CONCEPTUALIZAREA FORMĂRII COMPETENȚEI LITERAR-ARTISTICE LA ELEVII CLASELOR PRIMARE

Constantin ȘCHIOPU,

Academy of Music, Theater and Fine Arts

Teodora-Doina PAGA,

State Pedagogical University „I. Creangă" from Chisinau

În articol este abordată problema formării la elevii claselor primare a competenţei literar-artistice prin conceptualizarea unui model teoretic. Modelul este argumentat de o epistemologie, teorie şi praxiologie specifice. Coordonatele epistemică şi teoretică se constituie din teorii, concepte, paradigme, principii, concepte estetice, literare, psihologice şi pedagogice. Coordonata praxiologică este reprezentată de conceptele: niveluri şi criterii de receptare a operei literare, forme de organizare a activităţii literar-lectorale a elevilor, tipuri de activităţi, metode hermeneutice, active-participative, ludice. Sistemul de activităţi este condiţionat de atelierul de creaţie şi de scriere creativă, prin care se urmăreşte stimularea gândirii creative, asociative şi laterale, a imaginaţiei elevilor.

Cuvinte-cheie*: competenţă, competenţă, literar-artistică, comceptualizare, model, elevi. opera literară.*

CONCEPTUALIZING THE TRAINING OF LITERARY-ARTISTIC COMPETENCE FOR PRIMARY CLASS STUDENTS

The article addresses the problem of training primary school students in literary-artistic competence through the conceptualization of a theoretical model. The model is argued by a specific epistemology, theory and praxeology. The epistemic and theoretical coordinates are made up of theories, concepts, paradigms, principles, aesthetic, literary, psychological and pedagogical concepts. The praxeological coordinate is represented by the concepts: levels and criteria for reception of the literary work, forms of organization of the students' literary-lecturing activity, types of activities, hermeneutic, active-participative, playful methods. The activity system is conditioned by the creation and creative writing workshop, which aims to stimulate creative, associative and lateral thinking, the imagination of students.

Keywords: *competence, competence, literary-artistic, conceptualization, model, students. literary work.*

Introduction

The beginning of the 21st century is called the one of information, human society - society of knowledge, and education - an essential field for obtaining the state of freedom of the human being. The introduction of the curriculum concept in the education of the Republic of Moldova (1997) substantially changed the educational paradigm. Operating from a political doctrine, which required education to convert its own principles to those of the doctrine, the teaching-learning of the Romanian language and literature discipline began to be based on theories, concepts, ideas, principles in the field of philosophy of art, language, aesthetics, pedagogy, psychology etc. Being an integrated discipline, Romanian Language and Literature includes two educational fields: linguistic education and literary-artistic education. The purposes of language education and literary-artistic education are set out in the Romanian Language and Literature Curriculum - conceptual-normative document of the respective school discipline. Since the specific competences themselves constitute the purposes of literary-artistic and linguistic education, they primarily refer to the following linguistic and literary components: „the linguistic and cultural identity of the student in the national context, verbal interactions in various situations of oral communication; reading and receiving literary and non-literary texts through various strategies; the production of written texts of different types and on various supports; language as a system and linguistic norms (lexical, phonetic, grammatical, semantic); linguistic and reading experiences in school and life contexts" [1, p. 7-8].

Literary competence - the purpose of literary-artistic education

The concept of competence, which is quite profound and rich in meanings, is at the same time indispensable to the aims and purposes pursued in practically all fields of human activity (economics, computer science, psychology, medicine, pedagogy, etc.). Broadly speaking, the definition of the term in question depends on the perspective from which it is approached. In relation to the field of education, the definitions of competence summarize several issues: „What is the goal to be pursued?", „What is the desired long-term outcome?", „What is the desired end?" etc. In turn, these problems raise others, since, from one era to another, during the development of society, educational goals change, depending on the educational ideal of the community. Each age, as the history of culture shows, has its own ideal, realized more or less perfectly. In this vein, Gilbert de Landsheere, analyzing the curricula and syllabuses from the perspective of the aims of Belgian primary education from 1897 to 1973, concluded that „over time, the aims of education do not follow one another in a linear and continuous ascent towards a psychological and cultural ideal. On the contrary, the line is sinuous and there is no lack of backward turns" [apud: 2, p. 30].

