

4. ARTISTIC EDUCATION IN THE INNOVATIVE PRAXEOLOGICAL FOCUS

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Abstract: *The challenge of implementing a formative and innovative praxeology in artistic education is not a whim of the moment and any request purely theoretical, but a vital and practical necessity aimed at mobilizing all human resources to change both the integrative and professional vision of teachers and direct responsibility for the quality of their daily actions with the actors of training.*

Key words: *artistic action, behavioral maps, professional competence of teachers, proactive person, artistic reception*

1. Artistic activity: opportunities and challenges

If we refer to the formation of the personality through art, we note that the practice of this direction of education far does not meet the technological requirements specific to processes of perception-understanding-creation of works of art. In this educational field the approach for optimizing theory-practice report acquires instructional, formative and additional artistic development valences, due to the principles of creation/recreation-perception of artistic products, which stipulates that the artwork exists itself only in interpreting-viewing-listening it – process comprising the author's creative mental action, conventionally regarded as a theoretical one, with the action of perception and also being considered as a practical one.

The process of artistic perception in instructive and formative actions is identified with the educative action itself. In this process the considerable weight rests on the participative state kid to the design, development and evaluation/self-evaluation (through prescription of individual behavioral maps, anticipating practical actions, varying operations, performing the tasks by choosing the optimal variants for solving) and the dynamics of professional competence of teachers to achieve gradually the theoretical design process and practical actuating, by identifying educational content and valuable actions, diagnosing the individual resources, planning, forming hypotheses, sequential and final evaluation.

In the literature, action is considered 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, that is, what takes place in mental (theoretical) terms. In other words, the very fact of advancing the purpose of the action, the intention to project the progress of the realization, constitutes an action step. In this sense, the action exceeds the boundaries of a proper activity with its traditional components: purpose, motives, operations, etc.

The artistic action of the student constitutes a behavioral micro system activated (mobilized/engaged) by the pedagogical stimuli (principles, methods, techniques), in order to continuously increase the effort, to help the student enroll in the effort curve (I.Radu and M.Ionescu). Pedagogical mastery, in this sense, involves the targeted stimulation of pupil/student attitudes towards instructive and

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social obligations, towards the degree of introspection of goals and the motivational sphere. The systemic orientation of the personality towards the result, accompanied by the processes of changing and innovating one's own values, must be continuously supported by the personality factors: intelligence, spirit of initiative, perseverance, autonomous will, increased artistic abilities, creative imagination, emotionality, responsibility.

In the work with the students of small classes, a considerable weight will be given to the aspects related to the practical sphere of the students' action: audio-video, perception-interpretation, perception-game/choreography (vocal-choral interpretation, vocal-instrumental musicianship, performing dance movements, performing /creating the music game, etc.). In working with students of adolescent age, with ordinary students with actions of a practical nature, a special weight will be the actions of a theoretical nature: projecting/anticipating, hypothesizing, analysis, generalization, etc. 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 meaning and vice versa, while the reactive person tends to trivialize the meanings, opting rather for a range of meanings that belong to the learned.

The performing power of a person in the fields of art, and not only, is that of operationalizing with the freedom to choose between stimulus (theoretical/practical S) and response (theoretical/practical R) feelings or values, personal decisions or the circumstances – indispensable aspects of the model of artistic proactivity. Approaching the concept of evaluating educational success, seen as an essential condition, it is necessary to perceive success in an integrated/synthesized way, i.e. as a system in which the evaluation of any portion, subdivisions of the system would allow establishing the validity of the performance of the entire system.

The integrated success in artistic education is not limited only to the hour on the timetable, but this success needs an essential attribute of the system - permanent training, which involves the evaluation of the pupil's/student's performance following the activities both within the curriculum and and extracurricular (choir, orchestra, folklore/choreographic ensemble, etc.). The literature records both followers of the evaluation of the success of pupils/students on a large scale, as well as followers of the idea that the evaluation of success would not have a reasonable result from an educational perspective. Such conceptual divergences on the issue of school success are grouped in the following table:

2. The inhibiting factors of artistic action

External factors:

1. The theoretical researches, conclusions and methodological recommendations presented in the form of theses, articles, essays and other materials with a theoretical-praxeological character are not sufficiently validated on a large scale in practice, but especially in laboratory conditions.
2. A good part of the researches in the field of training, artistic education are too

distant from the problems faced by teachers-practitioners. Such distancing creates a situation of estrangement of the two spheres (theoretical and practical), which, functioning in parallel, register a small percentage of tangents.

