



ANALIZE

Curriculum of Artistic Education Kosovo

Nëntor 2015, Prishtinë



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The production of this paper was made possible with the help of the Office of the European Union in Kosovo and Olof Palme International Centre supported by the Swedish Government.

“This publication was produced with the aid of the European Union. The contents of this publication is sole responsibility of the Cultural Forum and does in no way represent the opinions of the European Union and Olof Palme International Centre”

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Projekt i financuar nga BE-ja
dhe i menaxhuar nga Zyra e
Bashkimit Europian në Kosovë



SWEDEN

INTRODUCTION

Hereby is presented a short analysis of artistic education role and its position in general, but also in the Kosovo context. New curriculum of Kosovo, both for general education and specifically for the artistic one, gives very good opportunities for the development of artistic skills of students and of their capabilities for artistic experience. However, serious problems in school practice in Kosovo make the implementation of what is foreseen in the Curricula impossible. With the purpose of comparison and enrichment of the present analysis, the role of art and artistic education in national curriculum was compared with the curricula of different European countries.

A short retrospective glance was given to artistic education in Kosovo in order to analyze the progress

and changes knowing that education generally depend on social developments.

Finally, a number of concrete recommendations were given for relevant authorities on how the quality of artistic education can be improved within the general formal education and other informal education activities that can help the development of a positive attitude and love for art but also the development of student's artistic skills that enrich their personality or guide them in their carrier.

IMPORTANCE AND NATURE OF EDUCATION FOR AN INDIVIDUAL AND COMMUNITY

Fast development of science and technology has always put the humanity into new challenges in all fields of human creativity, specifically in the field of education. This happens because this development in one hand and education on the other boost each other. (Popovich, 2009; Brester, 1993; Miller, 2000; Freedman & Stuhr, 2004).

The purpose and objectives of education as one quite complex and interactive phenomenon always change in line with changes of social circumstances. Education and upbringing as two sides of one phenomenon that are linked and indivisible have had only one function during the history of social development, namely: transfer of experiences, knowledge, skills, behavior and opinions from one generation to the other and giving of knowledge, skills, opinions and values to the individual that are linked to current social developments. This function has been implemented in different stages of societal development, always

having one goal, namely the progress and transformation of society. This goal has always been an incentive for the development and progress of knowledge in the key activities of human kind, such as education, science, art and culture.

Education is decisive factor for the development of society. To this end, education should include the current developments in the society and also nurture positive values of tradition including the vision for the future. The concept of actuality is understood in the sense that those participating in education process do not end up receiving information and knowledge that are not current and cannot be implemented in their life and activities. In a nutshell, education and upbringing process should develop capabilities, skills and adaptation mechanisms towards changes, developments and

all activities of human kind, be them scientific or artistic.

UNESCO (United Nations Education, Science and Culture Organization) stresses this in its latest paper “Rethinking Education-Towards a Global Common Good”:

World is changing – the education also needs to change. Societies are transforming, and this requires new ways of education resulting with development of skills needed for the society and economy today. This means that we have to know more than literacy and numeracy; we have to focus on the education settings and new approaches with the aim of achieving better justice, social equality and global solidarity. Education should be linked with the ways how to live in this planet under pressure. It should be also linked with cultural education based on respect and dignity for all, thus promoting social, economic and environmental dimensions within the sustainable development (UNESCO, 2015,s3)

Education and upbringing should

also be influencing factors in the democratization of society in the sense of respecting the diversity in all its aspects. Different cultures, history and new achievements of the mankind should find their place in the education process together with the provision of skills to students for various professions. The aim of today’s education will in fact be to make an individual capable to deal with new changes coming from the new social, political and cultural relations in a society.

