

4. IMPLEMENTING THE CONCEPT OF ARTISTIC EFFICIENCY: SOME SUGGESTIONS FOR TEACHERS

Tatiana Bularga²²⁹

Abstract: *In efforts to design the implementation process of innovative artistic praxeology we emerged from the assumption that TDA (teacher's didactic action) and PAA (pupil artistic action) become fundamental values of the integration of theory and praxeology in perspective of an effective education, provided that they be widely used both horizontally and vertically, according to the pentagonal model consisting of principles: proactivity, artistic intro-opening, creation/creativity, of success, re-conceptualizing and instrumented in modern theoretical and methodological perspectives.*

Key words: *innovative praxeology, proactive personality, actional options, artistic action of teacher, artistic action of pupil, success of personality*

1. Introduction

The novelties, appeared and imposed from one period to another in the evolution of musical culture and education, were and are determined by scientific and artistic achievements, by the enrichment of the possibilities of knowledge and valorization of experiences and accomplishments, both from the sphere of musical didactics, as well as musical creation and interpretive art. The perspectives considered, especially in the last half of century, aimed at a better knowledge of the physical and psychological peculiarities of the child, of his ability to form perceptions and auditory, visual and kinesthetic, and the fundamental goals pursued by specialists:

- teaching staff and researchers;
- were and remain the improvement of music's contributions to the aesthetic and ethical education of children, to the development of their sensitivity and intelligence, in other words, to the formation and the harmonious development of children's personality.

In this sense, the studies of some specialists from the various fields of research dedicated to education have demonstrated that the practice of music, especially through audition, contributes in a substantial way to increasing the intellectual capacities of students, in especially attention and the power of concentration, but also sensitivity and even the exploitation of their creative potential. The entire scientific approach is thought out in a natural harmonization of the values of the tradition of musical education, with the innovations of content and didactic technology in recent years; at the same time, it is presented clearly, convincingly and often with a warm spirit, which demonstrates the authors' passion for education and love for children who want to discover and understand the expressive power of music.

²²⁹ Associate Professor PhD., „Alec Russo” State University from Bălți, Republic of Moldavia, email: tbularga@gmail.com

2. Methods

Aesthetic education constitutes an essential component of education, because through this approach it is intended to shape the sensitivity, the receptivity of the human being to non-pragmatic, alternative aspects of existence. The aesthetic represents another form, a superior and particular one, of structuring the objective world and the imaginary. Through aesthetic education, child accesses another form of organization, transfiguration of existence, overcoming intellectual-rationalist or utilitarian routines. In the well-known hierarchy of needs, elaborated by Abraham Maslow, the satisfaction of aesthetic needs, placed at the top of the pyramid, define to an essential extent humanity and spirituality: the complete human is, thus, the one who is educated and under aesthetic aspect.

Formal aesthetic education is achieved, in particular ways, through disciplines specific to the seven arts. Of these, especially in artistic education, special attention is paid to musical education, which begins in primary school or even at early childhood and continues in middle secondary and high school. School is for the child a specific social world, where he enters into relationships with his peers, with the teacher, with the subjects of study. He has many and various questions, to which enigmatic answers await. Obtaining the expected answers multiplies his effort to know, to be always on the lookout and to discover the unknown phenomena. If the need to act independently and creatively is appropriate for school subjects, then this need is even more felt for subjects with artistic content (music, painting, choreography, etc.).

In order to continuously stimulate the student's effort to manifest proactively, independently and successfully, it is not enough to have a receptive pedagogical praxeology, which is reduced to the fact that the docile pedagogue seeks to put theoretical and methodological approaches into practice, presented in specialized literature, guides, curricula, etc. Contemporary education needs an innovative praxeology, which, unlike receptive praxeology, does not take over the raw theoretical-methodical approaches, but forces the practitioner to gather only the ideas of perceived essences from the sources provided, so that later they come to the students with new action options. Such a praxeology becomes more than a practical act, because it places the teacher in the role of manager with an intermediate function between theory and practice.

