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**THE FORMATION OF THE HIGH SCHOOL STUDENTS’  
ARTISTIC CULTURE THROUGH FINE ARTS  
(ACADEMIC VOCATIONAL EDUCATION)**

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## CONCEPTUAL GUIDELINES OF RESEARCH

**The actuality of the topic.** The idea of the need to consolidate the values of culture is becoming more and more outspoken within the contemporary research, conditions in which the tendencies of *integrity, humanization and culturalization* of personality through education represent austere needs of education systems, as the most important institutional social system that are responsible for training and guidance. Or, the integrity and culture of an individual constitute the basis of a self-sufficient, humanistic, multidimensional personality, who is socially and civically responsible. Moreover, the awareness of the importance of artistic culture formation offers the possibility to revalue the formative power of art within the process of becoming a human personality, and the need to conceptualize artistic culture as a theoretical framework for human personality interaction and artistic phenomena at the level of artistic perception, thinking and attitudes to form and enable the high school students as an object and subject of culture/art in the new reality conditions.

Realizing that the only possible guarantee of the continuum of human ontology in the new civilizational stage is the revaluation of the values of spirit/culture/art, the most developed and competitive societies of today focus on a harmonious development in civil and spiritual terms, advocating the high quality, effectiveness, but also the *aestheticization, spiritualization* of the self, community, services and education. According to current researches, at a prospective level, culture is capitalized as a source of development of a balanced and humanistic society, having a significant impact in all areas and manifestations of human activity, determining the efficiency/return of public services, labor market, quality and security of life. Beyond the economic effects, however, culture and its universal values represent non-negotiable priorities of the human condition.

Intrinsically, the topicality and importance of the artistic culture formation of high school students is determined by the need to oppose several "realities" of the present that are recorded by the academia: (1) the decline of the *spirit sciences*, implicitly, the arts against the background of technological-civilizational progress in postmodernity. Thus, apart from a cultural and artistic approach, a society suffers prejudices in all fields of manifestation: economic, social, political, scientific, identity; (2) standardization, stereotyping of mass/consumption consciousness, or, the individuality and integrity of a personality can be formed only through culturally enhanced education, through cultural awareness and expression; (3) disorientation of the system of values and axiological landmarks of society, conditions in which art prefigures the man, being the highest spiritual manifestation not only through aesthetic and artistic valences, but also through the whole axiological spectrum, contributing to the humanization of the human being in all areas of manifestation; (4) the lack of works of major artistic/spiritual importance in the last decades. Nothing but art calls and awakens in man as persuasive the ability to create, innovate and meta-form the world and the self.

**Description of the situation in the field.** Relating the process of artistic culture formation with the particularities of high school students' development, we notice that the adolescence period is one of the most favorable for the training of high school students in complex sensitive, cognitive and affective processes. In this context of reference, the methodology of the formation of the high school students' artistic culture in academic vocational education in fine arts (*Drawing, Painting, Composition*) fits with the need to update/reconsider a new integrated educational methodology from the theoretical-philosophical, conceptual, disciplinary and didactic point of view, consistent with complementarity between *tradition and novation*, conservatism and diversity in school practice, in the idea of empowering students through the ability to generate, meta-form and create the new objectively valuable. Or, at the origin of the creation lies the *visionary attitude* of the creator, the result of a highly cultivated artistic culture.

As a collective historical phenomenon, artistic culture represents the core of a society's culture, mediating the processes of preservation (heritage), inheritance, functioning and creation of art, artistic values, being primarily determined by the degree of artistic education of society. Therefore, progress, innovation cannot be achieved in the absence of historical ties, apart from the conception and

development of the experience of predecessors in its essential and dialectical fullness as a condition for the formation of one's own artistic individuality. Culture does not appear genetically, but as an expression of human forces in the historical dimension. Aspect that highlights the concept of *Academic School* as the most consolidated system of fine art education evolutionary created, which is based on the foundations of classics, the thesis of the universality of human reason, the concept of professionalism and pedagogical practices historically formed (study by nature and study of predecessors). In this context, the reverence for the values of high (national and universal) culture and tradition presupposes being a platform for becoming one's own "self".

Following the cumulation of the phenomena of today's world: the acceleration of rhythms, the exchange of information, ways of thinking, current education aims to empower the high school students by understanding the phenomena, by learning to learn, to discern and to discover. Moreover, the advanced methodological reconsideration specifies the formation of the capacity to study (objective knowledge) as well as to explore (empirical knowledge) the world and the new, openness to diversity, assimilation of new artistic-aesthetic models objectively valuable, reconfiguration, experimentation and capitalization of artistic study and creative act – as premises for penetration in the multiple senses of reality and phenomena of the visual arts. Or, the opening of the visionary revelation on the universal construction, the conception of the teleological ontological meanings, the development of the autocratic spirit, the capacity to innovate, to meta-form and to create of the high school students is possible only by the correlation of objective (study) and empirical (creative act) knowledge, tradition and novation, universal values and the "Self".

The epistemological landmarks of the research are supported by various scientific areas, theories, conceptions and research in the field: education sciences: *the conception* of the integrity education (T. Callo); *the conceptions* of artistic, cultural, axiological education (S. Cristea, T. Callo, V. Pâslaru, T. Hubenco, D. Cotovițaia, A. Vitcovschi); psychological *peculiarities* of the development of high school students (S. Briceag, T. Crețu, G. Sion, И.С. Кон, *KL Bühler*, *E. Spranger*, *K. Lewin*, *E. Erikson*, *J. Piaget*, Д. Б. Эльконин, В.М. Бехтерев, М. Я. Басов, И. В. Дубровина); socio-cultural *theory*, the *concept* of internalization (Л. С. Выготский); art psychology: artistic culture and basic elements – artistic perception, artistic thinking and artistic attitudes (T. Hubenco, A. Vitcovschi, M. Borozan, Д.С. Недович, Л.С. Закс, М.С. Каган, И.Т. Пархоменко, А. Мавлян, В.И. Мазепа, В.П. Азархин, В.П. Михалев, Е.В. Павлова, Л.В. Чистюхина, Е.Ю. Ежова, М. Лапина, А.М. Новиков, Н.Н. Волков, В.С. Кузин, Б.С. Мейлах, О.Б. Павленкович, Е.В. Чистюхина, И.Т. Пархоменко, В.П. Зинченко, А.А. Радугин, А.Ф. Бедина, С.В. Брагин, А.В. Криницына, К.А. Таланова, Р.В. Копылов, С.М. Гинтер, А.П. Мохонько); the functions of art (Л.Н. Столович); philosophy of culture: classical and relativistic *paradigm* of culture (G. Georgiu), the *concepts* of value and style (T. Vianu L. Blaga, W. Dilthey); the anthropology of culture: the *meaning strain* of the concept of descending culture from (Plato) Kant to Hegel (A. Kroeber, C. Kluckhohn, J.R. Baldwin, S.L. Faulkner, M.L. Hecht and S.L. Lindsley); philosophy and history of fine art education: the *concept* of Academic School (О.Б. Дубова, G. Vasari, J.W. Goethe, G.W.F. Hegel); the origins of the School of Fine Arts in the Bessarabian cultural space (T. Stăvilă, T. Braga, ; CI Ciobanu, I. Colesnic, V. Stăvilă, D. Marinescu, R. Demetrescu and a series of authors, Н.А. Езерская, О.И. Резникова); methodology of fine art training: *the practices* of academic training for the disciplines *Drawing, Painting, Composition* (О.С. Авсиян, Ю.Г. Аксенов, А.О. Барщ, Г.В. Беда, Н.Н. Волков, Н.Я. Маслов; Н.Н. Ростовцев, А.М. Соловьев) and the theory of art: *theories* on classics and postclassicism (В.Г. Арсланов, *E.G. Lessing*, *D. Diderot*, *J.W. Goethe*, *Im. Kant*, *F.W.J. Schelling*, *G.W.F. Hegel*).

**The aim of the research** lies in the conceptualization of artistic culture and the methodological substantiation (theoretical-philosophical, conceptual, disciplinary, didactic) for the formation of the high school students' artistic culture in academic vocational education in fine arts in the disciplines of *Drawing, Painting, Composition*.

**Research objectives:**

1. examining the conceptual dimensions and the evolution of the terms culture, artistic culture;
2. analysis of the artistic culture structure and content through the basic elements: artistic perception, artistic thinking and artistic attitudes;
3. elaboration of the Theoretical model of artistic culture (components, values, indicators, descriptors);
4. elaboration of the Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts at the theoretical-philosophical, conceptual, disciplinary and didactic level;
5. application and experimental validation of the Training methodology, qualitative and quantitative analysis of the course and results of the experimental research (finding, training, validation).

**Research hypothesis.** The formation of the artistic culture of the high school students within the academic vocational education in fine arts in the *Drawing, Painting, Composition* disciplines will be realized efficiently/proactively if:

- the theoretical landmarks of artistic culture will be established and the Theoretical model of artistic culture will be conceptualized as the finality of artistic education;
- the Methodology for the formation of the high school students' artistic culture (*Drawing, Painting, Composition*) within the academic vocational education in the fine arts integrated from theoretical-philosophical, conceptual, disciplinary and didactic aspect, according to the psychological particularities of high school students' development, will be elaborated and implemented.

**The synthesis and methodology of scientific research** was determined in the context of the complexity of the topic, the diversity of areas and scientific fields of research by designing and applying a system of investigative methods: chronological method, analysis and comparison, hermeneutic method, monographic method, retrospective method, prospective method, bibliographic method, documentary method. In the experimental research were applied: pedagogical experiment, experimental testing (Test-Retest), questioning, observation, statistical-mathematical methods, analysis and interpretation of data taken.

**The novelty and scientific originality** of the results obtained consists in:

- highlighting and determining the inherent phenomena/processes/relationships and systematizing the basic elements of artistic culture: artistic perception, artistic thinking and artistic attitudes;
- conceptualization of the **Theoretical model of artistic culture** (components, values, indicators and descriptors) and notional clarifications inherent to the model;
- generalization, specification and systematization of basic pedagogical concepts and practices, elaboration of **theoretical-philosophical landmarks** and **pedagogical essence of the concept of Academic School**;
- elaboration and experimental validation of the **Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts** at the **theoretical-philosophical, conceptual** (forms of artistic knowledge, methods and practices of artistic knowledge, contents of fine art education, principles of artistic knowledge), **disciplinary** (the disciplines of Drawing, Painting, Composition for the 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup> grades) and **didactic** (six didactic strategies related to the formation of artistic perception, thinking and attitudes) level;
- elaboration of **training levels** and **evaluation tools** of artistic culture.

**The theoretical significance of the research:** conceptualization of the Theoretical model of artistic culture as a finality of artistic education, essentialization of theoretical-philosophical landmarks and pedagogical essence of the concept of academic school, elaboration of the Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts at theoretical-philosophical, conceptual, disciplinary and didactic levels, training levels and assessment tools of artistic culture.

**The applicative value of the paper:** application and validation of the Training methodology and assessment tools (questionnaires, practical tests) of artistic culture in the study process of high school in the disciplines of *Drawing, Painting, Composition* led to conclusive results for the artistic-practical activity and for advancing the level of formation of the artistic culture of high school students, being supported by a quantitative (statistical-mathematical) and qualitative (hermeneutic, pedagogical) analysis of the results obtained, the formulation of scientific conclusions and recommendations on disciplines *Drawing, Painting, Composition* of the theoretical-methodological and praxiological foundations elaborated in the perspective of the formation-development of the artistic culture of the high school students.

**The main scientific results** of the research:

- conceptualization of the **Theoretical Model of artistic culture** (components, values, indicators and descriptors) and notional clarifications inherent in the model;
- elaboration and experimental validation of the **Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts at theoretical-philosophical**, conceptual level (forms of artistic knowledge, methods and practices of artistic knowledge, contents of fine art education, principles of artistic knowledge), disciplinary (*Drawing, Painting, Composition* for the 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup> grades) and didactic (six didactic strategies related to the formation of artistic perception, thinking and attitudes).

**The implementation of scientific results** was achieved through experimental training-evaluation research in the disciplines of *Drawing, Painting, Composition* with the participation of 20 high school students in vocational education with a profile in fine arts ("Igor Vieru" Academic High School of Fine Arts) and by diagnosis finding with the participation of 147 high school students from general education without profile in fine arts ("Lucian Blaga" Theoretical High School, "Pro Succes" Theoretical High School and "Liviu Deleanu" Theoretical High School); publication of research materials, participation in national and international scientific conferences, pedagogical practice within the high school level of the "Igor Vieru" Academic High School of Fine Arts.

**Thesis publications.** On the topic of the thesis were published 13 scientific papers (7 scientific articles in recognized journals, including 2 abroad, 6 papers in scientific forums).

**Volume and structure of the thesis:** introduction, three chapters, conclusions and recommendations, bibliography of 175 titles, 18 annexes, 159 pages of basic text, 53 tables and 51 figures prepared by the author

**Keywords:** culture, artistic culture, fine arts, academic vocational education, fine art education, Academic School, artistic perception, artistic thinking, artistic attitudes, drawing, painting, composition, plein-air.

