in a real situation.

The Ministry of Education provides a series of documents on its EDUSCOL website that can serve as a reference for the lesson plans they need to master. They are designed according to the level of the pupils, and state that "listening (to music) is learned, cultivated and developed over time. In their everyday environment, children can be confronted with various sound demands, with musical universes of different kinds. Music education accompanies them in approaching these realities and allows him to develop a progressive and increasingly refined perception, as well as the ability to take a critical and curious stance." ³¹³

B. Teacher recruitment competitions in France

CRPE: Competitions for the recruitment of school teachers (equivalent to teacher-educators) ; the music test could be carried out after the students have been declared "admissible", i.e. a first selection has been made after the written tests.

CAPES: Certificate of Aptitude of Secondary School Teachers. Before the Bologna directives, a bachelor's degree was sufficient for candidates taking the examination. After 2010, a Master's degree is mandatory, otherwise the student who gets through the competition has one year to validate the Master's degree. CAPES' templates are changed very often, and candidates have to be very vigilant, in order not to prepare previous years' tests. In order to get through this competition, which is national, candidates must pass two stages, "admissibility", i.e. a series of written tests, after which a selection is made, then oral tests, after which a second selection is made. A number of places is fixed by the Ministry of Education a year before each competition.

The CAPES competition can be presented both externally (for candidates with a university background, after validation of a Master's degree) and internally, for candidates who have worked in education for at least 5 years before taking the competition, where the number of places is very limited. The CAPES competition model is organised around musical skills, but with an emphasis on "education through music" and the education of cultural, aesthetic, historical, republican and universal values (liberté, égalité, fraternité, laïcité) in equal measure.

The new reform to prepare students for this competition provides for three exams: two written music practice exams and an oral exam.

1. 1. Polyphonic vocal arrangement for two or three voices and an accompanying instrument of a song from the learned or popular repertoire.

³¹³ <https://eduscol.education.fr/2335/education-musicale>

- 1.2. **Transcription** after audition of several excerpts of different styles and eras.
2. **Written dissertation**, after consulting a series of documents (literary text, pictorial and visual art and musical extracts). The examination consists of pooling the documents and drawing up a problematic and then developing a pedagogical sequence. Last but not least, the elaboration of a musical project which induces the validation of musical skills and those of the Common Core of Knowledge, Skills and Culture.³¹⁴
3. **Lesson and interview**. In this exam the potential teacher is invited to demonstrate a solid and varied musical culture.
 - 3.1. Candidates are invited to present to the jury an accompanied melody (the candidate accompanies himself on a polyphonic instrument of his choice).
 - 3.2. Candidates are invited to prepare directing a polyphonic piece of music and have a choir at their disposal for presentation to the jury.
 - 3.3. Interview with the jury. In this test the candidate's ability to communicate in clear and appropriate language is tested as well as his/her ability to explain the choices made for vocal preparation, accompaniment and conducting.

The AGREGATION competition is one of the most demanding that the French system has put in place for the recruitment of senior education staff. Originally reserved for the Parisian intellectual elite and privileged civil servants, it has been open for several decades to candidates who hold a Master's degree. A special section reserved for candidates with a doctorate is open to scientific departments. In music, places are extremely limited, on average 30 for the "external" competition and 15 for the "internal" competition. Obtaining this title is equivalent to an A+ category budgetary position, to which only senior civil servants have access. For the music competition, we present the entrance exams for "external" and "internal" in 2021, according to the national models.

Written tests:

Dissertation on a subject drawn at random from three subjects on different cultural themes ; duration of the test is six hours, coefficient 1, marked out of 20 points : "This exam allows to appreciate a candidate's capacity to combine musical knowledge in perspective with the history of arts, cultural and philosophical ideas and societies. A list of three questions is published on the website of the Ministry for Education. One of these questions focuses on music and the arts through different historical periods and modes of musical expression, while the other two focus on a particular historical period, aesthetic trend, form, genre or author."³¹⁵

Composition in the style of a composer from the Classical period ; duration 6 hours, coefficient 1, 20 points: "The Classical style (Mozart, Haydn, Beethoven) is the only reference for this exam. The instrumental ensemble imposed by the subject calls for a piano and one or two melodic instruments. The melodic line given by the subject may flow between the two or three instruments."³¹⁶

Technique exam : dictation of melodic, rhythmic, harmonic elements from various musical works, duration one hour and 45 minutes, coefficient 1, graded on

³¹⁴ https://www.education.gouv.fr/bo/15/Hebdo17/MENE1506516D.htm#socle_commun

³¹⁵ <https://www.devenirenseignant.gouv.fr/cid98728/les-epreuves-de-l-agregation-externe-section-musique.html>

³¹⁶ Ibidem

20 points.

Oral tests, after selection of the "admissible" candidates: the jury, composed of inspectors, university professors, teachers who have graduated from previous "Agrégation" sessions, and university lecturers, is chosen by a national council. Jury members ask questions to candidates after each oral examination, usually the jury from one examination to another is different ; for example, 40 jury members will be placed in 10 different commissions of 4 members each ; very rarely will a candidate be given the same jury member for two different examinations. This allows for the most objective selection of future winners of the competition. These oral tests are :

An open lesson on a subject drawn at random on the day of the competition ; a document folder is given to the candidate, who then has six hours to prepare the lesson ; it consists of comparing, according to a plan and a problem of the candidate's choice, at least five documents of different kinds : score, audio or video recording, poem, literary extract, work of art (painting, sculpture, performance). The « lesson » can be presented in front of the jury under the form of a Powerpoint presentation, as a 30-minute lecture. The jury asks questions for 20 minutes, which may or may not relate to the candidate's presentation. It is the test where the candidate is "judged" in the most minute details, from physical posture to the most subtle expressions of communication.

Vocal, instrumental and improvisation practice: a musical text is given to the candidate who has one hour to learn the musical text. The test lasts half an hour in front of the jury, the candidate gives a brief presentation of the text, according to style, period, aesthetic characteristics, then performs the work a cappella, then accompanies themselves on the piano (he/she must prepare this accompaniment in a separate preparation room), after which an improvisation on the melody is performed on an instrument brought by the candidate. The test is complicated but requires a variety of practice habits both stylistically and technically.

Choral conducting: a polyphonic piece is prepared for one hour in the preparation room, after which the candidate has 20 minutes to learn the mixed choir provided in front of the jury. The audition is one of the most technically demanding exercises , as the candidate is in front of at least 40 singers, whom they have to teach as if they were preparing for a concert. The jury is very demanding in this test, which instrumental candidates usually fail with "flying colours" ; only years of practice or very effective methods of choral singing allow a candidate to get satisfactory marks.

Oral commentary: a piece of maximum four minutes in length is given to the candidate, who then has thirty minutes to analyse it in the preparation room. Then, in a maximum of twenty minutes, they must present the piece to the jury in minute detail, according to a set plan and a relevant problematic. The difficulty is that the candidate often has the impression that what they are saying is pertinent, whereas the jury's expectations could be totally different.

6. Conclusions

The internal "agrégation" competition, apparently "simpler" because there are fewer tests, is, in fact, more complicated because there are far fewer places available; teachers who are already tenured apply for this competition and there is

no age limit. The written tests are: dissertation, a comparative commentary of at least 3 musical works and a test of "arrangement" of a song in a style that the candidate must justify. Basically, the written tests in this competition are more "pedagogical", because in each test the candidate has to describe a mini-lesson with a high school class. The oral tests are, as in the external exam, dissertation and academic choir.

Another possibility to become "professeur agrégé " is the "aptitude list ", but this is extremely difficult to achieve, and only three positions are awarded annually in all of France. Statistics show that in music, only five percent of teachers reach the status of "agrégé", non-native teachers are extremely few, because perfect mastery of French is one of the major selection criteria for graduates.

Among them, Mr. Miha Iliescu, editor-in-chief of the magazine Musicologies Nouvelles, who has been working for more than 20 years on the articles needed by candidates for the dissertation exams on various subjects. As regards to the diplomas required for instrumental and singing teachers, who teach in music schools, "municipal conservatories", regional or national conservatories, there are two categories of holders: those who have obtained a DE (Diplôme d'Etat), category B level, this was obtained after 2 years of university studies, now after 3, or CA (Certificat d'Aptitude, CAPES equivalent), a Master's level diploma and category A. Conservatory teachers are usually trained in CEFEDM structures.

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10. DIDACTIC METHOD OF LEARNING DURING MUSIC LESSONS – APPLICABLE IN DISTANCE LEARNING

Jana Hudáková,³¹⁷ Eva Králová³¹⁸

Abstract: *The development of contemporary modern technologies in the field of music education is advancing forward. Our contribution points out to the use of didactic method of learning in music lessons with a focus on tablets. The importance of tablet as a modern teaching aid is significant in terms of pupils' motivation in education of contemporary elementary school. We focus on the classification of teaching aids and didactic techniques and their appropriate selection and analysis. In our survey we use a questionnaire as a method to find out how effective is the use of didactic techniques by selected Slovak teachers. We conclude the contribution synthesizing the knowledge from the nationwide project School at a Touch.*

Key words: *didactic technique, tablet, teaching aids, teacher*

1. Introduction

New devices of didactic technology have an important role to execute the aims of music education and in increasing the efficiency of the music education process. They are also important means of pupils' motivation or fulfilment of the principle of auditory or visual representation. At present, schools cannot avoid new trends in information and communication technologies, because pupils use these technologies in the field of musical perception and production. "Music in the lives of pupils is connected with electronic technologies" (L. Fridman 2013, p. 5). For this reason, it is necessary to follow these trends in the educational process.

2. Classification of Teaching Aids and Didactic Techniques for Music Education

Historically, the oldest basic aid textbook fulfils several functions, for example motivational, fixative, supervisory, and educational. It must also meet several criteria such as clarity, logical arrangement of the curriculum, division of the text, linguistic intelligibility, and acceptance of didactic principles. The textbook stimulates the unity of elementary music activities, serving for the comprehensive development of talent in pupils. Teachers should have a methodological manual or a songbook for each textbook of music education. Modern textbooks are usually based on the principles of integrative music pedagogy.