Democratization of the society firstly and fore mostly includes creation of more human relations in the society, and according to Malliaret (1997, s.59) “implies taking into account individual values of society in the dialectical unity“. Based on this aspect, except for the provision of education and upbringing

ing for all students, respecting the individual and his/her potential for the development and functioning of society is an indispensable condition for “democratization” in education. In the conditions of new societal, political and economic developments, as well as market economy and globalization processes, the main objective of the education and upbringing nowadays has changed and evolved from the objective of creation of a harmonious personality developed in all aspects towards the aim of „ever growing support of behavior of every human being ... as individual human being and member of the society where solidarity prevails.“¹

The solidarity factor has been reviewed much earlier in this context, since two prominent sociolo-

gists Emil Durkheim (1857-1917) and Talcot Parsons (1902-1979), known as representatives of functionalistic concept, argued that social solidarity is an important value for the society and thus education should focus in the development of this value so that the people in the society could be united. Parson specified the role of solidarity within the family and difference of individual traits as values that should be developed through education. His concept of “role allocation” based on individual skills and talents that would dictate the profession of every individual is widely known.

Education is nowadays featured with the tendency of focusing in the development of few key competencies or skills that are thought to be important for the labor mar-

¹ Ibid. p.10

ket (reading, math, technology, entrepreneurship, communication and expression). A so called mania for standardization, measuring of knowledge and testing of skills or making these achievements uniform can be noticed. This goes to the detriment of a more holistic and spiritual education that used to be the earlier tendency.

The fight between different subjects to take the central position in the curricula has been waged since the beginning of school and education as social activity, and this fight goes on to these days. Focusing on skills that make us ready for life or on entrepreneurship, as well as preparation for the labor market constantly influences the focusing of education to treat students like future employees of different profiles, thus leaving aside other

aspects that are an intrinsic part of human life, such as literature, culture, philosophy and other subjects that students are supposed to learn when dealing with various concepts about life, humanity, and why not, about morale, aesthetics, ethics, etc. As a consequence, globally wise culture and arts are left in the margins and enough time and resources are given only in small number of cases, usually after all the time as well as financial and human resources are provided to other subjects in the school.

Consequently, John P. Miller (2000) argues that today's education treats the individual like a machine employing technical/technological approach towards students, focusing on the processes, procedures and routine actions. In this sense, he cites a comment of another scientist, Sardello, Robert (1992), who points out:

That education became an authority whose purpose in the modern world is not to produce culture nor to serve the world, but to link the humanity with the deadly forces of materialism. Education, as we know it, starting from the preschool age through to the university education, destroys the spirit (p. 50).

This is the reason why Miller (2000) requests that special forms and strategies of education be implemented in schools, such as “visualization” or “guided imaginary”, meditation, reflective diary and other forms which he thinks will educate the individual and elevate his/her spirit.

On the other hand, UNESCO (United Nations Organization for Science and Culture) also sees the role of education in a wider sense. According to this organization:

The role of education should aim towards the strengthening of children and

adults so that they could become active participants in the transformation of their societies. Teaching should focus on the values, opinions and behavior (activities) that enable the individuals to learn living together in one world featured by diversity and pluralism (UNESCO, 2016).

This is the reason why the experts of modern education today mostly agree that the role of education in modern society is connected with the provision of opportunities for students to develop skills that will make them ready for life in physical, intellectual and spiritual sense. In this context, artistic education or education through artistic subjects is seen as opportunity for higher influence on this development aspect.

As a conclusion one may say that the essence of modern education today lies in the development

of critical thinking skill of students and their comprehensive psycho-physical, emotional, intellectual and social development, which can be achieved only when the pupil is genuinely active in this interactive process and not a passive object of it. Students should be educated so as to be free in expressing themselves, develop right judgment about things surrounding us and to simultaneously develop the skill for creativity because that is the power leading the humankind ahead. Within this framework, modern education strives towards the cooperation between two partners – teacher and student, with the task of the first being to adapt the conversation to the student's age, perception capability and at the same time be based on scientific truth.