## THESIS CONTENT

### 1. THEORETICAL FUNDAMENTALS ON ARTISTIC CULTURE

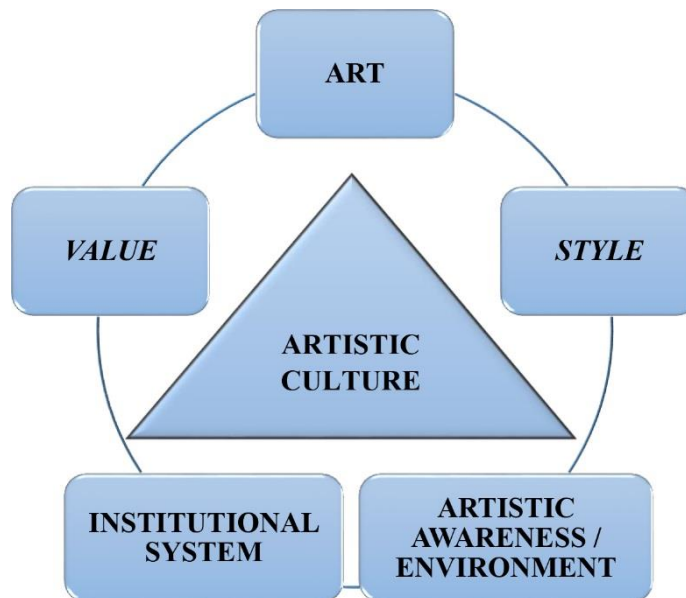
Following the epistemological, anthropological, philosophical, pedagogical analysis of the concept of culture through the prism of numerous movements and schools of thought, we consider the strain of meaning descending *from (Plato) Kant to Hegel* [1] revealed in the classics, which advanced the thesis of universality of human reason and universal human values. Notion that gave way to the word *spirit* (Geist). Or, the great thinkers of the world were univocal in the idea that the cultural phenomenon is a manifestation of the spirit, specific to the definition and condition of the human. According to the researcher, T. Callo: "The subject must participate in a culture. Resonating with works in the sphere of culture, vibrating at the meeting with them, means *becoming a human*" [5, p. 47]. Adherent of the German variant, according to L. Blaga "Culture responds to human existence in *mystery and revelation*, and civilization responds to existence in *self-preservation and security*. There is, therefore, a profound difference of an ontological nature between them" [2, p. 410]. Consistent with the synthesis definition of A. Kroeber and C. Kluckhohn: "**Culture** consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e., **historically** derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action" [10, p. 181]. Definition that marks the idea that the man, as well as the ontology of culture are *constructions of history, the product of a continuity*.

Speaking about the **two paradigms of culture: the classical and relativistic ones**, G. Georgiu claims that: "The evolution of social thinking in the European space has thus consecrated the duality of culture/civilization. These are *two concepts with a generalizing and synthetic vocation*. There are two types of activities, attitudes, works and purposes, two constitutive and correlative dimensions of human existence: one oriented towards the ideal, another towards the real, one towards values, another towards goods, one towards meanings, another toward facts, one to the inner spiritual life, another to the outer material comfort; one is based on subjective beliefs and attitudes (individual and collective), another on approaches that aspire to an objective knowledge; one establishes identities and differences, the other facilitates cooperation, openness and relative integration" [9, p. 28]. In fact, the intersection of the 19<sup>th</sup> and 20<sup>th</sup> centuries record *the crisis in the consciousness of the time*. Caused by the rapid change of thinking, aesthetic experiments and spiritual attitudes, the shaking of the foundations and universals of the classical Western culture, the crisis of the modern era continues and spreads in postmodernity ("cultural crisis", "crisis of spirituality").

The term artistic culture appeared and was approved in the social consciousness and the scientific world relatively recently, being legislated in the second half of the 20<sup>th</sup> century. As part of the humanistic and spiritual culture, **the artistic culture as a collective historical phenomenon** maintains and ensures the necessary social existence, the functioning, historical reproduction, creation and development of art, being constituted by: (1) art, (2) institutional system, (3) cultural-artistic environment/artistic consciousness of society and is based on two inherent central concepts: value and style (Figure 1). As a culturological concept, the *style*: "in essence, is a stable constructive principle, which exists not only in a certain historical type of culture, but also in each national culture, it is manifested in the creation of each author... The foundations of any style are certain *visionary principles*, which reflect the self-consciousness of the era and then turn into certain constructive processes of language." [23, p. 72]. "*Value* is the social relationship in which the appreciation given to objects or facts is expressed, by virtue of a correspondence – historically determined by the socio-cultural environment – of their properties with the needs of a human community and the ideals generated by them" [9, p. 37], representing an *ideal/purpose* of the subject, *an ideal world* to which he aspires and expresses it through creation.



The belonging of artistic culture to the sphere of spiritual knowledge is conditioned by the symbolic peculiarities of art as a messenger of values, an aspect that mediates *the interdependence of art and the problems of philosophy: aesthetics, ethics, philosophy of mind, epistemology, metaphysics*. In other words, precisely through the symbolic character of art it becomes possible to hoard the triad of fundamental values of the human truth-beauty-goodness (I. Kant), recorded in ancient Greece by the term *areté* - *virtue*, unity of the three fundamental values.



**Fig. 1. Structural-constitutive elements of artistic culture as a collective historical phenomenon**

*Source: prepared by the author.*

In short, the mechanism of perception of art uses the abilities of the individual's psyche *to offer himself to the influence of art* by relating the phenomena and processes reflected in art to the experience of his own life; the ability to sympathize and relate one's "self" in relation *to the contents of artistic, aesthetic, moral and visionary art*. Therefore, the importance of artistic culture is conditioned by *its affective* (emotional-imaginative) and *rational* (conceptual-ideational) reference system and expression of reality. The affective beginnings determine the specificity of the content and form of the work of art, which presuppose an emotional reaction, empathy; rational beginnings determine the conception of structures, formal/conceptual aspects and ideational contents, which *makes art a unique means of understanding* the knowledge of the subtlest movements of human construction/personality and universal order (world). Therefore, the phenomenological specificity of art has an immense *culturogenic capacity*, which creates a series of forms of activity – artistic creation, artistic perception, artistic criticism, thus establishing its own "cultural field". Therefore, we consider it necessary to examine its phenomenology in terms of its *formative/educational functions and valences*. Or, the system and the major target on which the work of art is functionally directed is the human personality.

The importance of examining the concept of **artistic culture as a form of personal culture** is aligned around the two conditions of the human being as (1) *object/product of culture* – determined by the man's ability to communicate with the art world, assimilate and live its values deeply on the basis of developed human senses and (2) *subject/creator of culture* – determined by the active character of the realization of artistic potential, presuming to be an imperative educational finality of contemporary education in order to develop cultural awareness and expression.

Viewed from a broader perspective, artistic culture manifests itself primarily through the functions of *regulation and orientation*. Fulfilling several functions in the formation of the artistic culture of the personality, art understood and lived deeply through the perception of works of art – *passes organically in the consciousness of man, in the structure of his personality*. In this frame of

reference, E. Ю. Ежова defines aesthetic culture as “an integrative formation of axiological relationships/orientations, spiritual-moral foundations, interaction of constituent elements: senses, taste, judgments, concepts, aesthetic ideals, participation in aesthetic activity, which contributes to *changing mental paradigms* of personality” [20, pp. 150].

In this sense, we agree with the position mentioned by the researcher И. Т. Папхоменко, according to which: “The level of artistic culture of a society depends primarily on the *level of artistic education* of the personality. The soundness of interests in the field of art, the ability to understand and appreciate the work of art substantially deepens the personality, which, in turn, leads to a more complete awareness of the meaning of its existence in the world” [24, p. 22]. In the authors’ opinion, namely *artistic education* sums up the quintessence of all practices and artistic-creative systems formed historically/evolutionarily, which lead to the understanding of art phenomena and the ability to create them. Art education broadens the content of man's *artistic ideal* and leads him beyond narrow visions of perfect creation, which are characteristic of the banal consciousness, undeveloped artistically.

From a synthetic point of view, the formation of artistic culture depends on concrete educational forms and methods and is mediated by the formation of: **artistic perception** – development of the visual analyzer, conception of the emotional and conceptual-ideological background of art phenomena, formation of artistic vision, **artistic thinking** – transformation and generalizing the impressions received by understanding and experiencing the phenomena of art, mastering the fine arts language in artistic-practical activity; **artistic attitudes** – the relationship of individual specificity and universal artistic values, the formation of artistic taste, the sensitive world of the subject, the visionary attitude towards the world, the conditioning of the manifestation through artistic creation.

As an instrument of knowledge, **artistic perception** achieves the assimilation of artistic values by conceiving the work of art, penetrating its true essence, understanding its real structure. Artistic perception “involves the human personality as a whole, with its vision of the world, ideals, moral feelings and attitudes towards life” [25, p. 48], or, works of art represent also “a form of life conception and human acts” [25, p. 37].

**Artistic thinking** is a kind of laboratory of the painter's personality in which there are certain “specific features of transformation and generalization” [17, p. 111] of impressions and sensations of reality in artistic image. As the most complex form of knowledge of reality, artistic thinking is the processing system, which manifests the specific features of the creator's personality and the processes of creating works mediated by mental operations such as analysis, synthesis, comparison, association (analogy and contrast), abstraction and concretization of the artistic image and includes elements of theoretical-abstract thinking, image thinking, imagination developed based on artistic-practical activity.

**Artistic attitudes** represent the basis of artistic taste, which realizes the preferential selection of the subject. Conditioning the creation of the constant need for creation, artistic attitudes mark the way of being, the direction of behavioral forms, aspirations and tendencies of perception, reflection, conception and creation of artistic values. Or, namely the artistic and creative activity expresses the affective-sensory feelings, attitudes and respectively the artistic culture of the personality, implying the coordinated participation of the multiple complex and superior psychic functions, a significant fact for the development and formation of adolescents.

Currently, **the priority of the cultural phenomenon** (#HeritageAtSchool #EuropeForCulture) is included in the strategic development priorities of the European Union, or, culture is the catalyst for the creation and progressive potential of a society. **Art education** is the activity of formation-development of personality by receiving, evaluating and creating artistic values, which are the basis of general (classical) beauty, being fundamental for the formation of artistic cultures of a society as its main purpose. Therefore, we believe that **the vocational education in fine arts** aligned with the formation of artistic culture of high school students must be based on: raising awareness of national and universal heritage, reviving the concept of professionalism and traditions of the academic school and cultivating the creative beginning.

## 2. METHODOLOGICAL REFERENCES OF THE HIGH SCHOOL STUDENTS' ARTISTIC CULTURE FORMATION THROUGH FINE ARTS (ACADEMIC VOCATIONAL EDUCATION)

According to the elaborated definition, **artistic culture** is the finality of artistic education reflected in all artistic values assimilated by the human personality and it is expressed in **artistic perception** through the level of artistic education, motivation for artistic perception, emotional receptivity, decoding of artistic image; **artistic thinking** through artistic interpretation of reality, operation with artistic images, artistic conceptualization, artistic imagination; **artistic attitudes** through artistic preference, beliefs and artistic ideal, orientation towards artistic creation and artistic vision of the world, which favors *the production/creation of new artistic values*.