In this posture, the practitioner fully corresponds to the praxeological rigors, which are reduced to the specific of designing and logistically realizing the artistic action. The desired implementation of a formative-innovative praxeology in the national artistic education is not a whim of the moment nor a purely theoretical approach, but is a vital, practical necessity, aimed at mobilizing all human resources to change both the integrative vision -professionalism of the teaching staff, as well as their direct responsibility for the quality of the actions undertaken day by day with the actors of the training process. We say these things, basing ourselves on the reality currently faced by the practice of artistic education in Music/Arts Schools for children, Arts High Schools, University Faculties with an artistic profile. Extensive field investigations of the nominated subject confirm our previously formulated assumptions that:

a) practice, unlike theory, is a living process, mobile and often with hostile

tendencies towards change;

b) the dynamic of a postmodernist pedagogical theory undeniably needs a functionally innovative praxeology;

c) current educational technologies assume an organized system, in which the components can and must be applied in an integrated manner;

d) the correlation of the results of our research with the results of research currently obtained demonstrates that change strategies focused only on gifted/gifted pupils/students do not fully solve the problem, because they must provide equal opportunities to the entire sample of the educational process.

3. Results

The measures taken in this regard do not exclude certain foreseeable risks such as:

a) the low level of responsibility and attitude that some managers and teachers could show towards the objectives put forward in the program of experimental research and implementation of the targeted praxeology;

b) the existence of gaps in the logistical assurance necessary for the instructional-educational process in arts schools;

c) the level of professional performance of teaching staff, the low interest for change actions in education, will initially not ensure everywhere the awareness of the priorities of the transition from traditional praxeology to the formative-innovative one;

d) the practitioner's access to the theoretical-methodical materials, curricula/manuals and their evaluation in order to successfully achieve a qualitative education and for change.

Thus, the analysis of foreseeable risks implies the need for practitioners to change from the awareness of artistic education as a secondary phenomenon to that of a cultural priority of the European-type society. In this context, efforts were made to corroborate university and pre-university factors in order to achieve the projected changes. The following are identified as efficiency criteria:

1. Methodological (planned and realized considering the application of technologies and efficiency strategies);

2. Psychological (taking into account psychological factors, the internal content of the personality);

3. Physiological (the pupil/student-subject/object of education is a being endowed with psychic/spiritual capacities, but also with physical capacities, which implies the promotion of a binomial educational policy, with an effective connection of both forms of existence);

4. Pedagogical (the use of modern principles and technologies for effective management of the educational-formative process);

5. Aesthetics (all cognitive-formative steps should be carried out based on classical and contemporary knowledge);

6. Praxeological (the didactic actions of the teacher and the artistic actions of the pupil/student should be methodologically instrumented and grounded and carried out with a high practical effect);

7. Axiological (education is value-centered and integrated);

8. Sociological (artistic education constitutes a microsystem of the society of which the person is a part and which, respectively, determines his goal and formative ideal).

Based on the previously highlighted criteria, we conclude that artistic education/education (pre-university and university framework) in the Republic of Moldova, if we refer to it as a whole, attests to aspects that still remain to be capitalized ineffectively. The realization of our research program, as well as the applied-practical one, taking into account the examined factors, we believe will inevitably lead to the minimization of the distance between the theory and practice of the targeted field. In this sense, we propose to significantly optimize the process of implementing the concept of artistic efficiency by means of promoting a progressive vision, which resides in cultivating in practitioners not only a receptive praxiological style, but also a formative-innovative praxeology.

When we emphasize innovative praxeology, we have in mind the reformation of pedagogy conceived as a science and as a humanistic practice, constituted as an open system, which means that its priority objective is to revise, re-conceptualize the educational principles; through its constitutive constructs, training (teaching, learning, cognition) and education (training, development, change), which asserts itself as a managerial science, insisting through both its roles on a qualitative, effective and progressive educational action (V. Babii, T. Bularga, 2015). In order to establish a dynamic relationship between theoretical approaches and successful practical applications of scientific-epistemological approaches, there is a need for an optimal collaboration between theoretical accumulations and educational praxis innovations.

