

ASPECTS OF INNOVATIONS' IMPLEMENTATION MANAGEMENT IN ART EDUCATION

ASPECTE ALE MANAGEMENTULUI DE IMPLEMENTARE A INOVAȚIILOR ÎN EDUCAȚIA ARTISTICĂ

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Abstract

In the 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: pro-activity, artistic intro-opening, creation/creativity, of success, re-conceptualizing and instrumented in modern theoretical and methodological perspectives.

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

Art education and not only, in all periods of its existence and development needs a consistent theory and a predictable, anticipatory practice, to step not behind, but at the forefront of social and economic processes. Such a practice finds its appropriate answer in the formative-innovative praxeology, which meets all the necessary components for a sustainable education and education system with concrete solutions to the postmodern humanist framework. When we place the emphasis on innovative praxeology, we presuppose the reform of pedagogy conceived as a science and as a humanistic practice, constituted as an open system, which means that its priority objective is to re-conceptualize the educational principles; through its constitutive constructs, training (teaching, learning, cognition) and education (development, change), which also asserts itself as a managerial science, insisting through both its roles on a qualitative, effective and progressive educational action.

In order to establish a dynamic relationship between the theoretical approaches and the successful practical applications of the scientific-epistemological approaches, an optimal collaboration between the theoretical accumulations and the innovations of the educational practice. Educational practice and its study, praxeology, is for the sciences of education not only one of the three sources of knowledge in pedagogical research, but also a significant epistemological basis able to contribute to solving the problems of pedagogy, especially to optimize relationship theory - educational practice.

In the field of personality formation through art, we notice that the practice of this educational direction does not meet the specific technological need for the processes of perception-understanding-creation of art. In this educational field, the approach for optimizing the theory-practice relationship obtains additional instructive-formative and artistic development values, due to the principles of creating / recreating-receiving artistic products, which stipulate that the artistic product exists as such only in the process of interpretation. Its visualization-hearing is a process that includes the mental action of the

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author, conventionally considered as a theoretical one, with the action of perception and, at the same time, being considered as a practical one. The process of artistic perception within the instructive-formative actions is identified with the educational action.

The study of artistic education practice in the Republic of Moldova proves quite convincing that there is a considerable discrepancy between artistic theory and praxeology, which negatively influences the management of implementing an innovative praxeology, the training through innovation, a process that could promote the opening of national art education to European social cultural contexts.

In the approaches of designing the process of implementing innovative-artistic praxeology we emerge from the assumption that didactic action of the teacher and artistic action of the pupil / student become fundamental values of the process of integrating theory and praxeology in the perspective of an efficient education.

We consider artistic action as a fundamental component in balancing the theoretical and praxeological sphere and we find it appropriate to identify the notion of action. Action is a word of Latin origin with the meaning of to do, to act.

The artistic action of the student is a behavioral microsystem activated (mobilized / employed) by pedagogical stimuli (principles, methods, techniques), to continuously increase the effort, to help the student to fit into the effort curve. The pedagogical mastery, in this sense, implies the oriented stimulation of the student's attitudes towards the instructive and social obligations, towards the degree of introspection of the goals and the motivational sphere. The systemic orientation of the personality towards the result, accompanied by the processes of change and innovation of one's own values, must be continuously supported by personality factors: intelligence, initiative, perseverance, enhanced artistic abilities, creative imagination, emotionality, responsibility.

Starting from the reality of the educational practice, we want to specify the following praxiological premises:

- awareness of the efficient application of the principle of proactive personality education through the gradual transfer of the student from the state of dependence to the state of independence and intra-independence;
- the need for musical-artistic performance with a higher efficiency, especially at the stages of its design and realization;
- the existence of the opportunity to ensure an efficient connection between the factors: educational, individual and musical-artistic, which would constitute the basis of the student's attitude for the musical-artistic acquisitions and the results obtained; it would contribute to the re-dimensioning of the personality factors, responsible for the extension of the spiritual universe; to dynamize the value-education relationship;
- the inefficient use of the principle of artistic introduction slows down the process of opening the student to the spirit through the musical-artistic medium; therefore, it is necessary to highlight the dynamics of change in the object / subject of education;
- inefficient stimulation of musical-artistic creativity, which is a fundamental component of the personality and which facilitates the formation of the individual ideal and the student's own image;
- awareness of the praxeological integrity of success, which would directly contribute to raising the efficiency of teaching and student action, considered as a condition and purpose of music education.

