

4. THE SUCCESS OF ARTISTIC EDUCATION: INTEGRATION APPROACHE

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Abstract: *The material treats the educational technologies that are subject to a fundamental rethinking, the authors are confirming, that it is the most advantageous way for the streamline the designated area is the launch of a new research directions such as the implementation by all routes of innovative praxiology. As a starting point is highlighted success and school failure in the arts. The research is adjusted to current needs of arts education and highlights some theoretical benchmarks. In the center is placed the perception and interpretation of music in the specific actions, which are identified with educative action. Worth are available: the participation of pupils in the design, organization and implementation / evaluation of musical action, the dynamics of the teacher's professional skills to achieve gradual procedure of theoretical design and practical operation (identifying the contents countries and educational and outstanding shares; diagnosis of individual resources, planning / development of assumptions, current and final assessment of the results, the changes that have occurred).*

Key words: *success, efficiency, educational action, musical action, innovative praxiology*

In connection to the addressed issue research, affiliated to the present needs of the artistic education, we point out a couple of theoretical benchmarks. First of all, the process of music reception and performance in the framework of some actions specific to the domain is identified with the educative action in itself. The value is put on: the degree of pupil's participation in the projection actions, the organization and implementation/evaluation of the musical- artistic action (prescription of individual behavioral maps, anticipation, varying operations, implementation of tasks by choosing the optimal solution variants); the dynamics of teacher's specialty competence formation in order to gradually implement the process of theoretical projection and practical action (identification of educational contents and value actions; diagnostic of individual resources; planning/enunciation of assumptions; current and final assessment of results and changes that took place).

Secondly, the transposition of theoretical prescriptions in practical actions is efficiently realized in the artistic domain only when the logistic projects of the action are not borrowed and used precisely, but become personal intentions and personal artistic decisions of the student-receptor-interpreter. Or, its author's approach is an achievement with obvious artistic intentional manifestation in the musical-artistic action. The student is formed in a complex aspect of creator, interpreter, listener, spectator, reader; he integrates the image of real phenomena and subjective ideas; he asserts himself through products/ as a product of that art. Simultaneously the student appeals to other arts in order to make full the artistic image specific to the domain. Thus, the act of student's integration is not

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one of strictly artistic or strictly musical imagination, but one of *musical-artistic imagination*. So, we qualify his actions in this domain as musical-artistic actions. It is worth mentioning that students' activism on increasing efficiency of the musical- artistic action as well as the entire system of musical-artistic education are regulated by certain *principles*, qualified by us in the following way: principle of proactive personality education, principle of value centering, principle of artistic intro-opening, principle of creativity and success considered self-evidently as possible foundations for getting high efficiency in the process of student's musical-artistic development.

Not least, the work is orientated towards the re- sizing of some efficiency technologies of the educational process, especially towards increasing efficiency of a *student's musical-artistic action* and *professional competency activation* of the teacher-musician. In this respect, we will look for the answer to the question: *What is occurring and what is the efficiency?* We inflict the establishment of efficient cooperation in the relationships: *student-teacher, student-art* through the reception and interpretation of the artistic message, independent projection of personal actions. Starting from the reality of educational practice, we tend to specify the following praxiological premises:

- effective implementation awareness of *the principle of proactive personality education* through student's gradual transfer from the state of dependency to the state of independence and intra-independence;
- need for musical-artistic action with higher efficiency, especially at the stages of its projection and implementation;
- existence of insurance opportunity of effective connection between factors: *educational, individual and musical-artistic* which would constitute the basis of student's attitude for musical-artistic acquisitions and obtained results; would contribute at the re-sizing of the personality factors responsible for the expansion of the spiritual universe, the activation of the relation *value-education*;
- inefficient use of the principle of artistic intro-opening stops the process of student's opening to the spirit through musical and artistic action, therefore, it is necessary to value the dynamics of changing the object/subject of education: *receptor → interpreter –explaining person*;
- inefficient stimulation of *musical-artistic creativity* which is a fundamental component of the personality and which facilitates the formation of the individual ideal and the student's personal image;
- praxiological completeness awareness of *success* which would directly contribute to the increasing efficiency of the didactic action and student's action, being a condition and aim of musical-artistic education.

