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Current Problems of Arts Education and Training in Primary Education

The current situation of the lingering cultural crisis and unfulfilled expectations resulting from the modernizing efforts of the educational concept of humanities education call in our view for a change of thinking as well as the ultimate break-up with the traditional understanding of music theory, theory of art or practice. The situation in the field of education in our country is still determined by a positivist way of scientific thinking and therefore we face a task of restoring the content, objectives, forms and methods to musical education work.

The objective of my study is to attempt to suggest new views on solving problems in the field of musical pedagogy, which are reflected along an interdisciplinary spectrum. We have decided to expand the musical-pedagogical questions into wider perspectives, i.e. to proceed from the knowledge of the most general connections of the meaning and objectives of human education to concrete areas of musical pedagogy. We concentrated on a widely framed objective which orientates the teachers' tasks in a new and innovative way because, at the present time, besides solving musical-pedagogical problems they are confronted with a lot of negative social phenomena (deformation of cultural and moral values). It has constantly been confirmed that in practical pedagogic activity teaching through art and the teaching of art itself can gain new dimensions only by means of returning to ethical values, to the revelation of new spiritual and moral dimensions for society, and to the revival of ideals beyond the mere self-interest of an individual. Therefore the objective is to recall Frankl's conception of man's orientation towards uncovering the senses and personal values, and making use of its principles

in the area of musical pedagogy. That can be uncovered by an individual only through creative, experiential and attitudinal acts, especially in the area of music.

Actually, the facts of teaching practice has still not been sufficiently accepted, therefore we would like to point out some remaining problems in this area. As a possible solution, we argue for the consistent use of elements of Hatrík's method in the teaching process in primary school, because the philosophy of this musical-pedagogical concept largely reflects the indicated problems. Hatrík was inspired by stratification of the integration processes according to Wolfgang Roscher (author of the known polyaesthetical concept in Austria), who distinguishes the following types of integration: medial, anthropological, historical, geographical and social. The musical and dramatic projects of Hatrík have been realized with the students of the music lessons in cooperation with the children and peadagogues of the subsequent artistic subject field (literary and dramatic, visual arts). In the publication "Dreams-Projects-Maturation" (Musical workshop as a space for integration) individual projects by T. Pirníková and Z. Sláviková were analysed. The focus of the description consisted of observing the aspects of the sign character of music and their usage in the pedagogic context- was used qualitative methodology.

Philosophical and psychological contexts

Franklian logotherapy contains a stimulating concept, the point of departure for which is formed by the "spiritual dimension of man", which understands itself in today's complicated world as psychology, philosophy, and anthropology at the same time. This is a slightly older, but extremely topical concept at present, which attracted our attention in relation to the requirement that a man should have purposeful guidance in this chaotic time, in relation to the world of values, with the process of self-formation and self-modernisation of man; and thus also with the aims of the new school in the broadest sense of the word.

In this connection, V.E. Frankl (1997) points out three areas of the search and discovery of the sense: experience, creative and attitudinal values. These three ways lead to the formation of three value categories, i.e. creative values (man has an influence on the world also by virtue of creative activity where it is not only the performance which matters, but also the need to be beneficial for others), experience values (man lives in a dialogue with the world, he forms multifarious bonds which enable him to perceive the world as meaningful) and attitudinal values (not only an active life but also one that focuses on experience makes sense; life is potentially meaningful under any circumstances, even under the hardest conditions possible), which take up the most supreme position in the hierarchy of values according to Frankl.

Experience that is derived from a personal experience of the situation as well as from the consequences of one's own decision-making is a particularly important aspect of learning when searching for the sense. The ability to live through the moment in a focused and meaningful way is a certain pre-stage for searching for the sense. A full and deep experiencing presupposes that one is open to and accepting of the experience, and that it is retained in the memory so that we are able to recall it in certain situations in order to be able to reproduce the whole atmosphere of the experience, i.e. sounds, scents, warmth, pictures, etc. Thus, what helps deep experiencing of the present is a perfect concentration on the experiencing of a particular situation by all senses. It is shown that the one's personal experience has a far more significant impact on the attitude of children and understanding of the meaning of everything they do than verbal motivation. The inclusion of the decision-making process into the life of children at a very young age develops a feeling of freedom and responsibility for decisions in them. By explaining and justifying one's decisions the child learns the essentials of searching for the sense. A gradual increase in the degree of the freedom of decision-making and responsibility for decisions leads to the sensation of distinctness and independence. The transfer of personal experiences and consequences of decision-making are usually applied by a child to a variety of real-life situations and thus it gradually starts to search for answers to the meaning of life.