Taking into account the conceptual approaches set out above, every school hour, every cycle of subjects in artistic education must emphasize the levels of learning, namely: the knowledge of phenomena (What is this?), The acquisition of knowledge and new skills (What should I do?), achievement by transfer of those acquired in new situations (How to

do?), evaluation / self-evaluation of success variables (What is the effectiveness of the action?).

The musical-artistic activity - conceived, in general, as a specific educational field - oriented towards increasing the quality of the action of the same name, as well as the whole system of artistic education, is regulated by five praxeological principles, which underlie the strengthening of the concept of the efficiency of national artistic education and not only.

The principle of *proactive personality education*, which is conceived as a managerial tool for self-management and self-improvement, is achieved through: design, decision, option, initiative, independence, intra-independence.

Broadly speaking, proactivity is 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 incentives, but an attitudinal state, manifested by assuming one's own initiatives, an integral quality, formed and realized by the person consciously.

Proactivity is the result of a system of activities directed and promoted based on the choice of operations and favorable conditions, aimed at streamlining the training process through internal change. Proactivity does not necessarily have an external expression, but, on the contrary, the restorative value of the act performed on the basis of this quality, mental state consists in the stimulation of some internalized behaviors (B.F. Skinner).

The principle of the value centering of the artistic action (on activities /action, useful /useful, artistic image, creativity), constitutes the attitudinal-conceptual basis of the pupil for the spiritual-artistic acquisitions and the 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.

Psychology attests that it is through the person's property to propagate from the inside to the outside that the goals are revealed, for the achievement of which the actor of the process makes every effort in his activity, for which he prescribes the inner tendencies meant to conquer the peaks valuable situations in the fields of high spirituality and creativity. In the context of macrosystemic processes, the personalist orientation could be qualified as a win-win paradigm (S. Covey), which reflects the profit obtained by the student from society and which indicates what he himself offers to others. Such a paradigm of student orientation is an ideal model of education. In reality, however, there are frequent cases contrary to the one described above, namely, when the person seeks to obtain as much profit as possible from social institutions and, at the same time, to consume as little as possible own sources, which, in the end, are chosen with the paradigm of gain - failure.

The principle of *artistic introduction requires* the establishment of an efficient correlation of individual and artistic environments through the deliberate reception / comprehension / 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. The person's introduction to artistic content is certified by his deeply specific behavior, expressed by the notion of „intentional attitude of action”. This principle increases the efficiency of the process of theoretical and practical knowledge of art on the grounds that the two constituent parts of the principle focus the potential and energies of the student both through the internalization and externalization of artistic materials. The power of the nominated principle increases in proportion to the increase in the connection intensity, and this amplifies the processes of artistic introduction of the student, who testify about the level of his specific performance. The principle of introduction affects in a positive way not only the education agents (teacher / pupil /student), but also the dimension of opening the curriculum to art disciplines.

The principle of *creation and creativity* is the edifying condition of the creation of beauty and good and the self-creation of the student's self, the elaboration of the personal ideal, „Conquering” one's own intimate universe.

Artistic creation and creativity are to be directed so that the word / intonation and everything related to these communicative factors, have a permanent purpose to change their paradigm with the tendency to advance from the notion, meaning to artistic experience. The attention and effort of the student must be permanently oriented towards the individual particularities, constituents of the object of art / painting, music, choreography / with the artistic complement, because the last one constitutes what we usually call by the notions: typical, characteristic, 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 the success situations, conceived and instrumented through the methodological prism of the previously exposed principles, could contribute, in the most direct way, to the progressive and efficiency of the adolescent's action, only if and provided that success will be examined both as a condition and as a purpose of artistic education, which implies the aspect of finality, the latter being supported by expectations, goals, projects - all forcing us to realize the plans drawn consciously and intelligently.