School success or failure is that decisive paradigm in the life of any student or teacher which determines for him, if not the whole school route, then it unconditionally leaves a significant mark for the future social life, most of all in the way of taking independent decisions in behavioral actions connected to the specialty and the daily ones (social and family etc). In various

communication situations we often use the word *success* („we wish much success” „be successful” etc.), without giving to the proper meaning of the word that fullness of result which is hiding in the meaning of what we call **success**. Or, the personal success is not a simple marking of the obtained result in a concrete school action, but it is a quality designation index whose level was reached by a person during the whole process of action development. And this success, this quality level can't be shared with anyone and more than that can't be compared with the success of other people (although he was guided, oriented by the surrounding people), he being unique and unrepeatable as is every person taken apart. In other words success is a behavioral paradigm which includes (it should include) the whole route of actional stages, starting from projection and finishing with the obtained result which has to correspond to the unique criterion and mainly: „work well done” (T. Kotarbinski).

In school life, in family life the notions close in meaning „school score,, and „school success” are often confused. The first formula is mainly used to indicate the student's success in learning, namely everything that is connected to the marks with which the teacher/professor labels the learning level of material at a concrete school discipline including the student's persistence and behavior during a school sequence (lesson, extracurricular activity, during a semester or the whole school year). The second formula, *school success*, covers a wider area of student's behavior and it slumps not at the quantitative aspect of learning result, but at the activities with a different character, this time necessarily referring to the qualitative aspect of the implemented action, given exclusively only the student's under evaluation individual possibilities, not being compared with other students. In other words, *school success* is an indicator of complex evaluation through which a person's qualitative level in school development dynamics is designated. Hence, we can conclude that it is important for each student *to be observed and taken into account each step of his* during the registration of this or other success at *individual or public* level.

Closely connected to the student's success, the paradigm of what we call „to be efficient” has to be taken into consideration. The student can be successful in an activity but at the same time cannot be efficient. Efficiency comprises not only a certain stage of a student's action, but every component of the action (starting from projection and finishing with the final obtained result) which necessarily has to register more quality and fewer errors. We put the stress on passing all the stages of an action in the determination of individual (personal) success because in many cases, for example, student A launched only the idea of the action while the success of the action was achieved by other people. Another example: student B underwent a laborious way of projection/planning and even a detailed description of the action, while the third person, student C, did nothing else than to implement (lead to a good end the action projection of student B) and respectively gained public success.

In our vision personal success is gained by a person on the account of proper efforts and not on account of failure or due to the exclusion from the proactive space of opinions or another person's success. In this case, the state of

„*success-success*” is predominant (St. Covey) which means that no one has to lose as a result of a school activity/action realized individually or in group. Contrary to the state of *success-success* is that of *success-failure* which we characterize through *the desire to gain success* in an activity by all means. The people who act according to the described paradigm impose on other people their own will even when their practical actions or interior intentionalities are trivial, false, lacking originality. The professor/ school teacher, being centered on such a paradigm, adopts and promotes as a rule a „compared” education which lies in avoiding the student’s inner world and his individual values. The freedom of self-esteem, based on affectivity, makes consequently rooted a praised paradigm in the child’s head: „I am sharper than the others”, „I am smarter than my colleagues”, „I am a talent”, „I am a star”, „I am stronger in literature” etc.

We see that the evaluation of work in the framework of school education is held as a rule in a compared form, according to the paradigm *success-failure*, that means that student A is successful because student D is not successful in a concrete activity or different activities. Such an educative approach (either during the lessons, in the extracurricular artistic group or in the family) pays too little attention to the student’s *centering* on the paradigm *success-success* which orientates him towards *defensive* behaviour. Obviously in such situations the student seeks to divert from personal failure, most of all from the appreciations coming from exterior and finally to find a retreat inside himself in order to protect his personal dignity. After many field observations we identified that there, where the state of personal *defence* is maintained, creativity, inventiveness, action freedom and other values of the becoming personality are excluded from the educational process.