This approach requires profes-

sional and pedagogical capacity building, as well as preparation of teachers as a leader of this process. A completely different approach towards education and upbringing is also required. Analyzing teaching and learning as concrete activities of education in the light of current developments, the vision for the future becomes clear. To this end, constant efforts should be made for professional trainings of students in various education, artistic and scientific profiles that are needed for a comprehensive development and progress of people and society, not leaving aside the development of positive values and opinions of individual as a member of family, community, society and the world. In this context, we can identify the following goals of modern education:

king the students capable to provide opinions, understanding and reflection within the surrounding environment through individual critical approaches;

- Development of psycho-physical skills of students aiming to further their interests;
- Enrichment of spiritual and emotional world through teaching for experience, recognition and evaluation of positive artistic and cultural values;
- Identification and progress of creative potential;
- Acquiring knowledge and information and their transformation into skills to be used in various life contexts;
- Development of opinions, behavior and convictions on society phenomenon and positive social values;

Motivation for continuous learning with the aim of self-improvement and

improvement of the society as a whole.

These goals should be understood as comprehensive preparation of the pupil to adapt to life, progress and changes, difficulties and challenges at the same time with its physical, intellectual, societal and emotional development.

Within these efforts in meeting these goals, there is no doubt that artistic education has its specific role, especially in the emotional field, but also in shaping the personality.

ART AS A PART OF GENERAL EDUCATION

There was a belief in the past that art is even more organized than the life itself; like something we longed for to escape from the real life. Changes that happened in this century are such that now art is not considered like refuge from the real life but rather as a return and coming closer to it. (John Cage), (Composer)

Art is a special form of human expression and creativity, and as such it has always been subject of analysis and studies. Art's aim is to grasp the roots of human nature and values, but also to explain the role and function that it plays in the society. Expanding the knowledge horizons about the world, life and human kind without doubt permeates through arts, and this is the reasons why its role in the society is so critical.

It is though that art as social phenomenon has multiple influences in the development of human kind and

society. Very often arts were considered as a journey to a different world to far from the reality. The driving force of this journey was human imagination. However, knowing that the present is featured with a huge development of science and technology, we can in fact consider that arts keep us on the track of real human life with its experiences, emotions, feelings and all other things that symbolize humanity and human beings.

As known, the human desire to create something new dates back since the inception of human kind. That new thing had to be useful for the individual and also for the others. The process of making the working tools was more than a working process for material benefits.

In its inception arts were expressed in various ceremonies

through rites and in syncretism, music, movement, gestures, rhythm, tones and colors. By developing this sense for color, for good words, gestures, rhythm, voice, etc, human beings used to enrich their lives and to show experiences, concerns and pictures of life and the world.

Through this synthesized presentation every form of human expression and creation took its own direction and developed separately. This development saw constant improvement and modification. Today, arts and science are two wide fields of human kind creativity and achievement that are enriched and differentiated but also fields that cooperate with each other and add to or receive from each other. Science and technology develop the society in material and practical sense. This is the context where the art itself

develops through the enhancement of opportunities for its expression and through development and perfection of instruments for creation, transmission and preservation of artistic values. Art also develops human spiritual world and gives life humanity, imagination and beauty to enlightened thinking. It also gives support and strength to the humanity for its further development in all walks of life. The success of every innovation in science and technology nowadays is unimaginable if it doesn't have artistic form and value.

Arts have multiple functions in human society. For us it is specifically important the education and upbringing function of arts that is expressed through great strength of influence to human consciousness and sub-consciousness, including human emotions, feelings, thoughts

and character. In this sense, Eisner (2002) highlights that principles how arts function may be quite effective when employed in education.

This is how it has been since the inception. In different ceremonies, tribal rituals and feasts linked to cults of belief, we may find the first forms of artistic creativity expression and at the same time the moment when the need arises for this creativity and spiritual richness to be continued and transferred to new generations. This is when the need for educations through arts is born.

Kerry Freedman and Patricia Stuhr (2004) point out that if the role of education is to prepare students for self fulfillment so that they could be able to contribute to the society in a constructive manner; artistic education should go beyond education through discipline and standards, so

that students could be able to learn about life through arts. Even though these two scholars focus their efforts into visual arts, this approach is mostly valid for artistic education in general.