At present, **multimedia textbooks** are coming to the forefront, which brings more opportunities for the creative development of musical talent in pupils. L. Fridman (2013) considers them not only a source of text that describes music, and knowledge. According to him they also allow the presented knowledge to experience it more usefully. They make it possible to perceive the music curriculum

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in auditive form, to repeatedly come back to it and get to know it. Musical instruments are elementary teaching aids used at music education. Even if a teacher's performance is not a professional one, it has psychological and aesthetical impact on pupils (F. Sedlák, 1985). Musical instrument helps pupils develop their music abilities – singing, intonational, auditive-analysis skills. The importance of sound recording technology, especially in the form of CDs and DVDs, lies in perception activities, but also in other musical activities. It allows teachers to acquaint children with music and musical genres that they cannot perform themselves.

Internet is an aid with an attribute of speed, quality, and the possibility of selling information, which also has options such as e-mail and discussion forums or blogs. It also includes several music CDs, publications, tutorials, and various interactive courses. The World Wide Web provides information complemented by images, sounds and video. Music teachers like to use electronic pianos, synthesizers, and computer notation programmes. There are various music programmes that can be used for vocal intonation, or auditory analysis, or song analysis – from the latest programmes such as EarMaster 5, Sibelius 7 Cross and many others. Music teachers should also be able to work with programmes that can convert audio or video to the desired format, for example CDex, Windows Movie Maker, Tube Catcher, etc.

A. Šofranková (2012) considers the role of **visualization in music activities** to be an important part of pupils' motivation, activation, and concentration. It also helps pupils with a dominant visual memory, hyperactive, or those with attention deficit disorders. In her opinion visualization is a pedagogical-psychological process that enables the synthesis of auditory and visual perceptions to activate the children's attention during music acquisition and to participate in the formation of their ideas. The teacher in the teaching process reaches for the interactive whiteboard because it contributes to the effectiveness of the teaching process. The interactive whiteboard is a modern teaching aid, which consists of a computer, a data projector, a special pen, and a computer. It is an electronic device that allows teachers and pupils to work with a computer directly from the whiteboard. According to the nature of music activities in the subject music education, we divide **teaching aids and didactic technique** into:

a) Perceptual – sensory reception of information through sensory organs such as hearing, sight, and other sensory sensations:

- **Auditory** (CD player) – it affects senses of auditory system (recordings from songs and songs to listen to music, with digital recording of HDD audio, CDs, storage media),
- **Visual** – primarily affects the eyes:
 - **Static** – paintings (illustration in a textbook or on a blackboard, wall painting), symbolic representations (music notation, diagram), photographs of composers and musical instruments, aids for projecting a static image,
 - **Dynamic** – gradually created images in front of the student's eyes (writing or drawing on the board, applications on the magnetic board, mute film loops, projection through a data projector and others).
- **Audio visual teaching aids:** They provide visual and auditory information:

- Audio visual static teaching aids – effectively can be used when the educational content they present does not require a kinetic presentation,
- Audio visual kinetic (dynamic) teaching aids – are used to capture and reproduce movement in space and time (film, video, live TV, CD, DVD, HD DVD, iHD, Blu-ray disc).

b) Productive music aids and didactic-technical devices are the following:

- **Classical musical instruments** (guitar, violin, piano, and others),
- **Orff instruments,**
- **Electronic musical instruments.**

L. Fridman (2004) includes among electronic instruments a synthesizer and a keyboard. According to J. Laborecký (2008) the synthesizer creates sounds that are very similar to human speech, and to the sound of musical instruments. Musical instrument keyboard was derived from the English meaning of music keyboard. Keyboard is like the classical musical instrument piano, but it is intended more for entertainment.

Today, electric musical instruments are popular with students due to technical developments, as they can experiment with various musical as well as non-musical sounds.

c) Teaching aids and didactic technique that synthesize perception and production:

- **Multimedia computer**, thanks to its functions, can replace a productive and perceptual teaching aids and didactic techniques. A multimedia computer plays an important role in the efficiency of interconnectedness of a lot of information.
- **Computer software** contains several programmes that a teacher can use within teaching process. Music programmes include visualization and notation, acoustic and electroacoustic, combined and multimedia. We can also create sound using a digital computer device. There is computer software that allows you to record sound and write melodies to a sheet music. Audio software is used to record the soundtrack, with which the musician can master recording, editing and visualization of the sound. Currently there are the following programmes: Audacity, Cool edit, Nuendo, Encore, Sibelius, Opus Amadeus, Capella, and Musescore.
- The **Sibelius programme** is a widely used group of music software. It contains a function so called “Expressivo”, which means that the programme can add expression and phrasing during playback (L. Fridman, 2004). Sibelius can provide space for music educators to create teaching aids. In the programme they can create various rhythmic and intonation exercises, and textbooks with the necessary music demonstrations. Programme Musescore has similar functions as Sibelius: It can play sheet music, create a sheet music recording that can be used as an auditory musical aid.

These programmes with their possibilities, the quality of virtual instruments, and the impressiveness of sound processing arouse technological admiration. Nevertheless, we should not forget that human input is becoming a unique, inimitable, and unifying phenomenon.

Modern teaching aids and didactic techniques should support all stages of the cognitive process (motivational, exposure, fixation, application, and diagnostic).

They should also meet the attributes of permanent activity and stimulation for both students and teachers.

3. Tablet as an Innovative Didactic Technique in Music Education

Traditional school has always been associated with blackboard and chalk. Today, in order to achieve educational goals, it is also necessary to use modern didactic techniques, not only in the acquisition of the curriculum. The field of **educational technologies** brings to the forefront the concepts of interactivity, accessibility to the user and mobility. Today, hypermedia resources are used in the field of education (J. Skalková, 2007). These are programmes and devices that connect and present other sources of information, such as images, sounds, or videos. And a tablet is the device of didactic technology that is gradually integrated into the common school practice through projects. The project **Electronization of the Education System of Regional Education** was implemented by the Ministry of Education, Science, Research and Sports of the Slovak Republic in cooperation with the Methodological and Educational Centre. The project brought the construction and creation of a functional electronic education system and the commissioning of electronic services. It also includes the establishment and equipment of digital classes, the adaptation of digital content and, finally, the training of selected staff to ensure further education of teachers. The project was funded by the European Union under the OPIS programme (DigiŠkola, 2014).

Tablet brings a new potency and quality to the educational process. It is a pointing device designed for common work in the operating system, as well as in various areas of creative work. Its **manoeuvrability** requires a certain exercise from the beginning, but gradually it becomes rather intuitive and very simple. Tablet is a touch screen technology, usually a book size of A6 to A4, up to 1 to 2 cm thick (R. Adamek et al., 2010). It is a personal portable device about the size of 7"- 12. It consists mainly of a relatively large integrated touch screen, which can be supplemented with a keyboard cable or via Bluetooth. It allows the user to work on the computer primarily with a finger, stylus, or digital pen. In the initial characteristics of this device, we must initially correctly determine what type of tablet it is:

a) Graphic tablet (digitizing tablet) – It is the input device of the computer. It consists of a fixed pad with an active, usually rectangular, or square surface and a movable sensing device in the form of a pen, or so-called puck in a shape resembling a mouse.

b) Tablet computer is a computer that is fully integrated in a display, which is a touch screen and serves both input and output devices. It has a relatively long-lasting battery. It can be a universal computer or a specialized computer (for certain tasks, only for browsing the Internet and others). We recognize:

- Pure touch tablet PC
- Convertible tablet PC
- Hybrid tablet PC
- UMPC – has an LCD touch screen and an external keyboard can be connected or even partially integrated.

The tablet may include a digital pen, the movement of which can also be transferred to a computer, in case of connection with this device. Touching the pen on the tablet will trigger an action like clicking a computer mouse. In the case of drawing, the pen also distinguishes the intensity of the pressure. The tablets consist of three basic parts. In addition to the tablet and digital pen, the device can also include a USB receiver or a USB cable (it connects to a computer; in the case of the most modern tablets, network connection is possible without this device). In education, we mainly use tablets in combination with other devices, such as in connection with an interactive whiteboard, data projector or computer with a touch screen. The tablet device is also an attractive tool for students, regardless of their age. It also attracts the attention of younger and older-age pupils, working with a tablet has a strong motivating character for them and they are very much looking forward to activities with this device. Younger pupils approach working with a tablet very intuitively. Working with modern touch technologies is not a problem for pupils.

The advantage of using a wireless tablet is its interactivity with space for a new communicative environment when we want to stimulate pupils. This creates new creative teaching possibilities with the support of information technologies. The advantage in comparison with the interactive whiteboard is also mobility, which allows free movement around the classroom and the involvement of a larger number of pupils in education process. It improves the teacher's contact with pupils in individual and teamwork and the contact feedback with the teacher. From this position, a teacher can evaluate pupils' progress compactly, ask them additional questions, communicate better, solve current problems or complications and others. Various animations, texts, images, music, applications, or programmes can be presented via the tablet. An important role can also be seen in working with handicapped pupils or pupils with special educational needs. They also handle tasks with a tablet well. Creative activities have a strong impact on motivation and self-confidence.

4. Project “School on Touch” – Using a Tablet at School

The ability to understand information and know how to apply it is currently one of the main goals of introducing modern technologies into our existence. The project of Samsung and the non-profit organization EDULAB, called **“School on Touch”**, presents the idea of active use of modern digital technologies in schools and for schools. The Komenského 13 Primary School in Sabinov (Eastern Slovakia) also took part, where music education was innovated under the guidance of an experienced teacher Mgr. Janka Franková, with whose help this contribution was also created.

Thanks to this project, 10 selected schools in Slovakia in the cities of Bratislava, Šamorín, Púchov, Bošany, Nitra, Banská Bystrica, Detva, Trstená, Poprad, and Sabinov, received new technologies and software for teaching by using modern technologies. These schools received more than four hundred Samsung Galaxy Note 10.1 tablets, equipped with a special touch layer on which you can write with an integrated pen. Through the Samsung School solution, the tablets are

connected to a whiteboard with a 65" or 162.5 cm touch screen. They also received new furniture in the classrooms, enabling various dynamic layouts in the classroom. Involved teachers and pupils created interactively available materials to inspire all educators interested in new ways of working. Together they have prepared interesting video blogs, pupil projects and methodologies for the use of tablets, where they present an original way of meaningful use of tablets at school. The work also resulted in opinions that teaching with tablets is easier and more fun, motivating, and illustrative. Learning with technologies also brought about an improvement in pupils' attitudes towards individual subjects.

