

7. PROFESSOR OF ART PARADIGMS: THEORETICAL AND APPLIED APPROACHES

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Abstract: *The present article describes purposes, learning content and requirements of an educational academic and postgraduate (internships for teachers) process, focused on teacher training in respect of the most subtle and valuable framework for education, the achievement of the individual potential of each pupil, qualified as a unique personality. Therefore, it is proposed a synthesis on the formative program geared towards the assimilation of the future and current teachers of artistic disciplines (music, choreography, painting) of the action and behavioral models appropriate to the domain, to the effectively organization of individualized educational process.*

Key words: *teacher of artistic disciplines, training program, learning content, purposes, professional competence, effectiveness of teacher's actions, innovative praxeology, renovation in artistic education, originality of thought, creativity, proactivity*

1. Introduction

We aimed to study the activity of the educational and training of the practitioner from the viewpoint of several positions that have significant importance especially as concerns the implementation of the innovative praxeology and namely – the verification of the correlation between the variables: *professionalism and pedagogical competence, artistry and continuous self-improvement*. Based on these statements, we established the following praxiologic correlations:

- the degree of possession of technologies to promote an *operational and qualitative actuating style* by teacher-practitioner;
- the dimension of stimulating the independence of pupil/student in the efficient design and implementation of artistic actions;
- among the foreseeable risks to which we can expect in the practice of teaching-learning-assessment we could highlight as risks which remain open for the innovative praxeology implementation process, such as the operationalization of three variables with an area of consecutive deployment and which are specific to an artistic action: ***design-organization-achievement***.

2. Conditions under which the artistic action takes place

The *educational-training environment* highlights the legal approaches necessary to conduct qualitatively the teaching-learning-training process (Curriculum, contents, methods, principles, objectives, strategies, concepts, manuals, methodological guides etc.). As for the nature of the nominated environment, it would be primarily about fostering at pupils/students the individual need for *self-improvement, change and perfection*. We address these

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qualities of personality not only to emphasize the preferences for a certain type of activity, but for the perfection as a way of life, as a way of *being*, existing and activating.

The *individual environment*, unlike other environments, is a rather difficult environment, closed, because in the centre of its functioning is the object/subject of education – the pupil/student with his multiple and diverse features: *psychological* (attention, thought, will, imagination, affection, etc.), features of *personality* (cognition, intelligence, attitudes, awareness, empathy, etc.); *behavioural* (actuating reproductive/creative, proactive/reactive, value/non-value cantered, open/closed, situated in success/failure etc.). Each person in contact with the cultural, educational-training *environment* forms a space, a personal and individual intellectual *environment*. The intervention of new phenomena in space or individual *environment*, according to the principles that a specific person is guided, according to the content of *individual maps* (the sequence of actuating steps performed according with the effective/ineffective principles), to the positive/negative behaviour – all this forms that unique and original style of personality.

The *artistic environment* integrates the *educational-training environment* and the *individual environment*, which provides the teacher and the pupil/student the chance to relate, balanced in order to contribute to an effective result. The artistic environment is a subdivision of hereditary and social environments claiming to wholeness, because it is the cornerstone of integrity. In other words, this environment, we may say, is an outer *shell* and also an internal *incorporation* in the personality structure, creating that *framework, space, environment* of expression and self-realization of *individual* potentialities. The activism of pupil/student manifested through *critical thinking, integrated perception, creative, empathic and proactive imagination* is a mediator factor, connecting the inner world and the outer world of the person.

All the above mentioned three environments have a theoretical and a practical significance. Thus, the pedagogical praxis cannot function without theoretical material, and vice versa, educational theory would be meaningless without basic experiments carried out on the field; theoretical knowledge acquisition by the pupil/student would be a useless storage without conscious application in practice; the innovative experiences would remain unused and not conceptualized, without a theoretical and methodological instrumentation because they become a route with a generalizing value significance and continue progressing of the formative praxis.