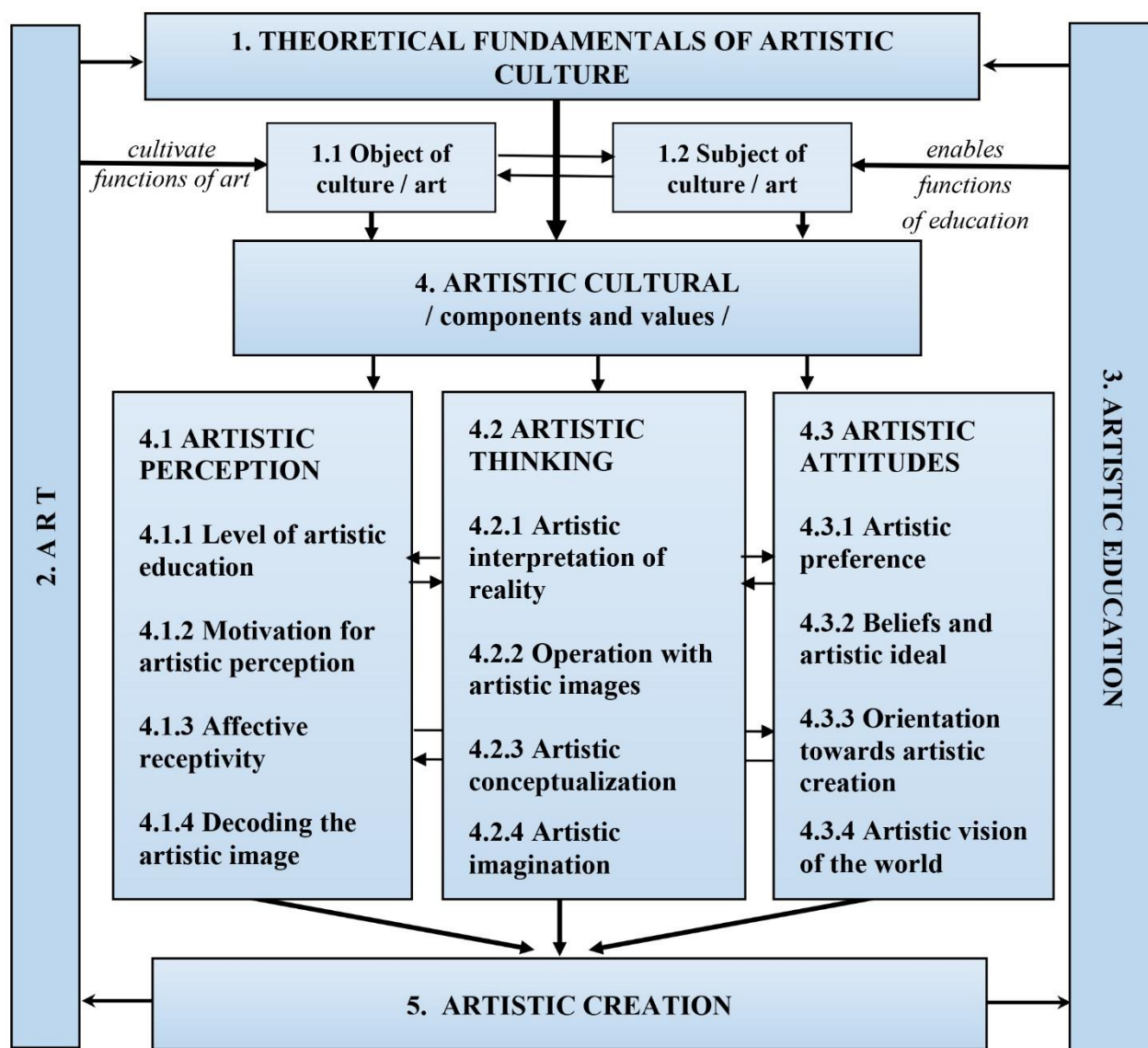


Fig. 2.1. The theoretical model of artistic culture

Source: prepared by the author.

**(4.1) Artistic perception** is a complex tool of artistic knowledge, which mediates the reception, understanding, living, decoding and assimilation/internalization of artistic values of works and phenomena of fine arts and reality (nature) conditioned by **(4.1.1) the level of artistic education**, **(4.1.2) motivation towards artistic reception**, **(4.1.3) affective receptivity** and **(4.1.4) decoding of artistic systems/models**. Artistic perception consists of the correlation of the perception of the visual

analyzer, the emotional background and the sense of essence of the artistic image, includes the assimilation of values, ideals and artistic-aesthetic models, as well as the formation of one's own appreciations and individual characters of (rational and affective) reception, deepening the spiritual world of the receiver, a better understanding of the world, people and the self. *The artistic vision* expresses the superior/excellent degree of development of the artistic perception and is characterized by the unity of the intellectual, emotional and supersensitive potential (Thomas d'Aquino) of the receiver. Or, the purpose of artistic perception lies in the assimilation of new artistic values, the aesthetic ennoblement and more broadly the spiritual one [17, p. 281].

**(4.2) Artistic thinking** is a superior and complex cognitive process of knowledge/understanding/reflection of artistic reality, transformation and generalization (cognitive processes related to the creation of works) of personalized content (impressions, knowledge, sensations, emotional states) in artistic forms/images/projections in practical artistic activity, conditioned by the specific personality features and is mediated by: **(4.2.1) artistic interpretation of reality/experience, (4.2.2) operation with artistic images, (4.2.3) artistic conceptualization and (4.2.4) artistic imagination.** In the same spectrum of ideas, artistic thinking is based on the principle of unity between knowledge, awareness and artistic meta-formation (thought-sense-action), involving the relationship of understanding, living and creating fine arts phenomena.

**(4.3) The artistic attitudes** realize the preferential selection of the subject resulting from the relation of the individual character specificity and the relation to the universal artistic values through the sensitive experience of the spiritual order of the highest level; humanizing the most diverse types of social attitudes, making "human" attitudes of the individual towards the world, society, self and it is expressed: **(4.3.1) needs, interests and artistic taste, (4.3.2) beliefs and artistic ideal, (4.3.3) orientation towards artistic creation, (4.3.4) artistic vision of the world.**

Moreover, artistic attitudes foreshadow the general development of personality, the development of personalized, *axiological, culturological, creative and artistic* potential having a considerable impact on all dimensions of life, serving as a foundation for the integral perception of the world, promoting emotional and intellectual development of personality, as the character, originality, individuality of its personalized features, being defining for the practical expression of the potential and the creative beginning, acting as a stimulator or determinant of the psyche for manifestation in artistic activity, of transformation of personalized contents. Or, true internalization leads to a universality (E. Cioran).

**(5) Artistic creation** is the product of a highly developed artistic culture, the result of a special, artistic-aesthetic attitude towards the world and phenomena, through which the personality acquires integrity, forms and manifests its human essence. "Creating artistic value - is not a tertiary goal, not a complement to another phenomenon, but the essential purpose of artistic-practical activity." [26, p. 236]. Art is both the environment and the instrument of familiarizing/assimilating/cultivating an ideal through spiritual assimilation of reality, which aims to form and develop the competence of a *creative transformation* of the world and personality in accordance with this *ideal*, contributing to the ennoblement and spiritualization of man. Starting from its most defining essence, man is meant to create and achieve through *creative acts*.

Relational to the purpose of the research, **the psychological peculiarities of the development of high school students** were examined, which included concepts and elements inherent in age psychology and general psychology, such as: mediation, internalization in socio-cultural dimension, development of higher psychic functions (Л. С. Выготский), the dominant activity (Д. Б. Эльконин), the interaction of man and the environment (К. Lewin, Л. С. Выготский), the structuring of one's own value system (E. Spranger), the feeling of the uniqueness of one's own personality (E. Erikson), personal self-identification (JJ Rousseau, M. Debesse) and professional, being established that the main neoformation of the adolescent is the personality - ego-identity (E. Erikson), his own vision of the world (И.С. Кон), the peculiarities of the *sensory, cognitive and affective* psychic processes (Т. Crețu, G. Sion, S. Briceag, M. Borozan). Or, "The period of adolescence and preadolescence is the

period of maximum growth of perceptual and representational abilities” [12, p. 196]; the formation of theoretical, abstract, hypothetical-deductive thinking (formal-logical and formal-operational) and imagination; mastering the complicated intellectual operations of analysis, synthesis, theoretical generalization and abstraction, argumentation and justification; awareness of feelings, emotional and sensitive experiences [4, 30].

Referential to the research, *the cultural-historical theory* advanced by Л. С. Выготский [18] describes *the psychological mechanism of influence of the social environment on the development of higher psychic functions of man*. According to the researcher, this mechanism is identified by the *internalization of signs* (artificially created by humanity), coordination incentives of one's own behavior and that of others. Or, the internalization aims at the formation of the internal structures of the psyche due to the assimilation of the structures of the external activity. Among the concepts advanced by the theory of cognitive development of Л. С. Выготский are: mediation, internalization processes, social interaction, language and concept development. And, the main new formation of the age of transition, in the researcher's opinion, is the inclusion in the development drama of "a new actor, a special qualitative factor – the personality of the adolescent himself ..." [21, p. 42].

According to research conducted by И. С. Кон in the field of early youth psychology, the main question of postmodernity lies not only in the content and methods of education, but also in the *general direction and style of education*. In the context of the new guidelines, the researcher argues “that in order to function in an extremely mobile and dynamic society, the individual must *have two directions of sets of qualities: a stable, solid core of personality*, worldview, social and moral beliefs. Otherwise, at every abrupt turn of history – and there will be enough of them – he will be, figuratively speaking, decomposed into part-elements, or will react nervously to the demands of history; to have high psychological lability, flexibility, ability to assimilate and process new information and to create something new” [21, p. 22]. Or, at present, the education systems must quantify/develop the formation of the autocratic aspect of the manifestations of the high school students. "Education in the era of the technical-scientific revolution must first of all be the *education of independence, creative initiative and social responsibility*, being impossible without each other. In fact, an independent, creative personality is formed only through independent, creative activity, based on the foundation of self-management” [21, p. 22].

The attempt to outline a methodological picture referential to the education of fine arts led to the need to examine the concept of **Academic School**. Originated from **classical** reason and spirit, the Academic School is based first of all on a paideia purpose, to cultivate the human spirit in the sense of the full man – artistic personality capable of discernment, ability and independent decisions through assimilation (object) and development (subject/creator) the tradition of the predecessors. The evolution of the Academic School was based on the search for essence, not appearances in art, while Art Academies represented those specific artistic environments, through which the role of transmitting *universal mastery* (norms and ideal artistic language) was realized. Realizing a social function of major cultural importance during all historical periods of its existence, the Academic School procreated and conditioned the cultivation and **formation of individual artistic culture** (of educated ones) **and collective** (society), representing a model/landmark of elite taste, refinement and the artistic ideal. As an emanation of the knowledge and quintessence of fine arts' education, the Academic School was based on the following concepts and fundamental inherent principles:

- ✓ **professionalism** - mastery, virtue (from Latin "*virtù*"), knowledge and artistic ability;
- ✓ **professional rules and norms** – shared by the professional community, established by predecessors and the professional environment;
- ✓ **the traditions of the academic school** – idea that sums up fine art's knowledge, specific pedagogical practices anchored by a certain “spirit”, academic aesthetics (layer of images between antiquity and contemporaneity that are relevant until now);
- ✓ **study by nature** – a representative and fundamental practice, based on observation, contemplation, representation and acquisition of the laws/legitimacies of nature. Or, nature was the one from which man has learned over time to express himself, to synthesize and to aestheticize;

✓ **example** – gratitude for the example and experience of predecessors, or, "man can be formed only by himself, but it is formed thanks to the conscious assimilation of everything that was created by others", an idea that records the phenomenon of continuity of artistic culture.

Namely the *academic theory of creation* (the first conception of creation), which summed up multiple theoretical treatises, guidelines and study guides of art practice, art history, but also artistic criticism is transformed over time into a normative set of rules, focused on the idea that the artistic personality is formed on the basis of the assimilation of dogmas, knowledge and development of the best practices and traditions of the past. **The own style** presupposed a consequence of an irreplaceable path of assimilation and high improvement of the development of professional skills, in fact, **a superior grammatical excellence**. Or, as we know, "almost every creative individuality has passed in its development that period, which can be called *the period of honest apprenticeship*" [19, p. 151].

The concept of **professionalism (virtù)** becomes a central one, presuming virtue, occupation, competence and knowledge through the continuity of tradition and its development. However, this concept does not prejudice the "freedom of creation", assuming the foundation of knowledge of the essences revealed so far and first of all the quality of being a Man, empowerment, knowledge, discernment and culture capable of highlighting the "act of creation". Or, through objective knowledge, "virtù" (professionalism) was conceived the stage, the course of a creator able to *capture the universal (objective) legitimacy through the prism of his own individuality*, the main source of objectification being nature itself, the universe. The phenomenon that we see in the work of visionaries regardless of era or style: Scopas, Giotto, A. Rublev, L. da Vinci, P. Bruegel, Rembrandt, C. Brâncuși or V. van Gogh. In the classical tradition, *true art opens the image of the universe (objective character), elevates the human spirit (the Aristotelian conception of "catharsis"), and to see the essence, the original conception of the world, in the vision of classicism you must have a human gaze. Or, being human is a virtue* [14] [15]. Summarizing the examination of the Academic School, **the theoretical-philosophical** (Table 1) **landmarks** and **the pedagogical essence of the Academic School** were elaborated.

