

IMPLEMENTAREA CURRICULUMULUI ȘCOLAR ÎN EDUCAȚIA PLASTICĂ PENTRU ÎNVĂȚĂMÂNTUL PRIMAR

IMPLEMENTATION OF THE CURRICULUM in PLASTIC EDUCATION FOR PRIMARY SCHOOL

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Abstract

The article addresses the issue of implementing the curriculum in Plastic Education for primary education. The objectives of the artistic-plastic education are enumerated, which aim at forming the capacity to perceive, to own and to use appropriately the artistic values and of the one to create artistic values in an emotional-logical way. Their realization will contribute to the cultivation of artistic taste, to the development of aesthetic sensory, emotions, feelings and artistic creativity in students.

It also provides methodological and evaluation suggestions in the process of implementing curricular content. The teacher will give priority to active-participatory learning methods. By skillfully using materials and art techniques, students will be taught to apply different ways of expression: painting, graphics, decorative-applied art, etc.

Keywords: *curriculum, artistic education, active-participatory methods*

1. Conceptual delimitations

The imperative of an educational system associated with the rapidly and permanently changing post-industrial society is the formation of a proactive citizen, with a spirit of initiative, capable of taking responsibility, and creative from all points of view - scientific, organizational, artistic etc. To achieve this desideratum, artistic education will follow through the curricular contents in the discipline two groups of objectives pursued by artistic-plastic education: (I) *objectives regarding the formation of the capacity to perceive and to use artistic values adequately and (II) objectives regarding the development of the capacity to create artistic values.*

In the first group are included the objectives regarding the valorization, from a theoretical and practical perspective, of the aesthetic/artistic values, these being included in a hierarchy of components according to the adjacent behavioral plans.

In this sense, the formation of artistic taste is a priority task and concerns the student's ability to react spontaneously, through a feeling of satisfaction or dissatisfaction, to the aesthetic object. In the given process, aesthetic judgment is of particular importance, which is an act of deliberation and hierarchy of aesthetic objects in an axiological field, based on criteria established in advance by the teacher. Thus, a first moment in the development of artistic taste is the formation of aesthetic sensory reality appropriate to the artistic language to be assimilated, that is, those senses through which the chromatic, acoustic, and gestural conformations are displayed by the work of art will be sensed. It follows a set of demands aimed at stimulating aesthetic emotions, and feelings with complex tensions and oppositions (pleasure - dislike, interested - disinterested, original - ordinary, personal - impersonal etc.).

The increasingly syncretic character of some arts (for example, some genres and styles of fine art, young music that includes nonverbal, bestiality, clothing, music, material, behavior etc.), the obvious enlargement of

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the artistic sphere requires a re-learning of sensory reality by the new cultural stimuli. Thus, aesthetic education must also be directed toward the new artistic values, which are imposed by their synesthetic conditions of affecting sensory reality.

The second group of goals is aimed at developing artistic creativity in students, which can have both a general and a particular character. We refer to the ability to produce in a specific and differentiated manner forms, artistic objects, works of art etc. Capable of mobilizing sensory and emotional mechanisms. This group of objectives includes the measures for the detection of artistic-plastic skills and those for the formation of skills and abilities required by the specific creation of each art. The respective objectives are addressed to all students, but they will be operationalized differently, depending on the individualities of the subjects: students without special artistic performance or talented students for certain arts.

These general objectives can and should be achieved through the implementation of the national curriculum for primary education in the discipline of *Plastic education*. In this respect, the study discipline concerned has a decisive role, being one that ensures a complex approach to the subjects related to artistic, pragmatic, every day, interpersonal relationships, a cultural treasure etc. Thus, plastic education ensures the acquisition of that set of skills that will allow the future adult to apply an adequate creative, social behavior and adapt to the new conditions arising as a result of the development of human civilization.

The plastic education curriculum, focused on skills training, projects the goals to be achieved in the outcome of the study act. It should be emphasized that, in the process of implementing this regulatory document, the teacher is the main specialist who selects those contents that, in his opinion, will contribute best to the formation of competencies for the achievement of the stipulated objectives.

Since the curriculum represents a rather complex and varied structure, where it proposes to the child the experience of artistic creation and communication in the field of fine arts and ensures the formation of initial competencies for the systemic appropriation of the study discipline, the success depends, to a large extent, on the ability of each teacher to combine the units of content in the lessons, included in the long-term design. Thus, to optimize the learning process, the contents structured in four compartments can be combined in one academic hour.