3. Factors accompanying the artistic action

The human action, partly the artistic action remains, as previously mentioned the link between theory and practice, which requires us to emphasize its accompanying factors from the perspective of an effective praxeology. Among the factors accompanying the artistic action we will expose the following:

- *the interventions* of so-called positive factors, with facilitator input and the so-called factors, with negative input. The fact is that from case to case, each of these factors can influence both positively and negatively: the targeting process with elements of the artistic empathy of pupil/student; transposition into another role, including in artistic roles; superposition of own feelings with the feelings of others; the intimate opening through the senses, artistic ideas etc.
- *AA effectiveness motivation* expressed through reasons-inputs: *imitation, practice, achievement according to the model or "maps" prescribed from the outside, rebuilding, change, dynamics, activism, freedom of decision, taking initiatives, self-management*;
- *motivational success*, approached in terms of the principle of stimulating, organization and achievement artistic actions of pupil/student;
- *reasons-values*, conceptualized in the *artistic proactivity* and specified as follows:
 - a. the reason of "**tacit influence**" (W. G. Jordan) aiming to influencing pupil/student by the way of "being", manifesting himself as he is, hearing and understanding art, creating, performing – all these actions encouraged by the factor-reason "tacit influence";
 - b. the reason "**lasting satisfaction**" (St. R. Covey) is an overriding need related to the artistic activity. This reason gives the person resistance, strength of character to resume the repeated action;
 - c. the reason of **artistic transfer** on other areas of activity;
 - *artistic communication*, achieved by specific means of language (eg., musical) and by other arts (intonation, poetic verbalization, mime/pantomime, rhythmic movements/dance);
 - external and internal *stimulation*;
 - real and ideal *result (effect)*;
 - *evaluation and self evaluation* of own behaviours and those of others;

4. Design, organization and achievement of a practical artistic action

Such processes are developed based on legalities of functioning of *proactivity* principle. The following things are highlighted:

- 1) the objective of artistic actions of pupils/students:
 - to act proactively, ie to act with maximum will and initiative;
- 2) *individual qualities of pupil/student, transferrable in proactive style.*
 - a) **valuing individual potentialities** means targeted actuating of pupil/student to the full achievement of personal resources (consciousness, abilities/skills):
 - *consciousness* in the artistic action has a function of change towards spiritual integration by paradigms *from outside to inside, from the inside out and in personal content*;
 - *individual skills* include variables that define resources for the successful realization of artistic actions and lies in:
 - presence of emotional tone;
 - storage and optimal preservation of artistic information;
 - effective mental processing of auditory representations;

- flexibility of artistic thinking;
- critical attitude towards impressions suggested by art;
- *practical abilities/skills* – inevitable resources in the context of actions with high results. In music, for example, we specify the following reference capacities:
 - differentiated and integrated perception of music;
 - verbalization/comment and artistic interpretation of music content;
 - improvisation/elementary music composition.

b) auto-regulation of positive actions is a variable behaviour related to the phrase cause - effect, due to the fact that any cause will stimulate an effect on the condition that this effect will be well designed/planned. In the context of the paradigm of *qualitative change* the person is oriented to cultivate a style of self control of convergent actions, i.e. to focus efforts on a theoretical level (*analysis, comparison, judgment, awareness*) and on practical level (*rejection of negative influences and circumstances and acceptance/valuing the positive ones*).

Thus, we will give priority to key objectives:

- to foster positive thinking;
- to start the design of artistic actions from the end, because every product of art is a finality, an actional model developed in time, worth to be followed.

c) reporting the own initiatives to the efficient ideal. The efficient person does not expect solutions of situations and problems but meets them with own initiatives and opportunities. Reporting personal initiatives to the accepted educational/cultural models, ideals imply a state of criticism and self-criticism, representing a new stage in the evolutionary process of paradigm *change*. In this regard, the benchmark is *to opt for a qualitative action and outcome*.

d) taking responsibilities. The person oriented on qualitative results usually wants is prone to come up with a *skilful response(respons+ability)* or, in other words, it analyzes well the level of personal resources (quantitative and qualitative indices) and sets the imprinting (moment) of adopting decisions **to respond** to his actions and not blame circumstances or not giving to others' personal failure. The reference objectives are:

- to choose answers according to situations;
- to create positive artistic circumstances;
- to dominate circumstances and representations, feelings, personal experiences;
- to take responsibility for verbal messages and artistic performances;

e) cultivating a proactive language. Through spoken or artistic language occurs the transmission outside of informational materials, including affective and emotional states of the internal world. The word is the main exponent of judgments, of our intentions. *To foster a proactive language* to educational plan means to change your mental paradigm towards yourself and others, especially when we are referring to a process mediated by artistic values. As for the persons focused on the result, *personal/public achievement*, the paradigm of proactive language will have the following meanings: "I will manage to perceive

deeply the musical message", "I want to know fully the values of music", "I will bring the started musical and artistic action to the very end".

