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THE PROJECT OF THE MUSICAL EDUCATION LESSON AT THE CROSSROADS BETWEEN TRADITION AND MODERNISM

The article describes the specific of the musical education planning activity in the context of general education, depending on the specific of musical art knowledge and its double-aspect character – pedagogical and artistic. The principles specific to the process of musical education form the foundation of certain methodological recommendations, which condition the technology and sections of a modern didactic project.

Keywords: musical education, the lesson project, types of didactic planning, the process of artistic knowledge, the principles of musical education, the sections of the modern didactic project.

The lesson project is the last written phase of its preparation. According to Schaub Horst and Zenke G. Kerl, the lesson project is a trial to anticipate the complex process of teaching - learning [7, 230]. The didactic planning of the lesson represents the deliberative process of mental fixing of the steps to undergo in realizing the instruction and education [2, 119]. Thus, by projecting a lesson we understand the operation of identifying the instructional sequences realized within a set period of time [2, 120].

The planning of a lesson means the operation of identifying and marking the sequences stretched over a school lesson. The document that puts in order the moments (events) of a lesson has a normative character and bears, from case to case, the name of lesson project, didactic scenario, etc. The teaching demarche through the lesson project is an act of creation that has nothing in common with the improvisation, schematism. [8, 153].

The stages of didactic projection derive from the procedural algorithm, which correlates four essential questions:

- What will I be doing? ↔ *Competences, which need to be fixed and attained,*
- What will I be using? ↔ *Content – Educational resources the teacher possesses or should possess,*
- How will I do it? ↔ *Methodology – settling an educational, coherent and pertinent strategy in order to attain the proposed finalities,*
- How do I know my intention has been achieved / reached? ↔ *Evaluation – elaboration of the methodology (system of methods and techniques) of evaluation of the school results.*

Two **types of didactic projection** can be identified: the projection of perspective (thematic-calendaristic, long-

term) and the projection of the musical lesson/activity (short-term).

- Which variables intervene in choosing the variant of the musical education lesson?
- The instructional act positioning: the beginning/middle/end of the topic;
- The characteristics of the group of pupils (size, homogeneity, the level of pre-acquisitions in the field of music, etc.);
- The recommendations of the discipline Curriculum;
- The degree of informational insurance (musical material, theoretical material, the video intuitive support, internet access, etc.);
- The teacher’s teaching style.

Currently, in the school practice, the musical education lesson is manifested in two aspects: **pedagogical** – as a typical school lesson (by capitalizing the general didactics principles) and **artistic** – as musical activity (based on the principles specific to the artistic act). Here is where the uncertainty situations come from, often met in the school practice. As an example of subordination of the musical education lesson to a stereotype, is the persistence that the managers of the educational institutions and school inspectors oblige the teacher to state at the beginning of the lesson the objectives necessary to attain. This fact denotes the lack of initiation in the musical education methodology and the specific of the artistic knowledge.

The process of the artistic knowledge supposes, first of all, the reception of a masterpiece. For that, the subject is *to master the art of listening*, as, according to G.Bălan, there is an art of listening, as there is also the art of reading. The emotion represents the starting point for the *artistic knowledge*, which accesses towards mental experience, makes the rationality vibrate in order

to return to the artistic image by more colourful and stressed repeated experience. The educational arts valences can be intensified only when the act of living and thinking is put within the musical initiations (through audition, song, and elementary musical creation), which interrelate, collaborate and complete each other. The rationality fulfills the artistic knowledge, facilitates understanding the sensitive world, but the intervention of rationality is necessary only after living the musical-artistic phenomenon, so that the initial emotion and non-determined interiorization becomes a conscientious experience. **Thus**, the didactic way to master the music, as well as the didactic project of the lesson should bear the mark of the specific of the musical art knowledge.

Starting from the idea that a lesson project offers perspective of ensemble, global and complete on the activity to be organized, all the elements of the lesson scenario specify the sequenced organization of the teaching-learning-evaluation process. In this respect, the suggestion according to which any planning model is good, if it gives the expected results, is not that true. In our opinion, there is no unique, absolute model, to organize the lessons in all the subjects. Depending on the perspectives of approaching the educational process (traditional, modern, postmodern), different models of didactic models are structured.

