

CORRELATION OF MUSIC AND ART CULTURE TEACHING CONTENT

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Abstract: The paper discusses the correlation of the content of teaching music and fine arts in the lower grades of elementary school. The goal of this research was to determine how the connection between the elements of music and visual arts can be used in working with students within these two subjects. Given the natural connection of related teaching contents from two different artistic fields, which interpenetrate and complement each other, the possibilities for establishing a correlation are diverse and numerous, and acceptable and stimulating for students. In accordance with that, the two-way connection of these two different artistic fields was pointed out, because through the creative process in which music is an incentive for the creation of a work of art, at the same time, the artistic content is a visual stimulus for musical inventiveness. This kind of integration of visual content in the teaching of music culture on the one hand, and integration of auditory content in the teaching of art culture on the other hand, contributes to the improvement of the quality of teaching of these two art subjects, but also of music and art education in a broader sense. The paper contains suggestions for musical activities and contents in the function of their application in the appropriate areas and contents of art education. The important role of the teacher in the realization of the teaching process is apostrophized. It depends on his professional competence and creativity which forms, methods and procedures he will apply in the realization of teaching content so that they are as interesting, acceptable and suitable for the age of the students. It was concluded that the importance of the correlation between these two subjects is reflected in the deepening and expansion of student knowledge, increased motivation, as well as the ability to work independently and creatively.

Keywords: correlation, musical culture, art culture, artistic expression, elementary school

Field: Humanities

1. INTRODUCTION

The issue of correlation is a topic that has been attracting the attention of numerous researchers in the field of education for many years. Under the influence of accelerated technical-technological and overall social development, and in the context of modernization of teaching and a holistic approach to personality development, in the relevant scientific literature today the question of interdisciplinarity of teaching contents is increasingly relevant. In the broadest and most general sense, correlation is defined as a mutual relationship, associated dependence, connection into a harmonious whole, where two variables (variables) are connected so that a change in one is followed by corresponding or parallel changes in the other variable. In teaching, correlation means the functional connection and harmonization of teaching contents of different teaching subjects, in relation to which certain topics and contents can be supplemented and integrated. Correlation in teaching, as one of the forms of integrative teaching, has a wide range of application and can be intra-subject or inter-subject. Intra-subject correlation already refers to its implementation within one subject whose different contents are interconnected, while inter-subject correlation refers to the connection or mutual complementation of related contents of different subjects, whereby each discipline retains its independence (Pedagogical encyclopedia 1, 1989). Each mentioned correlation has two additional subtypes, namely: horizontal and vertical correlation. Horizontal means connecting the content of different teaching subjects within one class, while vertical correlation refers to connecting the content of the same subject but in different classes (Todorović, 2020). Vertical linking of content is most often achieved in combined classes, but it is also recommended in subjects in which teaching content is arranged in concentric circles, which allows students to build a more complete picture of the studied content, as well as their connection with previous knowledge. The usefulness of the cross-subject correlative approach to planning teaching and learning can be seen from several different aspects, such as: the connection of the contents of different teaching subjects is realized, whereby students acquire complete and permanent essential knowledge about a phenomenon that is not viewed partially, from the perspective of different teaching subjects; teaching contents and activities permeate, intertwine and complement each other, so that their complete realization simultaneously achieves the teaching goals and outcomes of two or more teaching areas; active and permanent knowledge and skills

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are acquired that are practically applicable in various scientific or artistic fields.

The opinion and results of empirical research of pedagogues who deal with the methodology of teaching music culture, in the largest number, point to the fact that the teaching of music culture with its specific content and activities in cooperation with the content of other teaching subjects offers the possibility of successful integrative connection within the subject area of classroom teaching. In this regard, Darko Ratković (2018) points out that the subject Music culture as an integral part of the curriculum of the organized educational process “with its program contents and activities in cooperation with other artistic and non-artistic subject areas can represent a potential cross-curricular unifier” (p. 52). The same author is of the opinion that this kind of theoretical approach and understanding of the functions of class teaching methods “in the context of the modern conception of upbringing and education in a practical sense can contribute to higher quality planning, preparation and delivery of lessons, all with the aim of acquiring higher quality, creative, transferable and permanent knowledge of students” (Ratković, 2018: 52). Considering modern educational strategies, settings and achievements in the field of general education, “a clear tendency to emphasize the importance of artistic (musical) education as a support in the formation of motivated, creative and creative personalities, capable of applying acquired knowledge, who will be able to follow and create changes in a rapidly changing world. In this context, efforts to integrate the contents of other artistic fields into modern music education can be understood and thus contribute not only to more successful music, but also to the overall development of the child” (Tanasković, Klemenović, 2021: 94). Likewise, integrative teaching in the field of music and art can offer students multiple options on the basis of which they can express or analyze artistic content, thus enabling them to build their own opinions and attitudes towards art. In addition, this teaching model provides greater dynamics and an interdisciplinary approach to a certain issue and, if applied thoughtfully, brings quality progress in the teaching process. It should be emphasized that integration is “necessary because it greatly contributes to seeing and understanding the world as a whole, acquiring systematic knowledge, skills and experience, encouraging creative activity and forming a value relationship towards reality” (Selaković & Ivanović, 2018: 165). The idea of the integrative model of teaching is that the contents of different disciplines, in this case musical and non-musical, are connected into logical units, using specific topics or problems. Understanding and solving them requires knowledge from different fields, which does not mean that individual subjects are neglected. On the contrary, individual disciplines provide depth and focus, and interdisciplinarity and integrativeness a breadth of context and a change of perspective, which certainly increases the level of students’ functional knowledge, enabling them to see the existence of mutual connections within specific topics or problems (Filipović, 2023). It should certainly be borne in mind that not all topics and methodological units are suitable for an integrative approach to teaching.