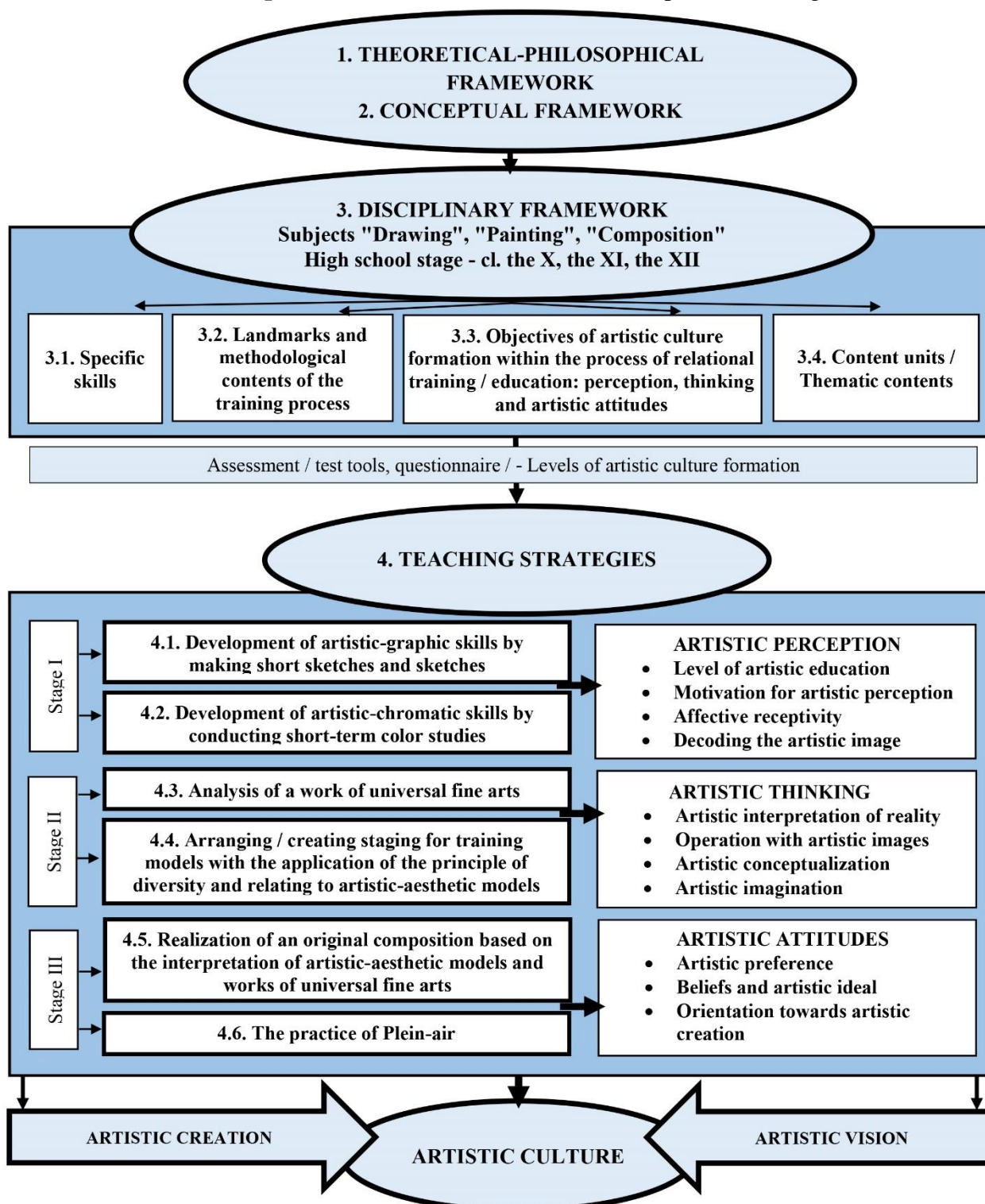
**Table 1. Theoretical-philosophical landmarks of the Academic School**

<b>Plato</b>	the idea of "cultivating the human spirit" (paideia)
<b>Plato</b>	the idea of "mimesis" as an imitation of the "divine creative act" (transcendence)
<b>Aristotle</b>	the idea of "catharsis" – the ability of the art of cleansing the human soul and the formation of certain moral qualities of the personality through "affections" and empathy
<b>Im. Kant</b>	the idea of keeping in new conditions everything that is objectively valuable, that was created by the predecessors
<b>J. W. Goethe</b>	the idea of the fundamental character of objective (scientific) knowledge and the importance of its continuity
<b>Im. Kant</b>	"the reason for self-creation" – tradition was conceived as the foundation for the creation of his own personality, man creates himself, assimilating what he considers significant and necessary personal for himself from his predecessors. <i>Man can be formed only by himself, but he is formed thanks to the conscious assimilation of everything that has been created by others.</i>
<b>J. W. Goethe</b>	the idea of "style" as a superior manifestation of creation, the transmission of essence through a phenomenon, to the universal through special/distinctive/individual
<b>F. W. J. Schelling</b>	the idea of man and his creation as part of the universe
<b>G. W. F. Hegel</b>	the idea of the continuity of "universal mastery"

*Source: prepared by the author.*

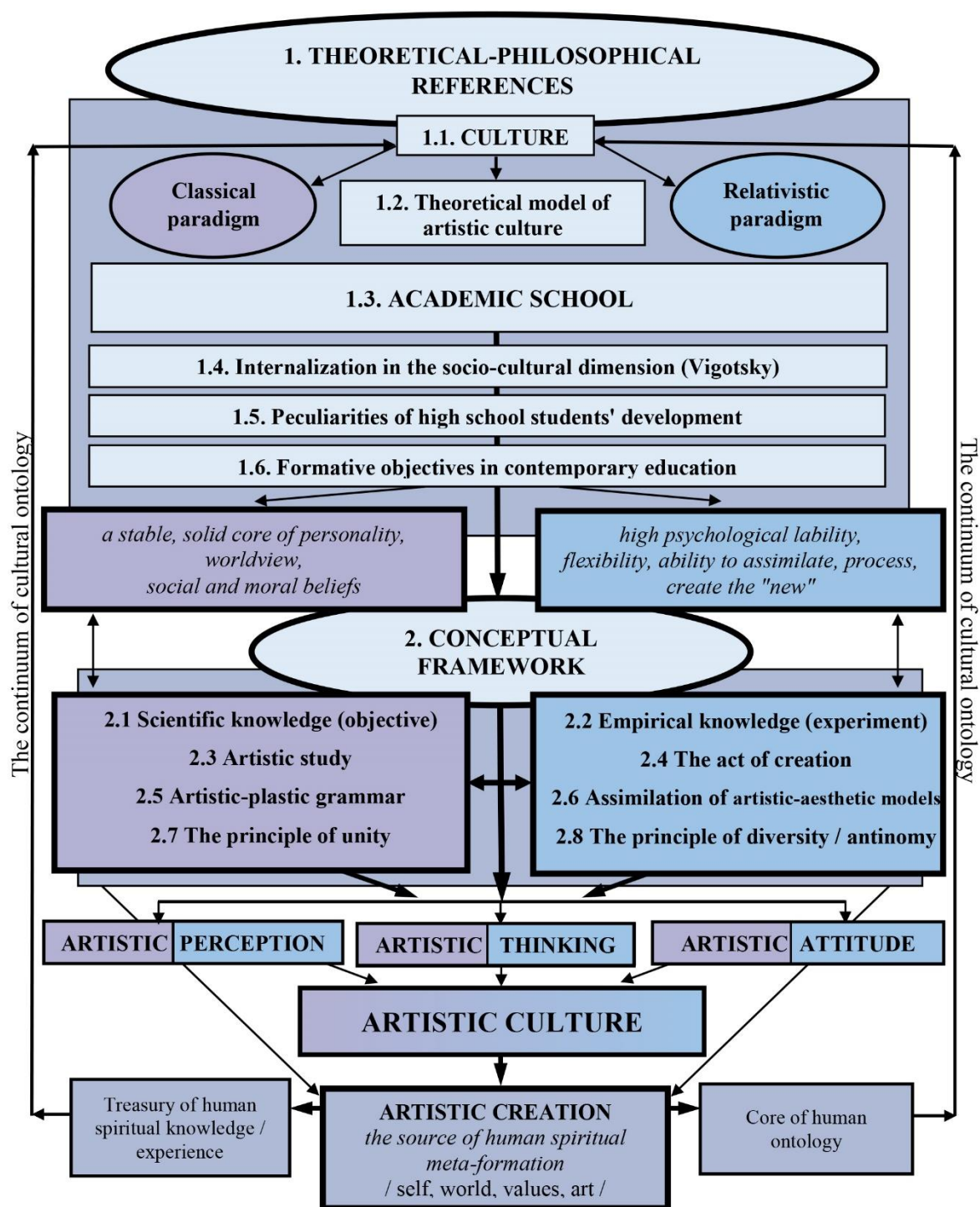


Starting from the premise of a complex methodological approach, the **Methodology for the formation of artistic culture within the academic vocational education in the fine arts** represented in Figure 2. was designed at (1) philosophical-theoretical, (2) conceptual, (3) disciplinary and (4) didactic level. At the same time, in order to present the extended and interactivity of the elements of the theoretical-philosophical and conceptual framework, an adjacent scheme – **Theoretical landmarks and the conceptual framework** was elaborated that is presented in Figure 3.



**Fig. 2. The Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts**

*Source: prepared by the author.*



**Fig. 3. Theoretical landmarks and the conceptual framework of the Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts**

*Source: prepared by the author.*

(1) **The theoretical landmarks** of the Formation Methodology (Figure 3) reside in five major theoretical-philosophical references: (1.1) The duality of the classical and relativistic paradigm in culture [9], the classical and postclassical theory in art theory [14, 15, 16], the psychocentric and sociocentric paradigm in the sciences of education [6]; (1.2) The Theoretical model of artistic culture, (1.3) The concept of Academic school, (1.4) The cultural-historical theory and the concept of internalization, (1.5) The particularities of development of high school students, (1.6) The formative objectives in contemporary education.

(2) **The conceptual framework** of the Methodology fits with the theoretical-philosophical one and presupposes the affinity and capitalization of the complementarity between (2.1) **scientific (objective) knowledge** and (2.2) **empirical (experimental) knowledge** in forming the artistic culture



of high school students, provided the teleological searches of the essences of the world's image. However, great art is the result of this ambivalence and any element of the new is valuable in the condition of objective and universally valid integrity and veracity. In the spirit of this philosophy, the conceptual framework stands out at the level of:

- methods and practices of artistic knowledge: *artistic study and the act of creation*;
- contents of fine arts' education: *grammar and artistic-aesthetic models*;
- the principles of artistic knowledge: *the principle of diversity and unity*.

**(2.3) The artistic study** (*the study of the examples of the predecessors, the study by nature*) is appreciated as the most efficient practical method in the formation of the *professionalism* of the high school students. By study we mean the accomplishment of certain didactic tasks of studying the reality or the work of art in a practical way – “drawing study”, “painting study”. Through artistic activity and implicitly the artistic study is mediated the *process of transmitting information* about reality (internalization/assimilation), which activates the *cognitive abilities* of the world and the self. The practice of the study involves *permanent systemic exercises* – imminent conditionality for a thorough training, carried out in accordance with *a program of systematized didactic tasks* from the study of a simple unit/relationship to advancement towards the complex ones.

**(2.4) The act of creation** is a form/method of artistic knowledge, which expresses the activity of transformation and meta-formation of personalized contents into art-specific forms mediated by the personalized conception of the defining features of the world and the search for artistic forms of *artistic expression* of his image. According to classical thought, *creation is an emanation of the "universal construction" through the "Self"*. In the pedagogical sense, the search for one's own means of expression, predilections, attitudes and beliefs in art conditions the formation of artistic culture through the act of creation, as a practice/form/method specific to empirical knowledge (based on experience, experimentation, practical activity). In a general sense, the act of creation is a part of the complex dialectical process of transformation/creation of the *idea-image*. A decisive role in the act of creation belongs to the *productive imagination*, which realizes the creative synthesis.

**Mastery (2.5) of grammar of fine arts** in the process of training is associated with the period of honest apprenticeship, primarily training *practical and theoretical professional skills*, intending to know and practice *the laws of visual perception and principles of fine arts' perception*, study, analysis and self-appreciation, mediating the development of different sides of the psyche in its unity, such as emotional, cognitive and conceptual. Methodologically, the acquisition of fine arts' grammar in the disciplines of *Drawing, Painting and Composition* covers *the modular study of geometric bodies, static nature, human head, human figures, landscape, during which high school students conceive the foundations*: (a) *geometric construction of form (volume)*; (b) *tonal shape modeling (volume)*; (c) *chromatic phenomena (chromatic range, contrast, color intensity, etc.)*; (d) *construction and compositional structure*; (e) *the means of expression of fine arts' language*; (f) *technical aspects of representation in fine arts (graphics, painting)*; (g) *perspective and axonometry*; (h) *the laws of visual (optical) perception*; (i) *spatiality and brightness*; (j) *plastic anatomy*; (k) *principles of representation (spatial and formal)*; thus conditioning the formation of their artistic culture.

Speaking about educational contents, we highlight the *internalization/knowledge/assimilation* **(2.6) of artistic-aesthetic models**, values, meanings, meanings, forms and means of artistic expression historically formed. Referring to the term artistic-aesthetic model we mean an *overall construction, correlated with the idea of "style" – the combination of professionalism, scientific knowledge and creative beginnings specific to the sense of an era, collectivity or personality in the forms of art*. The idea of "highly cultivated" in fine arts' education presupposes *knowledge of the principles of representation, the specificity of fine art language, but also the ability to feel in resonance with the spirit of an era, community or artistic personality*. The conception of the diversity of the artistic-aesthetic forms and their universal significance determines the high school students as *bearers of the universal artistic culture*, a condition that generates the awareness and the formation of their own creative beginnings.

(2.7) **The principle of unity** can be found in antiquity, which revealed the idea of an image of the world in its unity, aiming at *completeness, relationship, approval* at the level of color, tone, composition, spatiality, formalism, stylistics between: the individual in relation to the whole; the elements of fine art language (artistic representation and perception) as stylistic, everything we understand by the idea of “style” (artistic-aesthetic model); elements of representation of the significant/essential in reality through artistic selection. Art theory abounds in determinations regarding the *integrity, synthesis, structure, system, construction, generalization* of phenomena, based on the idea of unity. Or, both the work of art, the perception, the representation, the artistic activity, as well as the pedagogical practice in the fine arts reveal a ***multidimensional structure*** (from the representation of the color to the sensitive objectification of the idea-image). Only by appealing to unity is it possible *to construct, compose, create, meta-form the new reality* and explain/translate the existing reality in the visual arts.

