4. DEVELOPING KIDS' LEARNING ABILITIES THROUGH ART TRAINING

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Abstract: *If one asks any student on their way to school in the morning: "Which way are you going?" It is easy to deduce that the answer to the question that seems trivial at the first glance, will be: "I am on my way to school to learn". It indicates that from the very start the student is liable to learn independently by putting an effort to participate in the learning process. The student is eager to know everything multiplying physical and intelectual resorses day by day facing all the difficulties that occur in order to achieve the set goals. A school represents for a child a specific social environment where the kid interacts with the peers, the teachers and study new disciplines. The child has various questions to which he expects to gain the cryptic answers. Obtaining the expected answers multiplies his urge to know, to discover unknown phenomena. Taking on the role of a student with responsibilities differs from pre-school years. Nevertheless, the kid remains a child during the elementary school period and role playing, alongside learning, is a dominant activity. Combining these two phenomena - learning and playing - in the elementary school is the main field of study of pedagogical harmony.*
Key words: *elementary school, didactic process, learning abiities, behavioral paradigm*

1. Introduction

Pedagogical harmony, especially the harmony of artistic pedagogy involves a strategy, a behavioral paradigm of the participants in the didactic process, which leads to a balanced interaction between all the components involved in this process. To function harmoniously means that the place and the function of each participant of the educational process are determined. The paper highlights the components of the educational process which not only need to be constantly kept in the focus of the teaching staff but also need to be consistently ensured to be in the process according to the standards of modern pedagogical harmony. The details about the specific type of pedagogical harmony will be provided later. For now on, the reseacher focuses on the components of the educational process, particularly emphasizing the pedagogical functionality of human resources: the teacher as a decision-making factor; the student as both the object and subject of knowledge; social factors such as the grade /school community, parents, and non-formal groups.

2. Discussions

The harmony of the artistic pedagogy, being a behavioral strategy/paradigm that targets at consonizing the stated components, especially in a vertical context. The of any dissonances between the components/subcomponents of the educational process leads to the creation of conflict situations, discord. Harmony constitutes a favorable, optimal coexistence that does not involve any stagnation ,but encompasses a constant movement, change, and renewal – all ensured by an interference determined by the ultimate goals of the educational process.

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If we are to refer to the first component of the nominated process – the teaching staff, then we should, from the outset, begin with **expertising the level of organizational culture of the school teacher**. From the very start, we should state that in the process of training teaching staff for primary/secondary and high school level education as well as the problem of training them in the direction of *organizational culture* is not included in the curricula of pedagogical profile departaments. We do not deny that the curricula contain a certain list of mandatory and optional disciplines dedicated to deepening knowledge in various methodologies of understanding, research, and mastering pedagogical practices. However, the teaching and acquisition of organizational culture formation technologies for future teachers from an artistic profile remains overshadowed .

We consider that one of the fundamental factors in the training process of young teachers of music/painting/, literature in comprehensive schools, music/art schools and musical educators in kindergartens is their independent work and the development of skills to work and study individually cultivating the spirit of initiative and responsibility. In this regards, we will refer to the organization and management of the activities for the independent work for students from the arts departament. It unfolds according to *a plan – a map,* which includes three components: *planning, implementation, and evaluation.*

Planning includes the thematic content and necessary procedures for independent study of the theoretical material provided by the curriculum (theoretical knowledge in the field of psychopedagogy, musicology, sociology, interpretative vocal/instrumental/conducting performance). Planning is done for the entire academic year, the entire semester, and for each lesson. Long-term planning (annual, for the semester) is prepared by the teacher of the specialized discipline. The short- term planning (for each lesson) is elaborated by the student.

For the efficient planning of student's independent work, we use a map model that indicates the entire activity path. The map includes a specific sequence of actions undertaken by the student to complete each task throughout the week, ensuring a logical connection between the planned tasks. Additionally, using the map model allows to track the time spent on doing the task every day. The use of such maps, developed according to a well-planned system, contributes to the development of initiative and the conduct of efficient independent work. Maps of this kind allow the teacher to guide student's progress without a direct contact, maintaining a daily record of independent work accomplished throughout the week and beyond. These forms of self-planning and self-guidance can be used by students in primary schools , students in music-pedagogical/arts high schools, and similar educational settings.

3. Results

For four years, an experimental group of students from the Departament of Education Sciences, Psychology, and Art of USB Alecu Russo State University in Bălți studied according to the methodology described above, while another group (control) followed traditional method of planning the independent work. Students in the first group completed curricular tasks on time for the present discipline. All pieces of music, technical studies, and exercises were accomplished at a high

interpretative level, with no need for additional assistance. Everyone performed well during their exams, receiving "good" and "very good" grades. This group of students showed an interest in musical art both during classes and participating in various extracurricular activities.