In the literature, there are different opinions than those mentioned above, regarding the possibility of correlation of the content of teaching musical culture, as an artistic one, with other, non-artistic, teaching subjects. Thus, Pavel Rojko (2012) points out that music as an autonomous, non-representative art cannot express anything but itself, which is why it offers very few opportunities for correlation with non-musical content. In his opinion, “correlation can make sense only if it points to a real connection between two phenomena, to a connection that at least in one direction, if not in both directions, achieves transfer” (p. 118). The only possibility of correlation in music teaching, according to the same author, is “on the level of music history: on the level of comparing historical periods, styles and genres” (Rojko, 2012: 115). Views similar to this are represented by some other authors (Svalina, 2013; Dobrota, 2012; Šulentić-Begić, 2011; Vidulin-Orbanić, 2004). Dobrota (2012) points out that the correlation between the subject of Music Culture and other subjects “is often conducted in a methodologically inappropriate manner, which results in reducing music to a soundscape and its inadmissible trivialization” (p. 34). For this very reason, the authors Šulentić Begić and Špoljarić (2011), based on their empirical research, singled out three potential reasons for the introduction of music in non-musical subjects in the lower grades of primary school, namely: as the first reason, they state that the child does not think “objectively” and that he does not observe the world around him from the position of individual objects, but the world acts on him as a whole, exactly as in life; the second reason is the opinion that not only musical abilities are developed with music, but that it contributes to the development of intellectual (inference, analysis, memory, abstraction, understanding) and motor skills (speed, coordination, precision), while the third reason is the opinion that the presence music to contribute to the interestingness and variety of teaching.

As can be seen, the opinions of individual music pedagogues about the correlation-integration teaching system, and the role of musical content in it, are contradictory. Without going into their detailed considerations, all the opinions of the mentioned authors represent one of the important starting points in our theoretical study and research related to the possibilities of integrating the content of musical and artistic culture and the way of its implementation in modern classroom teaching.

2. VISUAL CONTENTS IN THE TEACHING OF MUSIC CULTURE

The aim, outcomes, areas/topics and contents of the subject Music culture are clearly defined in the curricula for primary education and upbringing. The goal of teaching and learning musical culture is "to develop interest and love for music in students through individual and collective musical experience, which encourages the development of creativity, aesthetic sensibility and spirit of community, as well as a responsible attitude towards the preservation of the musical heritage and culture of one's own and other peoples" (Rule, 2019a: 80). Teaching programs are focused on the learning process and outcomes, and not on the contents themselves, which are no longer a goal in themselves, but are in the function of achieving outcomes that are defined as the functional knowledge of students that they developed during one year of studying a specific subject. When achieving the outcomes, which in the teaching of music culture represent the students' musical, perceptive and cognitive activities, priority is given to experiential learning in which students develop a personal relationship to music, and the gradual rationalization of the experience becomes a theoretical framework over time. Experiential learning within this subject includes musical activities: performing music, actively listening to music and creating music. In the instructions for the didactic-methodical implementation of the program, and in harmony with the nature of music itself, including the subject of Music culture, it is pointed out the need for constant permeation and collaboration of all three program areas (music performance, music listening and music creation) and thematic units that are provided by the curriculum. Neither area can be studied in isolation from the other without simultaneously discussing all other aspects of music. In addition to the intra-subject correlation, the didactic-methodical instructions apostrophized the necessity of a more intensive inter-subject correlation, which can be the starting point for numerous activities in which students are in the role of researchers, creators and performers (Rulebook, 2017; Rulebook, 2021; Rulebook, 2019; Rulebook, 2019a).