Application of a Tablet in the Topic: Expressive Means of Music and Their Application in Practice by Using Tablet in the 5th grade of Elementary School (Author of the Topic: Mgr. Janka Franková)

Aids:

- Teaching aids: music demonstration (demo) in mp.4 format, headphones for tablets, whiteboard.
- Didactic technique: Tablet, Walk Band application, S note application, whiteboard with touch screen, internet.

The varied world of the animal kingdom can also be an inspiration for a musical composition. Pupils turn on the tablet and open the **S note** application. They work using a digital tablet pen. We ask them to use the tools of the application in the tablet to draw the animal that the composer wanted to express through music. The teacher plays music demo of Camille Saint-Saëns "The Carnival of the Animals". We draw pupils' attention to the **instrumentation and colour of the musical composition**, as a composer connected the world of music with the world of animals. We motivate pupils' imagination while they are drawing. Pupils can present their drawings to classmates, describe how their music motivated them to create a drawing.

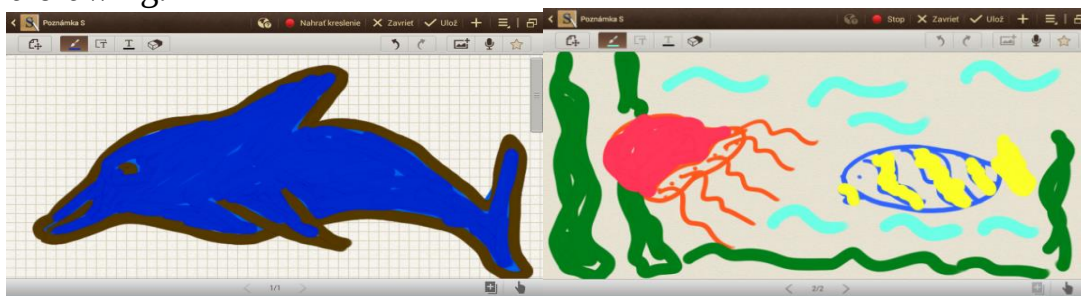


Fig. 1. Drawing inspired by music – Walk Band Music

Source: Pupil from Janka Franková's class (Janka Franková's archive)

We use the Walk Band application.



Fig. 2. Keyboard

The world of **musical instruments** can relate to the world of animals by focusing on the development of knowledge about melody. Pupils choose their favourite animal. In the Keyboard section, they look for the musical instrument that best describes the animal – according to the properties of the instrument, the nature of the tuning, the pitch that the instrument emits, and so on. They will correctly assign the selected musical instrument to the instrument group. Using a touch keyboard, they try to improvise and capture the image of an animal.



Fig. 3. Application Walk Band

Example1: Animal – a deer, instrument – a double bass, instrument group – string instruments. In the following practical task with pupils, we develop especially rhythmic skills. The Drum pad in Walk Band allows you to create and record short rhythmic themes using different types of percussion.

Example 2: Fast animal – a mouse, a bird – we choose rhythmic sounds of mallets, a triangle, a rumba ball and others, slow and big animal – an elephant, a deer – selected rhythmic instruments complement the animal character – a big drum, cymbals, and others.

In the next task, pupils can develop the acquired knowledge about harmony, instrumentation, but also melody and rhythm. Using the part of the application called **Multitrack Record**, it creates a 25-second recording showing the selected animal. In the recording, at least two musical instruments of different instrumental groups are connected, supplemented by a rhythmic accompaniment to capture the character and characteristics of the animal. Pupils present their demonstrations to classmates, whose task is to guess which animal it is. We may evaluate the most successful recordings together. We develop cooperation at work, self-reflection and self-evaluation.

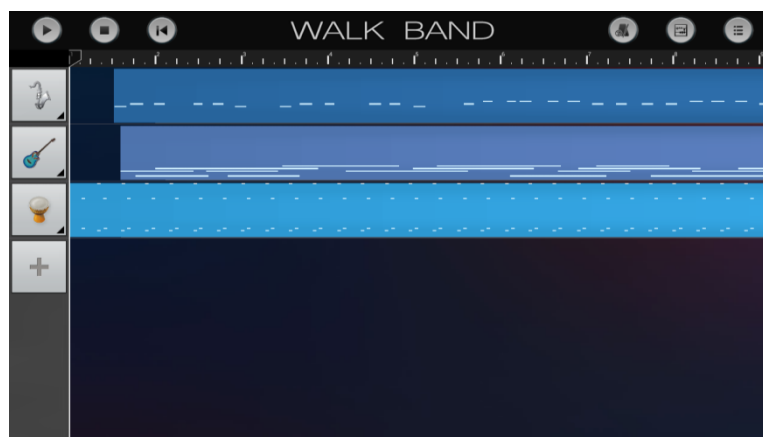


Fig. 4. Application S Note

We write the five animals that pupils liked the most on the board. Pupils

continue to apply **S Note**. Their task is to come up with a simple story about animals with the incorporation of music recordings from tablets. A teacher writes the brief scenario in the application with a **digital pen**.

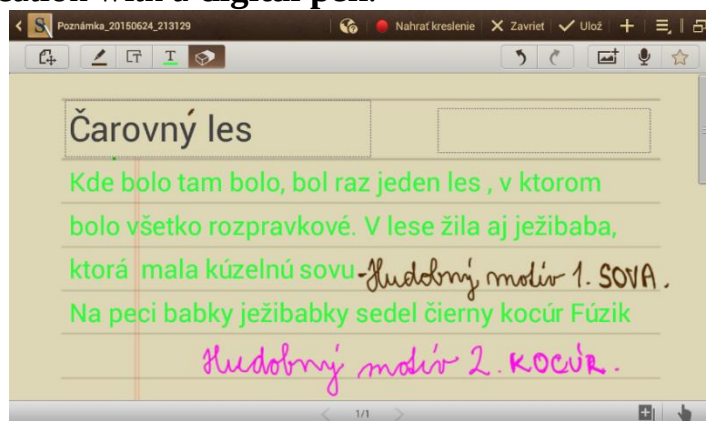


Fig. 5. Music Motive Magic Forest

Source: Pupil from Janka Franková's class (Janka Franková's archive)

(Text: Once there lived a witch in a forest. She had a magic owl. Music Motive 1 An Owl. A black tomcat sat in the oven of the witch. Music Motive 2 A Tomcat)

We select one theme and its main characters. At the end of the lesson, pupils present a short **music-drama tale**. Other classmates can musically **co-create the story using percussion in the Drum Pad** (greeting, surprise, fright, threat, warning) or in **Keyboard** using musical instruments. We record the whole story with a tablet, document it with photos or video.

The music lesson is aimed at the means of expression of music and the application of pupils' abilities and skills using a tablet. The **Walk Band** application provides a large space for a better acquaintance with individual musical instruments. Using an internet connection, pupils can download the sound of any musical instrument from the menu and control it using the interactive keyboard. Even non-traditional tools such as a music box, synthesizer and more can search for and download. Already at the initial motivation, we develop pupils' musical imagination. We try to involve as many senses as possible in learning. We evaluate the individual pupil's outcomes in a suitable form and develop their self-reflection.

From the pupils' perspective, working with the Walk Band application is very popular. It does not require prepare beforehand. It allows you to combine playing musical instruments with rhythm, even two students can play on one tablet as in a piano duet involving two players playing four hands. For those who prefer drawing, the **S note** application has proved its worth, offering, among other things, the function of creating images. The drawing process can be recorded and then reused. When coordinating pupils, the teacher is connected by his tablet to the big screen, pupils can see his or her work with applications. The teacher can solve any complications with the creation of recordings individually with pupils thanks to the mobility that the tablet device provides at work.

Throughout the lesson, all pupils were actively involved in various tasks, which were different in character. When they worked with **Walk Band** application, they used **headphones**, which did not disturb each other pupils' creative space for work. They managed to create very original musical adaptations of animals, such as a fly, swan, duck, frog, horse, woodpecker, and others. Some of the recordings were

very funny, they brought such a relief within the lesson. The pupils were looking forward to the individual tasks, they cooperated without any problems in their elaboration.

The final part of the lesson can be focused on a complex interconnection of creativity and musical skills. We can modify the musical tales created in this way according to the teacher's requirements or the situation. Several musical stories can be combined into a larger music project, which can be presented in front of classmates in the form of an educational concert. Every musical activity that motivates pupils to actively listen to and experience music makes sense for pupils.

Summary of our findings: The use of the tablet as a modern device of didactic technology is perceived as creative teaching. The involvement of modern technologies in teaching has a demonstrably strong influence on the motivation of the student, influences a positive attitude towards the subject, learning, activating pupils, it becomes part of their lifestyle.

Pupils showed an increased interest in music in general, as well as in teaching music history. In the activities, they showed greater emotional experience and thus achieved deeper experiences. However, its use must be meaningful. By appropriate inclusion of modern means of didactic technology, such as tablets, we can positively influence the relationship and attitude of pupils to the subject of music education.