3. The homogenization of the artistic system through the development of manuals, curricula, methodical guides without alternative projects leads to the refuge, the closure of the school teacher inside the everyday/empiricism and the normative, thereby offering too few options for innovation and change.

4. Some theories are developed based on the conceptuality of other sciences bordering on pedagogy and do not always harmonize with its object.

5. The existence of a specific mentality of the practitioners to preserve the traditional depositors/accumulations and to resist outside influences.

6. The educational environment to a small extent is open to external observers (society, parents, relevant administrative bodies, etc.), a fact that implies deficiencies in detecting the real situation and intervention at the right time.

7. The evaluation of the quality of the pupils'/students' actions, which also includes the result of the teacher's pedagogical investments, is carried out by the teacher himself, which signals a low objectivity in terms of evaluation and self-evaluation.

8. The teacher's responsibility for school success/successes, but above all, for the extracurricular behavior of pupils/students, is minimal.

Internal factors:

1. Lack of continuity in relation to the advancement of the work objectives for the design and realization of the AA. Much of what is planned or projected is not realized, and the little that is realized is not subjected to critical examination vertically and horizontally in order to take concrete steps in order to promote an education of change in quality.

2. The intentions and efforts of pupils/students/teachers for changes in quality are often not supported/stimulated by relevant factors, neither materially nor morally.

3. Highlighting the change strategies/policies of a small number of pupils/students with special abilities to the detriment of the entire school/university sample, constitutes an instructive-educational crime.

4. The presence of the teacher-practitioner's thirst to subscribe to the results and successes of his disciples and qualify them as advantages of his own success. Such a charismatic style overshadows the teacher-pupil/student relationship.

5. The instructional/educational environment is monopolized, which speaks for itself that pupils/students/parents do not have alternatives even in the choice of school/faculty, especially in rural conditions, moreover, they do not take advantage of the choice of subjects study. For this purpose, it is necessary to draw up a list of optional subjects and optional extracurricular activities that the pupil/student could benefit from. The possibilities of artistic training/education in this chapter are quite considerable.

6. In today's art education, the question/problem of testing modernist practices and their widespread diffusion in the instructional-educational environment (MIE) is not even asked in a praxeological sense.

7. The feeble initiatives of some teachers-practitioners in order to promote a changing education are qualified by the colleagues of the guild as provocative, a disturbance of the process that "proceeds quietly and without shaking".

8. The form of self-improvement of the practitioner through advancement to the teaching degree, although it constitutes a considerable lever in the dynamics of professional competence, does not save the situation, because the works written and submitted for evaluation often present no more than some transcripts from profile sources without being accompanied by materials/arguments from the teacher's personal pedagogical practice.

The practitioner assumes a great formative responsibility, because he evolves as an educator and manager of the interdisciplinary process (pedagogy, psychology, philosophy, musicology, aesthetics). The didactic, educational and managerial skills of the teacher are put into action, respectively the curricular strategies, related to the social demands placed on education, on education. Based on the obligations and responsibilities that the practitioner assumes for the educational cause, in what follows, we will specify the main roles that a teacher-practitioner must fulfill.

First of all, let it be:

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

Second, to take responsibility for:

- the managerial orientation of the personality;
- initiating varieties of ideas, hypotheses, projects of action maps;
- making reasonable decisions, drawing up and adopting artistic behavior maps;
- the choice of contents and strategies, intellectual resources according to the necessary effort;
- differentiated guidance with actuation operations;
- inhibition of non-value factors/components of AAaE/S;
- renovation of organizational forms, objectives and techniques for influencing the educated;
- ensuring interdisciplinary integration (between pedagogy, with formative-educational functions).

The novelties, appeared and imposed from one period to another in the evolution of musical culture and education, were and are determined by scientific and artistic achievements, by the enrichment of the possibilities of knowledge and valorization of experiences and accomplishments, both from the sphere of musical didactics, as well as musical creation and interpretive art. The perspectives considered, especially in the last half of century, aimed at a better knowledge of the physical and psychological peculiarities of the child, of his ability to form perceptions and auditory, visual and kinesthetic, and the fundamental goals pursued by specialists:

- teaching staff and researchers;
- were and remain the improvement of music's contributions to the aesthetic and ethical education of children, to the development of their sensitivity and intelligence,

in other words, to the formation and the harmonious development of children's personality.

In this sense, the studies of some specialists from the various fields of research dedicated to education have demonstrated that the practice of music, especially through audition, contributes in a substantial way to increasing the intellectual capacities of students, in especially attention and the power of concentration, but also sensitivity and even the exploitation of their creative potential. The entire scientific approach is thought out in a natural harmonization of the values of the tradition of musical education, with the innovations of content and didactic technology in recent years; at the same time, it is presented clearly, convincingly and often with a warm spirit, which demonstrates the authors' passion for education and love for children who want to discover and understand the expressive power of music.

