

CZU: 37.026:82.0:78

[https://doi.org/10.59295/sum9\(176\)2024_27](https://doi.org/10.59295/sum9(176)2024_27)

VALORIZING THE INTERACTIONS BETWEEN LITERATURE AND MUSIC FROM A DIDACTIC PERSPECTIVE: A THEORETICAL-METHODOLOGICAL APPROACH

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This article focuses on the interaction between music and literature, which contributes to the formation of the child's personality and aesthetic taste, to the development of the child's aesthetic sense and literary-artistic competence, to the appreciation of beauty and quality in art. The theories of researchers in the field are analyzed, as well as the transdisciplinary approach to these two arts in middle school lessons. At the same time, the interactive teaching of literature and music is capitalized on, through the interaction of the methods used, which leads to the formation of the artistic-aesthetic culture of high school students during lessons.

Keywords: *interdisciplinarity, didactic methods, interaction, methodologies of literary-artistic education, methodologies of music education, artistic reception.*

VALORIZAREA INTERACȚIUNILOR DINTRE LITERATURĂ ȘI MUZICĂ DIN PERSPECTIVĂ DIDACTICĂ: O ABORDARE TEORETICO-METODOLOGICĂ

Acest articol se concentrează pe interacțiunea dintre muzică și literatură, care contribuie la formarea personalității și a gustului estetic al copilului, la dezvoltarea simțului estetic și a competenței literar-artistice ale copilului, la aprecierea frumosului și a calității în artă. Se analizează teoriile cercetătorilor din domeniu, precum și abordarea transdisciplinară a acestor două arte în cadrul lecțiilor din școala gimnazială. Totodată, se valorifică predarea interactivă a literaturii și muzicii, prin interacțiunea metodelor utilizate, care duce la formarea culturii artistico-estetice a elevilor de liceu, în timpul lecțiilor.

Cuvinte cheie: *interdisciplinaritate, metode didactice, interacțiune, metodologii de educație literar-artistică, metodologii de educație muzicală, recepție artistică.*

Introduction

The relationship between literature and music has been studied since ancient times because, these two forms of artistic expression were initially very close. The relationships between the musical and literary fields are complex. Literature has long been a source of legitimization in the field of music, one of the many functions of music is (from the Middle Ages to the present day) to accompany words, compositions, which are poems in every sense. This relationship is also sustained in school from the interdisciplinary perspective between music education and literary-artistic education.

Perception of music education

Music education, before it became a school subject, has evolved over time. As far back as ancient Egypt and ancient Greece, vocal singing was an integral part of certain events and performances.

From the 5th century onwards, centers of musical culture were established in monasteries, schools where children and young people were attracted and where many singers, composers, conductors and many others were trained.

The art of music developed intensively in the 18th century. In the 18th-19th centuries, it was manifested in the appearance of vast works: operas, symphonies, etc. Then, in the 20th century, the development of musical culture facilitated the opening of music schools in Romania, Russia and Ukraine.

A prestigious period of reform and conceptualization of music in the school takes place in the sec. XX. Thus, in Romania, Ana Motora-Ionescu, professor emeritus, a specialist in the field of music teaching meth-

odology, was particularly notable. She is the author of numerous works in this field, including *Music teaching methodology for grades I-VIII*. Eugenia-Maria Pașca is also renowned in the field of music education didactics, in her work she emphasizes playing, stimulating students' creativity, in her work Music education from an interdisciplinary perspective.

In Russia, Dimitry Borisovich Kabalevsky, a renowned composer, has succeeded in developing a pedagogical concept of classifying musical skills in school and perceiving music as a living art, he developed a pilot program of teaching music education in more than twenty-five schools in Russia, himself a teacher, teaching children to connect with music. Also prominent in music education in Russia is Boris Asafiev, who believes that the specifics of teaching music education are “integrative musical knowledge” and “specific musical knowledge” [3, p. 10].

In the Republic of Moldova, Ion Gagim is the one who developed the psycho-pedagogical and musicological foundations of music education. According to him, there are three stages in the formation of musical knowledge: „feeling-feeling”, „practical application in various forms (performance, audition, creation, artistic characterization)”; „theoretical awareness” [6.p. 200]. The researcher's theory includes an original system of principles, goals, contents and methodologies of music education:

- the principle of passion or affection;
- the principle of intuition (direct, living contact with the work);
- the principle of linking music education to life;
- the principle of the unity of the musical instruction, education and development of the educable;
- the principle of the pedagogical reinterpretation of music;
- principle of accessibility;
- the principle of systematization, continuity and gradualness prescribes the activity of gradual dynamic MS;
- the principle of conscious and active appropriation - prescribes unity of appropriation and comprehension [5, p. 72-84].