5. Results: Music Teachers Opinions on the Use of Teaching Techniques and Aids

From the survey questionnaire, which was answered by 41 primary school teachers during March and April 2021, we select the following ones:

1. Do you use your own teaching aids in music lessons?

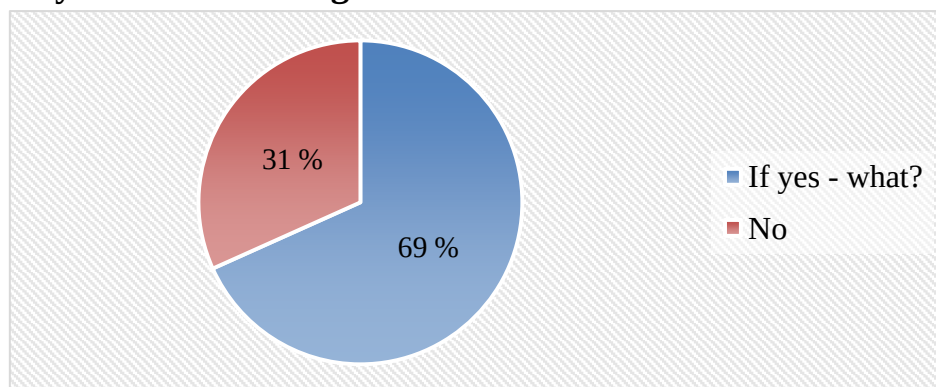


Fig. 6. Use of their own teaching aids

Thirteen respondents answered that they do not use their own teaching aids on music lessons. Twenty-eight teachers use them, particularly the following ones:

- **Rhythmic instruments** – simple hand-made instruments, graphic rhythmic scores, rhythmic cubes, rhythmic instruments made of cardboard, rattles made of plastic bottles, bottles filled with pasta and legumes, so-called Chinese rain, Chinese mallets, boom whackers, cards with rhythmic values,
- **Classical and electric musical instruments:** such as piano, flute, violin, children's musical instruments, musical instruments made by children,
- **Orff instruments** – classic and made by students,

- **ICT aids** – computers, recordings, interactive whiteboards, magnetic and interactive whiteboards, data projector, own PowerPoint presentations,
- **Perceptual** – recordings, speakers, radio, mp3 players,
- **Visual** – own musical memories, puzzles, educational games, own made posters with musical nomenclature and solmization exercises, production of own aids and musical activities, musical signs for the so-called logs, plastic plates, cups, scarves, own secrets, octagons, puzzles, various games with scales, musical instruments made with children, cards with notes and questions, sheet music, TV, professional literature.

The answers indicate that teachers make great use of their creativity. Motivation to listen to classical music is currently challenging, so the teacher must be creative in the selection and application of teaching aids and teaching techniques. Educators also reach for non-traditional teaching aids and are increasingly trying to apply their imaginativeness.

2. What tools do you use most often?

In this open-ended question, pupils stated that they most often use the following aids:

- **Orff instruments**,
- **Classical and electric musical instruments** – piano, violin, guitar, flute, accordion,
- **Rhythmic instruments**,
- **Visual aids** – various visual aids, colouring books for students, various memory games, music cards, worksheets by Vozár, songbooks, textbooks, cut records of songs,
- **ICT teaching aids** – data projector, radio, internet, whiteboard, interactive whiteboard, computer, own presentations, musical instruments such as piano, guitar and violin, worksheets by Vozár, various songbooks, textbooks, cut songs, microphones, speakers.

The answers indicate that teachers most often rely on ICT in music lessons and bring their own musical and hand-made instruments.

3. What types of teaching aids do you use in music lessons? (Provide more answers.)

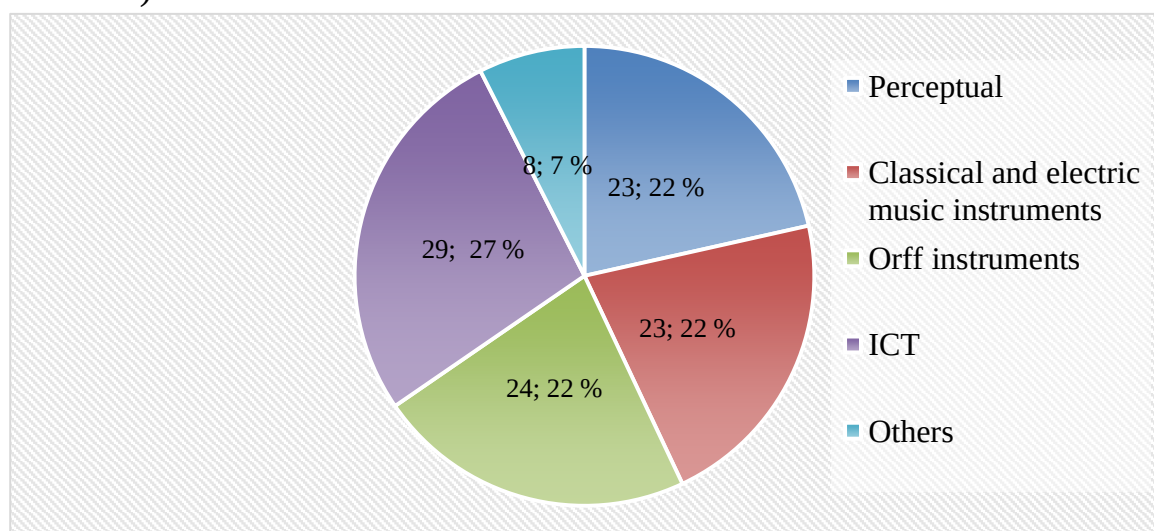


Fig. 7. Teaching aids
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To this question, respondents had the opportunity to indicate more options. Most teachers (30 respondents) rely on information and communication technologies. ICT is currently an important part of the teaching process, through which teachers give students their own presentations, various videos, demonstrations, recordings of songs, pictures related to the topic of the lesson. They provide textbooks, sheet music, rhythmic and intonation exercises and much more. 23 respondents answered that they use perceptual musical aids during their music lessons. The perception of music is very important, because it develops the auditory perception of students, which is based on the answers of music teachers are aware. The answers of 25 respondents show that primary school teachers like using Orff instruments. 24 respondents indicated that they use classical and electric musical instruments such as piano, flute or guitar in music lessons. In some primary schools, teachers do not have the opportunity to use classical tools because they are missing in the school premises, so we are surprised by this result. 2 respondents try to use all the aids, of course not in one hour to diversify the hour. And finally, 1 respondent stated that, in addition to these aids, she uses other aids and musical instruments, such as various caps and aids from the area. There were also answers such as the flute, the so-called boom whackers, and their own hand-made aids.

Music is an art that we cannot see, and we cannot do with an auditory imagination alone during music lessons. By creating different perceptions, we develop the personality of pupils comprehensively. According to the respondents, the significance of creating different perceptions also lies in the fact that teaching is more attractive. The child develops not only musically, but also emotionally. With interesting musical aids, the teacher attracts the attention of pupils, draws them into the lesson and they receive information more effectively. Thanks to teaching aids, pupils can get auditory ideas about the sounds of musical instruments. They also understand the context of real subjects and demonstrations. Teachers give great importance to teaching aids.

6. Recommendations for Practice and Conclusions

Music education is a subject that does not have a dominant position in the teaching process in contemporary consumer society. Some teachers do not realize that music education can be more colourful by singing songs and creating simple rhythmic and melodic accompaniments and much more than that. It is necessary to reach for teaching aids that are unconventional, attractive, and interesting for pupils. It is important that not only teachers but also pupils work with teaching aids. In the practical application of didactic techniques or teaching aids, we adhere to didactic principles. We apply the connection of the pupils' opinion and creative contact with the object, by experimentation or active use. We consider sensory perception to be the basic source of concepts and thinking. Music teachers should be careful to pay attention to the principles of adequacy, systematicity, feedback and individual approach to pupils to be as clear as possible, use modern teaching techniques, and teaching aids.

The constant development of technologies was also reflected in the subject of music education. However, modern teaching technologies should primarily be a

means of communication effectiveness and quality of education, not a compensation for superficiality, inconceivability, and not systematic work of a music teacher (L. Fridman, 2013). Didactic technique – a tablet can be a valuable source of motivation and creativity for many pupils in distance learning, who can work on tablet and be also creative with it.

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11. MUSIC AND ENGINEERING - A NEW PARADIGM OF ARTS AND ENGINEERING EDUCATION

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Abstract: *The paper presents the interdisciplinary approach of two fields - the artistic (musical) and technical (forestry engineering, wood processing engineering, mechanical and physical engineering) apparently opposite but which can be happily exploited for both parties. Thus, we can speak of a new paradigm of education through which art can combine with the technical sciences for the benefit of all. The aim of the paper is to present experimental methods in mechanical and acoustic evaluation of violins from engineering and artistic perspectives. The presented results are part of a larger study carried out within an experimental demonstration research project.*

Key words: *experimental methods, engineering, musical instruments, artist, acoustic quality, violin*

1. Engineering issues

From a constructive and functional point of view, the strings musical instrument body is a structure with thin walls having the role of amplifying the musical sounds. For instance, violins are constructed of numerous elements having an acoustic, functional or aesthetic role (Figure 1a). The violin consists of two subassemblies: the resonance box (violin body) and the sound generation system consisting of strings, neck with the tailpiece and the bridge. The violin body consists of a top plate, a back plate, the ribs and the linings with thicknesses about 100 times smaller than the overall dimensions of violin body (Figure 1b). The transfer of the vibrational energy of the strings is done from the vibrating string to the bridge to which the strings are fixed. It propagates the vibration to the sound board (top plate) which begins to vibrate, entraining the air inside the body [1–4].