Aesthetic education constitutes an essential component of education, because through this approach it is intended to shape the sensitivity, the receptivity of the human being to non-pragmatic, alternative aspects of existence. The aesthetic represents another form, a superior and particular one, of structuring the objective world and the imaginary. Through aesthetic education, child accesses another form of organization, transfiguration of existence, overcoming intellectual-rationalist or utilitarian routines.

In the well-known hierarchy of needs, elaborated by Abraham Maslow, the satisfaction of aesthetic needs, placed at the top of the pyramid, define to an essential extent humanity and spirituality: the complete human is, thus, the one who is educated and under aesthetic aspect. Formal aesthetic education is achieved, in particular ways, through disciplines specific to the seven arts. Of these, especially in artistic education, special attention is paid to musical education, which begins in primary school or even at early childhood and continues in middle secondary and high school.

In order to continuously stimulate the student's effort to manifest proactively, independently and successfully, it is not enough to have a receptive pedagogical praxeology, which is reduced to the fact that the docile pedagogue seeks to put theoretical and methodological approaches into practice, presented in specialized literature, guides, curricula, etc. Contemporary education needs an innovative praxeology, which, unlike receptive praxeology, does not take over the raw theoretical-methodical approaches, but forces the practitioner to gather only the ideas of perceived essences from the sources provided, so that later they come to the students with new action options.

Such a praxeology becomes more than a practical act, because it places the teacher in the role of manager with an intermediate function between theory and practice. In this posture, the practitioner fully corresponds to the praxeological rigors, which are reduced to the specific of designing and logistically realizing the artistic action. When we emphasize innovative praxeology, we have in mind the reformation of pedagogy conceived as a science and as a humanistic practice, constituted as an open system, which means that its priority objective is to revise, re-conceptualize the educational principles; through its constitutive constructs, training (teaching, learning, cognition) and education (training, development,

change), which asserts itself as a managerial science, insisting through both its roles on a qualitative, effective and progressive educational action (V. Babii, T. Bularga, 2015).

In order to establish a dynamic relationship between theoretical approaches and successful practical applications of scientific-epistemological approaches, there is a need for an optimal collaboration between theoretical accumulations and educational praxis innovations. Qualitative connections between praxeology and theory cannot by themselves cause desired changes in the educational process. But the educational practice and its study, praxeology, constitute for the education sciences not only one of the three sources of knowledge in pedagogical research, but also a significant epistemological basis able to contribute to the solution of the problems of pedagogy, in particular, to the optimization the theory - educational practice relationship.

We see such an effective connection and collaboration between theory and practice from collaborative positions both horizontally (the active-applicative receptivity of practitioners to scientific approaches and elaborations, on the one hand, and the systemic and continuous valorization of the innovative experiences of practitioners, on the other hand), as well as vertically, which means that the innovative praxeologist takes from the theoretical elaborations not everything in detail, but only the essential ideas to apply them from their own positions, these being accompanied by another options of the actor of the process of change through practical innovation.

The approach of optimizing the theory-practice relationship obtains additional instructive-formative and artistic development valences, 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-audition – process that includes the mental action of the author of creation, conventionally considered 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 participative status of the pupil/student in the action of design, implementation and evaluation/self-evaluation (by prescribing individual behavioral maps, anticipating practical actions, varying operations, accomplishing tasks by choosing the optimal variants of solving) and the dynamics of the professional competence of the teaching staff to gradually realize the process of design (theoretical) and action (practical), by identifying educational contents and valuable actions, diagnosing individual resources, planning, forming hypotheses, sequential and final evaluation.

We are convinced that artistic activity differs greatly from other human activities due to its ontological specificity, which requires taking into account the opportunities and apparent challenges in the manifestation of the individual potential of the pupil/student, an act that is expressed by transposing the theoretical prescriptions into practical actions undeniably by the presence of emotional-affective reactions, by living the projects and logistic maps of the action (V.Babii, 2010), not just waiting for the incentives from the outside, but by strengthening the

student's own artistic intentions and decisions - subjects of education.

