

EFFICIENCY OF ARTISTIC EDUCATION: PRAXIOLOGICAL ISSUES

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Abstract

In the field of personality formation through art, we notice that the practice does not meet the specific technological need for the processes of reception-understanding-creation of works 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 creation / recreation-reception of artistic products, which stipulate that the work of art exists as such only in the process of its interpretation-visualization-hearing - a process that integrates the mental action of the author of creation, considered conventionally 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 participatory state of the pupil / student in the action of design, development and evaluation / self-evaluation (by prescribing individual behavioral maps, anticipating practical actions, varying operations, accomplishing tasks by choosing variants for the optimal solving) and the dynamics of the teacher's professional competence to gradually achieve the process of design (theoretical) and action (practice), by identifying educational content and value actions, diagnosing individual resources, planning, hypothesis formation, sequential and final evaluation.

Keywords: *artistic activity, proactivity, artistic intro-opening, creation, creativity, success*

Considering artistic action (AA) as a fundamental component in balancing the theoretical and praxeological sphere, we find it appropriate to identify the notion of action. Action is a word of Latin origin with the meaning of "acsio", meaning to do, to act. In DEX, action is described as "the act of acting, an activity undertaken to

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achieve a goal." Starting from the essence of the nominated notion, we will specify that its main meaning is reduced to the phenomenon of action, but not to the will of chance, but to achieve a certain goal. In connection with the approach to action in education, the question arises: "What is the dimension of the action process?" In the literature, action is treated as a practical act of an activity. But there is also the opinion that the action is reduced not only to the practical sphere, but also includes the sphere of design/planning, what takes place in mental (theoretical) terms. In other words, the very fact of advancing the purpose of the action, the intention to design the course of realization, is an action step. In this sense, the action transcends the boundaries of an actual activity with its traditional components: purpose, reasons, operations, etc. The artistic action of the student is a behavioral microsystem activated (mobilized/ employed) by pedagogical stimulus (principles, methods, techniques), to continuously increase the effort, to help the student to fit into the effort curve (I. Radu and M. Ionescu, M. Rusu, 2017). 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, autonomous will, enhanced artistic abilities, creative imagination, emotionality, responsibility.

In the present article, both the aspects related to the theoretical sphere (of design) AA, and to its practical sphere, in the realization process, were taken into account. The focus on one area or another of AA largely depends on the age of schooling. Thus, in the work with the students of the small classes, a considerable weight will have the aspects related to the practical sphere of the students' action: audio-video, perception-interpretation, perception-game/ choreography (vocal-choral interpretation, vocal-instrumental music, performing dance movements, performing/creating musical games, etc.). In working with students of adolescent age, with ordinary students with practical actions, a special weight will have the theoretical actions: design / anticipation, hypothesizing, analysis, generalization, etc.

The Stimulus-Response / Behavior relationship in the context of AA is tested, especially, for obtaining a short connection effect, to the detriment of the tendency to vary the various causes that, often, in the context of education, we do not even take into account. The artistic message offers the concrete person multiple possibilities to vary his feelings. The ability to vary depends on the degree of manifestation of proactivity. The proactive person creates from a simple feeling a range of new feelings and meanings, a series of compound feelings, which he brings to a fundamental sense and vice versa, while the reactive person tends to a trivialization, trivialization of meanings, opting rather for a range of meanings that belong to the learned. The effective power of a person in the fields of art, and not only, is to operationalize with the freedom to choose between stimulus (S theoretical

/practical) and response (R theoretic /practical) feelings or values, personal decisions or circumstances - indispensable aspects of the artistic proactivity model.

At the initial stage we do not intend, in particular, to highlight the cadences of AA efficiency, although tangentially we will not miss the moment to highlight the role of one or another kind of practical action in raising the quality of the educational / training process. Here the expected goals are modest in theory, because the main emphasis is placed on the development of technologies / techniques for targeting the processes of operation of the elements of an action. Important is the re-conceptualization of musical-artistic actions, treated as an integrative phenomenon between theory and practice, between teacher and student, between design and realization, between stimulus-purpose and stimulus-response-behavior.