The importance (2.8) **of diversity/antinomy as a pedagogical principle** lies in making the training process *accessible*, being imperative in pedagogical practice, favoring visibility, demonstration of the legitimacy of representation and artistic perception through *contrast, antinomy, differences, opposition*. As a phenomenon and principle, antinomy is identified in all dimensions of fine arts’ phenomena, but keeping *the harmonic character of opposites*: warm – cold, balance – dynamic, closed – open, monochrome – chromatic, loneliness – crowd, monotonous – rhythmic, large – small, comic – tragic etc. Summarizing, the principle of harmonious diversity can be applied in the parameters of teaching tasks by alternating: ***durability*** (number of hours offered) for the realization of training staging; ***artistic-methodical tasks*** (spatiality or formalism, plasticity or proportionality, accuracy or interpretation, etc.); ***the creative tasks*** and the degree of interpretability of the model in nature (typology, essentialization of the model according to its specificity); which would mean the balance between the accomplishment of some tasks, of analysis and study and the accomplishment of some tasks of creation (experimental), expression and synthesis.

Following the establishment of the theoretical-philosophical and conceptual framework of the Training Methodology, according to them was also developed (3) **the disciplinary framework**, which provides for the formation of artistic culture of high school students (grades X, XI and XII) through the practical disciplines "Drawing", "Painting" and "Composition", consisting of: (3.1) discipline-specific skills; (3.2) landmarks and methodological contents of the training process; (3.3) objectives for the formation of artistic culture within the relational training/education process: artistic perception, thinking and attitudes and (3.4) thematic contents. As a reference note for their application in pedagogical practice, it is necessary to emphasize that fine arts’ education has ***a phased and correlative formative character*** for several dimensions, which points to a higher formative complexity, sometimes nonlinear and requires conceptual mediation, fundamental understanding, pedagogical experience and excellent professional performance of the teacher.

Based on the stated methodological landmarks, (4) **six didactic strategies** were elaborated referential to the formation of artistic perception, thinking and attitudes. The first two are referential to the formation of ***artistic perception*** expressed in: *the level of artistic education, motivation for artistic perception, affective receptivity, decoding of artistic image* by: (4.1) **Development of artistic-graphic skills by making short-term drawings and sketches** and (4.2) **Development of artistic skills chromatic by conducting short-term color studies**.

The specificity of the first strategy arises from the very essence of the short-term drawing and the sketch as a form of graphic representation. (4.1) ***The short-term drawing and the sketching*** represent an incomplete monochrome graphic image of the figurative world, usually made in a very short/limited time. In order to facilitate the process of their elaboration, a ***minimum number of graphic means*** is used. Often this type of representation is called a generalizer, expressing a complex form by rendering truthful and expressive only its basic features (typical and characteristic), lacking in detail. In this way, the sketch is identified with *the whole, seen without peculiarities*.

The efficiency of the second strategy is outlined in the very essence of the study as a dynamic form of chromatic representation. **(4.2) The short-term color study** has the role of an exercise in *establishing and rendering colors and color relationships* in reality. Exercise is essentially a process of *productive interpretation* of the matter of art, of highlighting new problems and possibilities, it is the stage of *preparation, exploration, research and test* in which both one's own possibilities and those of matter are empirically tested. Moreover, the study in color determines the initiation and artistic-practical training of high school students in easel painting [13, 22].

The 3<sup>rd</sup> and 4<sup>th</sup> teaching strategies are referential to the formation of **artistic thinking** expressed in: *artistic interpretation of reality, operation with artistic images, artistic conceptualization, artistic imagination* through: **(4.3) Analysis of a work of universal visual arts** and **(4.4) Relation of training staging with various artistic-aesthetic models**.

Speaking about the 3<sup>rd</sup> strategy, **artistic analysis** is identified by research and artistic appreciation of a work of art according to specific criteria of fine arts' language, determined by a complex intellectual process. Therefore, it is not a mechanical process of copying, but **research, analysis, general study** of ways of representation, legitimacy and principles of grammar, language, construction, selection, taste and vision of an artist, art schools or artistic movements.

The 4<sup>th</sup> strategy **(4.4) The arrangement/realization of training staging with the application of the principle of diversity and the relationship with universal artistic-aesthetic models** favors the formation of *constant motivation* and **associative thinking** of high school students, having the role of **an instrument to access** the assimilation/understanding of specific contents, the **demonstration** of the fine arts' principles and legitimacy and, at the same time, the **development** of the world picture and the artistic experience of the high school students. The culture of arranging of training staging cannot be limited to a simple instruction, summing up a multitude of *meanings, concepts, refinements* and irreducible *approaches* to pure mathematics, but correlated to the multitude of universal artistic values and principles.

The 5<sup>th</sup> and 6<sup>th</sup> teaching strategies are referential to the formation of **artistic attitudes** expressed in: *artistic preferential, artistic beliefs and ideal, orientation towards artistic creation, artistic vision of the world* by: **(4.5) Creating an original composition based on the interpretation of artistic-aesthetic models** and **(4.6) Performing summer practice in plein-air**.

Therefore, the 5<sup>th</sup> strategy resonates with the idea of a personal artistic experimentation/search based on study, an accumulation of information assimilated based on the study of universal artistic-aesthetic models. Or, the **act of creation** also presupposes experimentation, testing and exploration. Moreover, "**The artistic experiment** is a) creative process based on the intentional modification, in new conditions, of some known „problems" (structures); b) criterion for practical verification of practical language tests (including technical ones) based on the hypotheses and data of the theory (science) of fine arts; in relation to the artistic experience, it is the always renewing side, the source of knowledge of the first one" [13, p. 116].

The 6<sup>th</sup> strategy, **(4.6) plein-air practice**, is a catalyst/quintessential tool for the formation of skills specific to practical disciplines such as *Drawing, Painting, Composition*. In the practice of plein-air, methodical tasks with a wide range of varieties are performed: *rendering the state of the day, different compositional structures, complex compositional motifs, spatiality, light source* in order to maintain the **"novelty of impressions"** and the accumulation of **artistic experience**. The importance of plein-air arises from the fact that it acts through the diversity, complexity and dynamic character of the implicit fine arts' activities at **cognitive-affective, attitudinal, practical, professional, cultural-axiological, creative and artistic** level on high school students.

Starting from the assumption of the elaboration of a training methodology coherent to the current rhythms and exigencies, one of the tacit objectives of the advanced didactic strategies aimed at **dynamizing, diversifying, interactivity and originality the process of training/education** in fine arts, offering space to develop professionalism and artistic individuality to each high school students in the spirit of forming an excellent artistic culture.

### 3. EXPERIMENTAL ARGUMENTS ON THE EFFICIENCY OF THE METHODOLOGY FOR THE FORMATION OF THE HIGH SCHOOL STUDENTS' ARTISTIC CULTURE WITHIN THE ACADEMIC VOCATIONAL EDUCATION IN FINE ARTS

A *natural longitudinal experiment* was organized during the research. Artistic perception, artistic thinking, artistic attitudes were established as manipulated independent variables, specifying the *training levels* and the dependent variable, the artistic culture of the high school students. The application of the Training Methodology (didactic level) consisting of six didactic strategies and the capitalization of the methodological resources elaborated for the fine art education aimed at testing the validity of the Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts of the 10<sup>th</sup> and 11<sup>th</sup> grade of the "Igor Vieru" Academic High School of Fine Arts (republican institution).

In addition to the formative experiment, in order to establish the premises and the level of formation of the artistic culture of high school students in general education high schools ("Lucian Blaga" Theoretical High School, "Pro Succes" Theoretical High School and "Liviu Deleanu" Theoretical High School) a **diagnosis of ascertainment** in the academic year 2020-2021 was made with the application of a similar questionnaire in written form in the 10<sup>th</sup> and 11<sup>th</sup> grades with the participation of 147 subjects.

Therefore, the results obtained by the 147 subjects (expressed by "grades" from 1 to 10 with the indication of the hundredths) and those obtained from the national baccalaureate exam in the theoretical test (expressed by "score" from 1 to 100), making a comparison/difference between **arithmetic averages** obtained from general education institutions without profile in fine arts and vocational education institutions with profile in fine arts, as follows: compared to M = 6.14 of 2017 (BAC) [7, p. 172] with those obtained by the 147 subjects – artistic perception T = 23.52, p = 0.001, N = 147; artistic thinking T = 26.01, p = 0.001, N = 147; artistic attitudes T = 23.21, p = 0.001, N = 147; compared to M = 6.06 in 2019 (BAC) [8, p. 157] with those obtained by the 147 subjects – artistic perception T = 23.34, p = 0.001, N = 147; artistic thinking T = 25.82, p = 0.001, N = 147; artistic attitudes T = 23.04, p = 0.001, N = 147. Therefore, according to the results compared to the arithmetic mean of the 2017 BAC exam M = 6.14 the arithmetic averages for the 147 subjects from the non-profile institutions in fine arts indicate for artistic perception M = 33.80, artistic thinking M = 35.92, artistic attitudes M = 33.87, and compared to the arithmetic mean of the 2019 BAC exam M = 6.06 the arithmetic averages for the 147 subjects from the institutions without profile in fine arts indicate for the artistic perception M = 33.80, artistic thinking M = 35.92, artistic attitudes M = 33.87, an aspect that attests to a statistically significant difference in favor of vocational education institutions with a profile in fine arts. Also, here we note that the level of artistic culture formation of high school students in general education institutions without profile in fine arts is characterized by *level IV descriptors (with more support)*, sufficiently developed perception, thinking and artistic attitudes.

According to the **correlation coefficients**: Artistic perception ↔ Artistic thinking → r = 0.818 p = 0.001 N = 147; Artistic perception ↔ Artistic attitudes → r = 0.800 p = 0.001 N = 147; Artistic thinking ↔ Artistic perception → r = 0.818 p = 0.001 N = 147; Artistic thinking ↔ Artistic attitudes → r = 0.830 p = 0.001 N = 147; Artistic attitudes ↔ Artistic perception → r = 0.800 p = 0.001 N = 147; Artistic attitudes ↔ Artistic thinking → r = 0.830 p = 0.001 N = 147 it was demonstrated that there is a correlation between the manipulated independent variables: perception, thinking and artistic attitudes, an aspect noticed in pedagogical practice within the profile disciplines.

Returning to the **formative experiment**, the *volume of the sample* was determined by the objective conditions of the organizational framework, being made up of 20 subjects. Due to the specifics of the pedagogical experiment and the constraints of randomization of the subjects, the evaluation tests/tasks were diversified in order to give validity to the given pedagogical experiment, according to the recommendations of M. Bocoş [3]. Or, "an experimental research correctly conducted on a small sample, even if not very representative, can be *a realistic and fruitful heuristic strategy*"

[11, p. 22]. *The methods of analysis and processing of statistical data* used consisted in determining, analyzing and comparing arithmetic means (M), standard deviation (s), linear correlation (r), differences in means (T-Student) and absolute frequency/distribution of subjects on artistic culture training levels using the SPSS statistical program (version 22). At the same time, as an essential component from the perspective of psycho-pedagogical understanding, the observation and causal analysis of the behavioral forms and manifestations of the subjects was applied both during the implementation of the training methodology and the subsequent effects.

Therefore, in order to obtain relevant results and the fidelity of the evaluations, for both the initial and the final evaluation as evaluation tools, three practical tests were applied to the disciplines "Drawing", "Painting", "Composition" and a questionnaire in the written form, which aimed to test the variation of the values of each of the established independent variables: artistic perception, thinking and attitudes. The formative experimental pedagogical research was carried out within the "Igor Vieru" Academic High School of Fine Arts, an academic vocational education institution with a profile in fine arts during four school semesters (10<sup>th</sup> grade: first and second semesters; years of studies 2015-2016, 2016-2017 11<sup>th</sup> grade: first and second semesters; years of study 2016-2017, 2017-2018).

By retrieving the results data of the **stage of finding** the subjects (class X) within the academic vocational education, the *arithmetic means* obtained for the independent variables (perception, thinking and artistic attitudes) following the four tests are: "Drawing" – M = 69.15, M = 69.90, M = 71.75; "Painting" – M = 69.80, M = 73.45, M = 73.65; "Composition" – M = 69.90, M = 70.80, M = 68.50; questionnaire – M = 68.00, M = 71.00, M = 68.50. Generalizing the analysis of the statistical-mathematical data obtained, namely the arithmetic averages of the independent variables for the four samples and the *distribution of subjects on the levels of artistic culture formation*, we note that the values describe the formation of artistic culture on average as *a well-developed one* for the category of age and tuition stage, placed at *level II (almost independently)*. At the level of the analysis of the practical works and the answers for the questionnaire in the initial evaluation we find that the subjects have general skills/competences to apply the basic laws and principles of academic fine arts' grammar of graphic and chromatic representation of the portrait/human head, as well as the realization of the very well-developed easel composition. Although some deficiencies have been recorded, on average both the painting and drawing studies, as well as the composition studies relatively attest to an integrity of those represented, skills for applying graphic materials, as well as certain basic skills in painting.