At the European level, artistic and cultural education takes a specific importance. The EU Strategic Framework Cooperation in Education and Trainings stresses the importance of transversal competencies, such as awareness raising on culture and creativity, whereby 2009 was proclaimed as the Year of Creativity and in 2009 also the Resolution on Artistic Studies was adopted in the European Parliament. With the aim of contributing to the achievement of certain objectives, a development study was carried out on goals, objectives and way of organization of artistic education

throughout European countries.²

The following are the key findings of this study:

a) Aims and objectives of artistic education are almost the same or similar throughout Europe. They include: artistic skills, appreciation of art, knowledge and understanding, artistic expression.

b) Linking arts with other subjects: through arts the contribution is given for the development of general skills or competencies (communication, socialization)

c) Reaching the artistic competencies is considered as an objective in most of the countries. (see figure 1, Euridice)

Art forms in curricula: In different countries arts are treated differently in their curricula. In some countries arts are mandatory subjects, while in others are optional. In some countries arts are taught in interdisciplinary manner within the curriculum of arts, while in others teaching of arts is divided into separate subjects of Music, Play, Dancing, Visual Arts, Crafts or Design, including the modern technology through courses for photography, film, etc, which are mainly present in developed countries.

In the majority of European countries main forms of art that are taught are the following: Visual Arts, Music, Crafts. Other subjects, such as: Play, Media, Architecture, Dance, etc. are taught through different alternative forms, such as optional subject, where school au-

² http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113en.pdf

tonomously determines its status
and time.

CURRICULA AND ARTISTIC EDUCATION – METHODOLOGICAL – DIDACTIC APPROACH

Art is more or less omnipresent in curriculum. In this way, the intention is to develop artistic skills amongst pupils alongside with elements of aesthetic education aimed at experiencing artistic values.

During her research and following of artistic education in schools, Lora Bresler, a prominent researcher of artistic education, identifies three main approaches in curriculum for artistic education:

The Little-Intervention Orientation

The Production-Oriented Curriculum

The Guided-Exploration Orientation

Analyzing these three approaches through numerous researches of school practice, Bresler highlights that only the third approach, **Guid-**

ed Exploration by the well-prepared expert teachers enables effective artistic education or education through arts, but only under the conditions where the environment is aesthetic and teachers are artistically perceptive, as well as in a climate of culture that gives incentives for the production and appreciation of artistic values. As she points out, the real life confirms the opposite that the environment is generally speaking unaesthetic with little time reserved for arts and with few number of specialists of arts in schools. In her opinion, the model of Guided Exploration enables close links between all key components of artistic education, such as the conceptual development, skills and knowledge including creativity as specific skill.

Reform of artistic education curriculum aims to highlight the importance of experience in critique and opinion from the perspective of elements (texture, rhythm, color, design, time and space) through development of a vocabulary whereby pupils will know to articulate these perceptions and activities that enable them to develop new experiences. Bresler explains that through such a curricula emphasis would be put on the teaching of aesthetic skills (observation, drawing, listening, creation and active intellectual movements, as well as activities stimulating the appreciation of art and history of art through the masterpieces from the past).

This approach that is widely present almost in every country of the world was implemented during the artistic education curriculum

reform in the education system of Kosovo after the most recent review in 2011.

Before we concretely tackle these aspects in the new curriculum, we think that it would be important for the reader to make a retrospective evaluation on how the artistic education in Kosovo was developed in the past.

ARTISTIC EDUCATION IN KOSOVO

Short retrospective review

Since the establishment of the regular education system in Kosovo back in 1945 as a part of the then education system of Serbia and later on of Yugoslavia, the subjects of arts were mainly at the service of the socialist ideology, and through the subjects of Musical Education and Arts, pupils were encouraged to make their talents for music or arts available for the creation common Yugoslav identity, self-government, successes of the state and party, the idea of brotherhood and unity between all citizens, etc.

Of course that these two subjects enabled the artistic education, namely learning of musical alphabet and reading, singing skills, listening to the music, playing music instruments, as well as the skill of expression in colors, two-di-

mensional and three-dimensional shapes, etc.