At all praxeological stages as a foundation remain to be 5 principles of efficiency, re-conceptualized and methodologically instrumented from the perspective of a qualitative education:

- the principle of proactivity ("to be" and "to know");
- the principle of value centering ("to be free in option");
- the principle of artistic introduction ("to be open to the truth", the presence of the state of "openness to beauty, to intimacy");
- the principle of creation and creativity ("being inventive", the presence of the state of "extinction in novelty");
- the principle of personal success ("continuously striving for change in a new quality").

The efficiency of artistic actions of students, having as theoretical foundations the nominated principles, is studied through the prism of III levels of achievement of the objectives of the implementation of innovative-artistic praxeology, which is based on the following levels of achievement:

1. The theoretical level, which is called to highlight the opportunities and risks of theoretical elaborations carried out along the way in the field of artistic education;

2. The cognitive-proximate level leads us to perform an activity of identification and overlap of the content of study manuals, guides, methodological recommendations and other materials with didactic coverage function, on the one hand, and their connection to the content of theoretical approaches, on the other hand;

3. The praxeological level, which from the beginning highlights the study of practical success both from those who are trained and from those who guide the actual training process.

In turn, each of the three levels mentioned above connects its contents to the scale of other 8 levels of artistic training, taking into account the following aspects:

1. content;
2. attitude / motivation;
3. design;

4. modeling; 5. expectation;
6. realization;
7. evaluation;
8. approval / disapproval.

Determining the levels of artistic performance will allow focusing the implementation process on certain factors of efficiency of both the artistic action of the pupil / student and the action of the teacher.

We set out to study the formative-educational activity of the practitioner from the point of view of several positions, which have a significant weight in connection with the process of implementing innovative praxeology, namely - verifying the relationship between the variables: professionalism and pedagogical competence, mastery and continuous self-improvement. Based on these statements, we established the following praxeological correlations:

- the degree of mastery by the teacher-practitioner of technologies to promote an operative and qualitative style of action;
- the dimension of stimulating the independence of the pupil / student in the efficient design and realization of AA;
- the level of application of the indirect influence model.

Among the foreseeable risks that we can expect in the practice of teaching-learning-evaluation we could highlight as risks that remain open to the process of implementing innovative praxeology the operationalization of three variables with a consecutive and specific area of artistic action: design - organization - realization.

Human action, in part, artistic action remains to be, as mentioned above, the link between theory and practice, which forces us to highlight the accompanying factors from the perspective of effective praxeology. Among the factors accompanying the artistic action we will expose:

- the interventions of so-called positive factors, with facilitating input and of so-called factors, with negative input. What remains certain is that from case to case each of these factors can influence both positively and negatively: the level of direction with the elements of the process of artistic empathy of the pupil / student; transposition into the role of another, including in artistic roles; overlapping one's own feelings with the feelings of others; intimate openness in terms of meanings, artistic ideas, etc.

- motivation of AA effectiveness, expressed by the motives-stimulus: imitation, practice, realization according to the model or "maps" pre-written from the outside, recovery, change, dynamics, activism, freedom of decision, taking initiatives, self-management;

- motivational success, approached in terms of the principle of stimulating, organizing and achieving artistic actions of students;

- motives-values, conceptualized in artistic proactivity and specified as follows:

a. the motive of “tacit influence” (WG Jordan) with the meaning of influencing the student by the way of “being”, of radiating what you are, of hearing and understanding art, of creating, interpreting it - all being stimulated the reason-factor: "tacit influence";

b. the reason for “lasting satisfaction” (St. R. Covey) is a primordial necessity in connection with artistic activity. This reason gives the person resistance, strength of character in the repeated resumption of the action;

c. the reason for the artistic transfer on other fields of activity;