The implementation of **the Training Methodology** took place in *three stages*, which included two teaching strategies, each related to the basic components of artistic culture: artistic perception, thinking and, respectively, artistic attitudes. **The first three strategies** were developed during the 10<sup>th</sup> grade: strategy I (24 hours), strategy II (24 hours), strategy III (24 hours). **The last three strategies** were developed during the 11<sup>th</sup> grade: the 4<sup>th</sup> strategy (throughout the school year), the 5<sup>th</sup> strategy (36 hours), and the 6<sup>th</sup> strategy (72 hours). The didactic strategies were realized as *modular activities*, "insertions" within the training process and the pre-established program in a fluent and natural way, as content units and methodical tasks of ordinary training.

Within the process of implementing **the 1st teaching strategy**, making *short drawings and sketches* with the subjects of the 10<sup>th</sup> grade for 12 academic hours each semester, high school students developed short-term drawings and sketches under the guidance of the teacher with a duration of between 2-30 minutes. During the training activity, a set of landmarks and methodical objectives for teacher training were developed in order to form the artistic culture and artistic skills of high school students. The making of the short-term drawings and sketches took place as a lively and flexible process, in which the high school students were actively involved in: (a) contemplating the model; (b) the choice of expressive places/resources of the model; (c) receiving, synthesizing, selecting, essentializing the visualized forms of expression; (d) transposing, transforming, expressing, practicing, experimenting, rendering, creating one's own graphic solutions in sketches, sketches and short drawings, involving visual acuity, focusing in particular on proportionality, dynamics, plasticity, expressiveness, completeness, as well as the composition of the elements of the fine arts' language in

order to essentialize, or, in other words, to identify and render the type, characteristic, specificity of the model/reality.

Within *the 2<sup>nd</sup> strategy*, namely the realization of *short-term color studies* with the subjects of the 10<sup>th</sup> grade for 12 academic hours in each semester, the high school students developed color studies under the guidance of the teacher with a duration between 2-3 academic hours. During the training activity, a set of landmarks and methodical training objectives were achieved in order to form the artistic culture and the artistic skills of the high school students. The realization of short-term color studies has a strong connection with the emotional background, color perception, sensory sensitivity and emotional receptivity to aesthetic and artistic phenomena of high school students. In still life and portrait studies, high school students were actively involved in: (a) color perception, (b) contemplation and comparison of relationships and chromatic integrity, (c) choice, analysis and selection of expression forms, (d) rendering the camerton and the creation of their own art solutions in color, involving visual acuity, which specifically targets the color, expressiveness, integrity and composition of the elements of fine arts' language in order to essentialize and convey the state and specificity of reality/model.

*The 3<sup>rd</sup> strategy* included *the analysis of a work of universal fine arts* with the subjects of the 10<sup>th</sup> grade for 12 academic hours each semester, the high school students developed the analysis of a work of universal fine arts under the guidance of the teacher with a duration between 3-6 academic hours. The realization of the training activity involved the active practice of high school students in: (a) understanding, operationalizing and applying the principles and laws of academic fine arts' grammar, (b) operationalizing the elements of imaginative-figurative, theoretical-abstract and analytical thinking in relation to artistic image, (c) the acquisition of particularities (algorithm, stages of realization) and the principles of representation of a certain genre of painting, drawing or composition (portrait, human figure, nude, landscape, still life, genre composition, etc.), which allowed the prior preparation of high school students at the stage of initiation of representation of a certain genre: portrait and human figure, (d) artistic conceptualization and formation of artistic vision in the artistic-practical activity of works of art analysis.

*The 4<sup>th</sup> strategy* consisted in *maintaining the novelty of impressions by applying the principle of diversity and relationship with artistic-aesthetic models in arranging and making training staging* for practical disciplines of Drawing and Painting, being carried out throughout the school year in the 11<sup>th</sup> grade. From the analysis of the training process, we highlight that the training staging served as a source of sublimation, reflection and study of aesthetics, art, sensory, emotional, cognitive and artistic conception of high school students, starting from the idea that personality is formed from an artistic point of view through what he "sees," through "the school of looking". In this way, the arrangement of staging/models was a fundamental component in the formation of artistic culture and professional skills in the field serving as a factor and source of facilitation, accessibility and demonstration of the foundations and laws of fine arts' grammar, having a direct impact on motivation and orientation of high school students towards artistic and creative activity. Such an approach to the arrangement of training staging involved the active practice of: (a) contemplation, sublimation and perception of aesthetic forms of reality, (b) understanding and mastering the principles and laws of academic fine arts' grammar favoring the design of expressive features of reality, (c) operation with artistic images and the formation of the subjective picture of the world in relation to the phenomena of art, (d) relation and interpretation of artistic-aesthetic models and training staging /reality, formation of associations and associative thinking as a whole.

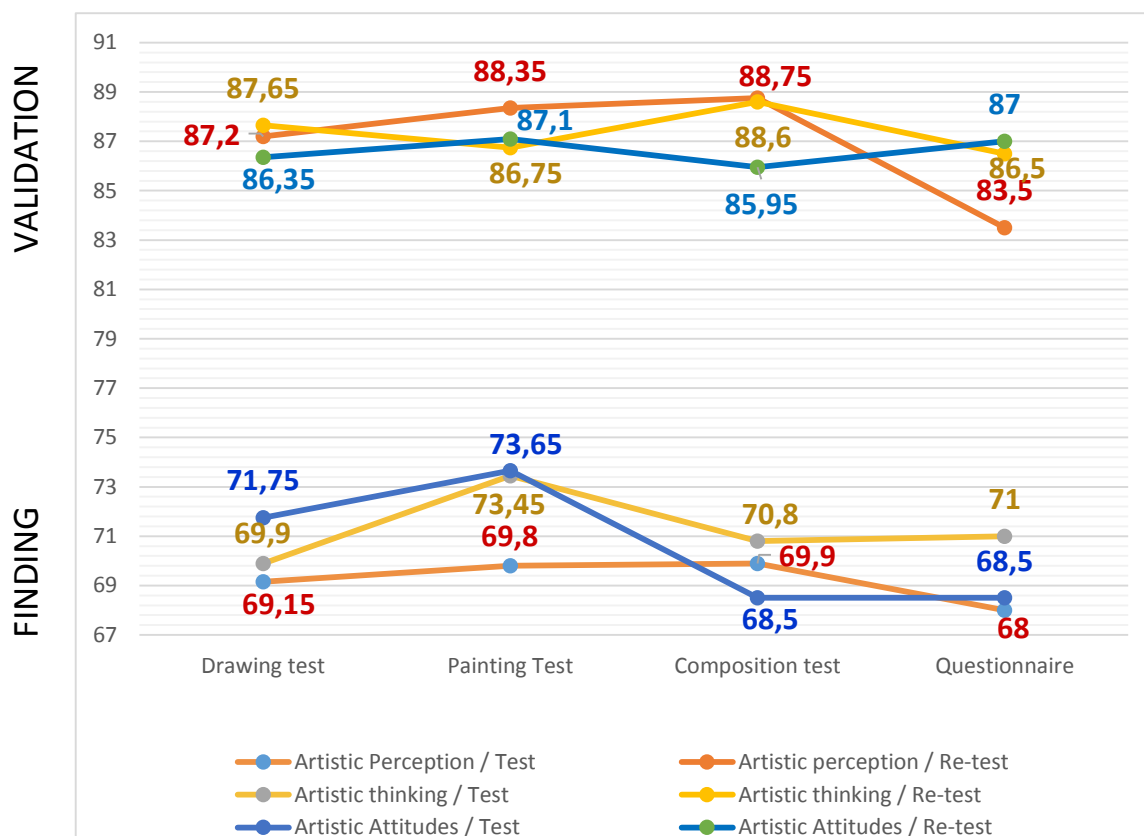
*The 5<sup>th</sup> didactic strategy* specified the *realization of an original composition based on the interpretation of the artistic-aesthetic models and the works of universal fine arts*, being carried out in the 11<sup>th</sup> grade for 36 academic hours. During its implementation, high school students were involved in developing an original composition based on the interpretation of the color range, subject, compositional structure and several artistic-aesthetic models/works of universal visual arts under the guidance of the teacher. Therefore, the implementation of training activities involved the active

practice of high school students in: (a) experimenting, combining, associating, dissociating different means of artistic and compositional expression, but also artistic solutions in relation to universal artistic values in terms of own artistic attitudes of high school students on the phenomena of the fine arts, (b) expression of one's own creative individuality, artistic attitudes, conceptual and visionary skills and abilities of high school students, (c) combining and associating different elements, starts, references of universal fine arts' works, the integral and conceptual vision as dominant in the artistic-practical activity, (e) the formation of the compositional vision of the high school students.

**The 6<sup>th</sup> strategy** included a set of training activities within the implementation of *summer practice in plein-air (modular program)* with the 11<sup>th</sup> grade high school students, which took place in June 2017, 2018. The 11<sup>th</sup> grade high school students carried out open-air studies (mostly) of landscape in (A) *Oxentea village, Dubasari district, Republic of Moldova (right bank of the Dniester River)* and (B) *Dealul Frumos locality, Sibiu county, Romania* with the contribution of the University Center for Studies in Vernacular Architecture of the "Ion Mincu" University of Architecture and Urbanism, Sibiu. The working period during the trip lasted 9 days, during which high school students studied in various (A) natural settlements specific and characteristic of the landscape (physiographic formations) of the Dniester riverbed, cultural-architectural and traditional rural heritage, regional specifics of peasant constructions from the village of Oxentea; (B) localities of Transylvania, especially in various localities near the medieval fortified churches such as Agnita, Toarcia, Merghindeal, Valea Viilor, Viscri, Brădeni, Cincșor, Ruja, etc. During the above-mentioned teaching tasks, the subjects were actively involved in: (a) orientation towards artistic-practical activity by operationalizing with a set of complex tasks and objectives, involving abilities and skills such as sensory sensitivity, visual acuity; (b) the acquisition and application of the legitimacy and principles of academic fine arts' grammar regarding the study in plein-air and the formation of the capacity to transform/objectify the personalized contents/sensory feelings into forms of fine arts' language; (c) the formation of artistic taste, preference, personalized artistic criteria, interests and motivation towards natural phenomena and artistic phenomena, accumulating various experiences and impressions in relation to different states and phenomena of nature; (d) the formation of the artistic vision of color, the ability to work quickly to obtain the necessary color mixtures, and the formation of constant perception; (e) assimilation of cultural values by capitalizing on the cultural component of the regional natural and architectural heritage.

The testing within the **validation stage** took place at the end of the 11<sup>th</sup> grade in order to determine the level of formation of the artistic culture of the 11<sup>th</sup> grade high school students and to test the validity of the efficiency of *the Methodology for the formation* of the artistic culture of the high school students. For each of the tests (three practical tests and a questionnaire) *evaluation criteria and scales* were developed in accordance with *the levels of training of artistic culture, specific skills, benchmarks and methodological content of training in the disciplines of Drawing, Painting, Composition, content units* and methodical assessment/testing task corresponding to the schooling stage.

The comparative interpretation of the obtained statistical-mathematical data, namely of the **arithmetic means** for the independent variables specified in Figure 4. are: the test at "Drawing" – the artistic perception  $T = -8.443$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -7.263$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -6.806$ ,  $p = 0.001$ ,  $N = 20$ ; the test at "Painting" – artistic perception  $T = -12.142$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -5.233$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -5.394$ ,  $p = 0.001$ ,  $N = 20$ ; test at "Composition" – artistic perception  $T = -8.307$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -11.766$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -8.863$ ,  $p = 0.001$ ,  $N = 20$ ; questionnaire – artistic perception  $T = -8.396$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -6.941$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -7.594$ ,  $p = 0.001$ ,  $N = 20$ ; values that indicate statistically significant results, confirmation of the hypothesis and validation of the training of the formative experiment. At the same time, we notice that there is **a correlation between the values of the initial and the final evaluation** (test-retest). Or, any activities/training are dependent on the base/foundation that the learner already has.



**Fig. 4. Arithmetic means of the score (M) during the ascertainment and validation stage**

Generalizing the analysis of the obtained statistical-mathematical data, we notice that the revealed values describe the formation of artistic culture as excellently developed, placed at *level I (independent)*, which describes an excellent development of artistic perception, thinking and attitudes, thus presenting *a significant progress* as a consequence of Training methodology, aspect that certifies its efficiency and validation. At the same time, in order to capitalize on a qualitative as well as a quantitative analysis, from the point of view of the pedagogical observations of the practical works and the questionnaire in the final evaluation, we note that the subjects obtained significant performances and demonstrated excellent skills/competencies and the basic principles of the academic fine arts' grammar of graphic and chromatic representation of the human nude, as well as the realization of the easel composition.

Therefore, the implementation of the Training Methodology has contributed substantially to the formation of the artistic culture of high school students and a range of skills specific to training in the field of fine arts. Carrying out the *pedagogical (qualitative) and mathematical-statistical (quantitative) analysis* of the results obtained from the final test, we can conclude that the training methodology demonstrated the efficiency of the quality of training and formation of artistic culture through the fine arts by obtaining higher results of the visible training process both through statistical indices and through the practical works of high school students. Thus, both the analysis of statistical indices and the pedagogical analysis of high school students' progress after the final evaluation demonstrate the validation of the experimental research hypothesis and attest to a strong dependence of high school students' artistic culture formation on the quality of training and education to the fundamental disciplines of fine arts (*Drawing, Painting, Composition*), assuming that the academic institutional environment with a profile in fine arts must capitalize on the best strategies and pedagogical practices formed evolutionarily/historically (traditions) by updating the realities of the present and future (novations).