Important element of artistic education in school was knowing of authors, singers and artists from all fields and from all parts of Yugoslavia.

Kosovo citizens could learn about local artists from Kosovo and of course about the rest from other parts of Yugoslavia, but not about the prominent Albanian authors who lived and worked in Albania. This tendency for the assimilation of national feelings through arts was rejected by the education experts in Kosovo by not accepting the reform known as “common core” during 1980-1990s. The author of this paper carried out an analysis on this ideological-political influence in the field of musical education during this period of time (Lu-

zha, 2008) and the similar process was also carried out in the field of literature, drama, etc.

Except for these limitations, artistic subjects in schools were much more highly esteemed. Musical activities in schools, exhibitions, various artistic competitions were motivating for pupils in their development of creative talent in different fields of arts. Since she herself had been a witness of these times as pupil of 5-8 grade during 1981-1985, author can remember numerous artistic works of visual arts (tapestries, vitrage, mosaic, pictures, etc) as well as participations in school orchestra Melodica, block flute; member of school chorus and music instruments performers of the school. Province, republican and federal competitions of school choruses used to

be a real festival of school chorus music, even though as mentioned above, the influence of the ideology was present in the songs.

The schools used to have the play group, the poetry group, club of young writers, folk and modern dancing groups, etc. Schools were proud with the large number of artistic activities and results achieved there.

Period of Parallel Education System 1990-1999

During these difficult times when education in Albanian language in Kosovo used to be carried out in the conditions of improvisation in house-schools (Summers & Buckland, 2004), arts mainly played the role of nurturing national-ethnic feelings in opposing the Serb regime of that time. During this

period there were neither conditions for exhibitions, independent artistic work nor any opportunities to experience artistic works in artistic subjects. In the classes of Music and Arts, which were seldom held on regular basis, under the influence of new ideology, patriotism and national identity, pupils under modest conditions used the forms of artistic expression to present problems of the time, including war, suffering, mass expulsions and desire for freedom. (Republic of Kosovo, 1995).

Curriculum of the Year 2000

In the year 2000, Kosovo authorities together with UNMIK govern Kosovo and embark upon a comprehensive reform of education and upbringing in Kosovo. The primary education system changed moving

from 8 year to 9 year one, divided in two levels – primary education (I-V) and lower high education (VI-IX). New approach to education has been implemented in the new curricula of Kosovo, tackling the fields of curricula and updating teaching contents in different subjects. This approach was estimated to be a very positive one also in the analysis made by the Education Institute of London University (Peffer et al, 2005). However, the analysis also highlights that the implementation will be difficult because teachers have been trained to work differently and that there will be obstacles until all teachers don't receive required trainings to implement new curriculum. Despite this, positive changes have been noticed, textbooks have been more or less been freed from the ideological content,

an attempt has been made to intensify the development of artistic skills and to extend the knowledge horizon of pupils, including the knowledge of pupils about arts and culture in general, specifically about national culture. However, while reformed curricula of Kosovo aimed at improving a multiethnic society where diversity is respected, curricula were vested with ideological elements depending on which community children of Kosovo belong.

In this context I think that the art lost a good opportunity to build communication bridges between the children of different ethnic communities through musical, visual, dancing and other forms of artistic education contents.

For example, all ethnic communities in Kosovo will not be able to

get acquainted with the values of each others through arts. Minority communities with larger extent of integration in Kosovo (Romani, Bosniacs, Turks and others) will be able to have the understanding of only a small portion of artistic creations developed in Kosovo, while Serb community pupils in Kosovo learn only from the curricula developed in Serbia.

Below we will give an example from the curricula of different communities in the subject of Music and Arts from the year 2000.