In the field of music education in other countries, Hungary: Z. Kodaly, who put a lot of emphasis on children's folk songs, on autochthonous, national music; Germany: K. Orff, opens the Schulwerk school of music education, at the basis of which the idea of musical, vocal-instrumental [8. p. 32].

Thus, the concept of music education has undergone a real evolution over time, and nowadays this field is prioritized, with music didactics focusing on specific principles and methods.

Didactics of the approach to music and literature from an interdisciplinary perspective

For a perfect symbiosis between literature and music it is necessary to modernize the teaching process through essential transformations both in the thinking of teachers and in teaching technology. We are therefore talking about rigorously elaborated aims and objectives, carefully chosen content and strategies, with a view to achieving a quality education system.

The development of pupils' aptitudes, interests and inclinations is an important objective of the school. As far as artistic aptitudes are concerned, aesthetic education aims both to identify them at an early age and to provide the necessary conditions and means for their development. All children, with minor exceptions, are able to listen to music, recite, draw or dance, but not all of them perform these activities to the same degree, and there are obvious qualitative differences between them. It is the role of the teacher to recognize these differences and to provide the right framework for the development of all kinds of aptitudes: musical, literary, choreographic, artistic, etc., and, in the case of pupils who show particular talent, they should be guided towards special art schools, towards a future artistic career. Knowledge of these differences and of the pupils' artistic potential is indispensable for the development of aesthetic education in schools.

The whole range of interdisciplinary activities has numerous formative values. We can thus ensure the harmonious intellectual, social, emotional, physical and aesthetic development of the child, cultivate self-confidence, but also develop a spirit of competition. Given that the teaching subjects do not deal with a closed subject area, but that certain interactions can be established between them, we can talk of interdisciplinarity in the teaching-learning process. The promotion of interdisciplinary teaching can be addressed at curriculum, syllabus, textbook and teaching activity level.

The concept of interdisciplinarity has been defined in the Explanatory Dictionary as „the transfer of concepts and methodology from one discipline to another in order to allow research problems to be adequately addressed” [4, p. 498]. In the Dictionary of Neologisms by F. Marcu and C. Manea the term interdisciplinarity is defined as „the establishment of relationships between several disciplines or sciences” [17, p. 2], and Sorin Cristea is of the opinion that interdisciplinarity is the set of relationships and interactions between different contents and messages employed at the level of a didactic approach with a relevant purpose in the development of the student’s personality” [2, p. 240].

In such a complex approach, interdisciplinarity presupposes a rich culture in many areas of the teacher; but also a serious and faithful team work

An interdisciplinary approach to content requires a SWOT analysis in which the strengths or advantages are multiple:

- enables the pupil to assimilate information that can be fixed and developed in later years;
- uncovers unfamiliar elements of the topic proposed to be learned;
- the languages of the different subjects can be correlated;
- the knowledge acquired is applied in practice;
- the amount of knowledge learned and the amount of learning can lead to time savings.

In addition to these, there are the advantages of shaping the learner’s personality at various levels: intellectual, emotional, social, aesthetic and physical. Interdisciplinary teaching can be designed and linked into the National Curriculum at school; in practice, an interdisciplinary teaching pathway can also be developed within the curriculum at the school’s discretion, through the teaching projects and educational projects proposed.

The didactic activities that each teacher proposes and chooses carefully and painstakingly and are emphasized by didactic videos, worksheets, games, boards that lead to the learning of the lesson addressing several areas. In secondary school, aesthetic education can be realized through all school subjects, but their contribution is different. It depends on the specifics and content of the subject matter, as well as the teacher’s willingness to capitalize on the beautiful in any content taught.

Making the most of the interaction between literature and music in school is achieved through an interdisciplinary approach to these two areas. It is the Romanian language and literature as well as music education teachers who can pass on certain knowledge to their pupils in the classroom so that it can be applied in the practice of receiving - interpreting - evaluating works of art and in specific practical activities: singing, music, reading, storytelling, etc.

Elementary knowledge of music or literature has its place in order to be able to receive the message conveyed by the work itself. Between the language of literature and the language of music there are many common components with mutual significance. There are common elements such as: theme, subject, artistic idea, character, phrase, rhyme, rhyme, stress, intensity, artistic content, image, motif, etc..