Qualitative connections between praxeology and theory cannot by themselves cause desired changes in the educational process. But the educational practice and its study, praxeology, constitute for the education sciences not only one of the three sources of knowledge in pedagogical research, but also a significant epistemological basis able to contribute to the solution of the problems of pedagogy, in particular, to the optimization the theory - educational practice relationship. We see such an effective connection and collaboration between theory and practice from collaborative positions both horizontally (the active-applicative receptivity of practitioners to scientific approaches and elaborations, on the one hand, and the systemic and continuous valorization of the innovative experiences of practitioners, on the other hand), as well as vertically, which means that the innovative praxeologist takes from the theoretical elaborations not everything in detail, but only the essential ideas to apply them from their own positions, these being accompanied by another options of the actor of the process of change through practical innovation.

The approach of optimizing the theory-practice relationship obtains additional instructive-formative and artistic development valences, due to the principles of creation/recreation-reception of artistic products, which stipulate that the work of art exists as such only in the process of its interpretation-visualization-audition – process that includes the mental action of the author of creation, conventionally considered as a theoretical one, with the action of reception and, at the same time, being considered as a practical one. The process of artistic reception within the instructive-formative actions is identified with the educational action itself. In this

process, a considerable weight belongs to the participative status of the pupil/student in the action of design, implementation and evaluation/self-evaluation (by prescribing individual behavioral maps, anticipating practical actions, varying operations, accomplishing tasks by choosing the optimal variants of solving) and the dynamics of the professional competence of the teaching staff to gradually realize the process of design (theoretical) and action (practical), by identifying educational contents and valuable actions, diagnosing individual resources, planning, forming hypotheses, sequential and final evaluation.

We are convinced that artistic activity differs greatly from other human activities due to its ontological specificity, which requires taking into account the opportunities and apparent challenges in the manifestation of the individual potential of the pupil/student, an act that is expressed by transposing the theoretical prescriptions into practical actions undeniably by the presence of emotional-affective reactions, by living the projects and logistic maps of the action (V.Babii, 2010), not just waiting for the incentives from the outside, but by strengthening the student's own artistic intentions and decisions - subjects of education.

However, in the artistic action, the person's approach is a realization with the intention of purely artistic manifestation. It is produced in a complex pose of creator, performer, listener, spectator, reader; it integrates the image of real phenomena and subjective ideas; seeking to manifest itself through the product and as a product of the respective art: music, plastic arts, choreography, etc. Being involved in the artistic process of a certain art, the pupil or student simultaneously calls on other arts to complete the artistic image specific to the given field. Emerging from such educational-philosophical perspectives, we realize that, for example, the act of musical perception of the listener is not one of strictly artistic or strictly musical imagination, but one of musical-artistic imagination. So the activity of the actor of the reception process, related to this field, is an action with a wider range of influence, with the name of musical-artistic action. For these reasons, the notion of artistic is not an artificial supplement to the word musical, but represents a content with an integrated, unique meaning.

The musical-artistic activity - conceived, broadly speaking, as a specific educational field - oriented towards increasing the yield of the quality of the action with the same name, like the entire system of artistic education, is regulated by five praxeological principles, which are the basis of the fortification of the concept the efficiency of the national artistic education and not only. The principle of proactive personality education, which is designed as a managerial tool for self-leadership and self-improvement, is achieved through: design, decision, option, initiative, independence, intra-independence. Broadly speaking, proactivity constitutes a defining quality of man, and has a regulatory function for all mental actions (internal) and behaviors (external), which are in continuous dynamics and development. Such a quality is not a simple reaction to internal or external stimuli, but an attitudinal state, manifested by taking one's own initiatives, an integral quality, formed and realized by the person consciously. The principle of value centering of the artistic action (on activity/action, useful/useful, artistic image, creativity), constitutes the attitudinal-conceptual basis of the pupil/student for spiritual-artistic acquisitions and practical achievements; it involves the re-

dimensioning of personal, attitudinal, behavioral factors, responsible for enriching the intimate universe, for cultivating a pedagogy of the self.