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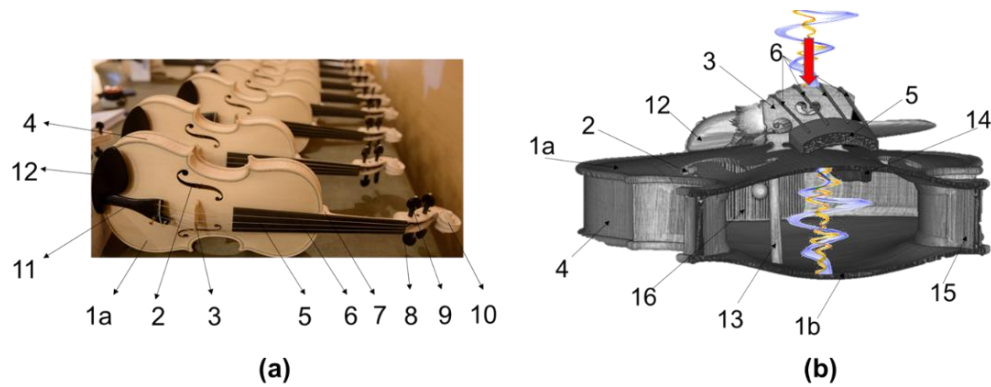


Fig. 1. The violin. Legend: (a) Structural components of a violin (1 – the top plate; 2 – sound hole f; 3 – bridge; 4 – sides; 5 – fingerboard; 6 – strings; 7 – neck; 8 – top nut; 9 – pegs; 10 – scroll; 11 – tailpiece; 12 – chinrest); (b) 3D cross section through the thin-walled structure of the violin body - computer image tomograph

Due to the longitudinal and transverse vibrations of the plates, as well as the vibration of the air in the cavity, the oscillating movement is transmitted to the sides and the back plate which in turn introduces into the system an oscillating movement of air inside the body (Figure 1b). Thus the air pressure in the thin walled structure changes periodically, acting as a Helmholtz type resonator. Taking into account the contour conditions, the sound waves are reflected and radiated by the walls of the box in all directions, producing the composition of sound waves under a rich spectrum of harmonics. The body of the guitar converts the high vibration pressure from the string into the low pressure vibrations of the ambient air, thus achieving a phenomenon of "impedance equalization". The speed of propagation of sound waves through solid media (string - string - plate - box) is higher than that through air, which is why the mechanical structure of the instrument influences the acoustic quality [5]. The top plate is always made of resonance spruce wood (*Picea abies* L. Karst). The back plate is usually made of curly maple wood (*Acer pseudoplatanus* L.), but alternative species can be used as well [5 - 8].

From a geometrical point of view, the top and back plate have variable thickness, and the shape of the middle surface is curved both in the longitudinal and in the transverse direction. The violin is a complex structure which undergo small amplitude vibrations and has a multitude of vibrational modes. Each mode has a resonant frequency, a damping factor, a mode shape and a radiation efficiency pattern [6 - 10]. Pioneering work on the modes of vibration of violin plates was initiated by Hutchins (1962) [9] for defining the modes of vibration of plates. The main task of the violin maker is to use technological operations to control some of the parameters of the vibration modes. It is worth mentioning that in the audible frequency range the violin has numerous vibrational modes.

Figure 2 (a) shows input impedance measured at the bridge versus frequency of two famous violins, the Titian Stradivari (thick line) and the Plowden Guarneri del Gesu (thin line). The signature modes of these violins are referred to by [10] as cavity modes (A0, A1), corpus modes (CBR or C bouts rhomboidal), main body resonance (B1- and B1+). There are two low frequency modes associated with the pressure variation in the cavity of the violin box, A0 and A1. A0 and A1 are coupled modes. A0 occurs around 270 Hz and is called the Helmholtz resonance. A1 is a

first standing wave in the length of the box typically occurring in the range 470 – 490 Hz and is the response of the structure to the “inflating” and “deflating” of the upper and lower bouts. CBR - is the lowest corpus frequency mode at around 400 Hz [10]. The first bending modes B1- and B1+ are at around 500 Hz and both radiate energy by themselves.

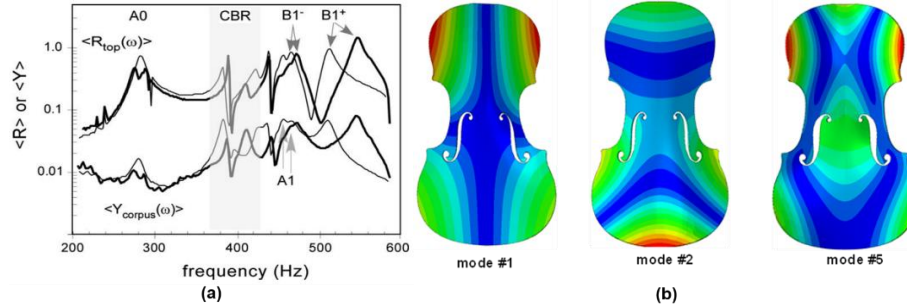


Fig. 2. The violin plate a) the signature modes of a violin: A0; A1; CBR; B1-; B1+ (Signature mode region OP (log) corpus mobility (Ycorpus) (lower curves, m/s/N) and top hemisphere (log) radiativity (Rtop) upper curves, Pa/N for Titian Stradivari thick line and Plowden Guarneri del Gesu thin line vs frequency [10]; b) Modes of vibration of violin plates: mode #1 twisting, mode #2 bending, mode #5 ring mode [11].

As mentioned by Bissinger 2008 [10], “Each violin has only five “signature” corpus +top+ribs+back normal modes in the open string region. Sometimes the tailpiece or neck-fingerboard substructures can couple to these modes, splitting them. The violin’s open string region 196–660 Hz for A=440 Hz is crucial to the sound of the violin and is also where the lowest plate modes are most important. Above 700 Hz when the violinist holds or plays the violin the total damping increases so much that modes overlap. The previous description of the low frequency individual modes of the violin body is important for delimiting the frequency range in which the violin maker, through manufacturing, can seek to control these modes and implicitly to control the sound of the violin. Stanciu et al 2020 [11] investigated the vibration modes of unattached plates of violin using finite element analysis, obtaining the natural frequencies and the main modes as can be seen in Figure 2(b).

At the same time, experimental studies have shown that, under the long action of the vibratory forces of the strings, in the sub microscopic structure of wood there are changes that lead to the stabilization of other values of the acoustic properties of the resonant wood [12 – 13]. In this regard, we can speak about the memory of wood. Wood consists of three states: solid state (wood substance), liquid state (water, bound water, substances produced by the parenchymal cells) and gaseous state. Thus, when an external force stresses the wood material, an oscillatory motion develops in the composition of the cell membrane that changes the position of the crystallites in the cellulosic fibers. The changes in the position of the crystallites must overcome the intermicellar attractive forces and the viscosity of the water film (bound water), these being proportional to the number of crystallites existing in the mass of the unit volume [8]. The temperature increase reduces the internal attractive forces and the viscosity of the water film between micelles, leading to the decrease of the internal friction and to the change in mechanical and acoustic properties [8].

2. Manufacturing issues

Although it is considered that the violin has reached its architectural perfection with the famous productions of the Cremona violin school, constructive improvements are still possible, which will improve the sound performance of the instrument. The violin is a very complex musical instrument, consisting of over 60 components. The manufacturing technology comprises more than 80 operations, which rely both on modern processing techniques, and on manual craftsmanship gained over many years of experience, especially in the case of Maestro violins. In some new technological operations, manufacturers are always trying to establish a way in which wood yield is improved, starting with wood sorting and establishing the functional role of each piece of wood resulting from primary cutting and ending with wood finishing processes. A brief presentation of the technological sequence of operations specific to violin making is illustrated in Fig. 3.

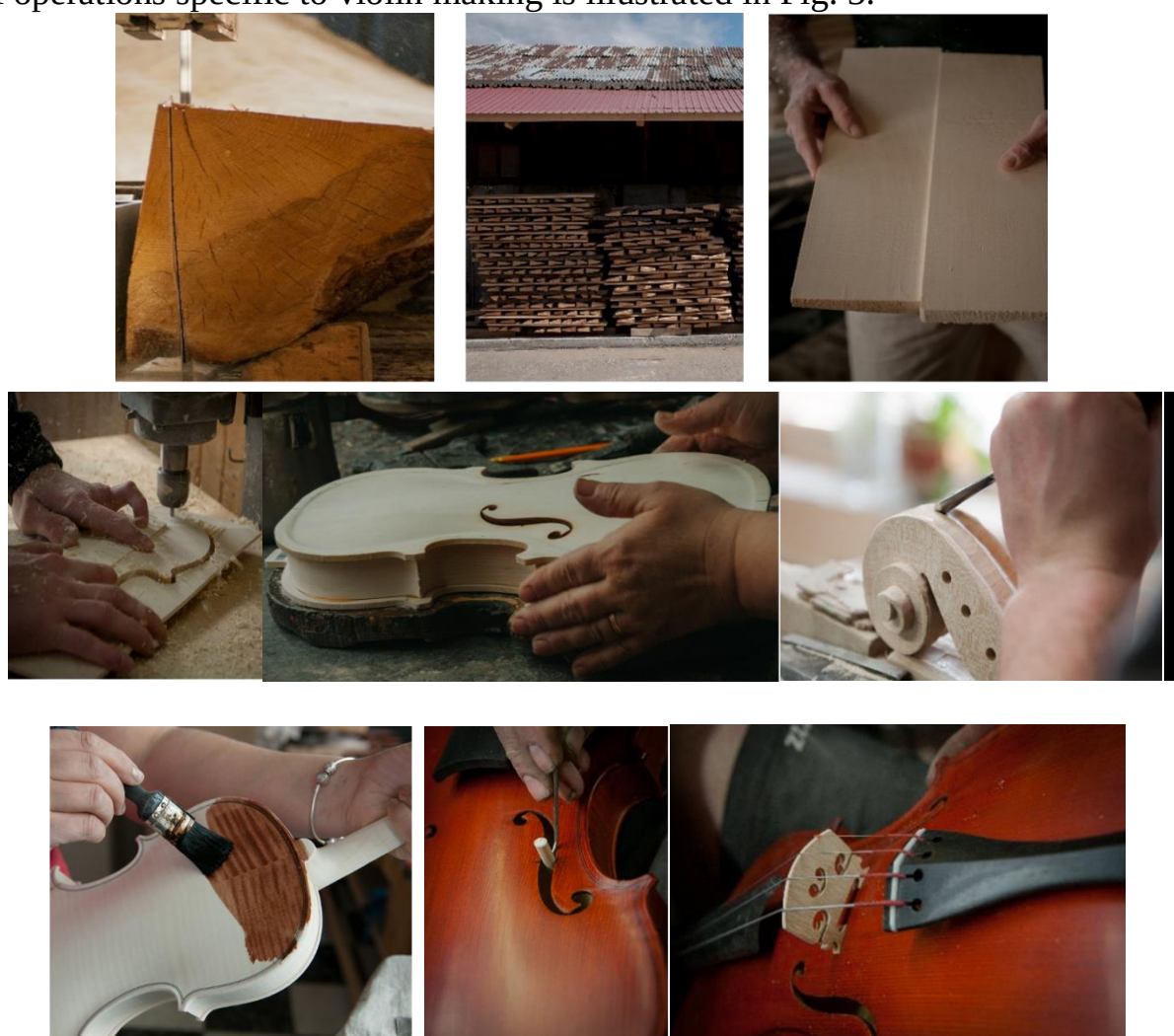


Fig. 3. Technological operations (selection) for the manufacturing of a violin (Photos by Gliga Vasile Ghiorghe and AP Studio Brasov)

3. Acoustic and artistic issues

In the final phase of checking the acoustic quality and ergonomics of the musical instrument, the instrumental artists are involved through activities of interpretation and testing of instruments or musical auditions on new instruments, completed or in different stages of completion [14 – 17]. Thus, their knowledge,

skills and talent, musical ear, artistic feelings produced through the tested musical instruments are quantified in artistic terms and subsequently correlated with the processing of recorded acoustic signals. In a first stage, a set of criteria for selecting a quality violin was extracted from the literature and by consulting the violinists based on a survey.