An important place is given to Vladimir Babiș’s conception in the context of the efficiency of the student’s musical behavior [1. p. 19]. Among the most important aspects of the problem of artistic-aesthetic education of contemporary man is the interaction of the arts in general and the interaction of literature and the arts in particular, the educational effectiveness of which can be increased in the conditions of a scientifically grounded methodological approach in such a way that artistic sensitivity does not degenerate into the decibels of concerts in the big squares of the cities and the refusal to read, but to provide each receiver of music and each reader of literature with the aesthetic state of well-being - the state of singing, as I. Gagim [6, p. 56] and the state of reading, as Vl. Pâslaru [12, p. 46].

Vl. Pâslaru mentions that, in fact, the artistic-aesthetic culture is not obtained only through the influence of educational contents on the educable (literary and musical works, elements of literary theory and musicology). It implies an effort to change the object of knowledge and, in connection with this activity, the subject of cultural action, which is why the action of cultivation is accompanied by „the triggering of the mechanism of needs and necessities: the educable cannot effectively cultivate himself artistically-aesthetically without the need for this type of culture, and the latter can only be formed and developed out of the need (the conscious need) to carry out in a certain way, that is, through a methodology, the activity of cultivation” [13, p. 54].

The concern of teachers and researchers has always revolved around the methodologies of instruction/education and not by chance, but due to the fact that methodologies are the only components of the curriculum that realize a practical link between all its components, on the one hand, and due to the central role of the teacher in the effective realization of the instructional-educational process. In recent decades, theoretical and applied research has been carried out on the definition, classification and optimization of general pedagogical methodologies, interactive teaching methods and techniques. From the perspective of formative education, centered on the person of the educated, special attention is paid to interactive methods of teaching-learning-evaluation, including literature and music, active-interactive-creative methods do not present a solution for modernization of education, but the very methodological essence of artistic-aesthetic education, because, by their very nature (the principles of artistic creation-reception), literature and the arts cannot be approached in any other way than by active-interactive-creative methods, since artistic knowledge is by definition a knowledge of recreating the object of research and of the concomitant formation-development of the subject of research. In the case of literature and music, we can say that the definition-structuring of methodologies specific to literature and the arts is part of the didactics of the arts and not a reorientation of these disciplines towards interactive methods.

When designing-applying methods specific to literature and music, no new methods are examined, but combinations of known methods (methodologies), traditional and modern, or even interactive teaching-learning strategies of literature and music. Since things are given to human cognition by their form, literature-music interactions in the educational process should be centered on preparing students to know, understand, apply and integrate the elements of musical language - literary-artistic language. Designing the realization of this objective requires the application of a strategy focused on the system of communicative actions (because literature and art are artistic-aesthetic communication), such as:

- teleology-methodology strategic component: correlation of the objectives of musical and literary communication competence training with the methods and communicative procedures/techniques general and specific to musical-artistic and literary-artistic activities;

- the educational process component: establishing the way and sequences of application of musical-literary-artistic communication methods;

- School evaluation component: validation of the indicators of the effectiveness of the benchmarks of the musical-literary-artistic communication methodology in the ELA-EM process. The active-creative methods used are not aimed at separating students into groups and applying such methods, but start from:

- specific skills;

- the specifics of the literary work or musical work);

- the age of the pupils;

- the personality of the teacher

- means of learning;

- other pedagogical conditions (social environment, educational environment, outside time, etc.) [5].

The problem of the methods applied in the process of literary-artistic education, that of the interaction between music and literature, has been studied by several researchers. Thus, C. Parfene, [10, p. 24-27] insisted, in particular, on communication, conversation (heuristic and kathietic), linguistic analysis, learning by discovery, problematization, demonstration, demonstration, exercise, programmed instruction, textbook work, literary analysis, exposition, school lecture, storytelling, brainstorming.

C. Șchiopu also calls for a series of semiotic, hermeneutic, praxeological methods, such as linguistic analysis, learning through discovery, problematization, demonstration, role-playing, literary commentary, simulated encounters with the characters of the work [15. p. 28-35]. According to T. Gînju, the methods that can be applied in the case of the interaction of the two disciplines are: reading the literary text, narration, exposition, conversation, oral communication, written communication, exploration, didactic observation, questionnaire, case study, cube method, etc. [8].

Researchers M. Tetelea, V. Crișciuc, [16, p. 14-16] consider the Lotus method, stimulation, modeling, role-playing, emotional-affective strategies quite appropriate for music education. In this context, we also mention vocal-choral/instrumental interpretation, improvisation/composition, musical games, rhythmic movements,

demonstration, systematization, description, learning through research, which Vl. Babii [1, p. 95-103], the method of emotional action, the method of emotional dramaturgy, the method of stimulating the imagination, the method of artistic reinterpretation of music, the method of poetic characterization of music, the method of likening and contrasting, the method of musical play, stipulated in the disciplinary curriculum, as well as music listening (reception), vocal (choral), instrumental performance, music characterization, elementary musical creation, musical-didactic play, exercise, working with the textbook, comparison.

