

EDUCATION OF NEW GENERATIONS: GENDER SELF-IDENTIFICATION FACTOR IN CHILDHOOD

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Abstract

School is a specific social world for children where they deal with peers, with the teacher and the study disciplines. They have many and different questions and are waiting for answers. Getting the expected answers increases the effort to know, to be always searching and discovering the unknown phenomena. In order to foster continuously pupil's effort like this one manifests themselves proactively, independently and successfully, it is not enough to have a receptive pedagogical praxeology which is reduced to the fact that the teacher seeks to put into practice the theoretical and methodological approaches outlined in speciality literature, guides, curricula, etc.

Modern education, especially the artistic one, has a stringent need of an innovative praxeology, which, unlike the receptive praxeology, does not take over the rough theoretical and methodological approaches, but obliges the practitioner to gather from the available sources only the ideas of perceived essences, so that later to come before pupils with new actional options.

Such a praxeology becomes more than just a practical act, because it puts the teacher in the role of interim manager function between theory and practice. In this hypostasis, the practitioner fully corresponds to praxeologic rigors which are reduced to the specifics of the logistic design and achievement of artistic action.

Keywords: *artistic education, proactive behaviour, success, innovative and artistic praxeology, gender self-identification*

1. Introduction

School is a specific social world for children where he deals with his peers, with the teacher and the study disciplines. He has many and different questions and

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is waiting for answers. He has many and different questions and is waiting for answers. Getting the expected answers increases the effort to know, to be always searching and discovering the unknown phenomena. If the need to act independently and creatively is opportune for school disciplines, then the more this necessity is felt at artistic disciplines (music, painting, choreography etc.).

In order to foster continuously pupil's effort like this one manifests himself proactively, independently and successfully, it is not enough to have a *receptive* pedagogical praxeology which is reduced to the fact that the teacher seeks to put into practice the theoretical and methodological approaches outlined in speciality literature, guides, curricula, etc. Modern education, especially the artistic one, has a stringent need of an *innovative praxeology*, which, unlike the receptive praxeology, does not take over the rough theoretical and methodological approaches, but obliges the practitioner to gather from the available sources only the ideas of perceived essences, so that later to come before pupils with new actional options. Such a praxeology becomes more than just a practical act, because it puts the teacher in the role of interim manager function between theory and practice. In this hypostasis, the practitioner fully corresponds to praxeologic rigors which are reduced to the specifics of the logistic design and achievement of artistic action.

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.

2. 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 behavioural 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 our statements we proceed from the reality that the artistic activity differs much from other human activities through its ontological specifics, which requires taking into account the opportunities and challenges that arise in individual potential manifestation of the child, act that expresses by transposing the theoretical prescriptions into practical actions indisputable by the presence of emotional-affective reactions, by developing *projects* and logistical *maps* of action, is not waiting for certain stimuli coming from outside, but by enhancing the artistic intentions and decisions of child – subjects of education.

In the suite of action relating to the gradual implementation of the innovative praxeology in national artistic education a prominent place is meant for proper implementation purposes, which reduce to the following:

- identifying the factors (internal and external) of the integration of theory and practice from the perspective of an effective education;
- studying and examining the strategies for training professional skills of the practitioner;
- verifying the praxeologic patterns formative effectiveness of organization/promotion of pupil's artistic *action* in the context of three areas: educational, individual and artistic;
- validating theoretical and methodological elaborations of the pentagonal system, consisting of five unifying principles of efficiency of teacher's didactic action and pupil's artistic action;
- developing and checking on the ground on the field the praxeological compartment of pedagogical experiment and implementing efficiency concept in educational practice;
- making practical conclusions and recommendations, aimed at enhancing school formative and artistic process.

In efforts to design the implementation process of innovative artistic praxeology we emerged from the assumption that *TDA* (teacher's didactic action) and *PAA* (pupil artistic action) become fundamental values of the integration of theory and praxeology in perspective of an effective education, provided that they be widely used both horizontally and vertically, according to the pentagonal model consisting of principles: *proactivity*, *artistic intro-opening*, *creation/creativity*, of *success*, re-conceptualizing and instrumented in modern theoretical and methodological perspectives.