## GENERAL CONCLUSIONS AND RECOMMENDATIONS

The elaborated theoretical-methodological and praxiological framework of the formation of the artistic culture of high school students in academic vocational education in the disciplines of *Drawing, Painting, Composition* reflects a prospective vision, supported by pedagogical practices evolved, by combining the traditional and innovative approach of fine art education, serving as a relevant landmark for the *current educational practice* and solid foundation for the synthesis of several socio-humanistic scientific fields, the formative exigencies of the present and the construction of quality in education for the subsequent *scientific development/concretization* of the field.

Summarizing the approach of the research, we reached the following referential conclusions:

1. The theoretical study of the topic (subchapter 1.1) allowed to determine the evolution and deepening of theoretical research on the term of **artistic culture as a collective historical phenomenon**, aiming at examining key concepts – value, style, cultural/spiritual crisis, art phenomenology through art functions and the culturogenic capacity in relation to the human personality and **as part of the personal culture** of the individual, aligned around the two conditions of the human being as *object/product* of culture and *subject/creator* of culture, being imminently determined by the level of artistic education of the personality/society. The examination of *the structure and content of artistic culture* (subchapter 1.2) led to the elucidation of relational phenomena and basic components, such as: **(1) artistic perception** – development of visual analyzer, conception of emotional and conceptual-ideological background of art phenomena, formation of artistic vision, **(2) artistic thinking** – the transformation and generalization of the impressions received through the understanding and living of the phenomena of art, the mastery of the fine arts' language in artistic-practical activity; **(3) artistic attitudes** – the relation of individual specificity and universal artistic values, the formation of artistic taste, the sensitive world of the subject, the visionary attitude towards the world, the conditioning of the manifestation through artistic creation.
2. Another perspective of the research analysis highlighted **the priority of the cultural phenomenon** (#HeritageAtSchool #EuropeForCulture) in the context of the development strategies of the European Union and **artistic education** as a formator of artistic culture (subchapter 1.3). The investigative process showed that in the conditions of crises in the field of culture and the regression of fine arts' education, artistic culture represents a counterbalance to the mutilated influences of mass culture, kitsch, illiteracy and amateurism in the field of fine arts collectively (socially) and individually (of the educated), ensuring the necessary social existence, functioning, historical reproduction of the processes of artistic creation and the development of fine arts. The synthesis of the investigations articulated the need to conceptualize **the Theoretical Model of artistic culture** as the purpose of artistic education (subchapter 2.1), elaboration/structuring **components, values, indicators, descriptors and definition** of artistic culture by capitalizing on the instruments, values of art and artistic education in human cultivation of a man and creator, quantifying, in this case, the sensitive language of the fine arts (pictorial).
3. The research exercise of the particularities of high school students' development (subchapter 2.2) showed that the main neoformation of adolescence is the **appearance of personality and feeling, its uniqueness, the formation of Ego-identity, the one's "Self" and one's own worldview**, the stage of development characterized by maximizing spiritual and reflective potential, **accelerating cognitive, sensitive and affective development**, forming the systemic nucleus of personality mediated by the processes of *internalization of socio-cultural content*. This aspect indicates the opportunity to form artistic culture through the fine arts at this age. An intrinsic value has, in the investigative context, the elucidation and examination of the concept of **Academic School** (subchapter 2.3) as an elitist cultural phenomenon capable of creating artistic atmosphere and environment, of cultivating a high level of fine arts' educability and

forming artistic culture of high school students and society. The analytical study served as the basis for determining *the theoretical-philosophical landmarks and the pedagogical essence of the Academic School*.

4. The elaboration of *the theoretical-philosophical, conceptual, disciplinary and didactic framework* of the **Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts** (subchapter 2.4) was based on several theoretical benchmarks examined in chapters 1 and 2. *The conceptual framework* summed up the intrinsic complementarity of: *forms of artistic knowledge, methods and practices of artistic knowledge; the contents of fine art education; principles of artistic knowledge*. *The disciplinary framework* included the elaboration of *specific competencies, benchmarks and methodological contents of the training process, objectives for the formation of relational artistic culture: artistic perception, thinking and attitudes, content units in the disciplines Drawing, Painting, Composition for the 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> grades*. Consistent with the theoretical-methodological benchmarks stated above, six referential **teaching strategies** were developed: **artistic perception** – (1) *Development of artistic-graphic skills by making short-term drawings and sketches* and (2) *Development of artistic-chromatic skills by conducting short-term color studies*; **artistic thinking** – (3) *Analysis of a work of universal visual arts* and (4) *Relation of training staging with various artistic-aesthetic models*; **artistic attitudes** – (5) *Achieving an original composition based on the interpretation of artistic-aesthetic models* and (6) *Achieving summer practice in plein-air*.
5. The start of the pedagogical experiment (Chapter 3) specified the need to develop *the levels of formation of artistic culture* and several *assessment tools* (practical tests in the disciplines of Drawing, Painting, Composition, questionnaires) applied during the finding and validation stage. At the same time, in order to elucidate the premises for the formation of artistic culture of the subjects within the general education institutions without profile in fine arts, **a diagnosis of statement** was made with the involvement of 147 high school students, which showed that there are statistically significant differences obtained for artistic perception, thinking and attitudes towards high school students of vocational education institutions with a profile in fine arts. **The design of the training experiment** included the implementation of teaching strategies developed with the participation of 20 high school students of the "Igor Vieru" Academic High School of Fine Arts during 4 school semesters. The implementation of the pedagogical experiment demonstrated the theoretical-methodological and praxiological value of the Training Methodology and the applied evaluation instruments. Or, according to the **quantitative and qualitative experimental results** obtained, values were attested, which indicate statistically significant results, confirmation of the hypothesis and validation of the training of the formative experiment.

Comparative interpretation of *arithmetic means* for independent variables within the finding and validation stage for: the test in "Drawing" – artistic perception  $T = -8,443$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -7.263$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -6.806$ ,  $p = 0.001$ ,  $N = 20$ ; the test at "Painting" – artistic perception  $T = -12,142$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -5.233$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -5.394$ ,  $p = 0.001$ ,  $N = 20$ ; test at "Composition" - artistic perception  $T = -8.307$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -11.766$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -8.863$ ,  $p = 0.001$ ,  $N = 20$ ; questionnaire – artistic perception  $T = -8.396$ ,  $p = 0.001$ ,  $N = 20$ ; artistic thinking  $T = -6.941$ ,  $p = 0.001$ ,  $N = 20$ ; artistic attitudes  $T = -7.594$ ,  $p = 0.001$ ,  $N = 20$ ; attests values, which indicate statistically significant results, confirmation of the hypothesis and validation of the training of the formative experiment. Generalizing the analysis of *the statistical-mathematical data* obtained, namely the arithmetic means (M), the differences of means (T-Student) and the absolute frequency/distribution of subjects by training levels, we notice that the revealed values describe the formation of artistic culture at the finding stage as excellently developed, thus showing

significant progress. In the same spectrum of ideas, according to the qualitative pedagogical (hermeneutic) analysis of the formative experiment and the pedagogical observations of the practical works, it was recorded that the subjects obtained relevant performances and demonstrated a series of qualitative advances in the evolution / training and formation of artistic culture through the manifestation of ***an excellent level of artistic perception, thinking and attitudes*** in all practical disciplines, which confirms/validates the efficiency of the Training Methodology both in terms of quantity and quality.

The original contribution of research for the development of education sciences in fine arts, achieving the **research goal and solving the important scientific problem** of *updating, streamlining and enhancing the quality of academic vocational education in fine arts in the disciplines of Drawing, Painting, Composition* resides in:

- conceptualization of the *Theoretical model of artistic culture* (components, values, indicators and descriptors) and notional clarifications inherent in the model;
- generalization, specification and systematization of basic pedagogical concepts and practices, *elaboration of theoretical-philosophical benchmarks and pedagogical essence of the concept of Academic School*;
- elaboration of *training levels* and *evaluation tools* of artistic culture;
- theoretical substantiation, elaboration and experimental validation (quantitative and qualitative) of the *Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts at theoretical-philosophical, conceptual, disciplinary and didactic level*.

### **Recommendations**

**I. For the Ministry of Education, Culture and Research** (*policy makers in the field of vocational education with a profile in fine arts, general education and culture*)

The implementation of the research results comes from the imperative need to protect the functioning of artistic culture at state level and make up for the lack of a unitary and scientifically and pedagogically based vision within the institutional vocational fine arts' education, conditions in which the formation of the next generation artistic culture represents a topical priority for a competitive and self-sufficient society in all fields of manifestation, able to develop its own cultural identity in a universal dimension.

Although the present research aimed to develop an explicitly applicable framework for high school education, the investigative context integrated a broader fundamental context, applicable to all levels of schooling and implicitly for higher education in the subjects "Drawing", "Painting", "Composition" provided that it is adjusted according to the type of institution and the psycho-pedagogical particularities of the educated age. We also note that the need to capitalize on and implement the results of this research arises from the urgent lack of teachers, experts and trainers in the field within the existing system. However, their application is also intended to form the competent frameworks necessary for the current system.

**II. For the general and professional-technical institutions with a profile in fine arts** (*leaders, managers, teachers*)

The present research aimed at developing a compliant and explicit framework for general high school and vocational-technical education. In this sense, the research results are directly applicable in the curricular framework of high schools, colleges and centers of excellence in the disciplines "Drawing", "Painting", "Composition" in order to form the artistic culture of high school students. At the same time, they can be implemented in the gymnasium stage, provided they are adjusted according to the type of institution and the psycho-pedagogical particularities of the high school students' age.

Starting from the premise that higher education in the Republic of Moldova includes a wide range of fields and specializations, involving the formation of students' artistic culture, the implementation of the Methodology for training artistic culture in pre-university education will ensure

a contingent of vocational graduates ready for continuing university studies and preparing future teachers.

**III. For the Faculties of fine arts in higher education** (*department heads, professors, lecturers and university lecturers*)

Given the fact that higher education in the Republic of Moldova includes a wide range of fields and specializations (National Qualifications Framework), which involves the formation of students' artistic culture such as *fine arts* (easel painting, monumental painting, graphics, sculpture), *decorative arts* (ceramics, tapestry, handicrafts), architecture, design (industrial, graphic, digital, interior, clothing, urban, landscape), *printing technologies, restoration and conservation of cultural heritage, iconography, theory and history of arts, museography, publishing* (book graphics), *marketing* (advertising, branding), *media* (audiovisual), *creative and cultural industries, visual arts* (photography, film, film directing), *scenography* (kinematics, theater, choreography), but also market trends/requirements work aimed at "*aestheticization*" in *quality public production and services*, the formation of students' artistic culture is an inexorable requirement for the competitiveness and professional training of the contingent of graduates of higher education institutions.

Considering that a broad theoretical, projective and methodological frame of reference has been developed during the research, the investigation results are recommended and applicable also in the faculties of fine arts in higher education, which provide the disciplines of "Drawing", "Painting" and "Composition", revealing valuable theoretical, projective and methodological aspects in order to form the artistic culture of students. At the same time, we would like to mention that the exodus and lack of a contingent of students in the faculties of fine arts in the specialty of easel painting in recent years is a definite consequence of a lack of approaches and professional staff, as well as an educational offer of insufficient and non-motivating quality.

**IV. For extracurricular institutions with a profile in fine arts and institutions with high school classes that opt for in-depth study of fine arts** (*managers, teachers*)

The results of this research are highly recommended for creative circles, art schools, optional courses in fine arts in extracurricular institutions with a profile in fine arts and high school institutions that opt for in-depth study of fine arts ("Drawing", "Painting", "Composition"), having a relevant role in the formation of the artistic culture of the high school students. Starting from the idea that such types of institutions/schooling presuppose lighter training programs, the advanced educational contents can be simplified in accordance with the level of complexity and the psycho-pedagogical peculiarities of the educated age.

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2. CLAPATIUC, A. *Творческий акт и студия – взаимодополняющие стороны художественного академического образования* În: [electronic-journal] // Педагогика искусства: сетевой электронный научный журнал, Moscova: Институт художественного образования и культурологии Российской академии образования, № 1/2018, pag. 41-46. ISSN: 1997-4558. Высшая аттестационная комиссия (БАК), eLIBRARY (РИНЦ).  
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### Articles in the proceedings of national and international conferences

8. CLAPATIUC, A. *De ce avem nevoie de școală academică în postclasicitate? (arte plastice)* În: Patrimoniul de ieri – implicații în dezvoltarea societății durabile de mâine. Ediția a III-a, 11-12 februarie 2021, Chișinău. Iași, România: AȘM, 2021, pp. 208-214. ISSN 2558-894X.
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**ADNOTARE**  
**CLAPATIUC Alexandra,**  
**„Formarea culturii artistice a liceenilor prin artele plastice**  
**(învățământ vocațional academic)”.**

**Teză de doctor în științe ale educației, Chișinău, 2021**

**Structura tezei:** introducere, 3 capitole, concluzii generale și recomandări, bibliografia din 175 de titluri, 53 de tabele, 51 de figuri, 18 anexe, 159 de pagini de text de bază, publicații la tema tezei – 13 lucrări științifice, 4,5 c.a.