In the teaching of musical culture, the most frequent form of cross-subject correlation refers to the connection with the content of the teaching of fine arts, that is, the connection of the elements of music and fine arts that are studied within these two subjects in the lower grades of elementary school. Considering the natural connection of related teaching contents from two different artistic fields, which interpenetrate and complement each other, the possibilities for establishing a correlation are diverse and numerous, and acceptable and stimulating for students. By applying the integrative-correlative model of teaching, a two-way connection between these two different artistic fields is realized, because through the creative process in which music is an incentive for the creation of a work of art, at the same time, the artistic content is a visual stimulus for musical inventiveness (Martinović Bogojević, 2021). This kind of integration of visual content in the teaching of music culture on the one hand, and auditory content in the teaching of art culture on the other hand, contributes to the improvement of the quality of teaching of these two art subjects, but also of music and art education and education in a broader sense. In addition, activities that connect music and fine arts also affect: encouraging expressiveness - through creating music, drawing, painting or shaping, students can express their ideas, feelings and experiences in a creative and individual way; developing imagination and innovation - by experimenting with different sounds, colors, textures and shapes, students can explore new ideas and approaches to creating art; improvement of problem-solving skills - when creating musical compositions or works of art, students must make decisions, experiment with different techniques and adjust their approach according to needs; encouraging self-expression - creating one's own music or works of art, students can develop a sense of self-confidence and satisfaction in their creativity; flexible thinking - students think in a flexible way and recognize different perspectives and approaches to art, which can encourage the development of critical thinking and the ability to think outside the box. Overall, the integration of two artistic subjects, music and fine arts, in elementary school provides ample opportunities to stimulate students' creativity, develop their artistic abilities and promote a holistic approach to education that values and encourages diversity of expression.

The possibilities of connecting art and music content in the teaching work, "are very broad and layered, and can be realized in three ways:

1. Correlation based on motifs is the simplest and least inventive form of correlation and comes down to drawing a school choir, an individual instrument or the 'musical experience' of a piece being listened to. Here we encounter the problem of the teacher's overemphasizing non-musical content and neglecting musical means of expression.

2. Correlation based on structure (rhythm, tone, composition, etc.) is more complex and demanding to perform, and is based on 'rhythm, contrast, harmony, balance, dominance, composition, i.e. artistic and compositional elements' (Babić, according to Kušević, 2000: 100). One of the possible examples of such a correlation is the auditory perception of the two-part form of a musical piece and its artistic presentation

with the contrast of warm and cold colors.

3. Correlation based on ability and creativity (auditory perception and its transfer into visual experience) (Babić, according to Kušević, 2000: 100) should be realized in every class of musical culture because every musical activity provides an opportunity for the development of the ability to perceive, remember and creativity" (Dobrota, 2012: 34). Correlation based on the structure of a musical work, as the aforementioned author points out, is more demanding and complex to implement than the other two methods, but it is also more expedient compared to them. Through this type of analogy between music and art concepts, students can develop a deeper understanding and appreciation of artistic principles, as well as develop their creative skills in both artistic fields. A student "who receives a message must possess a level of artistic culture, visual culture, artistic sensitivity in order to be able to receive and value messages" (Savović, 2017: 131).

The creation of a kind of "visual score" using standard visual art elements (line, color, texture, duration, space, shape and form), in order to present musical compositions in a creative and visually interesting way, could be realized through the following several stages of work:

- Analysis of musical composition. Students should first analyze the musical composition they want to visualize. This includes understanding the structure and other elements of musical expression.

- Identification of key elements. After the analysis, students should identify the key elements of the composition that they want to represent through their visual score. It can be melody, color, phrase, tempo, duration, dynamics... or any other musical expressive elements that are important to them.

- Selection of art forms and techniques. Based on the identified elements of the composition, students should choose the appropriate art forms, colors and techniques to use in their visual score. For example, melody and rhythm can be represented through different geometric shapes, while dynamics can be represented through different lines or textures.

- Creating a work of art. Using selected shapes, colors and techniques, students can create their own visual score on paper, canvas or computer screen. They can use pencils, paints, pastels, digital tools, or any other materials that fit their vision.

- Interpretation of the visual score. After completing their artwork, students should interpret their visual score and explain how they used artistic shapes, colors and forms to represent the different expressive elements of the musical composition. This may include discussing their design decisions and interpretation of their artwork.

In this way, students have the opportunity to combine their understanding of music with their art skills to create original and interesting art works that represent their interpretation of musical compositions. This activity encourages creativity, analytical thinking and an interdisciplinary approach to art. A large number of musical works offer the possibility of connecting with visual arts in this way, and some of them are:

1. Maurice Ravel: Bolero. This well-known piece of music is characterized by the gradual repetition of the same theme with the increasing dynamics and complexity of the orchestration. Fine art that can be associated with this piece of music may include abstract paintings or drawings that depict the dynamic gradation and gradual layering of different instrumental groups, using colors that fade into one another or create layers and textures.