3. The design, the organization and the realization of the artistic action

Such processes are developed based on legalities operating principle of *proactivity*. The most valuable are:

1) *the objective of the pupil's artistic action*: to act proactively, to act with volition and maximum initiative;

2) *individual qualities of the pupil/student, transferable in proactive style:*

a) harnessing the individual potentialities means acting targeted individual pupil/student to fully realize the personal resources (consciousness, abilities/skills):

* action artistic *consciousness* has a function of the paradigm shift toward integration of the spiritual *from the outside to the inside, from the inside to outside and into fully personal content*;

* *individual skills* include variables that define resources for the successful realization of AA (artistic action) and reside in:

- presence of emotional tone;
- optimal storage and conservation of artistic information;
- effective mental processing of auditive representations;
- the flexibility of artistic thought;
- critical attitude towards suggested art impressions;

* *practical abilities/skills* – inevitable resources within the context of actions with a high outcome. In the field of music, for example, the following reference capabilities are:

- charging of differentiated and integrated music;
- verbalization/commenting and artistic interpretation of musical content;
- improvising/elementary musical composition.

Qualitative results-oriented person, as a rule, is also likely to come up with a *deft response* (respons+ability) or, in other words, it weighed personal resources level (quantitative and qualitative) and sets *the time* of adopting decisions in order **to respond** to the facts and do not blame circumstances or give personal failure on behalf of others. The objectives of the reference are as follows:

- ✓ to choose the answers according to circumstances;
- ✓ to create positive artistic circumstances;
- ✓ to dominate circumstances and representations, feelings, personal experiences;
- ✓ to assume responsibility for evolving artistic and verbal messages;

b) self-regulation of positive actions constitute a variable behaviour related to the phrase *cause-effect*, due to any cause will stimulate *an effect* provided 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 auto routing of the converged actions, to focus efforts on theoretical level (*analysis, comparison, judgment, awareness*) and practical (*rejection of influences and negative circumstances, and acceptance of the positive ones*).

Here we will give priority to the key objectives:

- to cultivate positive thinking;
- to start designing AA (artistic action) at the end, as every product of art is a finality, the acting model developed in time to follow.

c) own initiatives reporting to ideal performance. The effective person does not expect solutions for the situations and commonly offered issues, but meets their own

initiatives and opportunities. Reporting personal initiatives to models, educational/cultural ideals supported implies a State of criticism and self-criticism, a new stage in the evolutionary process of the paradigm change. Reporting personal initiatives to models, educational/cultural ideals supported implies a state of criticism and self-criticism, a new stage in the evolutionary process of *the paradigm change*. The objective target, in this sense is *to opt for* an action and a *qualitative* result.

d) cultivating a proactive language. Through spoken language or artistic the transmission of informational materials occurs outside, including affective and emotional states of the internal world. The word is the main exponent of judgments, of our intentions. *To cultivate a proactive educational plan language* means your mental paradigm change towards yourself and towards others, especially when we refer to a mediated process of artistic values. The result-oriented individuals, *personal/public success*, proactive language paradigm will have the following meaning: "I will be able to perceive the depth of musical message", "want to know the broader values of music", "I will lead the musical and artistic action begun at the very end."

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

- musical-artistic content of creation (idea, theme, character);
- form and extent of exposition/execution (vocal, instrumental, dramatic, fairy 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 actuating: *taking experimental and self-education initiatives*.

From the very beginning we have mentioned that the efficient conduct of artistic action and obtaining of a desired result can only occur after respecting certain steps achieved gradually.

Therefore, at the first step should be submitted the question stimulus which can be emergent, i.e. coming from inside and exogenous, i.e. coming from the outside. For example, as a question-stimulus can be a challenge information: "What is this?" i.e. it occurs a warning situation. At the second stage it would require a reflection of the locutor by analyzing the received stimulus either from inside or outside, making certain provisional explanations having hypothetical character.

The third stage is reduced to the acceptance or rejection by the respondent of the stimulus came from outside through the act of conservation action project or even its definitive exclusion from mental field.

At the fourth stage occurs decision making and drafting of practical actuating project. The fifth stage, for logical reasons, it should be devoted entirely to the achievement of the action itself through real effects: intoning, measuring, verbalization, drawing, schematization etc. Obviously, the sixth stage we devote to the evaluation and self-evaluation of the action results negative incidents documenting and analyzing the causes of these incidents.

5. Conclusions

In conclusion 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.

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