Quality sound criteria

- *The bright and strong sound* refers to the quality of the sound produced by the instrument, a sound that is very penetrating and open, being able to cover with the harmonics produced, a large performance hall.
- *The clarity of sounds* is determined by the vibration of the strings that produce very clearly identifiable, isolated sounds, without mixing with the vibrations of other sounds.
- *The warm, silky sound* is that velvety sound that caresses the hearing and that determines a relaxation and pleasure to the listener. A violin can have both warm, silky and bright sounds, depending on how the musical text is interpreted. But there are also instruments that have soft and warm sounds, but which have the disadvantage of not entering large concert halls.
- *The amplitude of sounds* refers to the way in which the sounds of the violin pass or not very far, being able to cover larger or smaller rooms. It all depends on the amplitude of the wave and the distance between the points with the highest vibration. It is measured in units of decibel (dB).
- *Equal sound on all 4 strings.* To determine that a violin is equal on all 4 strings, it is played in turn on each string, with the same pressure and bow speed, and listens very well if all strings respond the same, with the same colour, the same timbre, and the same intensity. It is also observed if each of the 4 strings responds just as easily, with the same minimum of effort.
- *The timbre colour.* Each violin has its own timbre, a quality of sound that characterizes it. It is very difficult to describe the timbre in words, but we can think of various colors that could characterize the sound of each violin. A stamp can be: bright, soft, strong, shrill, dry, etc.

Criteria related to sound production

- *Easy sound perform* refers to the way in which the instrumentalist can perform the interpretation of a piece, with a minimum of effort. It is about the ease with which sound is produced without excessive pressure of the fingers or the bow on the string and the way in which the sounds can be sustained to achieve a crescendo or a strong dynamic.
- *The small pitch.* When a violin has a small "pitch", it means that the distance between the fingers in the case of a semitone, for example, is smaller than in the case of a violin with a larger pitch. This small step can be an advantage for those who have a smaller hand with shorter fingers, but can be a disadvantage for people who have thicker fingers, especially in high positions.

Criteria related to accessories and constructive appearance

- *The distance between the strings.* Normally, the distance between the strings is about 1.1 cm, but there are people who prefer a greater or lesser distance, depending on the thickness of the fingers. A shorter distance between the strings favors

obtaining musical tuning of 3 and 4 sounds, instead it can cause other strings to be accidentally touched, which requires more attention to the chord planes (positioning the arm of the right hand above or below, depending on each string).

- *The height of the bridge.* The bridge adapts depending on the quality of the strings (softer or stronger), and the interpreter's preference to have a greater or lesser distance between the strings and the keyboard.
- *The quality of the strings* is crucial for obtaining the sounds of the violin. At the moment there are a lot of types of strings, which meet the preferences of artists with different levels of resistance and sound qualities.
- *The accessories (fixtures, chin, double chin)* matter a lot for the comfort of the performer and for the sound of the violin. Any metallic element can damage the sound quality of a violin, in this case it is recommended to use at most 2 fixtures on the violin and the double beard and beard with as few metallic elements as possible, but also adapted to the conformation of the instrumentalist (neck length and thickness, structure bone of the face and chest (where it is touched with the double chin) Important elements in choosing the double chin and chin are: elasticity, size, shape, height and the material from which they are made (softer, stiffer, etc.).
- *The position of the soundpost* is also very important for the sound of a violin. In this sense, the violinists try to position it several times, until they reach the final one, which leads to obtaining the most beautiful sound that the respective violin can have. In the case of the soundpost position, the responsibility of positioning it lies exclusively with the luthier.
- *The bridge positioning in relation to the fingerboard, the quality of the bridge wood, the thickness of the violin fingerboard, the height of the violin fingerboard.* All these important criteria belong the violin maker. These technical details produce differences in the sound of the violin, so that a maximum effort is made by the violinist to find the best combination between the above elements, in order to obtain the maximum quality of the instrument.
- *The age of the violin.* The older the wood of the violin, the higher the sound quality of the instrument.
- *Belonging to an internationally recognized violin makers.* It is well known that the violins of old violin makers such as Amati, Stradivari, Klotz, etc. are emblematic, because these violin makers have invested time, research and science in creating violins of a very high acoustic quality. Each of them had different measurements, proportions, construction methods, special gluing glues, varnishes, etc., creating its own model, recognizable by its uniqueness and quality.

The survey conducted to select the most important criteria was attended by 31 people, mostly women (64.5%) (Figure 4, a). The predominant age category is 18-24 years, but only 3 people are outside the range of 18-44 years (Figure 4, b). All participants have an experience of at least 5 years of playing the violin, the predominant category being those with over 25 years of experience (38.7%) (Figure 4, c).

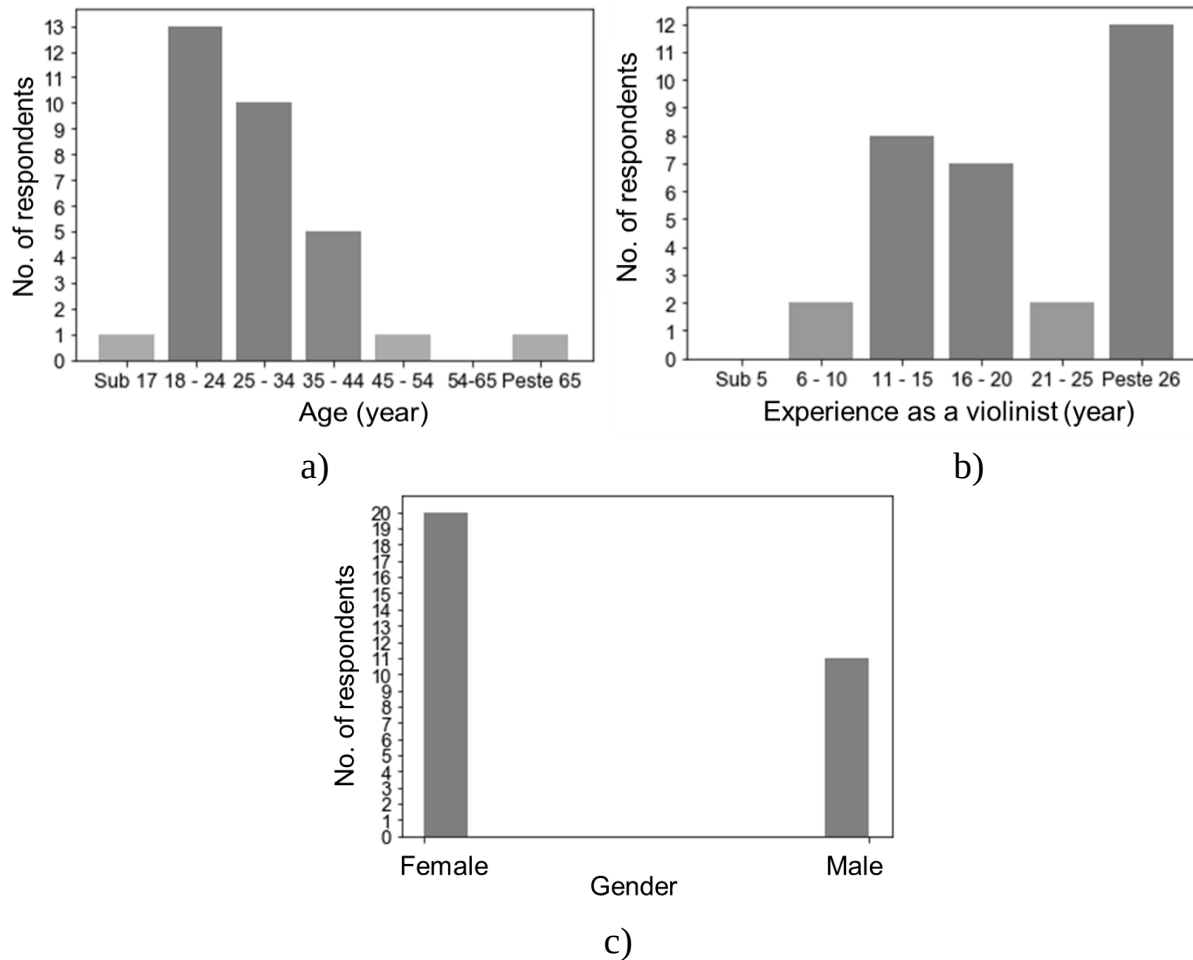


Fig. 4. Statistics on the experience, age and gender of respondents

Each criterion was evaluated with one of the 4 options (“do not answer” = 0; “irrelevant” = 1; ”relevant” = 2; “very relevant” = 3). From the point of view of acoustic preferences, the list of the first 4 parameters, calculated according to importance are: clarity of sounds (2.8); warm sound (2.67); positioning the soundpost (2.61); string quality (2.52). With an average of 2.5, at par, the following 4 parameters were chosen as very relevant criteria regarding the acoustic quality of the violins: bright and strong tone; amplitude of sounds; timbre colour; equal sound on strings. From the point of view of aesthetic preferences, the list of the first 3 parameters, calculated according to importance, are: uniform varnish (2.1); matte or lacquered appearance (1.96) and the size of the violin (1.74).