- artistic communication, achieved through specific means of language, music and other arts (intonation, poetic verbalization, mime /pantomime, rhythmic /dance movements);
- external and internal stimulation;
- the real and ideal result (effect);
- evaluation and self-evaluation of one's own and others' behaviors;

During the artistic actions we identify the following relationships:

a) *Teacher - student*. This formula implies the relationship of interaction (inter + action), in which, regardless of the levels of investment in the system of action of individual resources, the process takes place due to the compensatory law. The power of influencing a part (of the teacher by the student or vice versa) lies in the strength /power of the tendencies and the real potentialities of each agent to act appropriately for the situation. The educational /formative situation is created by the agents themselves who initiate the action. The situation is an objective-subjective state that appears as soon as we start acting. The teacher-student relationship is strongly empathized.

The design and improvisation /restoration /reorientation of the situation in the direction of qualitative development of the student's action is a fundamental condition in the concept of modeling an efficient AA.

b) *Student - art*. At this level of relationship the emphasis is on the paradigm of qualitative personality change. Quality is always the result of a series of changes, although not every change necessarily leads to a new quality, but only that change which is positive.

The student prone to a reactive manifestation, into a negative behavior, cannot bet on a qualitative change in the expected field. The effect of change is the result of a single action or an entire system of actions. The quality change of the behavior centered on the ethical-artistic values is provided thanks to the “student-art” relationship.

c) *Theory - practice*. The problem of relating educational theory and practice is a key issue of pedagogy. The desideratum of balancing the actions of the educational-theoretical environment and the educational-practical environment is not to frustrate /trigger the traditional actions, but to re-orient them towards qualitative change and progress. At the moment, the institutionalized educational system does not have the sources provided especially for the enrollment in practice

of the theoretical approaches, except by way of training teachers in specialized courses. Therefore, today's researcher is obliged not only to develop consistent research, but also to invest their results in the educational-practical environment.

Factors of positive influence of the relationship: theory - practice:

the level of pedagogical experience;

- specialization (teacher of music and choreography, teacher of music and primary classes, teacher of primary classes, teacher of music and choir, of music and musical instrument);
- reporting at the level of studies (arts /music school, high school, faculty);
- creative spirit (proven or possible performances, inferior, average, superior endowment, motivated, oriented activation, multiple intelligence (Gardner, 1983).
- individual variable;
- social variables.

From the very beginning, we mentioned that the efficient development of the artistic action and the achievement of a desired result can take place only after observing some steps performed in stages. Therefore, in the first stage, the question-stimulus should be put forward, which can be both emergent in nature, from within, and exogenous in nature, from outside. For example, as a question-stimulus, there may be provocative information: “what is this?”, in a warning situation occurs.

In the second stage, a reflection of the interlocutor would be needed by analyzing the stimulus received either from inside or from outside and bringing some provisional explanations, with a hypothetical character. The third stage is reduced to the acceptance or rejection by the respondent of the stimulus received from the outside through the act of preserving the project of the action or even its definitive exclusion from the mental field. At the fourth stage, the decision is taken and the practical action project is elaborated. The fifth stage, for logical reasons, should be entirely devoted to the realization of the actual action through real effects: intonation, rhythm, verbalization, drawing, schematization, etc.

Obviously, we reserve the sixth stage for the evaluation and self-evaluation of the results of the action, the documentation of the negative incidents and the analysis of the causes that caused these incidents.

Conclusions

In conclusion, in this chapter we mentioned that the course hours and the extracurricular hours are made up of a series of actions, which must have the value of an action event, for which the presence is characteristic:

- emerging, exogenous stimulus or stimuli;
- the content of the action itself;
- the dramaturgy of the action: introduction, exhibition, development, culmination, half, conclusion;

- motivation-purpose, motivation-goals;
- development environments: instructive-educational, expressed by formative pressure, state of dependence; individually, expressed through the freedom of choice, the independent state, artistic, supported by qualitative changes, intra-independent status;
- the ability to follow the rigors of certain principles;
- finalities having a practical effect.

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