

## 10. IMPLEMENTATION OF FORMATIVE – INNOVATIVE PRAXEOLOGY IN ARTISTIC EDUCATION: THE TOPICAL DESIDERATUM

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**Abstract:** *Modern education, especially the artistic one, has a stringent need of an innovative praxeology, which, unlike the receptive praxeology, does not take over the rough theoretical and methodological approaches, but obliges the practitioner to gather from the available sources only the ideas of perceived essences, so that later to come before pupils with new actional options. Such a praxeology becomes more than just a practical act, because it puts the teacher in the role of interim manager function between theory and practice. In this hypostasis, the practitioner fully corresponds to praxeologic rigors, which are reduced to the specifics of the logistic design and achievement of artistic action.*

**Key words:** *the effectiveness of teacher's actions, the effectiveness of student's actions, innovative praxeology, creativity, proactivity, artistic education, success of personality*

### 1. Introduction

The formative-innovative praxeology meets all the necessary requirements for a continuous educational system and education with concrete exits towards opportune purposes for the postmodernist humanist framework. When we stress on innovational praxeology we consider pedagogy reformation conceived as a humanist science and practice, constituted as an *open* system, which means that its primary objective is that of reviewing, re-conceptualizing educational principles; by its constitutive constructions, *didactics* (teaching, learning, cognition) and *education* (formation, development, change), asserted as a managerial science, insisting by both its roles on a quality, efficient and progressive action.

The qualitative connections between praxeology and theory cannot generate by themselves the wanted changes in the educational process. But educational practice and its study – *praxeology* – in educational sciences is more than one of the three sources of knowledge in pedagogic research, being an important epistemological basis able to contribute to the solving of pedagogic issues, especially to the optimization of the *theory – educational practice* relationship. Such efficient connection and collaboration between theory and practice can be seen from both horizontal (practitioners' applicative-active receptivity to scientific endeavors and elaborations, on one hand, and systemic and continuous development of practitioners' innovative experiences, on the other hand) and vertical cooperation positions, meaning that the innovative praxeologist does not absorb everything in detail from theoretical elaborations, but only essential ideas to apply from his/her own perspective, accompanied by more 2 – 3 options of the actor of the change process by means of practical innovation.

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The study of artistic education practice in the Republic of Moldova is quite convincing in proving us the considerable discrepancy between artistic theory and praxeology, which negatively influences the implementation management in case of **innovative praxeology**, meaning formation by innovation. The following efficiency criteria are identified:

1. *Methodological* (planned and performed by considering the application of efficiency strategies and technologies);
2. *Psychological* (taking into account the psychic factors, meaning the internal content of personality);
3. *Physiological* (the pupil/student-subject/object of education is a being gifted with psychic/spiritual abilities, as well as with physical abilities, which involves the promotion of a binomial educational politics with an efficient connection of both existence forms);
4. *Pedagogical* (use of modern technologies and principles of efficient management with the educational-formative process);
5. *Esthetical* (all cognitive-formative steps must be performed based on classical and contemporaneous knowledge);
6. *Praxeological* (the didactic actions of the teacher and the artistic actions of the pupil/student must be methodologically instrumented and substantiated and performed by means of a high practical effect);
7. *Axiological* (education is value centered and integrated);
8. *Sociological* (artistic education constitutes a microsystem of the society the person belongs to and that, respectively sets his/her formative goal and ideal).

Based on the previously underlined criteria, we conclude that artistic education/instruction (pre-university and university frameworks) in the Republic of Moldova – if we refer to it as a whole – certifies aspects that are still inefficiently developed. We consider that the achievement of our investigational as well as applicative and practical programs, taking into account the examined factors, shall inevitably lead to the stultification of the distance between the theory and practice of the target field. In this sense, we hereby propose ourselves to widely optimize the implementation process of artistic efficiency, by promoting a progressive vision residing in the cultivation of a receptive praxeological style and a formative-innovative praxeology in practitioners.

In the suite of actions regarding the gradual implementation of innovative praxeology in the national artistic education, a top place is meant to the proper implementation targets, reduced to the following:

- To identify the (internal and external) stimulus-factors of the theory and practice integration process from an efficient education perspective;
- To document and examine the practitioner's professional skills formation strategies;
- To check the formative efficiency of the praxeological models meant to organize/promote *the pupil/student's artistic action (P/SAA)* in the context of three environments: *educational, individual and artistic*;

- To validate the theoretical-methodological elaborations of the pentagonal system, made of five unifying principles of the teacher's didactic action efficiency (*TDAE*) and of the pupil/student's artistic action (*P/SAA*);
- To elaborate and check on site the praxeological compartment of the pedagogical experiment and to implement the efficiency concept in educational practice;
- To formulate the practical conclusions and recommendations oriented to the optimization of school and university formative an artistic process.

