

8. EVOLUTION OF THE CONCEPT OF "ART-PEDAGOGY"

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Abstract: *The author dwells on the diversity of opinions on the concept of "art-pedagogy", which comprises their analyses and systematization in order to capture specific educational potential for optimal instructive- educational problems solving. The recent decades' changes in education have not modified the previous "drawback" namely, the lack of students' education of sensitivity. What we identify today is that education focuses on knowledge, in such a way the child is "swallowed" by the ignoring system of free and pleasant work of art. In these circumstances there is a necessity of finding a common action field of self-directed subjects such as pedagogy, psychology and art, in which the psychological and physical life harmony and balance will come only from and through art. "Art pedagogy" is a new concept that interests more and more followers and is currently a priority for the science of education researchers.*

Key words: *art pedagogy, art therapy, art technologies*

In the informational society characterized by an accelerated dynamics of life and a continuous flow of depersonalized messages, devoid of any sincerity and depth of existential commitment art has got a particular importance due to its capacity of influencing the individuals in a comprehensive and humanizing way. The range of pedagogical problems that can be solved by applying the elements of art is very broad. Nowadays more and more professionals in „*the work of a man on another man*” relation increasingly appeal to the potential which is specific of art.

Surfing the internet we are amazed at the many initiatives in the area of application of art in the school perimeter. We would like to illustrate it by a few examples from different countries which emphasize the application of art in the work with different categories of children. Thus we consider presenting the experiment made by the American Association for Advancement of Science – AAAS which annually holds a contest named Dance Contest Science. Participants are invited to dance their discoveries, to express scientific works by means of plastic materials, music, colour and light effects [15]. Foreign scientists argue that art and creativity is an essential component of any discipline taught at pre-university level. Thus, the new educational project „ArtinEd” (a new approach to education by means of arts) is a project financed by the European Union in order to create an innovational methodology that would stimulate creativity in school by means of arts, it becoming a key-component of all school disciplines. The authors of this programme highlight the urgent necessity of European education to identify a way to use creativity in every aspect of the school curriculum, not to reduce or use the arts as a key tool for promoting creativity, but to produce creativity through artistic expression within each school subject. Arts under this program play a key role in supporting children's creative skills, self-expression and learning skills; they represent a necessary tool, especially when subjects are not considered independent school

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disciplines, but are integrated into the curriculum. For example: dancing in mathematics, painting in history, music in foreign languages, etc. At the moment the project has been presented and tested in several countries: Italy, UK, Turkey, Spain, Sweden, Romania [16].

We should mention several experiments of arts applied in the pre-schoolers curricula within the Russian area. The programme „Album and Colours”, by T.V. Kalinina (2009) confers value to the communicative function of art: the drawing becomes a means of communication with the self „I- I myself another”, the author of the work „I-the author” and „I-the culture”[6]. The authors of the preschool and primary classes music curricula T.E.Tyutyunnikov (Elementary Music)[12], A.I.Burenina (Rhythmic mosaics)[3], T.A Rokityanskaya (Every child is a musician)[8] recommend a synthesis of different genres of art(music, poetry, dance, theatre)in order to create optimal situations for self-expression and improvisation in the educational environment. The activities within the educational programme are held in the form of creative communication, so that the children have the possibility to express themselves in the language of artistic images.

I should mention the experience of the researcher M.G.Drezdina who within the proposed programme implemented innovative forms of artistic-creative interaction between school institutions and pupils’families, thus contributing to the consolidation of the families, overcoming conflict situations between children and parents by means of constructive solution identification [apud, 9]. It comes naturally to ask a question why there is this tendency to involve arts in educational problem solution. In the search of a proper answer we will make reference to the concepts dealing with the role of arts in education. Thus, we can follow numerous proverbs from different cultures, aesthetic ambience models; pedagogical ideas that include reference components of art pedagogy. For example, in Ancient East cultures and civilizations we could highlight certain preoccupations to embellish everyday life and the education of children through science and arts.

In ancient Greece, severe Spartan education not only focused on developing physical forces and military skills, but also literature, music, dance contributed to strengthening the spiritual forces. In „The Republic” Plato appreciated the role of gymnastics for the body and that of music for the soul. We should highlight that guitarist schools held under the ideal of kalokagathia (education for the good and beautiful) practices the study of dance, instrumental, individual voice and choral music. Creating the paideutic climate called eurhythmy in the theaters, temples, sculptural complexes, and literature fostered a harmonious education of young people.

In the Middle Ages the lyric literature, the paintings on lay and religious subjects, the sacred music is cherished, education having a predominantly humanistic character. The Humanist Movement replaced man in the center of cultural preoccupations of the Renaissance culture, so the core of education is of the study of „humanities”, of the sciences and the arts about man. We present several references in the application of art in the vision of the classic education

teachers. In the concept of the czech educator Jan Amos Comenius „man if he wants to be a man, must cultivate the sciences, languages and arts” and „students need to be taken to the summits of science, without difficulties, disgust, screaming and fighting, but in the form of games and jokes“. In his works the author mentions the methods to be applied differentially to sciences, languages and arts, presenting the model and the exercise being the most efficient in the domain of arts.

In Chapter XXI, The Method of Arts, the teacher emphasizes that „we must look carefully for the way that can easily lead the youth to the practical use of things, just like they cover arts”. The author argues that knowledge becomes the property of the student in the instance when he carries out a research, admits it and through „competition” and imitation learns to do something similar. [1].

Jean-Jacques Rousseau discusses the freedom of the child, which is supported by an education that takes into account the nature of the child and stimulation of the faculties, especially through dance and drawing. Johann Heinrich Pestalozzi underpins the role of drawing in practicing the intuition and thought „The execution of lines, angles and circlesthe estimation of nuances... the skill to read the contours of things (form) help the development of mental faculties and ease the learning of practical occupations at a lofty level of training”³⁰².