Final, all the scores given by each person to the acoustic/aesthetic preferences were added up, then that person received that score, we consider the score a kind of estimate of the person's interest in these aspects - for example, a higher score great in aesthetics - the person gives more importance than others to the various parameters considered in the aesthetic field. Tor a response type ”no answer” the score was considered equal with zero. The scores were then grouped into intervals. The histogram shows the number of people in each range. The following two histograms consider all people, regardless of gender (Figure 5).

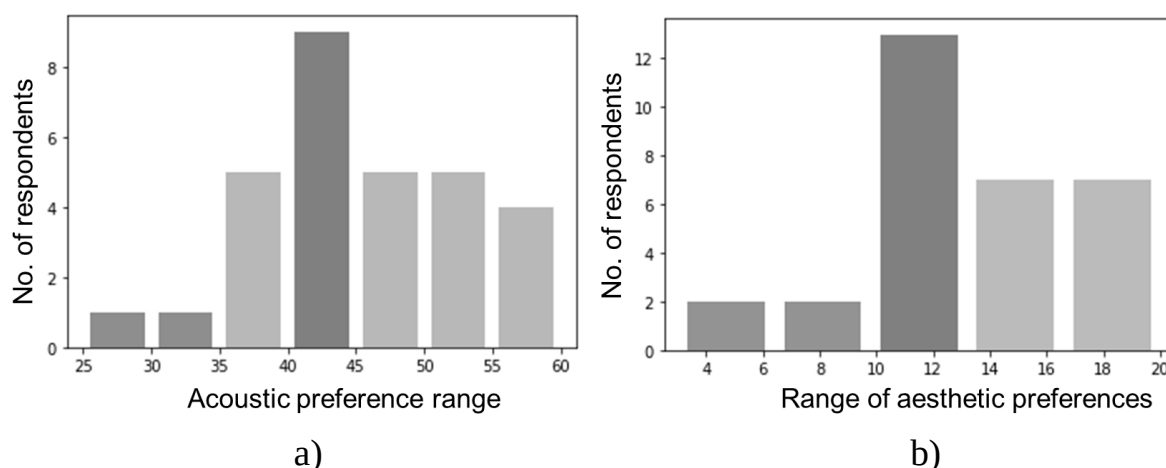


Fig. 5. Statistics on acoustic/aesthetic preference criteria reported to number of respondents

4. Conclusion

It can be concluded that in any mechanical structure with acoustic role such as musical instruments, the collaboration between engineers, designers, producers and final beneficiaries - instrumental artists, is imperative, each contributing to increasing product quality and end user satisfaction, as well as society, through the cultural / musical education that artists provide with dignity, dedication and passion.

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12. TO BE, OR NOT TO BE (INFORMED)? AN UNTHINKABLE CHOICE

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Abstract: *The reported research refers to the implications of Information Theory, Information and Communication Technologies and Applied Ontologies, in the educational process, in general, with specific attention to artistic education. We emphasize the major role of the informational methods for knowledge organisation, calling on such concepts as shared use and interoperability of information, in the context of the recent teaching and learning paradigms shift. Three contributions with significant potential are introduced: an extension of the navigationist paradigm and two formal methods, aiming at improved information processing for teaching and learning in the arts, with a new perspective on the definition of the work of art.*

Key words: *Art education, Information Theory, Applied Ontologies, work of art*

1. Importance of being knowledgeable about ‘Information’

An important fact determined by the appearance and almost universal imposition of computing technology (the computer but also its derivatives, such as the computer network, an entity that assumes a major role, visible especially today in the age of social networks and blockchain) is the increased emphasis on the notion of ‘information’. Whenever there is a change or transformation (of a state), a transport of content (movement, communication), the idea of information comes into play. The notion of change underlies an intuitive definition of information: “information is a distinction that makes a difference” (MacKay 1969 *apud* Floridi, 2004, p. 44); Bateson’s formulation (1973, 428, *apud* Floridi, 2004, p. 44) seems more memorable: “... information, or in fact the basic unit of information, which stands out” (in the original language it is a play on words which thus becomes memorable, while maintaining its scientific accuracy: “In fact, what we mean by information –the elementary unit of information– is a difference which makes a difference”).

The word ‘information’ is believed to derive from the Latin ‘informatio / infor̄māre’ (to inform), meaning ‘to provide something with a form’, also in the sense of ‘to give form to the mind’, ‘to instruct’, ‘to teach’. For a detailed etymological perspective, see Capurro and Hjørland 2005. In human society, some notable incipient forms of manifestation, at a rather high level of complexity, of informational systematics were the spoken and the written languages. They contain structural and relational elements described today by grammars, and the ideas of language and grammar further extended to other more complex social manifestations, including the sphere of arts (artistic language), the sphere of sciences (scientific language). Among the first significant varieties of methods for organizing the informational content, we find the systematizations made in the field of biology (taxonomies, initiated in the 18th century). Eventually, in the twentieth century, through the writings of some salient scientific personalities, the systemic

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‘vision’ or ‘approach’ was imposed (Ramage 2009, Schweighauser 2014), that is, an organized method of studying, constituting, envisioning coherent entities, similar to those which exist in the surrounding nature or identified in human thought.

The artists and the art critics, in close connection with the results of scientific research and philosophical thinking of the time, given the nature of their creative practice, were equally concerned with aspects of information systematics (namely, techniques, technologies, themes, artistic genres, specific languages) but also of systematic aspects that support the development of creativity. A significant case of transgression of the systemic approach from the science to the arts sphere, with the consequent assuming of the systemic context, is the establishment of the current named ‘Systems Aesthetics’ (Burnham, 1968; Shanken, 2013).

Like most theoretical research based on technological achievements, Information Theory has emerged due to the major interest in the study of telecommunications media and networks, the related technology taking advantage of large funding and thorough applied scientific research. Thus appeared the Shannon-Weaver model of technical communications (Shannon et al, 1949) which, briefly introduced, consisted of: transmitter, message, channel and receiver. It was further improved by taking into account some structural components and processes (coding-decoding, noise, succinct elements of semiotic message processing, shared repertoire of signs) that intervene in the phenomenon of communication which is understood as a social interaction to transmit information.

It is important to emphasize that this universal model of communication, especially in its evolved variants, augmented by complementary theories, is perfectly valid to be used in the case of artistic communication, of course, with the necessary amendments (namely: creator, artistic message, artistic environment, perceiver of art, cultural references). It is actually used, along with elements of semiotics and visual grammars, to perform a significant part of the study of phenomena specific to artistic creation, communication and art experiencing, also being applied in the teaching of the field. Recent research on the semantics of information (Floridi, 2004; Brier, 2015) are certainly currently bringing the informational approach closer to the needs of areas (such as art) in which elaborations on the meaning of the message are of paramount importance.

2. Systems and Applied Formal Ontologies – a short review

Depending on the field of interest, the notion of ‘system’ receives various definitions, with some more or less relevant differences. In the present research we endorse a simple but fair definition: a system is an entity made up of hierarchically organized component parts that interact with each other according to a set of rules, so that the overall function as a whole is manifested, which is essentially different from the functions of the component parts that may exist separately. For further reading, see Reynolds and Holwell, 2010 and Shanken 2015. A system is a category of functional entity which is based on information and is made up of component parts, as well as the set of interaction rules. The systemic vision has also acquired an important place in the field of arts (artistic creation and arts theory): “In the past our technologically-conceived artifacts structured living patterns. We are now in

transition from an object-oriented to a systems-oriented culture” (Burnham, 1968). Also see Shanken 2015.

A particular case of system, for which we show interest in the context of the research detailed in this paper, is the ‘model’, namely an abstraction that represents an equivalent of the physical or non-physical system that is under scrutiny (target system). In general, a model is a ‘representation’, an equivalent, a projection, a reduction of some ‘reality’. There is no general theory regarding modeling (Ritchey, 2012) so every type of application should consider its own work strategy. Modeling (translating an entity into a construct that is easier to work with) is applied to systems (physical or abstract) of varying magnitude and complexity, both in order to achieve operational structures useful to be exploited (industry, ICT, bio-medicine) but also in order to understand certain pre-existing structures or processes, phenomena, or in knowledge acquisition, data mining, image recognition, etc.

In order to create an equivalent, a representation of the entity under study, the target entity is firstly analysed, broken down into components, processes, relations (whole-part, dependence, interaction); secondly, a synthesis is realised (not a simple enterprise!) to make the ‘model’. It includes, with certain unavoidable limitations, the reasonable amount of ‘knowledge’ about the target entity. In the same way that the universality of the concept of ‘information’ can be noted, it can be estimated that modeling occurs in most contexts and situations where information processing is performed. Knowledge acquisition, of course, is a procedure in which modeling intervenes in multiple stages and takes various forms (accessing information, through perception and thinking; processing it, by applying methods; storing and organising information in the database).

Models and modeling occupy a central place in artistic creation but also in art theory, as well as in didactics dedicated to the arts. Examples at hand are: artistic languages, artistic techniques, art theories, teaching methods, etc. For further reading see Liu 2017 - visual aesthetic perception, Pelowsky 2016 - psychological models of art experience). Awareness of their status as models (systematization of information) and the detailed knowledge about these models assists acquiring of increased skills to operate them with the best results.

A more versatile and effective method of systematically treating information than the systemic approach is the use of an ‘applied ontology’ (AO). In the case of highly complex systems, which are found in areas such as bio-medical or industrial informatics applications, the study of organization management, the semantic web, the involvement of ‘applied formal ontologies’ (AFOs) is recommended. (Munn et al 2008; Staab et al 2009) The applied formal ontology concept resulted as a solution to address the complex issues that lend themselves to formalized descriptions. Recent far-reaching development of AFOs is presumably due to the unanticipated limitations of the ‘expert systems’ which are “computational systems that emulate the decision-making process by a human expert” (Leondes 2002) being intensively addressed in the post-war period.