In an attempt to establish, in psychological, pedagogical and teleological terms, a model/referential of the design of general competences for the school discipline, Vladimir Gutu defines competence as „a set" of abilities to act/activate in undetermined situations", as „an integration of knowledge, skills and attitudes", as „an integral characterization of personality, in this sense, it means a) integration of knowledge, skills/abilities and attitudes, but also a means of achieving cognitive, social, professional, etc. (psychological level); b) a socially/educationally determined personality trait/quality which is formed and manifested in society (socio-psychological level); c) the aim and purpose of education (pedagogical/theological level)" [3, p. 6].

As for the literary-artistic competence as the main acquisition of the student reader and as the final goal of literary-artistic education, it was defined by V. Pâslaru as „an integrated whole of literary-artistic, aesthetic-literary and reading knowledge, literary-reading skills and literary-aesthetic attitudes, spontaneously practiced, which allow the true exercise of reading activity" [4, p. 37]. We notice in that definition three essential components/aspects of literary-reading competence: cognitive (knowledge), psycho-motor (literary-reading skills) and attitudinal (attitudes, desires, emotions, etc.).

Vl. Pâslaru, is represented by a system of: a) theoretical knowledge on the concepts of literature and art, the principles of literature and art; b) basic knowledge: aesthetic (principles of artistic reception, the priority of the receiver); literary, relating to form, message, characters, action, feelings, modes of exposition, etc. theoretical-literary, aimed at defining and understanding literary-aesthetic notions and categories; psychological (reception, imagination, thinking, literary-artistic creation); pedagogical (principles of literary-artistic education, aims and objectives of literary-artistic education, knowledge of the system of literary-reading activity of pupils, values of literary-reading competence, etc.).

According to Vl. Pâslaru is made up of literary-reading abilities of: a) reception, appropriate to the principles of literature and art, of literary phenomena and works; b) imagining the phenomena of literary works; c) artistic thinking (establishing and highlighting, analyzing, commenting, interpreting, including comparative, of literary phenomena and works); d) literary and artistic creation. The attitudinal domain of literary-artistic competence is manifested in: a) artistic desires, expectations and artistic ideals; b) aesthetic emotions and affective states; c) acts of will in the appropriate valorization of literary works; d) evaluation of literary phenomena and works and evaluation of acts of reception, of one's own reading state, of the acquisitions of literary-reading thinking and creation; e) personal ideas and concepts about the phenomena of literary works; f) literary-artistic and auctorial behaviors [4, p. 38 - 39].

In her research, Alina Pamfil, addressing the issue of reading and interpreting the literary work, insists on the concepts of „cultural competence", „reading competence", „comprehension competence", „interpretation competence". The first term, in the researcher's view, aims at „the formation of coherent cultural representations, a dialogue with the values of the past and the present, which makes possible the initiation of the student into the spiritual horizon of the community and opens, at the same time, a space for projection and discovery of own identity" [5, p. 23]. The second concept, „lecturer competence", is related to the reading activity itself, which, according to the author, „activates some complex cognitive and affective structures, the development of various processes, these extending from the recognition of the word or the selection of

the idea centers of a phrase until the configuration of the global meaning" [5, p. 135]. As for the concepts „comprehension competence" and „interpretation competence", the author does not insist on them, but on those of „comprehension" and „interpretation", defining the latter in the following way: „comprehension is the inclusion of the text from the interior of his world and belongs to the innocent or naive look, and the interpretation is the inclusion of the text from the outside and belongs to the critical look" [5, p. 142].

If, in Alina Pamfil's view, literary-reading competence (a term that the author does not use in her work) is almost synonymous with reading competence, in the case of Paul Cornea, a renowned Romanian researcher in the field of reading theory, we can talk about several types of competences of the ideal reader, namely: communication competence, cultural competence, literary competence, reading competence. From this list it can be seen that the Romanian author makes a certain distinction between literary and reading competence. Thus, in the author's view, literary competence presupposes knowledge of codes and the experience of transtextuality; it means more than mere acquisition, because 'its defining feature is creativity, given that in any literary reading it is not only a question of using (appropriate to the situation) the various conventions that make up the genre, style, grouping, author, but also of the ability to invent complementary meanings, to establish links and produce interferences. For every work is part of a zone of literary possibility which is not exhausted by any one convention" [6, p. 88].

In this context, we can talk about the nature and complex nature of literary competence, as evidenced by its six components, which Mina-Maria Rusu highlights in her article: a) the verbal component in which the linguistic dimension is integrated, the textual and the discursive of the language; b) the cognitive component - identifying the intellectual processes that lead to the production and understanding of language; c) the encyclopedic component - involves knowing the linguistic aspects specific to certain fields (science, technology, etc.); d) the ideological component - involves the development of the ability to react to certain ideas, values, principles; e) the literary component - capitalizing on creativity in communication; f) the socio-affective component-involves the formation of feelings and attitudes that can influence linguistic behavior [7, pp. 124-137].