A danger no less worrisome in the process of students’ formation/development constitutes the pedagogical situation of *failure-success*. The students with such mentality are reserved in their actions, as a rule, undecided in their potentialities. Such a situation leads to a state of complexation which has no content itself, but only a cause. The pedagogical implication projected in the internal world of the student, the identification „step by step” of the surroundings and situations which caused the „elimination” of a positive attitude will stimulate obtaining the desired result. As a rule, the cause of the described situation is hidden in the fact that students are gradually isolated and qualified as passive, unapt for efficient creativity. Their opinions are not accepted by the teacher and colleagues that arouses the ambition of *self-image* formation which is of sub-esteemed nature: „I don’t have talent”, „I will not succeed”, etc. Such behavior is characteristic most of all for preadolescents (fourth, fifth and sixth form which severely challenge any actional error). They minimize their real possibilities and show a weak character, generated by the feeling of *incombativeness, incompetence, inconsistency, incongruity*.

The paradigm of *personal success* is different from that of *group success* because the first is characteristic not for everyone, but only for students who worry about their personal success, being evaluated as a component part of the *public success*. Obviously, such pupils are signed up in the category of the

proactive ones, both with the category of those who are centered on the principle of public success of *success- success*. The last register high efficiency in the case when high individual tendencies relate mutually beneficial with the global tendency of the group. It is worth mentioning that after the paradigm of *success-success* that of *personal success* also constitutes a real factor in the context of an efficient school education.

The category of *quantity* constitutes the condition and mandatory form in the structure of a quality of the acquisition and modification process. The very notion of quantity determines the human action through the volume of resources invested in the process of formation. For example, in music the action of singing a melody implies the presence of the following resources: *psychological* (musical thinking, musical hearing: *timbral, melodic, harmonic, altitude*; tonal sense; musical memory; sense of rhythm and music etc.); *physiological* (productive relationship between the auditory receptor and the control centers with the actions of the vocal apparatus); *aesthetic* (the ability to have elevated taste for beauty, to appreciate the artistic value of works of art). The personal and public success in the musical-artistic field can be of a positive and negative nature. The result of work is positive if a certain *qualitative change, a positive transformation, „favorable mutation”* has taken place in the process of action development [2, p. 5] or on the contrary the result is negative if a state of *„opposition with a negative - destructive aim”* has been registered in the actional process [ibidem.]. For a deeper argumentation of school success in the artistic field, the phenomenon of success was recently launched as a **principle** in a fundamental research [1, p. 67-72].

The principle of personality success is reported to the law of passage or *change of quantity into quality*. There is a relationship of interdependence and contradiction between the listed philosophic categories. The quality can't exist without a quantitative acquisition and viceversa. The quantification unit of these two categories and the relationship intensity infers the notion of „measure”. Measure determines the moment of passage of quantity into quality or the qualitative mutation of the individual action. Quality represents an integrating feature of the action result. For example, the expressions: „the student evolves as an interpreter”, used with practical sense or: „evolves as a performer”, in a theoretical sense implies the result of a *quality* obtained through a series of previously completed exercises. If we assume *personal success* as a philosophic hypothesis, then we state that such a hypothesis could become a principle related to the epistemological model of contemporary knowledge. Student's success in an activity is expressed, as a rule, through *personal or public success* which coincides with the meaning of nominees in the case when „the reference system to which they relate <...> is attached to an individual” [2, p. 6]. In the *reference system* hypothesis enroll cultural values, standards of contemporary ethics etc. Reported to the social-cultural values of the environment, the individual tendencies and the aims of educational outcomes, the subject of the action checks its own potential, projects imaginary the physical and spiritual resources necessary for the achievement of secondary and final aims of the process. The

report between what was achieved and what was consumed constitutes the efficiency success which is calculated through the formula: $E = S : C = E^n S^1 : E^{n1} C^1$; where: E – efficiency; S – final aim, sum S^n ; C – global consumption (sum of elementary consumptions); E^n – particular efficiencies.

Success constitutes that state of satisfaction which stimulates the person, multiplies his/her powers and safety to tend towards ample and continuous manifestation. This judgement leads to another problem, that of self-knowledge, which the author H.Ey splits as: self-knowledge or self-perception, self-image, self-evaluation and self-appreciation (H.Ey,1998). Self-perception is an aim examined in genetic, environmental and educational terms.

Getting to know the world through activity, the Self gets to know itself, forms its *self-image*. The factor of *self* can have a positive or negative character depending on the nature of self-evaluation processes which are arising under a super-estimative or a under-estimative sign. The nature of self-evaluation differs from an age to another, from a person to another. For example, self-evaluation of personal success or failure in young pupils have an objective character, but teenagers' self-evaluation of the same action is much subjective.