However, in the artistic action, the person's approach is a realization with the intention of purely artistic manifestation. It is produced in a complex pose of creator, performer, listener, spectator, reader; it integrates the image of real phenomena and subjective ideas; seeking to manifest itself through the product and as a product of the respective art: music, plastic arts, choreography, etc. Being involved in the artistic process of a certain art, the pupil or student simultaneously calls on other arts to complete the artistic image specific to the given field. Emerging from such educational-philosophical perspectives, we realize that, for example, the act of musical perception of the listener is not one of strictly artistic or strictly musical imagination, but one of musical-artistic imagination. So the activity of the actor of the reception process, related to this field, is an action with a wider range of influence, with the name of musical-artistic action. For these reasons, the notion of artistic is not an artificial supplement to the word musical, but represents a content with an integrated, unique meaning.

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 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). 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, teacher of music and musical instrument, etc.);
- 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.

In conclusion, in this chapter we will mention 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.

3. Teacher mediation

The practitioner assumes a great formative responsibility, since he evolves as an educator and manager of the interdisciplinary process (pedagogy, psychology, philosophy, musicology, aesthetics). The didactic, educational and managerial skills of the teacher are put into action, respectively the curricular strategies, related to the social demands placed on education, on education. Based on the obligations and responsibilities that the practitioner assumes for the educational cause, in what follows, we will specify the main roles that a teacher-practitioner must fulfill:

First of all, let it be:

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

Second, take responsibility for:

- the managerial orientation of the personality;
- the initiation of various ideas, hypotheses, projects of action maps;
- making reasonable decisions, drawing up and adopting artistic behavior maps;
- the choice of contents and strategies, intellectual resources according to the necessary effort;
- differentiated guidance with actuation operations;
- inhibition of non-value factors/components of AAaE/S;
- renovation of organizational forms, objectives and techniques for influencing the educated;
- ensuring interdisciplinary integration (between pedagogy, with formative-educational functions).

From the perspective of ensuring an efficient interdisciplinary interference, it is necessary to highlight the roles of the pedagogue-praxiologist in the following directions:

a) proactive centering, achieved by:

- creating maps of perceptive, interperceptive and creative behavior;
- managing the way of perception, keeping/conserving, securing, distribution, awareness and application of spiritual acquisitions;
- time budget management, for efficient rationalization of artistic actions;
- coordinating, guiding, advising the stages of design and organization/realization of pupils/students' actions;

b) value centering on:

- orientation towards identifying the aesthetic sense of the artistic creation;
- individual and group musical composition and improvisation;
- fast and qualitative learning of music;
- cultivating a proactive language;
- cultivating varied interests;
- performing artistic skills;
- evaluation and critical self-evaluation;

– the transfer of efficiency (G.Văideanu) of the teacher from the artistic environment to the individual environment;

c) focus on the introduction to art through:

- the conscious penetration into the secrets of the artistic message, empathizing perception;
- the motivation oriented towards knowing oneself and others in the models of aesthetic and moral behavior;
- offering the possibilities of integration in artistic activities horizontally and vertically;
- the cultivation of the habit centered on the win-win behavioral paradigm (S. Covey) in the approach of a manifest autonomous will;

d) focus on creativity/creation through:

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

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

- musical tempo conceived as a "music - situation in time" phenomenon, realized through reflection operations:
- natural (the student undertakes movements with a speed appropriate to the characteristic orientation of the given time, in the case that no other activating factors are involved, i.e. with a tempo within the limits of an average speed);
- slowing down (the student involves in the field of his action everything he sees: note texts, charts, instrument, keyboard, fingers, hand), everything he hears: verbal indications, melodies, rhythms, harmonies;
- acceleration (note texts with relatively small values imply a large energy transaction for the student's imagination and sensations, perceptions, which stimulates the speeding up of the musical tempo).

4. Conclusions

to this chapter we mention that classes and extracurricular classes are made up of a series of actions that should have a value of ***an actional event***, for which is characteristic the presence of:

- emerging and exogenous stimulus;
- content of the action itself;
- dramaturgy of action: introduction, exposition, development, reprise, conclusion;
- motivation-purpose, motivations-purposes;
- deployment environments: *educational-training* environment, expressed by formative pressure, dependence; *individual* environment, expressed by freedom of

choice, independent state; *artistic* environment, supported by qualitative changes, inter-independence state;

- ability to follow certain principles rigors;
- able to have a practical effect on the identification of the child's personality and correct gender self-identification.

Focusing on the principle of learning through action is one of the factors of openness to music. Centering learning on the principle of action would only form half of the route, i.e. that of the overcome principle of conscious and active participation of pupils/students in learning processes. The second half of the dynamic route, based on the principle of openness to art/to oneself/to the world – comes down to personality modeling through proactive action, which becomes the foundation of the efficiency of the educational process.

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