

A CONCEPTION FOR INTERMEDIALITY THROUGH TEXT AND MUSIC IN THE EDUCATION OF FUTURE KINDERGARTEN AND PRIMARY- SCHOOL TEACHERS

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Abstract. The article examines the methodological foundations of courses included in the educational process of students from the bachelor's and master's programs in pre-school and primary-school pedagogy at the Faculty of Education of Trakia University – Stara Zagora, Bulgaria. The potential of the proposed learning content, which is oriented towards the communication between literary and musical works through the intermediality, is analyzed by modeling a conceptual construct. The specifics of the derived approaches and options for their interaction in the environment of the kindergarten and the primary school (from integration to synergy) are presented. Emphasis is placed on the mastering of competence by future teachers for the implementation of an educational process with the application of strengthened connections between the cognitive fields of the Bulgarian language, literature and music in order to acquire the key cultural competence.

Keywords: culture; integration; synergy; pedagogical competence

Introduction

The present study examines the specifics of the educational process in the inclusion of courses studied at university as *electives* in the curriculum of the higher education of pedagogical students: *Music and Text in Education* (Bachelor **degree** program) and *Communication through Music and Text in Education* (Master **degree** program). Their curriculum addresses the problem of *interdisciplinary integration in education*. In its construction the idea of *interactions* in the cultural field is rewhiting through the prism of the competence approach in order to achieve *synergy* in education in the context of *intermediality*. Attention is focused on the communication between two educational fields in the formation of students' ideas about semiotics in art (the literature and the music as *media*). By carrying out the training in the courses, the aim is to *develop professional competence*. It is interesting to look at its construction in future primary teachers, which is refracted through different cognitive relations, for example, *language*

– *humane and environmental education* (Arnaudova-Otoubzbirova 2022), *physical and health education* (Terzieva 2022). The vision of the current teachers working with the youngest students gives the second place (right after another art, namely the visual art) to the potential for making "direct connections" between the educational subjects "Bulgarian language and literature" and "Music" (Raycheva 2019, p. 112). In this context, the study presents the synergy of the cognitive private didactic foundation in the field of *teaching methodology in Bulgarian language and literature* and *teaching methodology in Music* through its transformation into educational content for university courses related to their conceptual transfer through *intermediality*. The courses offer a competence-cultural approach to works of literary or musical art that are suitable for use in educational content in the kindergarten and in the first-fourth grades as a basis for pedagogical interaction with children or students.

Specificity of the research

The research focus is on presenting the conceptual foundations of courses included in the educational process of students from the bachelor's and master's programs in pre-school and primary school pedagogy at the Faculty of Education of Trakia University – Stara Zagora, Bulgaria. The *aim* is to examine the specificity of the educational content, which demonstrates a focus on revealing the application of the competence approach in communicative interactions in the literary and musical educational discourse through intermediality.

As *methods* in the research procedure, the following are presented: 1. *analyzing* the potential of the included educational content in the academic courses for the implementation of systematic communicative interactions through the text and the music as media; 2. *modeling* of a conceptual construct based on the applied approaches to achieve *synthetic* education (from *synthesis*), understood as *synergistic* education through the intermediality.

In the teaching of university courses, carried out through co-teaching, the following *triad* is built in the communication: *student – higher education lecturers – works of art*. Table 1 presents the *chronological sequence* of their empirical approbation in a digital environment.

Table 1. The chronological sequence in conducting an empirical approbation of academic courses in a digital environment

Bachelor degree program	Master degree program
January 2022	April – May 2022
– after the methodological courses related to <i>pre-school education</i> ; – synchronously with the methodological courses related to <i>education in the primary stage</i> .	– after the methodological courses related to <i>the Bulgarian language and literature</i> ; – synchronously with the methodological courses related to <i>music</i> .