By synthesizing the realizations of the research in the field of modern musical pedagogy, we identify the following principles specific to the lessons of Musical Education, which condition the lesson planning process:

- *The principle of psychologism*, by which we stress emotionality, passion, inner release, spiritual living, inspiration, enjoyment at the musical education lesson;

- *The principle of the artistic drama*: Initio-Motus-Terminus, by which the lesson is organized as a play, like a drama in an artistic creation (theatre play, opera, ballet, etc.), with elements – impulse – development culmination – de-nouement - ending;

- *The principle of the dinamism derulării*: original “play”, the characters of which are children, music, teacher;

- *The principle of integrity of the form/content*: obtained through syncretism of the learning activities, the topic of the lesson and perception/living of the music;

- *The principle of creativity*: through which the lesson is perceived as a live process, original masterpiece/creation of the teacher and pupils [3, 45].

The elaboration of a modern content for the musical education lesson [5], from the didactic point of view, presupposes combination of a totality of material (taking into consideration the scientific progress, interdisciplinarity, informative material and musical repertoire) with the most recent results of the psychological, pedagogic and methodological research; from the musicological point of view, presupposes the adequacy of the learning process of the content according to the musical art specific and the act of musical knowledge; from the philosophical point of view, supposes the axiological orientation and relevance of the content vis-à-vis the finality of the musical education – musical culture as an expression of the human. It is important that the simple transposition of the modern education methods in the didactic demarche does not lead to „modernizing” the lesson. All the didactic events of the musical education lesson should be subordinated to the laws of arts and specific of the artistic knowledge.

- There are certain methodological **requirements**, by respecting of which we will facilitate the knowledge of the musical art within the musical education lesson [6]:

- The music sounding during the lesson should be prepared in advance: the pupils will be sensitized to keep silence before, during and after listening to the musical creation; the teacher will motivate/stimulate pupils’ wishes to know music by making an introductory remark before the music audition itself

or presentation-model of the song; before the music reception act, mandatorily the operational objectives will be formulated in order to give orientation to the auditive research of music. G. Bălan

- The teacher’s behaviour is a model of musical culture for the pupils, which learn from what they see during the school lessons and context. Music should become *spiritual awakening* – foundation in the „horyzon of the mistery and revelation”, as L. Blaga would say, the *man’s state-of-being-in-the-world*.

- Living is the essence of the musical knowledge: the experience of living the music is the *motive and reason* for forming and developing pupils’ musical competences, not viceversa. „if all the deeds, originating from the human soul would be able to be communicated through words, A. Serov says, music would not exist in our universe. If other subjects can sometimes be learnt mechanically, by heart, without living a mark in our conscience, or soul, then in music, only those things will be memorized which have been understood or experienced emotionally.

- The pupil’s experience in true, lived and acknowledged perception, is the foundation of all the forms of familiarization with music (through audition, performance, creation). The teacher’s task is to create accumulation opportunities of a relevant musical experience, based on different musical levels: monody, poliphonic, harmonical music; religious music, laic, of concert; folklore music, cult/academic; vocal, instrumental, vocal-instrumental, vocal-symphonical and symphonical, etc. The musical experience gives value to pupil’s personal autonomy by „revealing” the spirituality in the sound message, by creating and stimulating the needs for cultural values.

- The analysis-characterization of music cannot anticipate the experience of the musical creation reception. Crystallization of the feeling makes the receptor (pupil) get informed multilaterally, starting from the musical expression means, musical forms and genres, the musical art regularities, ending with the history of the musical creation appearance, the composer’s biography. The access to the essence of music is facilitated through *convergence* of the experience and understanding, sensitive and mental parts,

delight and thought. The characterization of music is its explanation through reflections, comparisons, analyses, appreciations, etc. The word about music, either stated or written by the pupil, it comes to complete the behavioural culture (mobilization, the effort of the will, attention, concentration, etc.) through the culture of the feeling externalized verbally (orally/written). „You can talk about music only if you penetrated into its meaning. Explaining a piece of work means following it. Talking about it means living again with the feeling, with full conscience”, I. Gagim insists [4, 167].