The concept of the meaning of life is also closely connected with the focus of attention of the present-day psychology on the phenomenon of wisdom, which is understood as life integration and is the aim of educational efforts. Ruisel (2005) mentions the results of psychological research, which shows that man understands life and everything which is bound up with it as a meaningful whole due to wisdom. What is crucial in the context of our thinking, however, is that wisdom helps precisely to integrate and co-ordinate knowledge, various ways of thinking, clashes between contradictory poles of the given points of view, and thus solves thought, emotional and free opposites. In addition, tolerance for different attitudes, values and priorities also rank among the essential characteristics of wisdom. Thus, wisdom leads to a higher degree of tolerance and helps to understand other people's way of seeing the world. Ruisel (2005, p. 123) takes the view that the "width" (empathy), "height" (intelligence) and "depth" (reflexivity)² of a wise man enables him to form a more complex view of certain problems, and he thus acts accordingly. According to E.H. Erikson (in: Ruisel, 2005), man can achieve integrity and a harmonious state within his personality after having achieved a mature stage, having acquired the ability to accept success and failure, while being detached at the same time. Wisdom thus keeps the inner chaos in harmony and supplies man with identity. It integrates our person and roots it much deeper. This is why modern pedagogy regards it as one of the aims of its educational efforts.

From our point of view, it is interesting that wisdom requires logic which is grounded on contradictions and paradoxes, i.e. a dialectical logic.³ Contradictory judgements are comprised of uncertainty (an awareness of the diversity and complexity of situations) and reflexive relativism (an awareness of the subjectivity of the individual cognitive assumptions, priorities and definitions, as well as making opposites less

² Petříček (2009) defines "depth" as that something which is an irreducible moment, being resistant against deciphering and decoding by its complexity. In: *Myšlení obrazem*. Praha: Hermann a synové, 2009.

³ Dialectics is understood by Ruisel (2005) as the transfer of one learning into another, where it is shown that these learnings are only one-sided and restricted.

distinct). In connection with the limitation of formal operations, Piaget (1993) has also called attention to the importance of manipulating contradictions. According to him, a dialectical thinking should be projected at higher levels of integrative complexity, for contradictions are only a transient stage, which is superseded by integrated and synthesizing thinking.

These views are further elaborated by K.F. Riegel (in: Ruise, 2005), who has called to attention the fact that man at various levels of development may achieve maturity precisely by means of mature dialectical thinking. He states that even if a child has not achieved the desired results in Piaget's tasks, which focus on concrete or formal operations, s/he may achieve a dialectical maturity. Dialectal maturity can be understood as a kind of wisdom because dialectal conflicts are basic thought operations and prerequisites of thinking and creativity at every age. These ideas have been also confirmed by R.J. Sternberg (2000), who also found out that a man with less wisdom accepts ambiguous situations (dialectical thinking) when searching for the truth. Such a man according to Patočka (2000) does not escape negative experiences, nor does he suppress them, but accepts the problematic aspects of life where nothing is taken for granted, everything may be doubted; he is not fixed to anything that is on the move and finds unity in such a perspective. Such an open sphere leads him to be amazed at everything. Finding solid ground and the subsequent creation of a problem out of what has been found is the way of philosophy, in contrast to the factual science, to which Cartesian dualism (the division of the world into object and subject)⁴ belongs. In this way, wisdom connects the split processes of logical knowledge with uncertainty and reflexivity; it represents a dialectic integration of all aspects of personality – actions, will, knowledge, creativity and life experiences. Heading towards it is, therefore, closely connected with the requirement

⁴ Science provides us with certainty; it is something solid. It gives us the possibility to control our lives and the world around us. For most of the time it does not offer the experience of making the reality problematic, though. Even the most objective sciences nowadays seem to be well aware of the limits of their objectivization.

for new trends, which appeal to the development of the skill of overall perception – getting to the gist of the problem, seeing the details from a detached point of view, finding interrelations among facts, etc. which would make it possible to deal with the gained knowledge in a creative and meaningful way. The integrative sense of experiencing and keeping a whole are the basic prerequisites for experience instruction. Knowledge should be integrated by whole child's personality, by his "spiritual core" and the activated system of "creativity". It is therefore necessary to secure complex development and personality formation; the evolution of the psyche is a whole. A creative educational process should be instrumental in achieving the ability to regulate all psychic functions, which requires the cultivation of the consciousness as a regulator of mental processes and the archaic layers of the brain. The basic method of creative thinking in a given context is concentration due to which there transpires hidden interrelations where there is a creative integration in the broadest and deepest sense of the word. What really seems to matter in the area of musical-pedagogic efforts is the ability to discover in music all the possible ways to the sensation of being fulfilled and re-discovering the sense of our being, as well as those to the discovery of unity and a whole of the reality.