The principle of artistic introduction calls for the establishment of an effective correlation of individual and artistic environments through the reception/comprehension/deliberate interpretation by adolescents of the artistic message and the aesthetic essence of the work of art, as well as through the design of personal maps. This principle comes to increase the efficiency of the process of theoretical and practical knowledge of art on the basis that the two constituent parts of the principle focus the potential and energies of the pupil/student both by internalizing and externalizing artistic subjects. The power of the nominated principle increases proportionally with the increase of the connection intensity, and this makes the processes of artistic intro-opening of the student, which testify about the level of his specific performance, amplify. The principle of intro-opening affects in a positive sense not only the agents of education (teacher/pupil/student), but also the dimension of openness of the curriculum in art subjects.

The principle of creation and creativity is the edifying condition for the creation of the beautiful and the good and the self-creation of the student's self, of the elaboration of the personal ideal, conquering one's own intimate universe. Creation and artistic creativity should be directed so that the word/intonation and everything related to these communicative factors, have a permanent goal of changing its paradigm with the tendency to advance from notion-meaning to artistic experience. The attention and effort of the student must be permanently oriented towards the individual, constituent particularities of the art object (painting, music, choreography) with the artistic complement, because the latter constitutes what we usually call by the notions original.

The principle of artistic success prescribes a general and universal character to the cause and results of education. The engagement in the educational process of successful situations, designed and implemented through the methodological prism of the principles previously exposed, could contribute, in the most direct way, to the progressive and effective result of the adolescent's action, only in the case and on the condition that success will be subject to examination both as a condition and as a finality of artistic education, a fact that implies the aspect of finality, the latter being supported by expectations, goals, projects - all forcing us to realize the plans drawn consciously and intelligently.

Praxeological principles, like the laws of existence and activation are not amorphous, unchanging postulates, but inherent images of changing events/facts/things, constantly available for reformation, restoration. The touchstone in approaching the nominated principles consists in the fact that the effectiveness of the functioning of each principle is examined from the standpoint of connecting the theoretical positions/approaches with its practical effects. In the suite of actions regarding the phased implementation of innovative praxeology in the national artistic education, a leading place is assigned to the actual implementation goals, which are reduced to the following:

- to identify the stimulating factors (internal and external) of the process of integrating theory and practice from the perspective of effective education;
- to document and examine the strategies for training the practitioner's professional

skill;

- to check the formative effectiveness of the praxeological models of organizing/promoting the artistic action of the pupil/student in the context of three environments: educational, individual and artistic;
- to validate the theoretical-methodological elaborations of the pentagonal system, consisting of five unifying principles of the efficiency of the teacher's didactic action and the artistic action of the pupil/student;
- to elaborate and verify on the ground the praxiological compartment of the pedagogical experiment and implement the concept of efficiency in educational practice;
- to formulate practical conclusions and recommendations, aimed at making the educational-artistic school and university process more efficient.

Framework objectives. In close connection with the goals of implementing the innovative-artistic praxeology, the framework objectives of the targeted process are highlighted, which are reduced to the following:

- the compatibility of the national curriculum and the manuals from the artistic education system, applied in the pre-university and university system;
- establishing the experimental sample of pupils/students (experimental classes/groups, verification classes/groups) and the pedagogical framework of trainers and experts;
- the development of the methodology for measuring the effectiveness of the pedagogical technologies used from the perspective of ensuring a quality education;
- elaboration of items for effective initiation of pupils/students in artistic actions;
- the experimental verification and evaluation of the effectiveness of the implementation process of the theoretical models of the artistic actions of pupils/students in curricular and extracurricular conditions;
- development of tests/questionnaires to verify the effectiveness of educational-formative actions.