It is known that reading has a considerable positive impact on the development/formation of the human being. Involving the "author-text-reader" relationship, it requires a series of mental skills, involves logical, imaginative, creative thinking activities at the moment when the reader converses with the text.

Conceptualized theoretical model: theories, principles, praxeological component

Any methodology/theoretical model of literary-artistic education, implicitly, of the formation of students' literary-artistic competence, needs to be argued by a specific epistemology, theory and praxeology. In our research, we opted for a series of theories, paradigms, principles, aesthetic, literary, psychological and pedagogical concepts, necessary and important, through which students are granted the status of subjects of education, re-creators of the literary work. Thus, the epistemic and theoretical coordinates are made up of the following theories, concepts, paradigms: mimesis and catharsis [8; 9]; the origin (=essence) of the work of art [10]; the aesthetic finality of literature [11; 12]; the work as a text [13; 14]; the theory of reception of the work of art [15; 16; 17; 18], the theory of the horizon of expectation and literary and aesthetic experiences [16]; reading theory [15; 17]; the theory of literary-artistic education [4; 19].

The praxiological coordination is represented by the concepts: levels of reception of the work of art [20]; forms of organizing the literary-reading activity of students [21]; literary-reading competence: [22; 23]; methods, criteria for designing, effective implementation of literary-artistic education, evaluation of the levels of literary development of students [4].

Any theoretical and/or methodological construction is viable and valid only if it is based on a system of principles appropriate to the field of research. Synthesizing the opinions of several researchers, we have opted for the following system of theoretical principles from the fields of aesthetics, art, didactics, psychology, and literary-artistic education as the foundation of the Model for the formation of students' literary-artistic competence through the use of fairy tales:

   a)   principles of art and reception: the unity of creation-reception/perception [Heidegger]; attitude element of the act of "creation-reception" [9]; the principle of association [18]; affectivity as an existential da-

tum of being [24]; the reader - the second subject of the act of creation [15; 16; 13]; imagination - principle of freedom of creation and reception [25], interaction of arts W. fon Humboldt [26].

b)   *didactic principles:* accessibility of knowledge/respect for age characteristics; individualization and differentiation of learning/respect for individual psychological peculiarities; the conscious, active, thorough acquisition of knowledge; intuitiveness, the link between theory and practice; the systematization and continuity of knowledge;

c)   *principles of literary-artistic education*: centering literary and artistic education (LAE) on the field of artistic beauty; structuring LAE objectives on the principles of art, education, artistic communication; orientation of LAE to the self-definition and self-education of the personality from the principles of art; the training in LAE of the fundamental values of humanitas; the foundations of on the laws and phenomena of reception and on the interpretation of literary texts, on the formation of literary-reading skills; education through values and for values; the priority of the hermeneutic (interpretive) approach to the subjects studied; the correlation of instrumental, communicative/literary/lecturer systems; differentiating the students' activity systems according to the text addressed/elaborated, the communication situation, the competence pursued, age

d)   *principles of creativity*: operational; updating students' reading experience; stimulating students' creative and associative thinking; freedom of expression.

The stated principles can be considered as norms with strategic and operational value. They regulate the activities as well as the selection of teaching technologies.

Considering that, in the case of our research, the subjects of instruction are primary school pupils, that the school subject Romanian language and literature has its own specificity, which stems from the very nature of literature as an art of the word, the activities, as a constituent part of the praxiological component of the conceptualized model, are didactically structured according to the assessed domain (listening comprehension, speaking, reading, writing), the reading stages (pre-reading, reading, post-reading), the levels of reception of the literary text, the objectives/standards pursued.

Thus for the Listening and Speaking domains, the following types of activities have been selected: listening to the fairy-tale/fragments read by the teacher or professional actors (recordings); identifying/recognizing by listening characters, problem situations, time, space, etc.; discerning information from the fairy-tale; reproducing memorable situations, events, lines of the characters; formulating impressions, ideas, thoughts, attitudes, etc.; uttering lines of the characters; listening to musical fragments in order to relate them to certain features of the fairy-tale. For the field of *Reading*, the following types of activities were provided: cognitive, expressive, research reading; interpretation of real, fantastic events; characterization of the characters; dramatization of the fragment/work; exploration of the fairy tale, according to the outlined objectives; imagining some situations, events; identification of some solutions regarding the formulated problem; relating the values of the fairy tale to the students' own universe of values; text analysis.