Students in the second group, on the contrary, consistently required additional help both during the course and during final assessments. Many of their musical creations were not performed at the expected artistic level. During the pedagogical internship, this group made interpretative errors (while performing a vocal/instrumental piece of music) and practical errors (harmonizing a song from the school repertoire, interpreting basic pieces of music, organizing a musical game, etc.).

Implementation

A special place in the organization of the instructional work, both during and outside classes, is dedicated to the independent analysis of tasks, determining means of musical expression, and the way of their implementation. Thus, the self-guided work of the student-musician is divided into into two steps. The first step represents the period of time and organizational forms leading up to the implementation itself and is focused on the implementation of the practical action plan, which includes: content, form of action, objectives, and the time allocated for fullfilling the task.

The second step involves the immediate, practical implementation of the assumptions and objectives outlined, described in oral or written forms. Both steps have a strong interconnection between them. For example, if the tasks for working on a piece of music have not been formulated in advance, even in the first step, then there can be no successive and well-organized implementation of the musical material in the next step. Another aspect is related to prompt, unplanned , neither in mental nor behavioral terms, which aims at forming of consciously/programmatically/self-directed interpretative abilities.

Evaluation

We are aware of how important the objective assessment of study results is. The attention is paid both on the result and the process, effectiveness, and the way these results have been accomplished. Evaluation also includes the personal contribution of the subject to the achieved success. Special emphasis is put self-assessment factors (*objectivity, self-critique, principled approach, strength, and confidence foresight*). It is crucial to guide the future teacher of music how to develop traits of character that are necessary for study and the future career.

Developing the personal traits of character implies ensuring productive cooperation between practical music performance disciplines and theoretical c disciplines, methods, methodologies, etc. A crucial factor in the formative-developmental approach to professional independence is the systematic *musicological analysis* of pieces of music, performed throughout and during the graduation recital, presented in both expressive and detailed forms.

The implementation of the procedures described above attributes an efficient methodological and praxiological instrumentation to the process, supported by curricula and national standards regarding the modernization of pre-university/university and post-university education. Today's and future music teacher is characterized as *a manager,* who not only has the knowledge, but also

masters professional skills. He is also associated with force, assurance, and he is a decisive dynamic factor. Music teachers' social mission and obligation is propagating the *value of art*, *aesthetic values*, and *moral values* with the help of all available means that all lead to ensuring *pedagogical-artistic harmony.*

Promotion

A special place in the professional training program of a music teacher is allocated to the university curriculum. It provides the content, methodological strategies, and praxiological orientation to form a specialist in the field of arts. Currently, specific curricula and methodical materials are being elaborated for each disciplinary module and subject. At the same time, there is a *transdisciplinary problem.* Finding an appropriate solution for existing transdisciplinary problem will allow the specialists to implement the **innovative praxeology** (V. Babii, 2005) in the teaching process.

Achieving the major goal of the instructional-educational music system , namely to shape a highly – cultured personality capable of solving the problems is impossible without creativity. There is no doubt that most of the children and teens tend to invent, combine, improvise melodies, rhythms, and elementary pieces of music. Often, the pieces of music are presented in a naive and plain way but they are definitely original . Music praxiology aims at developing students' creativity and productive personality qualities, taking into account all subjective and objective factors in the instructional-educational process.

Nowadays, pedagogical and psychological sciences have accumulated a certain amount of knowledge regarding the phenomenon of creativity, especially concerning aspects such as what does it mean to be a creative personality, what is the creative process, and what are the specific results/products of creativity/ creation. The professional training of a music teacher at the university level involves not only the detailed study of the subjects specific for the domain of music but also implies giving the student valuable insights on the fundamental aspects of creativity and methodology to develop it.

The idealization of the reality through the lens of fantasy/imagination is the study object of creativity. It is characterized by such elements as *metaphor, association, combination, allegory, etc.* There is always a contradictory point between one's personal experience and the teacher's ability to invent and create , considered to be a significant challenge to focus on an object and the power to recreate it. It is not enough for a teacher to be creative it is also necessary to foster students' creativity.

Understanding the creative particularities of children/teens as well as the way imagination manifests and to teach how to foster it in musical-artistic teaching process is the primary purpose of the training program for future music teachers. In this regards, the course "Musical Creativity" provides student the main contents that will guide them how to ensure systematic teaching process. It gives valuable insights especially concerning students' involvement into the elements of musical-artistic creation/creativity both during classes and outside them.