Musical Education as a teaching subject throughout the primary and lower secondary education(1-9) is chiefly carried out through three main musical activities: 1. Performance (singing and playing in musical instruments) 2. Musical listening 3. Creation

In each of these musical activities certain objectives have been determined that are to be achieved during a school year. Thematic content and artistic sources suggested by experts of the field and selected by the pupils of relevant age group that are connected with thematic content are also defined. Concerning the songs, they are mainly children songs written by local composers but there are also songs from the foreign literature. Musical sources for listening (music pieces) also come from world and domestic literature. Musical Education for fifth grade <http://masht.rks-gov.net/planet-5?page=2> for teaching in Albanian language.

Arts – fifth grade <http://masht.rks-gov.net/planet-5?page=2>

The requirements for other

classes of primary education have been presented on similar grounds. In high schools arts are taught mainly through chronological teaching of arts history in different periods and social contexts, with some room left for direct artistic creation, albeit small one.

As we can see from the examples, despite the approved curriculum in the year 2000, teaching of subjects continued to employ specific approach within the disciplines without interconnection in the field of arts. Following the adoption of curriculum, textbooks for respective subjects were also drafted, including Musical Education and Art Education that were mainly based on the curricula.

The curricula of 2001 envisages the artistic sources, teaching equipment and conditions required

for a genuine artistic education. Even though curricula for Musical Education and Art Education provided enough room for individual and collective creativity at the school and community level, practical problems related to infrastructure and allocated resources for these subjects, as well as the teaching by unqualified teachers give a totally different picture in reality.

Curriculum Framework of Pre-University Education 2011

Prior to the analysis of obstacles and problems in the implementation of existing curriculum, in 2011 this curriculum was reviewed and changed with the new Kosovo Curriculum (2011) that employs a totally different approach and has great differences from the previous one.

The review project was supported by UNICEF-a and European Commission through project Edu-SWAP <http://eu.eduswap-ks.org/index.html>

New curricula provides for teaching to be streamlined towards the development of 6 key competencies needed for each pupil of Kosovo.

In order to reach these competencies, all curriculum fields with a more integrated approach of curriculum subjects should give contribution in reaching the projected competencies in a gradual manner from year to year until they are finally reached at the end of XII-year.

Initially were identified below mentioned objectives of pre-university education:

- Nurturing personal and national identity, as well as the identi-

ty of country and cultural belonging;

- Promotion of general cultural and civic values;
- Development of responsibility for yourself, others, society and environment;
- Training for life and work in different social and cultural contexts;
- Development of entrepreneurship and use of technology;
- Lifelong trainings.

In line with these objectives, 6 core competencies have been identified and intended for every pupil of Kosovo. Of course, the individual specifics, predispositions and talents of every pupil are considered when dealing with these 6 competencies.

Competencies are broken down in expected results of learning achieved by pupils in respective

levels, at the curriculum level and in the classroom.

Teaching in schools is held through 7 key fields of curricula:

1. Languages
2. Arts
3. Math
4. Natural Sciences
5. Society and Environment
6. Health and Wellbeing
7. Life and Work

ARTS AND ARTISTIC EDUCATION IN THE NEW CURRICULA OF PRE- UNIVERSITY EDUCATION OF KOSOVO

In the reviewed curriculum the field of **Arts** has been properly presented together with the rationale for artistic education. Concepts taught through arts have been also elaborated together with the values, positions and artistic skills.

Initially, the teaching has been prepared taking into account all current trends in artistic education, including the elements of guided orientation and exploration indicated by Lora Bressler. In this case, pupils not only create and are actively engaged in artistic, productive or creative activities, but also learn about artistic processes, tools for artistic expression and their use; they get to know the pieces and masterpieces of national and global creativity, as well as learn about different artists.

The field of Arts in new Curricula

does not only comprise in Musical Education and Arts Education as usual, but it also includes Play and Dancing, though still as optional subjects.

Another change consist in the attempt to employ integrative approach, at least thematically and dimensionally wise when it comes to teaching results, always complying with specifics of various artistic expression tools available to different types of art.

Curricula once again highlights the objective of artistic education which is in line with the objectives of education in Kosovo:

“Education through arts enables development of active and creative citizen, who:

- creates, shapes and actively participates in the improvement of quality of life and environment;

- participates in social, cultural and intellectual interaction of different cultural groups putting as priority the human aspect of this interaction.