As **basic educational resources** for the academic courses, the following have been developed: theoretical justification of the derived **approaches and options** for communicative interactions between text and the music through the intermediality. The specificity of the performed goal setting according to *Anderson and Krathwohl's taxonomy* (Anderson, Krathwohl et al. 2001) is explained. The focus of the research is on the indicated construct, which is: 1. tied to the essence of art (the creative process) as an aesthetic phenomenon in the context of the intermediality; 2. with a comparative novelty in the formulation of educational goals, emphasizing the active position of the learner; 3. with the potential to achieve emotionality in the reception of the works of art in the pedagogical interaction.

The following **dynamic transitions** are foreseen in the educational content of the studied courses:

- from the music to the text: cross-subject connections are made: *heterogeneity* in perception is achieved – integrative *interactions in communication*;
- from the text to the music: cross-subject connections are made: *heterogeneity* in perception is achieved – integrative *interactions in communication*;
- from text and music to music and text: *homogeneity* in perception is achieved – synergistic *interactions in communication* through intermediality.

As a **leading transition**, the dynamics *from heterogeneity to homogeneity* in the interactions between the works of different arts is brought out. It goes **from networkedness to diffuseness to equilibrium** in the system of interacting works through the creation of a synergistic aesthetic construct – an output product in the implementation of **synergistic education**. The specificity of the training is based on the *model for aesthetic reception*, which is structured through the semiotic relationship: *sign – context – image*. In this process, the meaning-forming textual core and the intonation musical formula actively participate in the creation of a new *aesthetic image* (Shaimukhametova 1999).

The research examines *approaches and options* for the implementation of communicative interactions through the intermediality between literary

Table 2. Approaches to realizing communicative interactions between text and music through the intermediality

LEADING LITERARY WORK	LEADING MUSICAL WORK
– <i>Poetry</i> – selection of instrumental works and communicative activities; – <i>Poetry</i> – selection of singing repertoire and communicative activities; – <i>Fairy tale/narrative</i> – selection of instrumental works and communicative activities; – <i>Fairy tale/narrative</i> – selection of appropriate singing repertoire and communicative activities.	– <i>Vocal-instrumental work</i> – selection of poems and communicative activities; – <i>Instrumental work</i> – selection of tales/stories and communicative activities; – <i>Vocal-instrumental work</i> – selection of poems and communicative activities; – <i>Vocal-instrumental work</i> – selection of fairy tales/stories and communicative activities.

and musical works in pre-school education and in the first-fourth grades. The specificity of the derived approaches for implementing communicative interactions between text and music in the educational content of university courses is presented in Table 2.

As **criteria for the selection of the literary and musical works** in the study, the following are brought out:

- *emotional-communicative* structures of artistic works;
- *the subject area of*: literary texts, vocal-instrumental works and program musical instrumental works;
- *the aesthetic semantics* of the means of expression;
- *the associative relationship* between the literary and musical work, based on the subjective cognitive experience and the emotional identity of the person;
- the potential for inclusion in the *educational content* of kindergarten or in first-fourth grade.

In the educational process of the students, *author's examples* of the higher education lecturers' typological *variants* entered in the curriculum are included (Table 3).

Table 3. Specificity of typological options for communicative interactions through intermediality

Specificity of typological options	Typological option A	Typological option B	Typological option C
Making interdisciplinary connections	yes	yes	no
Making synergistic educational aesthetic construct	no	no	yes
Synchronous perception of the literary and musical work	no	yes	no
Creating a synthetic art form	no	yes	yes (only concept)
Application in pedagogical situations/ lessons	yes	yes	yes
Application outside pedagogical situations/lessons	no	yes	yes

As **subvariants** of communicative interactions between works of art through intermediality, the following cases are presented:

Variante A₁: 1. perception of a literary work; 2. perception of a musical work;

Variante A₂: 1. perception of a musical work; 2. perception of a literary work;

Variante B: artistic performance of a synthetic art form;

Variant C₁: 1. perception of a literary work; 2. perception of a musical work; 3. educational tasks of a creative nature in the implementation of communicative interactions;

Variant C₂: 1. perception of a musical work; 2. perception of a literary work; 3. educational tasks of a creative nature in the implementation of communicative interactions;

Variant C₃: 1. educational tasks of a creative nature in the implementation of communicative interactions; 2. perception of a literary work; 3. perception of a musical work;

Variant C₄: 1. educational tasks of a creative nature in the implementation of communicative interactions; 2. perception of a musical work; 3. perception of a literary work.