AFOs are formalisms (methods based on information systematization) that are often implemented through computer programs and are dedicated to solving problems that come from well-defined fields, more or less broad, but which can be

described coherently. Thus, a bio-medical application will be differentiated from an industrial application. The best known application to the wide public refers to the Semantic Web or Web 3.0 and aims to bring the Internet to the stage of a fully descriptive entity through the language of computing technology (make Internet data machine-readable). AFOs exploit the results of the Philosophical Ontology and the scientific contributions that substantiated it were based on the writings of important philosophers (Guizzardi et al 2008). While the applications may differ from each other because of the specific domain to be addressed or effective implementation, the method in general is based on some interusable processing frameworks which are somehow predesigned adaptable solutions, some of them free to use.

Because of the multitude of scientists who worked with AFOs and the widespread application range, there are many definitions for an AFO, but the most usual ones are those of Gruber and Guarino. According to Gruber, ‘an ontology is an explicit specification of a conceptualization’ (Gruber 1993). Guarino’s definition says that “An ontology is an engineering artifact constituted by a specific vocabulary to describe a particular reality” (Guarino 2009).

AFOs are built to make use of concepts (classes, terms), instances (individuals), relations and axioms in order to achieve their specific goals which pertain to a wide range of applications, like ontological analysis, conceptual modeling, knowledge engineering, knowledge management, information-systems development and semantic technologies in general. The role of AFOs is to solve problems by adequately modeling of acquired knowledge and moreover to support efficient shared use of results (interoperability). Some simple examples of AFOs (in increasing complexity) are: Catalog, Glossary, Taxonomy, Thesaurus, (Relational) Data Base. For recent AFO research in the domain of arts, see: Harpring 2010 (cultural objects), Carboni et al 2019 (cultural heritage), Damiano, 2019 (ontology of drama). For a general overview on AFOs, see Roussey 2011.

While the most of the AFOs are implemented by computer programs and they prove themselves to be quite successful solutions to complex tasks, we choose to retain the overall *modus operandi* of the AFO as a processing framework and strategy, in order to propose a general information processing method for the humanities, rather equivalent to the ‘systemic view’ but somehow having increased capabilities. We contemplate this as a ‘way of thinking’, a way to keep in mind the systematics of an AFO as a framework for our thought while addressing some complex problem in the humanities, here with direct reference to the arts. This manifesto will be dealt with in Section 4.

3. New technology, New Media, new paradigms in action

The knowledge-based economy and information society established in a decisive way as a consequence of a long evolution in which discoveries in the field of technology and science have made essential contributions to societal evolution. Going beyond the scope and depth of the industrial revolution, the change brought about by information and communication technologies has a major impact, digital technology claiming its status as a ‘cultural paradigm’, a position that ensures its

prevalence across society and extends all the way to the personal life of the contemporary individual. For further considerations see Floridi 2014.

Along with science and applied disciplines, ‘the digital’ (as a tool for work or as a medium *per se*) took over of a large segment of the art production (New Media) and other art related activities: theory of arts, didactics, pedagogy, art criticism. Art is a form of communication, a source of knowledge and a manner of performing research. Although art making and creativity involve, in some proportion, still non-elucidated phenomena considered by human psychology, explicit information in the form of knowledge and procedures is successfully used in artistic creation process, in art teaching and learning, also in the art appreciation (see Baroncini et al 2021; Carboni 2019; Liu et al 2017).

The teaching and learning paradigms evolve to keep the pace with the ICT and status of the knowledge resources, which are more and more oriented to a ‘networked digital culture’. Researchers identify “new pedagogies” that include 2.0 Learning, Connectivism, Communities of Enquiry, e-Learning and e-Pedagogy (Beetham, McGill and Littlejohn, 2009 *apud* de Oliveira 2015) and Communities of Practice, Curriculum Development and Rhizomatic Knowledge, Collaboration and Meta Cognition (Attwell and Hughes 2010 *apud* de Oliveira 2015). Formal education is complemented by “a new ecology of learning experiences based on the ubiquity of the learning experiences enabled by ICT”, also “the concept of Learning Spaces (Leander, Phillips, & Taylor, 2010)” and “use of learning portfolios and personal learning environments (PLE – Dabbagh, Kitsantas 2012; and Castañeda, Adell 2013)” are mentioned. Joint construction of knowledge (by the participating actors in a student-centered didactic process, involving also stakeholders and specialists) is a new paradigm endorsed by the networked information society (de Oliveira 2015). “Knowledge production is making room for what we can call knowledge configuration.” (Brown 2015) The ‘networked culture’ calls for one more dramatic paradigm shift, namely towards ‘navigationist learning’: *I argue that navigationism might be the new learning paradigm that lies beyond constructivism. In a navigationist learning paradigm, learners should be able to find, identify, manipulate and evaluate information and knowledge, to integrate this knowledge in their world of work and life, to solve problems and to communicate this knowledge to others.*³³¹

Knowledge produced by any form of exploration needs to be well organised, so we have to know what strategies are currently used for this purpose; our solution is detailed in Section 4A. Tapia-Leon and co-authors, in a quite recent study, reveal the results of a research interrogating the use of AFOs in universities: these instruments for knowledge representation, operating and exchanging information are widely used, in a large variety of implementations and having a potential major impact on curricula design and e-Learning optimisation. (Tapia-Leon et al 2018) ICT and applications are also extensively employed in the arts universities, ensuing encouraging outcomes (see ELIA art schools international organisation³³²) which add value to the established principles and methods of academia.

³³¹ Brown 2006

³³² <https://elia-artschools.org/>

4. New perspectives on informing the arts

In the spirit of aforementioned ideas, we recommend the applied ontological vision and the systemic vision for addressing various issues that fall into the fields of artistic creation, teaching and learning, pedagogy for the arts and arts theory. Of course, for such obviously complex areas of activity, it is not the case, for the time being, of high scale computational implementations, but only to apply a particular thinking strategy which takes into account the basic ideas, principles and methods specific to this type of approach. At this stage of research we announce three new contributions which impact on the informational perspective regarding the arts making, teaching and appreciating.

A) In agreement with the navigationist learning paradigm (Brown 2006), and considering the aforementioned research on AFOs, we advocate that the resulting body of knowledge should be integrated, at learner or institutional level, using a methodology inspired by the applied ontological approach, more or less formalised but, by all means, rather well organised. Information resulted from knowledge production initiatives at individual (scholars, domain specialists, researchers) or institutional level and also from knowledge configuration (external, networked sources) should be merged under a semantic system characterised by shared use and interoperability. A solution could be in the form of a content-addressed relational knowledge database operated with a content management system.

B) We propose an upper level conceptual framework that should govern the approach to address the education, the pedagogy, but also the artistic creation and research, the art theory. The envisaged general methodological framework is built of sections that illustrate the main pillars of philosophical reflection (philosophical ontology, epistemology, phenomenology, aesthetics, ethics and morality). The general framework defines the main dimensions that any particular discourse (in making or speaking about art) should consider, in an attempt to properly address related information in a coherent integralist way.

It is easy to see that the methods and the contents in the professional fields mentioned above are already tailored to refer in one way or another to the main philosophical pillars, because they are looking for answers to problems that can be summarized by questions such as: what exists? under what conditions does it exist? what can and should be known, in what way (how) and for what purpose? how do we relate to what exists, from an experiential point of view? what are the ethical issues involved? what are the applicable value judgments? how do we approach the aesthetic and what options do we have?

If we analyse carefully the various approaches practised in the professional fields that we deal with in this paper, it can easily be observed that often, not for lack of resources, the effective discourse is following some niche while this general framework mentioned above is mostly obscured. Although these niched information is extremely useful and professionally valid, there is a risk that the final result could be deficient as some dimensions were ignored (as an example, the ethics perspective is unclear) and which, subsequently, may prove to be of the utmost importance.

Consequently, we make a plea for the adoption of this general conceptual framework defined by the main pillars of philosophy, taking into account the fact

that philosophy itself as a whole can constitute, with certain contextual adjustments, a solid framework to govern any human professional or personal endeavour, assignment or task. This framework (in the sense of a top level systematics) is complex enough to allow customization for any area of interest, any current duties we may have in our day-to-day work. The practical solution is to customize this framework to the issue addressed, giving due weight to certain perspectives (coming from ontology, phenomenology, axiology), but without losing sight of other perspectives that, although with lower emphasis, could have a certain contribution which cannot and must not be ignored.

C) At the heart of the previously discussed topics is the work of art, to which all the actors in the involved fields of interest relate: the art creator (learner or professional); the teacher; the pedagogy specialist; the art critic; the art theory researcher. In previously reported work (Grigoraş 2011; Simionescu and Grigoraş 2011) we proposed the use of the systemic view for the work of art analysis (reception / understanding / description) and synthesis (creation, exercising creativity), based on a presupposed equivalence between the work of art and a theoretical generic system. In the light of the recent research about the role of AFOs in interusable knowledge representation, reported by authoritative researchers dealing with most various and complex problems across a wide range of disciplines, we resolutely assert that the work of art should be considered in terms of a model system, a complex, multidimensional informational structure, able to integrate a wide range of features.

This should be the ideal framework to cope with addressing the work of art, from any occupational perspective. At the same time, there is a need for a proper customization during the effective use by adapting the general model to the most significant aspects. Some particular model system is built up, identified, on the basis of a pre-existing work of art, through art appreciation and art criticism, offering a tool to be operated during teaching and learning. Knowledge about art making is likely to be easily conveyed with the help of this species of constructed models. Under the same strategy, art creation is building a work of art by growing a model, informed by previously acquired knowledge, operating on systemic variables which define the final artistic product (material or immaterial).

The benefits of this unified model for the work of art are various but the main one is the unification of the said professional perspectives (teachers, art critics, art theorists) with the view of the learner or art creator. Most of the theories about creativity in the arts are biased because they originate from outside the artist's studio, but the artist needs to know how to exercise creativity. The unified model for the work of art is such a tool that is believed to support exercising creativity in the arts because it's an informational system that can be precisely operated by the artist all along the process of art creation. Moreover, this generic model is also capable of integrating knowledge coming from the most recent developments in neuroaesthetics (Shimamura 2012, Starr 2013), psychology (Barr 2018, Beatty et al 2014, Pelowski 2016), embodied aesthetics and enactivism (Scarinzi 2015), and any scholarly research that may come out. Research which elaborates on these contributions will be further reported in a series of forthcoming papers.

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