The Content and the main objectives of Creativity (extracts from the university course on Musical Creativity)

Content	Objectives
Definitions of creativity. Historical aspects of the evolution of the concept of creativity within the school context.	to assimilate and group the existing definitions of creativity from the perspective of the future profession; to identify common features of the definitions chosen for the independent analysis.
Current perspectives on the concept of creativity. Various criteria for defining and evaluating the phenomenon of creation	to be able to diffrenciate new ideas, new concepts concerning the process/person/product of creation from the traditional ones; to be able to identify criteria of creativity in general and in the educational context, in particular.
The subject of study within the scientific field of Creatology. General characteristics of individual and group creativity. *Brainstorming*. The relationship between traditional and creative. The structure of creativity.	to be aware of the role and place of the "creatology" n education and praxiology; to characterize individual and group (class) peculiarities; to elucidate the structure of creativity and the traditional-creative relationship.

The Skills

The educational role of musical-artistic creativity: theoretical analyses and praxiological situations. Artistic creative activities.	to highlight the theoretical role and practical application of creativity in education; to systematize creative artistic activities creative content.
Psychological foundations of the study and training/development of musical-artistic creativity. Psychological aspects of creativity.	to assimilate the psychological landmarks of the study and training/development of musical-artistic creativity;
Characteristics of the components of musical-artistic creativity: imagination, cognition, will, motivation, "*creative listening*"	to appreciate and develop the psychological components of musical-artistic creativity: *imagination, cognition, will, motivation, "creative listening."*
Exploring the following relationships*: creativity and personality; originality and routine; creativity and intelligence; creative situation and quantitative accumulations.*	to be aware of the principles governing the relationships between: *creativity and personality; originality and routine; creativity and intelligence; creative situation and quantitative accumulations.*
Characteristics of the specific factors of musical-artistic creativity: originality and flexibility of thinking; artistic imagination, organizational culture. Various levels of children and teens' creative abilities' development.	characterize the factors of musical-artistic creativity/creation; to identify the levels of the development of creative abilities that both children and teens possess.
Didactic perspective of musical-artistic creativity: pedagogical foundations of the assesment of the process of musical creation; organizational models; stimuli for musical-artistic creativity; the concept of creativity in learning.	to differentiate the didactic perspectives of creativity; to design organizational models for stimulating school-based musical creativity; to implement *the concept of creativity* in learning.
Formative benefits of creativity: technologies for developing reproductive artistic	to acquire effective technologies for fostering creativity;

imagination; the use of situations aimed at forming illustrative, dynamic, image-based, critical, deep,efficient, convergent, and divergent thinking; methods for activating the ability to organize the perceptual field: analysis, synthesis, comparison, abstraction, concretization, generalization, classification	to compare; to criticize; to analyze/synthesize; to concretize/generalize; to classify.
Educational-formative obstacles while the implementation of musical creativity in the secondary school context. Characteristics of curricular objectives for creative activities.	to identify and understand the problems that occur while using creativity at school lessons.
The characteristics of individual and group creativity. Systematization of musical-heuristic items.	to identify and classify musical-heuristic items.
Methodology for promoting Musical-Artistic Activities (AMA) with creative content.	to assimilate the principles of varying elements in vocal and instrumental musical performance.
Criteria for the efficient assessment of the creative products.	to efficiently access one's creative products.

Learning and research/creative activities:

- designing a Music and Art Education lesson using the elements of creativity and musical creation it self (improvisation, composition, musical performance);
- systematizing tasks with creative content for each school level and academic year;
- initiating competition for the best musical improvisation/composition created within the thematic context of the course.

4. Conclusions - The praxiological framework of a music teacher's work

Teachers' degree of in the process of research and creation varies: from a simple observation and the description of educational processes to researching a psych pedagogical problem using innovative methods in educational theory and practice. The steps that any school teacher should undertake in this regards are as follows:

- *Identify* a problematic aspect of the educational process (e.g., low academic results, lack of attention, evaluation, etc.);
- *Systematically study* the causes of negative influence on the problematic aspect chosen for the research;
- *Establish* the methods, means, or technologies to improve the problematic aspect using theoretical analyses, syntheses, and professional experience
- *Present* the research on the targeted problematic aspect in written form providing conclusions and suggestions;

Research problems highlight those aspects that do not align with pedagogical standards or curriculum objectives. For example, one of the curriculum objectives: aims at "cultivating a refined musical taste", but in reality the stated objective is not achieved in the most of the cases. Thus, it means that there is a problem that has to be solved through scientific research.

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