The position of art in the world is its basic ontological determination. An artistic picture in itself reveals a close interconnection with substantial human interests and aims. By these essentials we can see the possibilities of creative thinking about meaningfulness and the formation of integration concepts which would represent a stimulating room for the development of the complex personality. In connection with the demand for orientation towards the complexity of the personality's development and the facts mentioned above, it is very stimulating and effective to build the basics of integrative pedagogy in junior school. It is shown that if this orientation is to be effective in the future, it means that it should help solve the problem of the complexity of man's personality. Its advantage lies in evoking a direct model situation which represents a kind of a pre-stage of the value system production with children, not only on the basis of cognition, but most importantly through

inner motivation, discovery of the over-individual complexity and harmoniousness with the world. The created system of understanding of the world determines decisions and options through which by means of consciousness there is an agreement of free acting with the highest recognised values, which opens up man for his very own creative possibilities, by means of which he is realized in an authentic way. A creative man thinks by both brain hemispheres in a parallel way. Thus, learning through a complex artistic experience, where the cognitive principle is connected with the picture principle, is a prerequisite for the knowledge skill and feeling through the depth of a work of art. The prerequisite is thus keeping the whole and integrative sense experience. The impact of a wide range of sign incentives, the ensuing decoding and interpretation of their sense, affects conscious as well as unconscious layers in the personality's structure, represents a crucial cultivation means, which stands for immense educational potential. Thus, a symbiosis of an educational-pedagogic as well as artistic impact is achieved, where also the process, as well as the final form, formative and forming aims, make sense. Integration comes into effect where originality and creative thinking are present. The real integration should thus exist at a higher level of creative philosophy and attitude.

Current problems of art pedagogy

The problem area of integrative procedures in music education is nowadays being solved in Slovakia in the most up-to-date school documents, state ISCED educational programmes, where music and arts education appear in the educational area of Arts and Culture (within primary education, of course) as well as in the school subject names, such as "Education by Arts" at primary school (8th and 9th grade) and "Arts and Culture" at grammar schools. From our point of view, however, there are still huge limitations as far as the determination of purposeful strategies and approaches is concerned. Moreover, music education more often than not takes place in the selected partial aspects of aesthetic education, without any systematic elucidation of the mutual inter-relations and bonds.

It appears to be dominant is the functional nature of the subject without any interconnections with meaning, content or sense of the musical composition. The standard acquisition of an explicitly codified repository of knowledge, skills and habits of musical behaviour, in close connection with the development of specified musical skills, i.e. the system based more or less on drill, certainly does not do justice to the complex personality's development. There is, therefore, still a marked tendency for facts to the detriment of deeper reflections with respect to interconnections; there is still a conspicuous absence of the overall integration of knowledge of the world which would be instrumental in a global understanding of the world and that of the existence of man therein.

We want point out the degradation of education into the position of an ornament, something extra that can certainly be done away with. Culture against nature and life was brought by the schism in the cognitive paradigm of western man. Moreover, art and arts education found its way out of culture. As such it offers pseudo-facts, schemas, formulas, ideas and attitudes which are cut off from life and nature, preferring a surface level of methodologies, unconventional activities, where the scholastic attitude and purposeful manipulation prevail. The efforts to get to the gist of the matter as well as to discover deeper interconnections are underestimated. However, in such a context, arts education cannot exert itself as a morally inspirational and transcendental experience.

Alternative pedagogical concept

However, there are schools that aim for a transformation of the pedagogical paradigm in arts education towards freedom, creativity, playfulness and the independence of norms and prescriptions, respect for current facts that stem from the latest research into the increasingly globalized world, which brings in new problematic complexities. At the same time, they point out the need for respecting synthesis, integral consciousness, consciousness of mutual interrelations and relationships, and searching for context and sense.