The *Writing* domain included activities to collect information necessary for writing character characterizations, for expressing an attitude, etc.; of creative writing: creating a fairy tale/story, redoing a text, developing the idea plan of a projected fairy tale, etc.; modification/development of replicas, situations, events, etc.; of description, by triggering the imagination, of certain circumstances of place, time, etc.

In this vein, we emphasize that the system of activities is conditioned, first of all, by the creative writing workshop as the predominant form of organizing the learning process, which aims to stimulate creative, associative and lateral thinking, and students' imagination. Thus, we have opted for seven types of workshops, each of which stands out for its defining characteristics and objectives: „Recognizing and restoring fairy tales", „Creating fairy tales", „Dramatizing fairy tales", „Carnival of characters", „Trial by jury", „Fairy tale, colour, music", „Screening fairy tales". Opting for this form of organizing the work of primary school pupils, in order to form their literary-artistic competence through fairy tales, we took into account the following prerogatives: a) the game, in general, is interpreted by most researchers as a major dimension of existence , as exercises to adapt the child to the problems of life, as "anticipation and preparation in order to overcome the difficulties that life raises" [27]. Unlike the traditional standardized lesson, the creative workshop, as a form of organizing the students' activity, does not obey clichés, schemes. Focused on play,

on exercises of imagination, association, creative writing, fantasy, the creative workshop aims to develop the productive and lateral thinking of students, contributes, to a large extent, to the formation of the reader; b) the fairy tale/story is the literary species most loved by primary school students, having a special impact in terms of stimulating their interest in knowledge, triggering emotions, activating the desire for reading, interpretation. Thanks to its characteristics as a literary species, the fairy tale offers unlimited possibilities for its study/interpretation through the application of creative-interactive forms and methods. As for the methods used in the workshops, they must be selected depending on the type of workshop, the age characteristics of the students, and the characteristics of the fairy tale as a literary species. Thus, the theoretical modeling of the actions of formative influence, of the activities carried out within the workshops, also requires a system of methods and procedures applied in order to train students in literary-artistic competence. This system included:

a)   hermeneutical methods: expressive reading, which includes actions of specification and practice of aspects related to the text: logical emphasis, pauses, intonation, fundamental narrative tone (in the case of fairy tales); creative reading: actions of re-creation of the work, negotiation of meanings, attribution of added values; literary commentary: decoding meanings/deciphering the meanings of the text, relating the meanings of the work to the students' value universe, etc.; thematic interpretation: actions for formulating the theme, revealing and interpreting the motifs in fairy tales;

b)   active-participative methods and procedures: brainstorming: frontal brainstorming/ with image maps, role-playing; judgment process; mosaic; comic strip; jigsaw; chain reading, etc;

c)   (c) methods and procedures for developing pupils' creative abilities: creative writing; screen-reading of literary works; association exercises; thought experiments; imaginative experiments; illustration/ production of plastic or musical illustrations of the work studied

d)   games: dramatization of the fragment/opera; carnival of characters; parade of characters/costumes; simulated meeting with literary characters; gallery tour.

e)   (e) methods and procedures for developing critical thinking: problematizing (problem-question, problem-situation with possible answers; literary debate; algorithmization; exercise (identification, comparison, etc.); pyramid, etc.

Conclusion

At the level of the student reader, the theoretical model of literary-artistic competence training through the valorization of fairy tales leads teachers to significant professional performances, validated by the students' results during the training experiment. These results denote the students' ability to reconstruct, restore, elaborate, transform, compare, formulate ideas, create values in actu. The results of the research, including those obtained from the control experiment, have shown that the developed model is a viable construct that can be successfully applied in school practice in order to train students' literary-artistic competence.

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Data about the authors:

Constantin ȘCHIOPU, dr. hab., university professor,Academy of Music, Theater and Fine Arts,

E-mail: schiopu_constantin@yahoo.com ,

ORCID: 0000-0002-0568-9615

Teodora-Doina PAGA, PhD student, State Pedagogical University "I.Creangă" from Chisinau; teacher for primary education at „Archimandrit Chiriac Nicolau" Technological High School, Vânători-Neamț, Neamț county (Romania).

E-mail: doinateo68@gmail.com

ORCID: 0000-0002-4085-8904