School artistic success or failure is that decisive paradigm in the life of any student or teacher, which determines if not the entire school path, then unconditionally leaves a significant imprint for future social life, especially in terms of independent decision-making. in behavioral actions related to the profession performed and daily actions (social-family, etc.). In various communication situations, we quite often use the word success ("we want a lot of success", "to be successful", etc.), without giving to the proper meaning of the word that fullness of the result which is hidden in the sense of what we call it success.

The paradigm of personal success is different from that of group success, because the first is characteristic not of everyone, but only of students who care about their own success, being evaluated as a component of public success. Obviously, such students fall into the category of proactive ones, as well as those who are focused on the principle of public success-success. The latter register a high efficiency when the high individual tendencies relate mutually advantageously with the global tendencies of the group. It should be mentioned that according to the paradigm of success-success, the one of personal success is also a real factor in the context of an efficient school education.

The student's successes are conceived as equivalences of some results registered at the end of the study cycles. But reducing success only to the final stages of education (end of semester, end of school year) means excluding continuity. We also register success in the context of the assessment of a topic, of operations. Real success, which has an integrative effect on the activity, its product and personality, is that which is seen and maintained in dynamics, which is built on the realization of the student's artistic skills and personality qualities. In other words, success is an act of accomplishment, an act of change.

The praxeological principles as well as the laws of existence and activation, according to us, are not amorphous, unchanging postulates, but inherent images of changing events /facts /things, constantly available for reformation, restoration. The test stone in addressing the nominated principles is that the effectiveness of the functioning of each principle is examined from the positions of connecting the theoretical positions /approaches with its practical effects.

The results of our research are emergently oriented to the efficiency of external factors of the educational process and factors related to human resources, in particular, the effectiveness of the musical-artistic action of the pupil /student and the dynamics of

professional competence of the teacher. The two components of the educational process can relate effectively due to the functioning of the system of the principle of proactive personality education, therefore, we sought to develop answers to the question *What takes place and less to the question How it takes place*, in which process the action musical-artistic of the pupil / student and the dynamics of the professional competence of the teacher, realized according to the principle of proactivity and other four principles, exposed above, can be the object of the integration of the theoretical approaches and the practical implementations.

We examined the theoretical and epistemological specifics of the problem by sizing the essence, nature and laws of integrated functioning of the theory and practice of arts education, approached from the perspective of modern educational concepts.

In the suite of action relating to the gradual implementation of the innovative praxeology in national artistic education a prominent place is meant for proper implementation purposes, which reduce to the following:

- identifying the factors (internal and external) of the integration of theory and practice from the perspective of an effective education;
- studying and examining the strategies for training professional skills of the practitioner;
- verifying the praxeologic patterns formative effectiveness of organization/promotion of pupil's artistic *action* in the context of three areas: educational, individual and artistic;
- validating theoretical and methodological elaborations of the pentagonal system, consisting of five unifying principles of efficiency of teacher's didactic action and pupil's artistic action;
- developing and checking on the ground on the field the praxeological compartment of pedagogical experiment and implementing efficiency concept in educational practice;
- making practical conclusions and recommendations, aimed at enhancing school formative and artistic process.

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.

The dynamics of qualitative changes take place - through perception/interpretation:

- musical-artistic content of creation (idea, theme, character);
- form and extent of exposition/execution (vocal, instrumental, dramatic, fairy tale, lyric, etc.);
- psychological load (depth of feelings, suggestive power, empathic dimension);
- the effect of organizational change (re-organization, planning, change of behavioral attitudes, tendency to success);
- independent actuating: *taking experimental and self-education initiatives*.

From the very beginning we have mentioned that the efficient conduct of artistic action and obtaining of a desired result can only occur after respecting certain steps achieved gradually.

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