The effective implementation of the curriculum requires compliance with the consistency of its components, flexible use of contents, and giving priority to interactive teaching methods and active-participative learning, valorizing the creativity of students and teachers in didactic activities. The purposefulness of artistic education for students is expressed in the formation of skills of artistic communication with the work of art and the creation of plastic images. The inclusion of the act of creation in the training process is one of the main conditions for the realization of artistic-plastic education in educational institutions.

For the optimal development of artistic-plastic skills, it is proposed that in the classroom approach to using various classical art materials and non-traditional materials (plants, fruits, dough, sand, wire, snow, textiles etc.), mixed tools and techniques. They will help students to master the art of communicating ideas and visual messages, and solve complex problems and concepts that they cannot verbally reproduce.

The focus on competencies establishes a non-traditional view towards the use of content: they become bile, flexible, and give back the students vision about achieving the set goals. In the process of implementing plastic education, the teacher will select those contents that, in his opinion, will best contribute to the formation of specific competencies stipulated by the curriculum: culture formation of students, the formation of skills of artistic communication, and (self) expression through visual symbols. At the same time, the teacher can propose other contents that will ensure the achievement of the projected objectives (standards for plastic education). The task of school inspectors, and methodists is to monitor the achievement of these standards and competencies, while the path to be taken in the process of achievement will be planned by the teacher and may differ from the suggestions recommended by the curriculum.

The curriculum suggests possible mechanisms for achieving educational objectives in the context of space and time resources available to the teacher. This implies the application of flexible design structures and the adaptation of specific competencies to the existing conditions, at the level of each collection of students. Thus, for each topic or subject, the teacher will design, preferably, not less than 2-3 hours. The teacher must take into account the redirection of his activity from artistic training (which has a professional character) to artistic education, that is, the artistic-plastic activity will be focused not on the development of technical skills of reproduction of the environment and its elements, but on the development of imagination, observation, analysis, comparison, constructive criticism, divergent and convergent thinking, emotional receptivity, all of which are accompanied by a continuous process of creation and invention.

The formation of skills in plastic education requires the accumulation of certain knowledge, therefore the

training process must be organized in such a way that students have opportunities to create, evolve, discuss and gain artistic experience not only in the classroom but also during trips to museums, participation in various exhibitions, etc. At the same time, it is welcome to organize an exchange of experience with schools from the locality, from the republic or other countries.

So, students will be taught to work with different visual and spatial symbols; to think in terms of images: how they can be created, what they represent, what emotions various plastic forms cause; to compare their works with others, including those they study; to apply various ways of expression: painting, graphics, sculpture, decorative art etc.

2. Practical principles

In the teaching activity, teachers will use diverse and creative methods, and varied teaching styles, to help students achieve their goals, realize that any problem can have multiple solutions, know the subject matter, and be able to cope at all levels of education, applying the skills obtained in plastic education classes in the process of studying other subjects.

The development of imagination and artistic-plastic creativity is the result of the act of creation and, at the same time, the method of training. The inclusion of the act of creation in the process of training students is an effective way of optimizing the process of training and education in the field of arts. The study of plastic language, art materials, and techniques for working with them are means of creating artistic-plastic images, therefore - also a means of training. The undeniable value of plastic education lies in the formation of the child's positive attitude to the surrounding world and people, and the cultivation of his artistic vision.

Familiarization with the language of Fine Arts sensitizes students to the national and universal plastic culture and provides an effective possibility for the formation/development of aesthetic feelings and skills for perceiving and expressing the artistic-plastic message. School competence is a set/ integrated system of knowledge, capacities, skills, and attitudes acquired by students through learning and mobilized in specific contexts of achievement, adapted to their age and cognitive level, in to solve problems that they may face in real life.