Friedrih Fröbel recommends applying the art, with an essential role in human education (for body and soul), calling the proposed methods „gifts”: games with geometric bodies, motion games, storytelling, song, poetry. The Russian teachers K.D.Uşinski, L.N.Tolstoi underlined the important role of reading, storytelling, composition, drawing and modeling on the molding of the souls of children.[2] Determining the aesthetic and social value of art, L.N.Tolstoi insists that in its precise definition „art should not only be as a means of pleasure precaution, but also should be considered as an essential condition of human existence”³⁰³. This point of view of the great educator and writer corresponds to the humanistic traditions of thinking about the necessity of art and culture as a source of humanity and creative development.

Dostoyevsky F.M. later uttered the maximum sentence: „Beauty will save the world (...), the man receives beauty unconditionally ... and perhaps therein the mystery of artistic creation lies, the image of beauty created by man immediately becomes a model (...). The need for beauty and creation that embody man, are inseparable from him, and without it possible man would not want to exist in this world”³⁰⁴. From the above we conclude that art is a challenge for the educational process and the concept of art pedagogy harmonizes with perspectives from different pedagogical epochs and ideas. The epistemology of the concept of *art pedagogy* was founded on the ideas, concepts and research that highlight the importance of art application to optimize the

³⁰² Pestalozzi, J., H. (1977), How Gertrude teaches her children, translated by Victoria C.Petrescu, Bucharest: Didactic and Pedagogic Publishers, page 56.

³⁰³ Art and Pedagogy. From Russia's cultural heritage og the XIX XX-th centuries. Reader / Comp. M.A.Verb.- St. Petersburg: Prod.Education, 1995. – 229p.

³⁰⁴ Apud, Ostrovsky, O.B. History of art culture of St. Petersburg (1703-1796) / OB Island ENGLISH / Lectures. - St. Petersburg: RGPU of.A.I.Gertsena, 2000. – 399p.

educational process and social integration of the individual. The term of *art pedagogy* presents a current concern of Russian scientists in the field of pedagogy, art, psychology, sociology (V.P. Anisimov, Yu.S. Shevchenko, L.V. Krepitsa, E.A. Medvedeva, I.Yu. Levchenko, O.S. Bulatov, J.C. Valeyeva, M.V. Guzeva, A.Yu. Smetanina, E.V. Taranov, N.Y. Shumakova, N. Yu. Sergeeva, M.V. Katrenko) because art can become a researcher of psychic experiences and may reveal them in depth.

The research related to the term „art-teaching” is relatively recent, being reinforced around the 1990s within the Russian academic space. The first investigations belong to such authors as Yu.S. Shevchenko, L.V. Krepitsa with reference to the terms „art pedagogy and art therapy”, which are embedded within the psychotherapy [13]. Expansion of the broader concept occurs later, with the appearance of the work of such researchers as E.A. Medvedeva, I.Yu. Levchenko „Art pedagogics and art therapy in vocation education” (2001). In the vision of the authors mentioned above „art pedagogy” is „a synthesis of scientific fields (art and pedagogy), which provides the development of the educational theory and practice, the process of correction and recovery through art for children with developmental disabilities”.³⁰⁵

Research in the Russian area in the recent decades has focused on the tendency of reinforcing the theoretical concept of art pedagogy, demonstrating its importance for social integration and optimization of education process, and current concerns of scholars in this field continue to produce remarkable results. In the research of Russian authors there have been observed some approaches to the concept of art pedagogy based on different dimensions and their impact on various categories of educational subjects: Taranova E.V.(2003)-moral education of pre-school children by applying art-teaching resources [11], Guzeva M.V.(2004) - professional training of future psychologists for patriotic education of students by means of art-pedagogical technologies [5], Shumakova N.Y.(2006) art pedagogy as a system of humanizing for students in physical education [14], Valeyeva J.S.(2007) - adolescent socialization by means of art pedagogy strategies specific to non-formal education [4], Smetanina A.Y. (2008) - ensuring art-pedagogical spiritual and moral development of pupils within complementary education [10], Anisimov V.P.(2009) - art and morality: conceptualization of the object of art-pedagogy, Sergeeva N.Y.(2010) - the impact of art-pedagogy on future teachers training [9], Katrenko M.B. (2011) – art-pedagogy as a creative technology for students in physical education [7].

Anisimov V.P. (2009) develops a current paradigm of the concept of art pedagogy. Thus this concept designates „a branch of pedagogy oriented to the development of the sphere of emotional sensitivity, as integrative product of individual experience, manifested in the sensory culture of the personality: the balance between emotional responsiveness and activism / initiative”.³⁰⁶

³⁰⁵ Art pedagogics and art therapy in vocational education /E.A. Medvedev, I.Y. Levchenko, L.N. Komissarov, T.A. Dobrovolskaya. M: Prod. Academy Center, 2001. 248 pages, page 24.

³⁰⁶ Anisimov V.P. Art and morality: the problem of definition of the object of art pedagogy // Modern problems of science and education, 2009, №2 p.7-9.: www.science-education.ru/29-1046

In conclusion, there are still dilemmas in education about the use of the term „art-pedagogy”. For quite a long time art pedagogy was considered to be the equivalent of „psychology of art”, „art pedagogy”, „art therapy”. Today the term „art-pedagogy” is neither semantically nor functionally identified with the terms outlined above, It is presented on the basis of theoretical and methodological approaches to pedagogy focused on the application of art as a means of education and pedagogical guidance/support pedagogical of the „actors” involved in the educational process.

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