Closely connected to the goals of innovative-artistic praxeology goals, we deal with the framework-objectives of the target process, reduced to the following:

- Compatibilization of the national curriculum and manuals from the education system, applied in the pre-university and university system;
- Setting of the pupils/students experimental sample (experimental classes/groups, verification classes/groups) and of the pedagogical framework of trainers and experts;
- Elaboration of the used pedagogic technologies efficiency measurement methodology from a quality education provision perspective;
- Elaboration of items of pupils/students efficient initiation in artistic actions;
- Experimental verification and evaluation of the pupils/students' AA theoretical models implementation process efficiency according to the curricular and extra-curricular provisions;
- Elaboration of tests/examination papers meant to check the educative-formative actions' efficiency.

The following participated in the making of the experimental sample: teachers and pupils/students of *George Enescu* Music School and *Ciprian Porumbescu* Arts School of Bălți; Music School of Sângerei; Music College of Bălți; *Amadeus* Arts High School of Bălți, Children's Philharmonics of Northern Moldova; Music field of study of the "Alec Russo" State University of Bălți; Musical Pedagogy field of study – Academy of music, Theater and Fine Arts of Kishinev.

## **2. Stages of praxeological exploration**

The innovative-artistic praxeology implementation process followed several stages, among which:

1. Frontal (initial, current and final) verification/diagnosis meant to identify the optimization dynamics of the pupils/students' artistic development formation/development process;
2. Implementation of methodological and methodic elaborations/projects oriented towards elevating *TDAE* and *P/SAA* quality based on the school and university artistic formation conditions;
3. Evaluation and analysis of experimental results and elaboration of practical recommendations.

Considering the artistic action as a fundamental element in the equilibration of the theoretical and praxeological field, we consider it proper to identify the term of *action*. **Action** is a word of Latin provenience – “acsio”, meaning *to act*. The explanatory dictionary defines **action** as “the fact of acting, activity performed to reach a goal”. Starting from the essence of the named notion, we shall specify that its main sense is reduced to the *actuating* phenomenon, not at hazard, but for a certain goal. As regards the action approach at an educational level, one can ask the following question: “Which is the size of the actuating process?” In literature, action is treated as the practical act of an activity. However, some may say action not only reduces to the practical field, also comprising the projection/planning field, meaning what takes place in mental (theoretical) terms. In other words, the very fact of advancing the action goal, the intention to project the realization plan, constitute an actuating plan. In this sense, action exceeds the boundaries of a proper activity with its traditional elements: *goal, reasons, operations* etc.

Pupil/student’s artistic action constitutes a behavioral (mobilized/engaged) microsystem *activized* by pedagogical stimuli (principles, methods, techniques), meant to *continuously increase the effort to help the pupil become part of the effort curve* (I. Radu and M. Ionescu). Pedagogic excellence in this sense implies the oriented stimulation of pupil/student’s attitudes towards the social and instructive obligations, towards the introspection level of goals and motivational sphere. The systemic orientation of personality *towards results*, accompanied by processes of *change and innovation* of the own values, must be continuously supported by personality factors: *intelligence, spirit of initiative, perseverance, autonomous will, high artistic skills, creative imagination, emotionality, responsibility*.

Within this experiment, we considered both aspects on the AA (projection) theoretical sphere, as well as of its practical sphere, meaning the making of process. The stress put on a sphere or another of the AA mainly depends on the education age. Thus, when working with pupils of the primary school, an important percentage shall go to aspects of the practical sphere of pupils’ actions: *audio-video, perception-interpretation, and perception-game/choreography* (vocal and choral performance, vocal and instrumental music, dance movement performance, music game performance/creation etc.). When working with teenage pupils, regular students with practical-like actions, a special percentage belongs to theoretical actions: *projection/anticipation, assumption, analysis, generalization* etc.

The **Stimulus – Response/Behavior** relationship in the AA context is mainly lobbied in order to obtain a short connection effect against the tendency to vary the different causes often not taken into account in educational context. The artistic message offers the person multiple concrete possibilities *to vary* his/her feelings. The ability to *vary* depends on the manifestation level of proactivity. Out of a simple feeling, the proactive person creates a new range of feelings and senses, a strand of composed feelings he/she brings to a fundamental sense and vice versa, while the reactive person tends to a

minimization, to a vulgarization of sense, rather opting for a range of senses belonging to those already learnt. The top range power of a person in art fields and not only, is that of operationalizing with freedom and *choosing* between stimulus (*theoretical/practical S*) and response (*theoretical/practical R*), feelings or values, personal decisions or contexts – indispensable aspects of the *artistic proactivity model*.

*The instructive-educational environment* (IEE) lays stress on the normative endeavors needed in the qualitative execution of the teaching-learning-education process (curriculum, contents, methods, objective principles, strategies, concepts, manuals, methodic guides etc.). As regards the nature of the nominalized environment, first, it would be about stimulation of individual *need* for *self-improvement, change, perfection* in pupils/students. We approach these qualities of a personality not only because we simply want to underline preferences for a certain type of activity, but in favor of perfection as a way of existence, *ca way to be*, to exist, to activate.