2. Modest Mussorgsky: Pictures at an exhibition. An orchestral suite in ten paintings (movements) that alternate like paintings placed in a gallery, the viewer (listener) observes moving from one to another, that is, from movement to movement. Each image, i.e. movement, brings a different atmosphere, character, orchestral colors... by applying a palette of musical means of expression. Using intense color, as well as shorter or thicker lines, the student can show the aggressiveness of Baba Yaga movement, which is in a fast pace, pronounced accents, forte dynamics, while he will show the movement of Great gate of Kiev with duller shades and thinner lines, thus illustrating the melancholy and longing that this movement exudes.

3. Ludwig van Beethoven: Symphony no. 6 in F major, Op. 68 (Pastoral). Pastoral Symphony, as the name itself indicates, is inspired by nature and rural landscapes. Visual associations with this symphony may include images of nature, such as fields, forests, or mountain landscapes. Colors, textures, and lines in images can reflect the atmosphere and emotions conveyed through music.

4. Camille Saint-Saëns: Carnival of the Animals. The personification of different animals through music makes this work extremely interesting. Fine art associated with this work may depict artistic interpretations of these animals. For example, the image of lions can be bold and powerful, while the image of turtles can be slower and more relaxed.

5. Gustav Holst: The Planets. Each of the seven parts of this piece of music represents one of the planets of the solar system. Fine art related to this work can explore visual interpretations of those planets, as well as their mythology and symbolism. For example, the image of Mars can be belligerent and

dynamic, while the image of Venus can be elegant and lovely.

6. Igor Stravinsky: The Rite of Spring is music for a ballet depicting the pagan ritual of the birth of spring. Through basic visual elements, through sharp, thickened and broken lines, but also through the layering of colors, marcato accents, tutti orchestral situations and the primarily expressed rhythmic aspect of music can be reflected in this composition.

7. Aram Khachaturian: Sabre dance is part of the last movement of the Gayana ballet inspired by Armenian folklore. This movement evokes a ritual war dance through musical means of expression (fast tempo, folk melody, short rhythmic values, extreme instrumental registers). Dots, dashes, overlapping colored drawing surfaces and bright colors can be used to express the fight with sabers as the main element of this ritual.

Through these concrete examples, students have the opportunity to explore the connections between music and art through creative and interpretive activities, which contributes to their holistic educational experience and encourages the development of their creative skills and critical thinking. The translation of "music into art language and artwork into music can be achieved in the teaching of art subjects in the younger grades of elementary school, while the only means of motivation and the thread that connects the two arts is the work of art itself with its means of expression" (Miletić, N. & Vukićević, N. (2009). The role of the teacher in planning and implementing the correlative-integrative model of teaching "is crucial, because it depends on his competence to what extent and in what way existing analogies will be applied in teaching" (Đorđević, 2011: 43). Each teacher can make a decision "whether to use problem-based teaching, cooperative learning, interdisciplinary learning or some other method. It is very important that every pedagogical-methodological decision is made based on careful planning with existing standards and outcomes for musical culture" (Filipović, 2023: 128). Today's teacher is expected to be curious and creative, to develop abilities and skills that are gaining importance in recent times: communication skills, management of students' knowledge and experiences, creative pedagogical leadership, teamwork skills, along with the necessary computer and technical skills and ability to use mass communication tools (Potkonjak, 2006). His role is becoming increasingly complex because we live in a time that requires a new teacher, creator, organizer and implementer of the educational process who is ready to continuously improve, follow modern trends and change practice in the field of applying innovative procedures, methods and forms of work.

3. CONCLUSIONS

The teaching of musical culture with its specific contents and activities in cooperation with the contents of art teaching provides the possibility of an integrative connection of these two subjects. Considering the natural connection of related teaching contents from two different artistic fields, which interpenetrate and complement each other, the possibilities for meaningful correlation are diverse and numerous, and acceptable and stimulating for students. Through multisensory experiences, active creation and reflection, students deepen their understanding of art, develop creativity and enrich their knowledge. Through experimentation with colors, shapes, textures and sounds, students discover new ways of expression and interpretation. Fine art becomes their way to visualize music, while music inspires their creativity and emotional expression, stimulates their imagination and the development of sensory perception. Such an experience not only enriches their understanding of art, but also provides them with tools for creative expression and the confidence to express themselves in their own way. They learn that art is not only a form of expression, but also a way of thinking, feeling and interpreting the world. Through this process, students become more than just observers of art - they become active participants who contribute to the richness of human creativity and understanding through their works. In addition, this experience inspires them to continue to explore, create and express themselves through art in all its forms. In this sense, the efforts to integrate the contents of other artistic fields into modern music education and thus contribute not only to more successful musical, but also to the overall development of the child, have justification and meaning. However, it seems that teaching practice lags behind theory.

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