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

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

5. Mediation of teacher

The practitioner assumes a great formative responsibility because he evolves in the position of educator and manager of interdisciplinary process (pedagogy, psychology, philosophy, musicology and aesthetics). Teaching, educational and managerial skills of teacher are put into action according to curricular strategies, reported to the social demands submitted to education. Given the obligations and responsibilities that the practitioner assumes for the educational cause, hereafter, we will specify the main roles that a teacher praxeologist must fulfil:

Firstly, he should be:

- *observer and mediator* of environmental processes (**individual environment↔ artistic environment↔ instructive and educational/social environment**);
- *producer* of cognitive and formative ideas and messages;
- *coordinator* of individual and group actions/situations;
- *designer* of actions, strategies, programs, plans (Joița, 2000);
- *experimenter* of ideas, of individual and collective hypotheses;
- *information source, behavioural model, bearer of values* (Joița, 2000);

Secondly, he should assume responsibility for:

- *managerial orientation of personality*;
- *initiation* of varieties of ideas, assumptions, projects of actionable maps;
- reasonable *decision-making*, drawing up and adopting *maps* of artistic behaviour;
- *choice* of content and strategies, intellectual resources according to the required effort;
- differentiated *guidance* with actuating operation;
- *obstructing* the non-value factors/components of artistic actions of pupils/students;
- *renovation* of organizational forms, objectives and techniques to influence education;
- *providing* interdisciplinary integration (pedagogy, having educational and formative function).

Pedagogical roles

Being in contact with mediation functions of the practitioner in process, pedagogical roles need to be identified and ranked because they are related to the achievement of interactive education objectives and should focus on the following objectives:

- to create from each work of art an environment in which the pupil/student will live artistic moments as a show of soul;
- to urge pupils/students to make imaginative transfers from an art to another;
- to create opening situations through art *to himself, to others*;
- to stimulate ingenuity, flexibility and convergence of pupils/students in designing/organizing and conducting of artistic actions;
- to be a skilled manager not only regarding launching/submission of teaching and cognitive tasks, but also in connection with their effective implementation process;
- to organize, to structure effectively the form and content of the lesson/artistic education lesson and extracurricular lessons;
- to exemplify through own shares valuable artistic experiences;
- *to urge students to generalizations and independent conclusions* (Arcejnicova, 1987).

Psychological roles

We reduce these roles to the development of psychological components specific to pupil/student influenced by artistic stimuli. In this context, the teacher praxeologist must focus his work on:

- *stimulation* of general and special artistic skills;
- *value orientation* of thinking;
- *interiorization of work, hearing music itself* (Gagim, 2004);
- *self-communion after audition* (Gagim, 2004);
- *fostering* the spirit of research;
- *encouraging* the spirit of observation;
- *development* of autonomous will;
- *stimulation* of cognitive curiosity and special interest for artistic activities;
- *orientation* towards an intrinsic motivation for art;
- *high evaluation* of the desire to communicate, discuss, interpret verbally works of art;
- *stimulation* of propensity for result "for dominance in relationships with colleagues" (Crețu, 1997);
- *supporting* "intense emotional experiences" (Crețu, 1997).

Musicological and aesthetic roles

This group consists of roles in the formation/development of pupils'/students' value attitudes oriented to active perception of creations of art with a rich and diverse content, original in form and style. Based on these objectives, the teacher must:

- develop general faculty of listening, skill of *artistic hearing of world sonorities, deciphering their significance/voice* (Gagim, 2004);

- center the intellectual and artistic universe of pupil/student on human values reflected in the content of messages of folk and written by composers music;
- engage in pupil's perceptive and sensitive background the design capabilities of conducting artistic discourse legalities as virtual and real behavioral environment;
- identify spiritually with dramaturgy by connecting individual motivation/reasons with artistic reasons;
- open artistic codes by which creators of musical works influence the listener.