The most important but not the unique factor which engages the student's tendency towards an **aim-image** of performance in a domain is the interior *dissatisfaction* reported to other students' success. The tension of such dissatisfaction grows once with the growth of personal efficiency. Student's personal success, for example in vocal singing, wakes dissatisfaction for the state of things in similar activities, unleashing the tendency to perform successfully in instrumental interpretation, reception and commenting the musical messages, music improvisation and composition. Although the degree of dissatisfaction tendency differs depending on age, environment, initiation forms, however, „the freedom to opt" [3, p. 57] is essential in the pedagogical context.

Option constitutes the key with whose help we find a way out from any situation. The registered failure in an activity can be compensated through another success. Determining the cause of the negative effect allows us to exclude failure in this action and similar actions. For example, the student worked hard at activity A, but the result doesn't meet expectations. He has nothing else to do than to opt for a similar activity B because the energy consumed by activity A is not lost, so it can have a positive effect for activity B. Similar is the effect of reverse influence. In this context, it is necessary to opt for the activities C; D; Z^n , which would have the desired effect for activity A. Thus, *option* makes the student or professor more sure. „The tighter our sphere of activity is the happier we are; the larger it is the more exposed to anxiety and sorrow we are" says A. Schopenhauer [5, p. 145].

The musical-artistic domains can influence the subject directly, according to the formula of shortcircuit, or indirectly: *artistic creation- teacher- pupil*. Getting in contact with the world of artistic images, the consciousness seeks to give them the status of real existence. Art, although it is inspired from reality, is not a duplication, a copy of the last. The power of transfer from real to spiritual,

from the state of „to exist” to the state of „to be changing” constitutes the most important postulate of the movement „towards”. There is the material, objective world, a world without consciousness, but it is impossible a spiritual world to exist without „artistic reality” which stimulates attitudes, efforts, influences with the significance „from”. The principle of musical-artistic success certifies a mutually beneficial relationship with the category of *time* which is conceived as „one in relation to the other” [4, p. 277]. If we assume that the person’s success in the artistic domain runs in time, and time runs differently from a person to another, then it is necessary to set out point A from which we start and point recipient B towards which we intend to get because „relativity is relative in itself as it has absolute benchmarks at the basis” [ibidem.]. In every student’s action we can establish certain absolute benchmarks, specific elements which allow us to look at the process of development and its result not only linearly, but in terms of reversibility, detour, resumption, superposition, interference etc. In this respect, the causes of *success-failure* have to be looked as ways of quantifying a person’s physical and spiritual resources which amplify psychological tension between the initial constant and the „trajectory” of concrete operations.

The evaluation of the personal success and success of others takes place on the basis of present images, those formed in the past and those from the future. By maneuvering in time and space we get a viable performance through a linear movement which would not be free of selectivity, disapproval, discrimination, reconstruction, renovation. That’s why, in pedagogical sense, it is necessary to examine the data about the determinants of a person’s activity through systemic ways of its organization and orientation referring to the *circular model*.

The student’s success is conceived as equivalents of some results registered at the end of the courses of study. But reducing success, only at the final stages of education (end of semester, end of a school year), means to exclude continuity. Success is also registered in the context of learning a topic, an operation. Real success which has an integration effect on the activity, its and personality’s product, is that which is seen and which keeps up in dynamics, which is built on the basis of musical-artistic skill achievement and student’s personality qualities. In other words success constitutes an act of *accomplishment*, an act of *change*.

We examined the theoretical and epistemological specifics of the problem through the sizing of essence, nature and laws of integrated operation of musical- artistic education theory and practice, approached from the perspective of modern educational concepts. With an eye to identify the efficient ways of student’s approaching to art and formation of personality through music, we refer to a systemic analysis of demarches which contain ideas of education for change and progressive concepts of pedagogic and psychologic domains from the beginning of the twentieth century till present moment. With a comparative-analytic value we intended to approach the theory of *naturalist progressivism*, *perennial* doctrine (A. Adler, S.Barr etc.), especially we referred to the aspects of liberal and moral education; the doctrine of *intuitive education*, the concepts

of *problematized training* (I.Lerner, M. Scatkin etc.), *scheduled training* (V.Ananiev, V. Bespaliko etc.) the ideas of which have large application in the contemporary educational praxiology.