In comparison with other environments, *Individual Environment* (MI) is a quite difficult, closed environment, as its functioning is based on the object/subject of education – the pupil/student with his/her multiple and various particularities: *psychic* (attention, intellection, will, imagination, affectivity etc.), *personality* (cognition, intelligence, attitudes, conscience, empathizing etc.); *behavior* (reproductive/creative – proactive/reactive, value/non-value centered, opened/closed, situated in success/failure etc. actuating). According to the *cultural environment, instructive-educational environment*, each person builds a space of himself/herself, a personal, individual intellectual *environment*. The intervention of new phenomena on the spatial or individual *environment*, based on the principles that lead the concrete person, on the content of *individual maps* (continuity of the actuating steps performed according to efficient/inefficient principles), on the negative/positive behavior – all these make up that very unique, novel style of personality.

*The Artistic Environment* (AE) integrates IEE and IE, which provides the teacher and pupil/student with the chance to have a balanced relationship in order to contribute to an efficient result. The Artistic Environment represents a subdivision of the hereditary and social environments with integration demands, as it constitutes the fundamental element of integrity. In other words, we can say about this environment that it constitutes an external *coat*, as well as an internal *incorporation* within the personality structure, forming that very *framework, space, inter-environment* relative to the manifestation, self-accomplishment of *individual* potentialities. Pupil/student's activism manifested by: *critical thinking, integrated perception, creative, empathic and proactive imagination* constitutes the binding factor between the person's internal and external world.

All the three previously mentioned environments have a theoretical and a practical significance. Thus, pedagogical praxis cannot function without theoretical materials and vice versa, educational theory would be senseless without the experimental basis gained on site; the acquisition of theoretical knowledge by the pupil/student would be useless without their conscious

application in practice; innovational experiences would remain unvalued and non-conceptualized without the theoretical-methodological instrumentation needed for these to become a track of general value significance and continuous progress of formative praxis.

### 3. Artistic Action Accompanying Factors

Human action, partly artistic action, remains, as previously shown, the link between theory and practice, which obliges us to highlight its accompanying factors from the perspective of an efficient praxeology. Among the artistic action accompanying factors, we shall mention:

- *The interventions* of the so-called positive factors of facilitating role and of the so-called negative contribution factors, meaning suppressing factors. There is no doubt that, from case to case, each of these factors can have both a positive and negative influence: the pupil/student's guiding level with the elements of the artistic empathizing process; the transposition to the other's role, including in artistic role; the lapping of the personal feelings over the others' feelings; the intimate opening in terms of senses, artistic ideas etc.
- *AA efficiency motivation*, expressed by stimuli-reasons – *imitation, practice, accomplishment according to the external prescribed model or "maps", recovery, change, dynamics, activism, freedom to decide, taking the lead, self-guiding*;
- *Motivational success*, approached in terms of principle of P/SAA stimulation, organization and accomplishment;
- *The value-reasons*, conceptualized in *artistic proactivity* and specified as follows:
  - a. The reason of "**tacit influence**" (W. G. Jordan) in the sense of influencing the pupil/student by the way of "being", of radiating what you are, hearing and feeling art, creating, interpreting – all stimulated by the reason-factor: "tacit influence";
  - b. The reason of "**lasting satisfaction**" (St. R. Covey) is a primary need linked to artistic activity. This reason offers the person resistance, resilience in repeating the action;
  - c. The reason of **artistic transfer** on other fields of activity;
    - *Artistic communication*, performed by specific means of language (ex., musical) and other arts (intonation, verbalization, poetics, mimics/pantomime, rhythmic moves/dance);
    - External and internal *stimulation*;
    - The real and ideal *result (effect)*;
    - *The evaluation and self-evaluation* of the personal and others' behaviors;

### 4. Organizational Requests of an Artistic Action

First of all, we shall start from the conditionings of artistic action that can be: *Theoretical*:

- Formulation of the reason-goal (*what do I have to do?*);

- Identification of the circumstances in which AA is supposed to accomplish (*where have I performed?*);
- Expecting individual possibilities/availabilities (*what do I have at the moment?*);
- Preventive calculation/evaluation of the effect/benefit obtained by accomplishing AA (*what do I get?*);

**Practical:**

- Testing actuating means and techniques;
- Choosing the optimal actuating variants;
- Availability to collaborate with the teacher and the colleagues;
- Recognizing and discriminating current and final errors/failures;
- Description and report of the personal feelings experimented during the action to others;
- Self-stimulation of prompt reactions;
- Projection of an artistic behavior;
- Appreciation of the other's level of opening towards one's behavior;
- Acknowledgement of the influence level of one's open behavior on another person.

## 5. Conclusions

We can face the so-called *unpredictable influences* in the field of artistic action organization:

- In some cases, the behavioral-artistic **opening** of the pupil/student *towards the spirit, towards the inner side* can be deliberately encountered by negative reactions of the external factors;
- Subjective suppressing factors infiltrate in the AA development process: envy, cowardice, deliberate accuse etc.

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