From the perspective of ensuring effective interdisciplinary interference, it is necessary to highlight the roles of teacher in the following areas:

a) **proactive** centering, accomplished through:

- *drawing up maps* of perceptive, interperceptive and creative behaviour;
- *management* of perception way, storage/preservation, securement, distribution, awareness and application of spiritual acquisitions;
- time budget *management*, effective rationalization of artistic actions;
- coordination, guidance, counseling on design steps and organization/implementation of pupils'/students' actions;

b) **values** centering *on*:

- *orientation* towards the identification of aesthetic sense of artistic creation;
- *composition and improvisation* of group and individual music;
- *rapid and qualitative learning* of music;
- *fostering* a proactive language;
- *promoting* various interests;
- advanced artistic *skills*;
- *evaluation* and critical self- evaluation;
- *efficiency transfer* (G. Văideanu) of teacher from artistic environment on individual environment;

c) centering **on openness to art** through:

- conscious *penetration* into the mysteries of the artistic message and empathized perception;
- *motivation* oriented to self and others knowledge in aesthetic and moral behavior patterns;
- *offering* opportunities for integration in artistic activities both horizontally and vertically;
- *fostering* the habit centered on behavioral paradigm *gain-gain* (S. Covey) within an autonomous will;

d) centering **on creativity/creation** through:

- reasonable and original *opinions formulation*;
- *independent solving* problems/questions-stimuli;
- polydimensional *development of artistic imagination*;
- *responsibility* for judgments, ideas open for discussion;
- *optimal choice* between launched ideas related to perceived artistic matter;
- *delimitation of the essential* from secondary, valuable from ephemeral things;
- *ensuring balance* between: intuitive-logical, empirical-theoretical, emotional-rational;

e) centering *of artistic actions on elements of temporal forms*:

– *musical tempo* conceived as phenomenon "*music – location in time*" made by a process of *reflection*:

▪ *natural* (pupil moves with a speed appropriate to the orientation of character of the time given, if other active factors are not involved, i.e. a tempo within the range of an average speed);

▪ *slowing* (pupil involves in his action field everything he *sees*: texts of notes, diagrams, instrument, keyboard, fingers, hand), everything he *hears*: oral indications, melodies, rhythms, harmonies;

▪ *accelerating* (texts of notes with a relatively low values involves imagination and sensations, perceptions of pupil, a high energy transaction, which stimulates speeding of musical tempo).

– *reasons-intonations, phrases-themes, episodes-refrains, reprises- cadences*, which are subject to the laws of cosmic universe (*gravity, attraction, intensity, movement, rest cycles, energy, speed, temporality, symmetry, shape, spaciousness, networking, mutual influence, uniqueness, trajectory, linear/ircular/rectilinear motion etc.*);

f) centering *on success* represent those roles which ensures the transfer:

– from individual to public success;

– from the *success-tendency* to *success-habit*;

– from the cyclic/ situational success to the integrated/holistic success;

– from *success-failure* paradigm to the paradigm of *success-success*.

The power of influencing art of communication **through** musical language *on/to* depends on *inner state* of the listener/actor/performer that comes in an *interactive* relationship with this environment. Theory and practice of artistic pedagogy insists on having a *closer* relationship between **musical environment** and pupil/student which aims to facilitate the process of influence **from**. The effectiveness of artistic education in context of the influence *from*, largely, is dependent on the correlation of tangency points between both parts – *artistic environment* and the *person who communicates*.

If factors of artistic environment influence at the *entrance* equally on all subjects-listeners, then the depth and area with which factors of artistic environment influence the inner state – *mood, emotional, conscious* – differs from one pupil/student to another. The main efficiency factors of the formative process, beginning with the states recorded from start and reported to the effect achieved at the end of a cycle (semester, academic year) are exposed in the given experimental direction (direction II) in order to be submitted to experiments on the field.