According to the progresivist currents from the past, we conducted our conceptual analysis of musical education from the Republic of Moldova with the aim to identify the completeness of the targeted educational system components. Through this study we didn't intend to review or dispute the content components of the domain, but to bring precise arguments on integrated aspects of the problem of efficiency of musical-artistic education thanks to: a) the level of methodic instrumentation of the educational process where the authors do their best (V. Vasile, I.Gagim, E. Coroi, V. Axionov, A. Bors, A. Popov, S. Croitoru etc.); b) the level of relationship between the exposed demarches in Curriculum, in textbooks and school guides; c) students' attitudes towards the contents and topics of musical –artistic actions, targeted by the school Curriculum; d) insurance by the decision factors of transdisciplinary efficiency; e) access of school teachers at the theoretical- methodic acquisitions of the domain. The result analysis of this study conducted us to the conclusion that the system of musical education from the Republic of Moldova, for the time being, **in poor measure generates the conceptualization and capitalization of a receptive-innovational praxiology, specific to the educational-artistic domain.**

Through the gradual approach of the educational technologies, in the context of musical-artistic education, we sought to confirm that the system of musical-artistic education is not a *closed* one, but is an *open* system for all the other educational systems both horizontally and vertically. The postulate of *educational technology* has an integration significance in our vision. The content key of such a compartment resides in the elaboration of foundations which would enhance the process of efficient integration of educational components: *theory-praxiology-practice*. The notion „proactive personality” designates a complex phenomenon of the transformation process of notion *Self* in new behavioral qualities, having at the basis the idea of efficient relationship between *stimulus-answer* and fundamented in the research of S. Covey, B. Wilson, K. Myers, V. Negovan, E. Joita etc. The elaboration of the principle of proactive personality education offers to the educational theory considerable possibilities in the categorization, differentiation of the people by their way of perceiving, behaving, taking decisions, especially in the context of musical-artistic activities with practical character. We established that proactivity is a lived attitude, checked by personal experience, own way of existence, thus it is an interior-exterior balanced behavioral way.

The value, the world of spiritual values, which is the second theoretical foundation, conceptualized by T. Vianu. Vl. Paslaru, V. Gutu, V. Mandacanu, V. Vasile, N. Silistraru in the context of musical-artistic efficiency constitutes the interior acquisition and is built in the depths of *Self*. Art, music is value and feeling. They constitute that totality of features which give price, honour, performance to a person and which allow to quantify the measure or degree in which it is appreciated. By cultivating in students the style centered on values,

musical-artistic education contributes to the formation of a constantly changing personality.

The intro-opening constitutes the third theoretical-epistemological foundation which once with the democratization of the education imposes the review of traditional dominance visions of the material of study on the student and the necessity to get *success* in artistic actions (A. Cemortan, I. Gagim, A. Bors, E. Coroi, C. Cretu, M. Robu). Through such statements we say that the student should be thought of, first of all, as *subject* and then as object of education. The observations on children and teenagers allowed us to identify and systematize the individual particularities of musical intonations characteristic for the *proactive and reactive* types of behaviour which correspond to the ways of artistic *intro-opening*. The student's intro-opening towards art undertakes high spiritual effort and resides in the elementary formula which reflects the phenomenon of intentional penetration in the essence of musical contents through the independent projection of *behavioral maps*.

Creativity, the fourth theoretical foundation according to the concepts of more authors, (M. Jigau, M. Roco, Al. Rosca, M. Bejat, C. Cretu, Gr. Nicola, I. Radu, N. Silistraru etc.) is a term with an integration role in any human activity including the artistic one. Creativity is not a construct imposed to the human being from the exterior, but it is essential to the principle „to be” original and to tend towards innovation. The artistic success constitutes the fifth theoretical foundation which by the evaluation of completeness of musical- artistic education confirms the supposition that it runs unfavourable in a *compared* form according to the paradigm *success-failure* and *failure-success* which orientates the student towards *defensive* behavior, at the same time increasing the state of *complexation*. As an efficient behavioral form in the educational practice, we highlight the paradigm *success-success*.

Thus, through the content of the first dimension of the work, we intend to answer the first part of the aim of our research and namely we elaborated the theoretical and praxiological foundations of making efficient the internal-external resources which need to be integrated in the process of students' musical-artistic education.

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