Composer Juraj Hatrík, creator and initiator of alternative pedagogical forms and projects for various age groups of children, students, or adults (he gave artistic gigs, talk-shows, thematic educational concerts for schools, radio and TV, and was involved in projects and music-educational theatre) called for the most distinctive way of using this principle in the Slovak music pedagogy. Moreover, Juraj Hatrík is a representative of the efforts for the transformation of the pedagogic paradigm in the arts pedagogy, for which the superficial level of methodologies are being held on to too tightly, pseudo-conventional activities and organizational steps towards the already mentioned freedom, creativity and playfulness, are typical. In the realm of music, Hatrík (1997) suggests the use of a metaphor of a quick and unexpected idea. Furthermore, the didactic application of the cognitive metaphor finds its counterpart in the phylogenetic and ontogenetic development of the language. Hatrík therefore suggests a pictorial equivalent of thinking to foster simultaneously abstract thinking (language, speech). He draws on the experience that a metaphor is a kind of a creative bridge between concepts (the left hemisphere) and pictures (the right hemisphere), gives training in overcoming paradoxes, opens up the way from the picture to the concept, and thus it may become a bridge between artistic experience and artistic terminology.⁵

Thus, pictures, metaphors and allegories have their own cognitive potential and are hidden in the structure of our thinking. According to Hatrík (2007), the cognitive-relevant metaphorisation is to be steered towards the connotation field of the sense in such a manner so that the focus was thought in the purest link with the gist of the matter. In the musical-pedagogical realm, J. Hatrík compares it to the "explosion", which blows up the old, stable and rigid and brings in dynamics, suspense and breaks stereotypes, builds upon the strength of the metaphor, which is

⁵ In the "Jar-raj" project, the author expressed the tone room metaphorically as a mandala, magic circle or spiral. In practice he makes a rich use of the metaphorical "revision" of the older terminology, which was further elaborated by T. Pirníková (cf. Metaphorisation of the harmonious cadence T-S-D-T as a family, metaphor of "genes" and tones which have common accords of cadence and which have various stages and levels of affinity).

able to develop the knowledge from pictorial equivalents to an effective way of influencing the children's thinking. The metaphorization of the musical-theoretical problem area is most successful when the vehiculum (the activating and energetizing) item of the metaphorical pair is genetically conditioned by the nature, biomorphic or anthropomorphic signs.⁶ Another particularly valuable idea for musical pedagogy is Hatrík's appeal to the gradual release of the mechanistic idea about the structure in the traditional thinking about music. He regards metaphorization of the relationship between what man experiences when facing music on the one hand and the way he thinks about it in an abstract way, on the other; how he is able to orient therein rationally, as the most effective tool. Metaphorical thinking, according to Hatrík, requires a constantly recurrent listener and interpretation experience because it is only in this way that what Krupa refers to as "a consciousness of the open-endedness of object, bound up with the consciousness of his depth" (Hatrík, 1997, p. 47) is able to grow and mature.

Hatrík gives paramount importance to integrative possibilities, which music is very easily open to. Making a musical composition didactic should according to Hatrík commence with an emotional participation, by an experience which is to be anchored in an inner-structure, so that spontaneous and intuitive moments could gradually be made intellectual, which is done through direct activities, such as singing, instrumental activities, dancing, etc.

Through the integration of activities in a musical-educational process, a high degree of experiencing is achieved, and it is precisely this experience of togetherness that leads to feeling through the universal

⁶ According to Hatrík, the metaphoric "the growth from the seed" is very effective from a pedagogical perspective. It is applicable, first and foremost, to getting to the gist of the musical tectonics and form. New trends of musical pedagogy rank musical processes and organisms among living processes in nature and in the cosmos. Music in its essence moulds living processes with the inner organism under development. According to Hatrík, metaphorization of the structural phenomena in music, shifting the boundaries of given, generally known terms, which are also originally of a metaphorical nature, are effective.