- has basic technical and creative skills and competencies that are important for life and work” (KKK, 2011, p. 39)

The following are the 6 dimensions of learning results:

1. Interpretation, creativity, performance
2. Process, techniques and tools for expression
3. Artistic communication and artistic expression
4. Understanding of cooperation Arts-Society-Arts
5. Constant appreciation and evaluation
6. Identity (ies) and culture

In each of these dimensions, it is clearly specified what is supposed to be done in the sense of activities and teaching lessons.

With the purpose of implementation of artistic education in the scope of general education, link between artistic subjects is envisaged in order to achieve formulated results of learning, which are unified in the theory, but in real life they have their own specifics.

The Curricula contains values, positions and skills developed through arts in general education:

Due to the fact that they are here generally described for each type of art, in the section of learning results for certain level (classes) these skills, positions and values are analyzed for each type of art. For example:

In addition, pupils will learn

about artistic processes during which the artistic expression tools are manipulated/used with the purpose of artistic creativity in line with required techniques and different genres and styles. For example, pupil learns how the line and color is used; how the portrait and landscape is made, etc. Moreover, pupil acquires understanding how the rhythm in different music scale measures is achieved (2/4, 3/4 etc).

The key focus at the level of primary and lower secondary education (grades 1-9) is put on artistic activities: performing (songs, instrumental playing, poetry, monologues, dialogues, dance, mimics, pantomime, etc). Through implementation of these activities pupils will be acquainted with artistic concepts and processes, they will be able to better understand tools

for expressions of various arts and how those tools could be used to address 6 envisaged competencies.

Teachers will be also encouraged to enjoy artistic pieces (listening to musical pieces, watching live or through audio-visual means of exhibitions, plays, dances, etc). This is the way how they will be encouraged to research more and learn about art also during the time when they are not attending the school. They are also encouraged to see different plays in their community, to organize them themselves and to be familiar with the authors, artists and performers from their community both related to local and international artistic creativity.

Other aspects are related to constant exposure of pupils to various types of arts, nurturing good artistic

taste and development of critical thinking about arts that is achieved through a constant self-evaluation and evaluation of artistic work of peers, as well as through judging, evaluating and assessment of other artistic pieces which they have opportunity to experience.

Below you can see how in a summarized manner 6 envisaged development competencies relate to each other at the end of pre-university education based on the new curricula and how the art contributes to their achievement. The local authorities are responsible to develop further didactic aspects.

ALTERNATIVE ARTISTIC EDUCATION

Except for artistic education provided to all pupils in general education system, in Kosovo there are other alternative means where children and other individuals can develop their artistic talent. This can also be achieved by courses, non public artistic schools, cultural projects and cultural centers for children in different cities of Kosovo.

There are 7 public schools of music a several private ones, where pupils study playing in some of the classical musical instruments (piano, violin, guitar, air instruments, etc). The teaching is carried out in three levels in parallel with regular schooling. Within the framework of musical school, in some cities the ballet classes are held.

The upper middle school of visual arts is located in Peja, while others who would wish to develop

their talents for play and dancing they can attend certain programs that are mainly provided by private culture operators.

One should mention here the initiative of Oda Theatre, namely their project i general schools where they worked with the children aged between 8-15 in regular weekly workshops, after which at the end of the season a play is performed. This good experience gives opportunity to talented pupils, even though the new curriculum provides for the plays in schools be mainly as optional in connection with the subjects of languages, arts, history, etc, depending on the selected topics.

A challenge in practical implementation of these alternative ways are the costs and lack of subsidies by the state for those activities, as

well as lack of incentives for teachers to implement them through projects in cooperation with other cultural operators from the private sector.

CONCLUSION

Analyzing the position of arts in general education curricula of European countries, we see that the way how art is conceived in the Kosovo Curriculum employs more or less the same approach.