- The artistic communication at the lesson is realized within the musical act of e music performance, audition and creation. G. Bălan mentions that „as far as the listener is indifferent and passive, the music keeps to the silence of the sphynx. It does not open its secrets unless to one that tries to untie them” [1, 13]. Through the forms of musical initiation forms we go deeper into the musical world; the notions, categories, theoretical definitions, being mastered as a result of the musical act, not as a goal in itself. The musical repertoire being selected according to the principles of the *artistic value, accessibility* (perceptive/interpretative), *pedagogical values*.

A modern didactic project of a musical education lesson should contain five sections [5]:

I. General data (information on school discipline, institution, teacher, topic and type of the lesson, the proposed finalities to attain at the lesson (2-3 competences), operational objectives, didactic strategies);

II. The draft of the lesson scenario (revealing the report of the educational process elements by stages);

III. The lesson detailed scenario (detailed free-form description of the lesson);

IV. The evaluation matrix of the school results (specification of the evaluated school results, evaluation planned criteria and technologies);

V. Attachments: the material support for the lesson (portraits, CDs, boards, posters, charts, images, pictures, PPT presentations, films, etc.).

As the methodology of the school competence formation presupposes a process of undergoing four consecutive

formation stages, we suggest the following **pattern of structuring the lesson stages**: *Evocation – realization of the Meaning - Reflections* (ERR), which is an integrated framework and helps the teacher to search for modalities that would encourage the pupils to actively study. This model can be presented in such a way:

- *Evocation* is the debut part of the lesson, which correlates the topic and previous knowledge with those to be formed. The pupils compare their own knowledge with those of their colleagues', reorganize previous knowledge in a new scheme. Evocation can include the following elements from a traditional lesson: *organizational moment, topic re-actualization, homework checking, stating the new content, etc.* the timeframe for the Evocation part will not exceed 8 – 10 minutes, included in not more than two musical-didactic activities (the audition of the passages from musical creations, warming up/practicing of the voices, performing a previously known song, etc.). The pupils can be stimulated to explore the new topic by questions like: What is the topic? What do you know about it? What do you want to know /or should know about it? Why should you know all these aspects?

- *Realization of the meaning* is the essential part, leading to building new meanings of the knowledge through its basic activities – vocal/chorus performance and audition. Here is where the contact between new information and experiences take place. The pupils accumulate a new system of fundamental knowledge, applying and monitoring own understandings. The musical knowledge are assimilated and capitalized in practical musical activities by forming/developing musical aptitudes. The Realization of Meaning stage can include the following elements from the traditional lesson: teaching/learning of new topics or knowledge, deepening into the topic, strengthening the material, etc. The timeframe for this stage is at most 30 minutes, included in not more than three musical-didactic activities.

- *Reflection* is the stage to connect newly acquired knowledge with own experience. The pupil explores the new information in his/her own manner by solv-

ing new learning tasks. This stage of the lesson can be organized based on a musical-didactic activity, through which we generalize and evaluate the degree of formation of the pupils' musical experience and competences reported to the topic. The timeframe for this stage of the lesson will not exceed 8 minutes and it realizes the inverse connection (feedback), conclusions, homework, school result evaluation, etc. Through a musical-didactic activity, they will strengthen new knowledge, to include new concepts, they will express their own ideas using words and information acquired in a personal meaningful context, will generate an exchange of ideas/opinions for tent of the vocabulary, ability to express oneself – moment of the change and reconceptualization in the learning process. Formulas of used questions – What have you found out? Give questions to receive relevant information/experience which have not been mentioned in the Evocation stage? As a reaction to the pupils' answers, you ask: What is the argument to your opinion? How is this information linked to my previous knowledge/experience? How will this information influence my ultimate actions? Which is the impact of these ideas on my convictions?

The lesson scenario can be explained in a chart. It shortly presents the lesson concept, processuality and integrality. We propose the following **draft model of the lesson scenario** (described below):

<i>Sequence of the lesson (stages)</i>	<i>Operational Objectives</i>	<i>Learning Content and Didactic Technologies</i>	<i>Time frame</i>	<i>Evaluation Techniques</i>
EVOCATION				
SEARCHING FOR THE MEANING				
REFLECTION				

In conclusion, we mention that in the end, the lesson is evaluated, in its alive and real form, not the anticipating project. The teacher is to acknowledge the fact that success is being prepared, organized and conditioned by a well-thought-over didactic project.

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