6. Conclusions (Obstructing factors)

In instructional and educational practice, in his actions, the practitioner often chooses the easiest path, instead of proceeding to complex actions, supported by multiple options for an effective achievement. Within the category of such practitioners, we can distinguish some persons who allow the infiltration in the process of obstructing factors, such as:

- to achieve the expected results, in detriment of heuristic methods, teachers limit themselves to the exercise method;
- the teacher does not assume responsibility for the investigation of the artistic process, but for the result reported to a standard behaviour;
- creative efforts are not taken into account when measuring the intellectual-artistic feedback;
- the results, the products of original artistic creations, are overlooked during the assessment process;
- as a rule, details are usually subject to review and not the essence of the process;
- it is believed that art, and the phenomena related to it, are not subject to logical rules;
- critical thinking is an arbitrary attribute, insignificant in the framework of artistic effectiveness;
- in the theory and practice of artistic education/teaching there isn't a complete overview of pupil's/ student's critical thinking.

External factors

1. The theoretical researches, conclusions and methodical recommendations exposed in the form of thesis, articles, essays and other theoretic and praxeological materials are not sufficiently validated on a large scale not only in practice, but especially under laboratory conditions.
2. A good amount of the researches from the training area and artistic education are too distanced from the problems practitioner teachers are faced with. This kind of distancing creates a sort of alienation between the two areas (theoretical and practical) which, while in parallel, register a small percentage of common points.
3. The homogenization of the artistic system by developing manuals, curricula, methodical guides without alternative projects leads to the teacher's refuge in the inside of the daily activity/of the empiricism and of the regularization, and as a consequence he/she is offered few options for innovation and change.
4. Some theories are developed on the basis of the conceptualization of other sciences neighbouring with pedagogy and these are not always in harmony with its subject.
5. The existence of practitioners' specific mentality to preserve the traditional depositors/accumulations and to oppose resistance to the outside influences.
6. The educational environment is *open*, to a lesser extent, to external observers (society, parents, administrative bodies in charge etc.), and this implies difficulties in the detection of the real situation and intervention in an opportune occasion.
7. The appreciation of the quality of students'/pupils' activity, which also includes the result of the teacher's pedagogical investment activities, is achieved by the teacher himself/herself, and this determines a low level of the objectivity at the *evaluation and self-evaluation* chapter.
8. The teacher's responsibility for the school achievements/success, and, especially, for the pupils'/students' extracurricular behaviour is minimal.

Internal Factors

1. Lack of continuity related to stating the work objectives in designing and realization of AA. Much of what is projected or planned is not fulfilled or done, and this little amount is not subject to critical examination, vertically and horizontally, in order to undertake tangible steps towards promoting of the education as a *change in quality*.
2. Pupils'/students'/teachers' intentions and efforts towards *changes in quality*, aren't often supported/stimulated by relevant, nor material, nor moral, factors.
3. Pointing out the strategies/policies of *change* of a small number of pupils/students with special abilities to the detriment of the entire school/academic segment constitutes an instructional and educational crime.
4. The presence of teacher-practitioner's eagerness to subscribe the results and success of his/her disciples and qualify them as advantages of his/her own success. Such a charismatic style overshadows the relationship teacher-pupil/student.
5. The instructional/educational environment is monopolized, which speaks for itself that pupils/students/parents have no alternative either in their choice of school/faculty, especially in terms of rural setting, and, for the most part, given that they do not take advantage of the choice of subjects of study. To this end, it is necessary to develop a list of optional disciplines and optional extracurricular activities that the pupil/student could benefit of. Artistic training/education opportunities, in this area, are quite considerable.
6. In today's artistic education, the question/issue of testing the **modernist practices** is not even approached in praxeological way, along with their extensive dissemination in the instructional-educational environment (IEE).
7. The impoverished initiatives of some teachers-practitioners in promoting of an *education of change* are qualified by peers as challenging, disordering the process which "runs quietly and without shaking".
8. The practitioner form of self-improvement through advancement in professional degree, although it constitutes a substantial approach in the dynamics of professional competence, does not save the situation, because the written works that are submitted for evaluation, are often nothing more than some transcripts from profile sources, without being accompanied by materials/arguments from teachers' personal pedagogical practice.

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