The objectives of artistic education are streamlined towards the development of artistic competencies of new Kosovo Curriculum. However, a lot remains to be done in the preparation of teachers to implement these competencies through an integrated approach where different forms of art are present.

The learning results for the field of **Arts**, determined for different levels of education do not give an opportunity and freedom to teachers that within the hours available (one hour a week!) implement a lot from what is required. If the increase of regular hours is not

feasible option, one should think about alternative ways of alternative education of optional learning or thematic and interdisciplinary projects, where pupils could functionalize their artistic skills so that they could artistically communicate on various topics and questions.

MEST and municipal directorates should ensure as soon as possible that the artistic subjects are taught by qualified teachers only. And schools themselves should provide for friendly artistic environment. They should also provide for adequate technological infrastructure so that pupils and teacher could be able to carry out artistic education with as many as possible artistic examples from local, national and global arts, including the visits to museums, exhibitions, concerts as part of methodology for the imple-

mentation of relevant subject.

In school opportunities should be created for pupils to realize their talents through different ways of arts starting from the classical ones in the school curriculum (i.e. photography, short films, thematic concerts, musicals, operettas and other forms of performance) that would involve teachers of other subjects.

MEST and municipal directorates should encourage schools more so that they could give more space to artistic works of pupils in schools and community through competitions, festivals (i.e. competitions of figurative artists, competitions of choruses, ensembles, poetry, etc) and through projects with the participation of parents and community (i.e rehabilitation of school yards with artistic pieces and its aesthetic

improvement); work with murals, sculptures, etc. taking as example good models from the region and wider.

One good opportunity is the use of recycled art pieces, namely use of materials for the creation of artistic pieces in school and outside of it.

As a conclusion, one can say that pupils naturally consider arts as a part of their lives. Let us enable them to do the same thing in schools by leading them slowly, professionally and with love.

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CULTURAL FORUM

Oda Theatre held numerous meetings during the end of 2011 with the purpose of establishing a network of the cultural organizations in Kosovo. These meetings were attended by more than 60 participants, representatives of different organizations of culture, thus creating the possibility to organize the founding Assembly on 23 March 2012, which laid the foundation of the Network of Independent Organizations of Culture – Cultural Forum. The founding Assembly laid the foundation of the Cultural Forum with 22 independent organizations as members. Through democratic voting, the Statute was adopted and the network presidency was also elected. The Cultural Forum is an entity registered as a network of independent organizations of culture. It was decided that the role of interim Secretariat will be assumed by Oda Theatre until the capacities are built to form a professional secretariat of the network.

The Cultural Forum of Kosovo is a network of independent organizations of culture in Kosovo, established with the purpose of:

- Strengthening the independent organizations of culture by developing their capacities for the implementation of their programs ,
- Promotion of member organizations,
- Inclusion of member organizations in decision-making,
- Boosting the support for the independent cultural scene,
- Protection and improvement of the position of organizations vis-à-vis the relevant institutions in Kosovo and abroad.

The Cultural Forum aims to fulfill its mission through the following activities:

Communication and networking of independent organizations of culture,

CULTURAL DEVELOPMENT FORUM

Forum for Cultural Development is a Project aimed to further develop and strengthen the Cultural Forum established back in 2012, by providing advice and valuable expertise for the cultural policies of Kosovo. The Project is supported by the European Union Office in Kosovo, and implemented by the Cultural Forum, Oda Theatre and DokuFest. The first Project activities were carried out in December 2013. The Project is supposed to continue through to November 2015. During this two year period, the Cultural Development Forum will come up with at least 28 cultural policy products that will result from research, debates, focus groups and conferences. The Project will also strengthen the network of independent culture organizations, built its internal capacities and impact the development of culture policies of Kosovo by producing the knowledge for culture. In addition, the Project will spur the dialog and cooperation between the sector of independent culture and public au-

thorities so that concrete solutions for Kosovo's cultural development could arise.

www.forumikulturor.net



Projekt i financuar nga BE-ja dhe i menaxhuar nga Zyra e Bashkimit European në Kosovë



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