In M. Morari's opinion, in music education lessons, objective-direct methods (questioning, interview, discussion, extemporal, control work), intuitive-indirect (observation, investigation, project, portfolio), composing, improvisation, music making, interpretation, creation, verbal characterization, music listening, reading game-musical writing, solfege dramatization can be used [9, p. 58].

Of all these methods, only the dramaturgical development of artistic discourse is a specific method of artistic-aesthetic education, the others can be applied, on certain sequences of the instructional-educational process, depending on the proposed operational objectives. In the specialized literature there are no delimited methodological concepts of teaching-learning-assessment as an act of communication centered on teacher-pupil interaction. In teaching music education the most effective are communication-based technologies (procedures) represented by active teaching methods. Thus, most students' expressions contain metaphors and other figures of speech, and these, as artistic images, are easily modifiable, which is why they are subject to musicological and artistic analysis.

In order to develop literary-artistic-musical competences, it is necessary that pupils who come into contact with the literary text and the melody receive and understand their message. This is the only way for them to express their feelings and emotional experiences. Any song with a literary text requires careful reading, explanation and interpretation. The lyrics, set to music, awaken artistic sensitivity. In both literature and music classes, all skills and abilities are formed through repeated practice.

It takes a lot of practice to be able to formulate statements, to analyze words, to develop the ability to interpret, receive and use elements of musical language. As with literature and music, reading about composers, musical periods and artistic trends is used.

In music education lessons, heuristic strategies are often used, through which students discover new meanings, find answers to questions, to some problems (discovery learning, heuristic conversation, case study, interactive listening. It should also be emphasized the strategies based on action methods, such as role-playing, dramatization, didactic games, etc. All these methods are common to both the subject of Romanian language and literature and music education.

Guided by all the above aspects, I realized a music education lesson in 5th grade. The learning unit was „Elements of folklore and the relation of music to the cultural context”, for the theme Music and the history of Romanians. For this theme we studied the song „Romanian language”, lyrics by George Sion, music by Ioan Cartu. For this lesson we followed at music education course:

General skills:

1. Expressing ideas, feelings, attitudes through the performance of musical works
2. Working with elements of writing-reading and musical language
3. Appreciation of musical works, including their emotional, attitudinal and ideational content

4. Specific skills:

- 1.1. Vocal interpretation of monodic pieces
- 2.1. Use pitch notation in reading and writing fragments of pieces in C major and A minor
- 2.2. Use durations (notes and rests) notation in simple musical fragments
- 3.1. Describe the moods and ideas generated by listening to musical works.

Analyzing the specific competences to be pursued in a Romanian language class, we considered the following appropriate for this lesson:

a) Oral presentation, based on cues given by the teacher, of information and ideas, expressing opinions, emotions and feelings by participating in discussions on familiar topics, topics of interest or starting from the texts listened to /read;

b) Identify important information in literary and non-literary, continuous, discontinuous and multimodal texts;

- c) Use language competence in relation to logical/analogical thinking in lifelong learning;
- d) Identifying cultural values promoted in the texts of Romanian authors from different historical periods.
- The methods used in this lesson are ones that apply to both the Romanian and music education classes:
- Conversation: they discuss the authors, the historical context in which the lyrics were written, what the lyrics convey when they read them, what they feel when they sing them, they emphasize that in the Republic of Moldova, this song is the national anthem of the country;
 - Explanatory reading and linguistic analysis: reading the lines of the poem, explaining some expressions, their meaning (metaphors, comparisons);
 - Exercises: exercises in diction, rhythmic pronunciation of words, warming up the voice;
 - Memorization: it is necessary to memorize the lyrics of the song in order to perform it on other occasions;
 - Expressing their own opinions: pupils are asked to express their opinion, whether they think the music suits the lyrics, whether they think another genre would have been suitable etc.

In **conclusion**, the interaction between music and literature contributes to the formation of the child's personality and aesthetic taste, to the development of the child's aesthetic sense and literary-artistic competence, appreciation of beauty and quality in art.

The interactive teaching of literature and music, through the interaction of the methods used, leads to the formation of the artistic-aesthetic culture of secondary school pupils.

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Presented on 30.09.2024