4. Conclusions

To form the *experimental sample*, the following participated: teaching staff and pupils/students from the George Enescu School of Music and the Ciprian Porumbescu School of Arts from Balti; Music school from Sangerei; The College of Music from Balti; Amadeus Arts High School from Balti, Philharmonic for children from Balti Alecu Russo State University; Music major from USARB; Music Pedagogy specialty from Academy of Music, Theater and Fine Arts, Chisinau; Onisifor Ghibu Artistic High School from Chisinau; Octav Băncilă National College of Arts from Iasi, Romania; Faculty of Fine Arts of the State University of Moldova; Ștefan Neaga College of Music from Chisinau; George Enescu National University of Arts from Iasi, Romania; The continuing professional training center from the Balti Alecu Russo State University; Info Education continuing professional training center, Iasi, Romania. *The stages of praxeological exploration.* The process of implementing the innovative artistic praxeology went through several stages, among which are the following:

1. Frontal verification/diagnosis (initial, current and final) in order to identify the dynamics of streamlining the process of training/artistic development of

pupils/students;

2. Implementation of methodological and methodical elaborations/projects aimed at raising the quality of teacher's actions a pupil's actions in the conditions of school and university artistic training;

3. Evaluation and analysis of experimental results and elaboration of practical recommendations.

The study of the practice of artistic education in the Republic of Moldova proves quite convincingly that there is a considerable discrepancy between theory and artistic praxeology, a fact that negatively influences the management of the implementation of an innovative praxeology, training through innovation.

References

1. BABII, Vladimir, *Teoria și praxiologia educației muzical-artistice*, Chișinău, Editura "Elena V.I.", 2010
2. BABII, Vladimir. *The intellectual dimension of the musical-artistic performance*. în *Rewieu artistic*, Iași, Publishing: "George Enescu" University of Arts Iași. ISSN = 2069 – 7554. ISSN-L = 2069 – 7554
3. BABII, Vladimir; BULARGA, Tatiana. *Praxiologia inovativ-artistică*. Iași: Editura ARTES, 2015. ISBN 978-606-547-276-1
4. BABII, Vladimir., BULARGA, T. *Succesul artistic al elevilor din perspectiva devenirii personalității social active/* Materialele Conferinței științifice naționale cu participare internațională "Fundamente psihopedagogice ale prevenirii și combaterii violenței în sistemul educațional", 10 octombrie 2014, Univ. Ped. de Stat "Ion Creangă", Fac. Psihologie și Psihopedagogie Specială, Catedra Psihologie, Chișinău, 2014, p. 214-224. ISBN 978-9975-115-53-7. 37.015.3(082)=135.1=161.1 F 97
5. BABII, Vladimir. *Praxiologia educației artistice/* Educația artistică în contextul mediului social-cultural al sec. al XXI-lea, Bălți, 2014, p. 17-20. ISBN 978-99-75-4227-3-4
6. BABII, Vladimir. *Dinamica gândirii muzicale /* În: Materialele Conferinței științifice internaționale «Ion Gagim și universul muzicii». Academia de Științe a Moldovei. Editura Artes, Iași., p. 179-183. ISBN 978-606-547-192-4
7. BABII, Vladimir., BULARGA, Tatiana. *Dimensiunea educațională a creativității muzicale în cadrul euroregiunii Siret-Prut-Nistru/* Editia a-X-a "Dezvoltarea economico-sociala durabila a euroregiunilor si a zonelor transfrontaliere în cadrul forumului transfrontalier al euroregiunii Siret-Prut-Nistru", Bălți, p. 21-22. ISBN 978-606-687-109-9
8. BABII, Vladimir. *Educația artistică: abordare praxiologică*. Conf. șt. internațională: Învățământul universitar și piața muncii: conexiuni și perspective. Chișinău, USM, 21-22 noiembrie, 2014
9. BABII, Vladimir. *Eficiența acțiunii muzical-artistice a elevului: studiu teoretico-praxiologic*. Conf. șt. internațională: Eficientizarea învățământului – vector al politicilor educaționale moderne, Chișinău, IȘE, 11-12 decembrie, 2014
10. BULARGA, Tatiana, BABII, Vladimir. *The success of artistic education: integration approache*. In: *Review of artistic education*. Artes Publishing House, Iași. ISSN=2069-7554 ISSN-L=2069-7554. Included in CEEOL, EBSCO, Index Copernicus, 2014, p. 250-259