The development of creativity within the framework of artistic-plastic activities includes the formation of skills of free expression of one's visions and preferences in rendering the themes and subjects of plastic works. To achieve as efficiently as possible the objectives of artistic-plastic education at the primary stage, it is proposed that the teaching-learning process be focused on the following principles specific to artistic-plastic education:

- ***Principle of connection of theory with practice*** ensures the combination of the act of acquiring theoretical knowledge with the act of forming practical skills and skills based on theoretical knowledge;
- ***The principle of unity expresses the need to study works*** of fine art through the senses, sensory knowledge of artistic-plastic images; a landmark for facilitating the understanding of the peculiarities of the work of fine art, logical, rational knowledge;
- ***The principle of global, unitary perception of the form and content of the work of art*** – ensures the perception of the work of fine art in the integrity of the form and the message, the formation of the ability to penetrate the message of the work through the form; indicates the need for the connection of formal and content aspects in the reception of the work of fine art;
- ***The principle of artistic education based on authentic values*** – the use in the development activities of artistic perception of valuable works with a certain national and universal cultural tradition (it is necessary for students to see, by comparison, also fake works, and kitsch in order to cultivate a correct attitude towards artistic values);
- ***The principle of unity of perception creation*** provides teaching-learning of each topic in the curriculum through the connection of several genres of activity: an examination of didactic material, hearing music or reading corresponding to the studied topic or historical period, verbalizing the plastic idea, execution of practical work, collective and individual analysis of works-all optimally grouped in each particular case for the formation of;
- ***The principle of unity between the student's self-expression and the development of plastic creativity-the*** free expression of the child's visions, and feelings, which opens the imagination and

stimulates the activity of creating new values (new forms) and, as a rule, is carried out in an atmosphere of collaboration between the teacher and the student.

Functionally important is the correlation of all components of the curriculum. The focus on skills establishes a non-traditional view of the application of content. Thus, the contents become mobile, and flexible and restore the authors' vision of achieving the proposed objectives. Consequently, the teacher decides which contents are to be realized during a year of study, based on professional competencies, interests of the group of students, and the specifics of the locality or geographical area. For advisory purposes, the teacher will include the contents proposed by the authors of the curriculum.

Contents are information that theoretically substantiates the formation of student's skills in the educational process. The recommended contents were structured in four identical compartments for all classes:

- The beauty around us.
- The alphabet of fine art.
- How to make a plastic work.
- Why we love fine art.

Therefore, plastic education in primary education, in essence, is the process of forming the skills of reception, creation of plastic values, and artistic communication with valuable works of art.

In the course of completing the tasks, students will explore various media, art materials, non-traditional materials, mixed tools, and techniques. The teaching-learning process cannot be conceived without the presence of visual support that performs an instructive-educational function. For example:

- presenting an image to illustrate the didactic speech (as an example of a message, technique, process, chromatic solution etc.);
- demonstration of reproductions, requiring students to decipher semantic or plastic elements (learning by discovery);
- presenting a group of images, to compare them, to highlight (by contrast) the plastic language elements studied at the moment;
- demonstration of the image at the final stage of practical work, as an example confluent with the plastic problem solved at the lesson;
- using images as a support for a plastic action (decomposition, cropping, rebuilding, continuation or diversion of the idea etc.).

Since the basic function of plastic education in primary school is the formation of culture, the formation of artistic sense, but not of a professional artist, the evaluation must not focus on professionalism in the realization of the works, but on: *the degree of participation, the effort made, motivation, the idea chosen by the student, expressiveness, and originality in the presentation etc.* In the evaluation of artistic-plastic competences, all types of; summative – final assessment) and traditional and complementary assessment methods.

The results of the student's evaluation in the discipline *Plastic education*, within all the mentioned evaluation strategies, will be evaluated based on criteria and descriptors.

Criteria for evaluating educational products:

Plastic works (pictorial/ graphic/ decorative/ sculptural):

- Realization of the subject;
- Representation of plastic images on a flat surface;
- Correct use of materials and techniques specific to drawing/ painting / decorative art;
- Obtaining plastic compositions based on realistic and abstract concepts of creating plastic images;
- Demonstration of special skills in the field of fine arts;
- Expressiveness and originality of plastic work;
- Individual-creative attitude.

Written works:

- Knowledge of artistic phenomena;
- Perceiving the evolution of the Arts in various historical periods;
- Analysis of works of fine art;
- Argumentation of one's views in the field of fine arts;
- Perception of the dominant emotional background of the work;
- Perceiving the means of expression through which the plastic message is rendered;

- Awareness of the artistic vision of the author highlighted in the work;
- Individual attitude to the plastic message.

3. Conclusions

The evaluation of plastic education will not only be limited to the appreciation of the students' plastic works but will also extend to the cognitive and affective fields. In the evaluation process, students' attempts to express their visions and communicate through the plastic image, will be stimulated. Thus, plastic education contributes to the development of openness and tolerance, promotes individuality, supports personal confidence, stimulates creative expression, and improves children's academic performance.

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