When approving the university courses, emphasis is placed on the *priority choice* of students as future teachers regarding the application of a typological *variant* of communicative interaction between text and music through intermediality (*variant A*, *variant B*, or *variant C*) in the educational space of the kindergarten or the primary school.

Discussion

In the conceptual core when constructing the curriculum in the academic courses, the following *approaches to literary and musical works* as art products

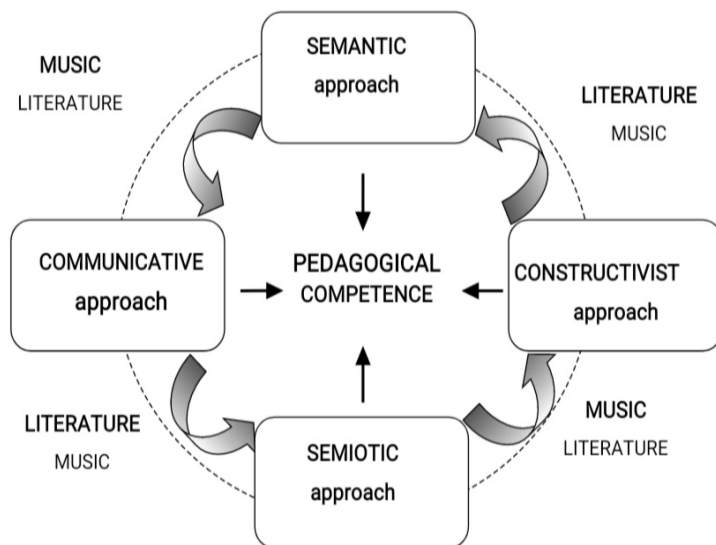


Figure 1. Conceptualization process in the modeling of a synergistic educational construct through the intermediality

are derived in the study: communicative, semantic and semiotic. To them is added the constructivist approach in education in order to achieve the development of pedagogical competence in future teachers. Modeling a *synergistic educational construct* represents an invariant structure within university education. Such a concept is aimed at forming *interdisciplinary competence through the intermediality*. In order to master it, students must first “acquire a clear idea and adequate experience in the local, disciplinary problem”, and then (or in parallel) “build ideas and experience about interdisciplinary objects, situations, problems” (Rasheva-Merdzhanova 2017, p. 92). Applied approaches in the conceptual model for future teacher education through the intermediality are presented in Figure 1.

In this methodological context, through the application of the academic courses, the goal is to build an analytical view of the students towards aesthetic works while transforming them into educational units of a syncretic level on the way to mastering the *key cultural competence*. This is a way to expand the knowledge of future teachers in the field of instrumental and vocal-instrumental music, as well as texts intended for children, forming skills for subject comparisons and for managing the communication process in the triad *child – a work of literature and of the art of music*.

Conclusion

As a result of the educational process in the testing of academic courses, future teachers are expected to interpret *factual knowledge* from the field of private didactics in the process of interaction of educational content from different areas in the kindergarten and in the school. The aspiration is to achieve *a conceptual understanding* of the specificity of an educational process with enhanced application of interactions in the field of music, language and literature in the conditions of the modern environment, achieving the development of *synergistic thinking* among students. They master skills for *adequate application* of the derived *invariant typology* of interactions between text and music through intermediality. At the *metacognitive level*, value attitudes are built, strategies are mastered, aimed at *creative application of the formed competencies* for the achievement of *synergistic education* in pre-school and primary school age.

By implementing project-oriented training, the possibilities of university education are sought to support the building of pedagogical competence among students. Thus, optimal conditions are created during their professional training for *mastering the current role of the teacher* in the educational space of the kindergarten or the primary school, aimed at comprehensively developing the potential of the child's personality by stimulating imagination and creativity.

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