whole. Hatrík's perception model represents a rare pedagogical attitude towards an authentic approach to a work, capturing the deepest aspects of the mysterious and dialogical nature of education, which centres on touching, perceiving and reflecting on the world as a whole. Hatrík (1997) steers his ideas towards the renewal of the quality of the personal relation to the work (work for me), ascertaining the degree of being interesting or effective for a particular person. Being apparent and hidden, which is given by archetypical meanings, triggers amazement and opens up a relationship and fascinates (cf. the symbolism of natural elements, the symbolism of the tree, circle or temporal cyclicity, etc.). The unnatural removal of the formulas of thinking from those of nature and life, so typical of European, western civilization, weakens the archetypical base, denigrates fairy-tales and the whole educational room for arts education in children. The work on live music is represented by the work with the wholes, uncovering and discovering a great many interrelations and levels against inanimate, stuffed, and in practice non-existing abstraction, e.g. removing melos from rhythm, metre, tempo and harmonious functionality, articulation and colour. Form-forming and expression-forming means are, in this view, two sides of the same whole as points of departure of hermeneutic interpretation. What is more, Hatrík places at the centre of attention a direct lively experience (a complex and individual one) with touch, musical form, structure, idea and legacy as a principle for preserving a synthetic unity. In the view of music and its structure, where dialectics and dynamism "part-whole" comes to expression, he therefore suggests preferring form as a unity between the created and perceived, between the structure and phenomena.

Taking Hatrík's view, the problem of the work for children is thus not the problem of quality reduction, even if some reduction cannot be avoided (especially psychological, ontological and ontogenetic ones). Nevertheless, children may get ready for their first experience with the big music, a quality art.

Hatrík's (1997) method of the perception analysis corresponds with the essentials of hermeneutics, drawing on a musical-semiotic concept, interpreting music as a sign system. It is heading from phenomenology

via intelligibility to the essentiality of the inner-meaning, by gradual condensing, from which, in the set of associations and expression connotations, it is possible to arrive at a relevant semantic core. Thus, perception is understood by the author as a relationship between the listener and creator, which is being formed directly during the interaction. The projected and directed experiencing is inexorably bound up with the understanding of laws. What has not been experienced (orientation towards non-verbal or meta-verbal techniques of the analysis of the work) cannot be analysed theoretically or professionally.

Furthermore, making the musical-theoretical problem area didactic must be based according to Hatrík on gesture and structure, since every piece of music is a gesture (reflexive or contactable behaviour) as well as structure (a sophisticated universe of relations, structures, subjected to the laws of life). This requires the teacher to lay bare the expressive-existential roots of the problem area at hand (emotional participation) first in order to model the experiential sphere in such a way that spontaneous, intuitive moments can be made intellectual gradually, without distorting their complexities.

Conclusions

The principles above were employed by Hatrík when working on a variety of projects for radio, TV, stage, half-stage or education. For the contemporary practice of music pedagogy certain generalizations, as proposed by Hatrík as a reflection on his own music-educational projects that he made with his HTF VŠMU students, as well as with children and for children within his far-reaching pedagogical-educational impact, are of immense value.

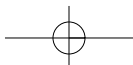
The results of the qualitative analysis verified by us correspond to the results of experimental verification undertaken by E. Čunderlíková in Slovakia.

The results of research studies and the additional information of musical pedagogy teachers and students' reception and experience, carried

out to document Juraj Hatrík's musical-pedagogical work's influence and share in the context of Slovak arts education, confirmed a significant proportion of this approach has increased the quality level of efficiency and the impact of artistic effect when developing the required qualities of personality.

Such an approach to analysis and pedagogical interpretation requires an open, spontaneous and creative approach without prejudices, a priori certainties or adopted formal stances, accepting ambiguity, multi-dimensionality, and thus uncertainty or incompleteness of the meaning.

Crucial cultural and educational categories (such as those of respect, relationship, the good, love and so forth) open up the sensitive area of the life movement of a soul and rank among the myth-poetic experiences of the world, as well as human consciousness. Thus, if we want to keep awakening consciousness, we have to search for deeper sources, and in this manner awaken the connection between soul and art.



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Abstract:

In this paper we would like to highlight the current developments in the field of arts pedagogy in the context of wider trends in the philosophical and psychological thinking, which points to the the most significant aims of arts education, but which in teaching practice has still not been sufficiently accepted. At the same time, the paper aims to draw attention to a very effective and unique concept as proposed by the Slovak composer and pedagogue Juraj Hatrík. This musical-pedagogical method very effectively solves the identified problems of musical pedagogy, starting at the elementary level, where he addressed mainly conceptual and methodical questions. Allmost all projects and methodologies of that are proven and effective in practice.

Keywords: absence of the overall integration of knowledge of the world, scholastic attitude, purposeful manipulation, music art, creativity, complexities, wisdom, sense

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