**Cuvinte-cheie:** cultură, cultură artistică, arte plastice, învățământ vocațional academic, educație artistico-plastică, Școală academică, percepție artistică, gândire artistică, atitudini artistice, desen, pictură, compoziție, plein-air.

**Domeniul de cercetare:** didactica școlară pe trepte și discipline de învățământ în arte plastice.

**Scopul cercetării:** rezidă în conceptualizarea culturii artistice și fundamentarea metodologică (teoretico-filosofică, conceptuală, disciplinară, didactică) a formării culturii artistice a liceenilor în cadrul învățământului vocațional academic în artele plastice la disciplinele *Desen, Pictură, Compoziție*.

**Obiectivele cercetării:** examinarea dimensiunilor conceptuale și a evoluției termenilor de cultură, cultură artistică; analiza structurii și conținutului culturii artistice prin elementele de bază: percepția artistică, gândirea artistică și atitudinile artistice; elaborarea Modelului teoretic al culturii artistice (componentelor, valorilor, indicatorilor, descriptorilor); elaborarea Metodologiei de formare a culturii artistice a liceenilor în cadrul învățământului vocațional academic în artele plastice la nivel teoretico-filosofic, conceptual, disciplinar și didactic; aplicarea și validarea experimentală a Metodologiei de formare, analiza calitativă și cantitativă a parcursului și rezultatelor cercetării experimentale (constatare, formare, validare).

**Noutatea și originalitatea cercetării:** evidențierea și determinarea fenomenelor/proceselor/relațiilor inerente și sistematizarea elementelor de bază ale culturii artistice: percepția artistică, gândirea artistică și atitudinile artistice; conceptualizarea *Modelului teoretic al culturii artistice* (componentelor, valorilor, indicatorilor și descriptorilor) și a unor precizări noționale inerente modelului; generalizarea, precizarea și sistematizarea conceptelor și practicilor pedagogice de bază, elaborarea *reperelor teoretico-filosofice și a esenței pedagogice ale conceptului de Școală academică*; elaborarea și validarea experimentală a *Metodologiei de formare a culturii artistice a liceenilor în cadrul învățământului vocațional academic în artele plastice la nivel teoretico-filosofic, conceptual* (forme ale cunoașterii artistice, metode și practici ale cunoașterii artistice, conținuturi ale educației artistico-plastice, principii ale cunoașterii artistice), *disciplinar (Desen, Pictură, Compoziție)* și *didactic* (șase strategii didactice relaționale formării percepției, gândirii și atitudinilor artistice); elaborarea *nivelurilor de formare și a instrumentelor de evaluare* a culturii artistice.

**Rezultate obținute care contribuie la soluționarea unei probleme științifice importante** rezidă în conceptualizarea *Modelului teoretic al culturii artistice* (valorilor, indicatorilor, descriptorilor), elaborarea nivelurilor de formare și a instrumentarului de evaluare a culturii artistice a liceenilor; elaborarea esenței pedagogice și a reperelor teoretico-filosofice ale conceptului de Școală academică; elaborarea, fundamentarea științifică și validarea experimentală a *Metodologiei de formare a culturii artistice a liceenilor în cadrul învățământului vocațional academic în artele plastice la nivel teoretico-filosofic, conceptual, disciplinar și didactic*, ce a condus la o avansare semnificativă a formării culturii artistice a liceenilor și validarea experimentală a metodologiei sub aspect cantitativ și calitativ, actualizarea, eficientizarea și sporirea calității învățământului vocațional academic în arte plastice, orientând aplicarea acestuia în cadrul învățământului vocațional în arte plastice și alte instituții de învățământ la disciplinele *Desen, Pictură, Compoziție*.

**Semnificația teoretică a cercetării:** conceptualizarea Modelului teoretic al culturii artistice ca finalitate a educației artistice, esențializarea reperelor teoretico-filosofice și a esenței pedagogice a conceptului de Școală academică, elaborarea Metodologiei de formare a culturii artistice a liceenilor în cadrul învățământului vocațional academic în artele plastice la nivel teoretico-filosofic, conceptual, disciplinar și didactic, nivelurilor de formare și instrumentelor de evaluare a culturii artistice.

**Valoarea aplicativă a lucrării:** aplicarea și validarea Metodologiei de formare și a instrumentarului de evaluare (chestionare, probe practice) a culturii artistice în cadrul procesului de studiu a treptei liceale la disciplinele *Desen, Pictură, Compoziție* au condus la rezultate concludente pentru activitatea artistico-practică și pentru avansarea nivelului de formare a culturii artistice a liceenilor, fiind susținute de o analiză cantitativă (statistico-matematică) și calitativă (hermeneutică, pedagogică) relevabilă a rezultatelor obținute, formularea concluziilor științifice și recomandărilor privind aplicabilitatea în practica educației artistico-plastice și în cadrul curricular al disciplinelor *Desen, Pictură, Compoziție* a fundamentelor teoretico-metodologice și praxiologice elaborate în perspectiva formării-dezvoltării culturii artistice a educabililor.

**Implementarea rezultatelor științifice:** a fost realizată prin cercetări experimentale de formare-evaluare la disciplinele *Desen, Pictură, Compoziție* cu participarea a 20 de liceeni din cadrul învățământului vocațional cu profil în arte plastice (Liceul Academic de Arte Plastice „Igor Vieru”) și prin diagnostic de constatare cu participarea a 147 de liceeni din cadrul învățământului general fără profil în arte plastice (Liceul Teoretic „Lucian Blaga”, Liceul Teoretic „Pro Succes” și Liceul Teoretic „Liviu Deleanu”); publicarea materialelor cercetării, participarea la conferințe științifice naționale și internaționale, practica pedagogică în cadrul treptei liceale a LAAP „Igor Vieru”.



## АННОТАЦИЯ

КЛАПАТЮК Александра,

*„Формирование художественной культуры лицеистов посредством изобразительного искусства (академическое профессиональное образование)”,*

Диссертация на соискание ученой степени кандидата педагогических наук, Кишинэу, 2021

**Структура диссертации:** введение, 3 главы, общие выводы и рекомендации, библиография из 175 наименований, 53 таблицы, 51 рисунок, 18 приложений, 159 страниц основного текста. Результаты исследования нашли отражение в 13 научных публикациях, 4.5 авторских листов.

**Ключевые слова:** культура, художественная культура, изобразительное искусство, академическое профессиональное образование, художественное образование, Академическая школа, художественное восприятие, художественное мышление, художественные отношения, рисунок, живопись, композиция, пленэр.

**Область исследования:** школьная дидактика по ступеням обучения и дисциплинам в изобразительном искусстве.

**Цель исследования:** концептуализация художественной культуры и методологическом обосновании (теоретико-философском, концептуальном, дисциплинарном, дидактическом) формирования художественной культуры лицеистов в рамках академического профессионального образования посредством изобразительного искусства по дисциплинам: *Рисунок, Живопись, Композиция*.

**Задачи исследования:** изучение концептуальных сторон и эволюции терминов культура и художественная культура; анализ структуры и содержания художественной культуры посредством основных элементов: художественное восприятие, художественное мышление и художественные отношения; разработка Теоретической модели художественной культуры (составляющих, ценностей, показателей, дескрипторов (адресация подпрограмм)); разработка Методологии формирования художественной культуры лицеистов в рамках академического профессионального образования в изобразительном искусстве на теоретико-философском, концептуальном, дисциплинарном и педагогическом уровнях; экспериментальное применение и валидация Методологии формирования, качественный и количественный анализ применения и результатов экспериментального исследования (констатация, обучение, валидация).

**Новизна и оригинальность исследования:** выявление и определение присущих явлений/процессов/отношений и систематизация основных элементов художественной культуры: художественного восприятия, художественного мышления и художественных отношений; концептуализация *Теоретической модели художественной культуры* (составляющих, ценностей, показателей и дескрипторов) и уточнения присущих терминов модели; обобщение, уточнение и систематизация основных педагогических понятий и практик, *разработка теоретико-философских ориентиров и педагогической сущности понятия Академическая школа*; экспериментальная разработка и валидация *Методологии формирования художественной культуры лицеистов в рамках академического профессионального образования в изобразительном искусстве* на теоретико-философском, концептуальном уровне (формы художественного познания, методы и практики художественного познания, содержание художественно-изобразительного воспитания, принципы художественного познания), дисциплинарном (*Рисунок, Живопись, Композиция*) и дидактический (шесть дидактических стратегий соответствующие формированию художественного восприятия, мышления и отношений); разработка *уровней формирования и инструментов оценки* художественной культуры.

**Решенная в исследовании актуальная и значимая научная проблема** заключается в концептуализации *Теоретической модели художественной культуры* (ценностей, показателей, дескрипторов), разработке уровней формирования и инструментария оценки художественной культуры лицеистов; разработке педагогической сущности и теоретико-философских ориентиров понятия Академическая школа; разработке, научном обосновании и экспериментальной валидации *Методологии формирования художественной культуры лицеистов в рамках академического профессионального образования в изобразительном искусстве* на теоретико-философском, концептуальном, дисциплинарном и дидактическом уровнях, что привело к значительному развитию художественной культуры лицеистов и экспериментальной валидации методологии в количественном и качественном отношении, актуализации, повышению эффективности и повышению качества академического профессионального образования в изобразительном искусстве, ориентируя к ее применению в рамках профессионального образования в области изобразительных искусств и других учебных учреждениях по предметам *Рисунок, Живопись, Композиция*.

**Теоретическая значимость исследования:** концептуализация Теоретической модели художественной культуры как цели художественного воспитания, раскрытие теоретико-философских ориентиров и педагогической сущности понятия Академическая школа, разработка Методологии формирования художественной культуры лицеистов в рамках академического профессионального образования в изобразительном искусстве на теоретико-философском, концептуальном, дисциплинарном и дидактическом уровне, уровней формирования и инструментов оценки художественной культуры.

**Практическая значимость работы:** применение и валидация разработанной Методологии формирования и инструментария оценки (опрос, практические тесты) художественной культуры в процессе изучения лицейской ступени по предметам *Рисунок, Живопись, Композиция* привели к убедительным результатам в художественно-практической деятельности и уровня формирования художественной культуры лицеистов, являясь подкрепленным/основанным на количественном (статистико-математического) и качественном (герменевтического, педагогического) анализе полученных результатов, формулировке научных выводов и рекомендаций по применению в практике художественно-изобразительного воспитания рамках дисциплин *Рисование, Живопись* разработанных теоретико-методологических и праксиологических основ в рамках формирования и развития художественной культуры воспитанников.

**Внедрение научных результатов:** осуществилось посредством экспериментальных исследований формирования-оценки по предметам *Рисунок, Живопись, Композиция* с участием 20 лицеистов профильного учебного заведения в области изобразительных искусств (Академический Художественный Лицей „Igor Vieru”) и посредством диагностики уровня художественной культуры с участием 147 лицеистов общего образования (Теоретический Лицей „Lucian Blaga”, Теоретический Лицей „Pro Succes” и Теоретический Лицей „Liviu Deleanu”); публикация материалов исследования, участие в национальных и международных научных конференциях, педагогическая практика на лицейской ступени в Академическом Художественном Лицее „Igor Vieru”.

**ANNOTATION**  
**CLAPATIUC Alexandra.**

**„The formation of high school students' artistic culture through fine arts  
(academic vocational education)”. PhD thesis in education sciences. Chisinau, 2021**

**Thesis structure:** introduction, 3 chapters, general conclusions and recommendations, bibliography of 175 titles, 53 tables, 51 figures, 18 annexes, 159 pages of basic text. The research was reflected in 13 scientific papers, 4.5 a.s.

**Keywords:** culture, artistic culture, fine arts, academic vocational education, fine art education, Academic School, artistic perception, artistic thinking, artistic attitudes, drawing, painting, composition, plein-air.

**Research field:** school didactics on steps and educational disciplines in fine arts.

**The aim of the research:** lies in the conceptualization of artistic culture and the methodological substantiation (theoretical-philosophical, conceptual, disciplinary, didactic) for the formation of the high school students' artistic culture in academic vocational education in fine arts in the disciplines of *Drawing, Painting, Composition*.

**Research objectives:** examining the conceptual dimensions and the evolution of the terms culture, artistic culture; analysis of the artistic culture structure and content through the basic elements: artistic perception, artistic thinking and artistic attitudes; elaboration of the Theoretical model of artistic culture (components, values, indicators, descriptors); elaboration of the Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts at the theoretical-philosophical, conceptual, disciplinary and didactic level; application and experimental validation of the Training methodology, qualitative and quantitative analysis of the course and results of the experimental research (finding, training, validation).

**The novelty and originality of research:** highlighting and determining the inherent phenomena/processes/relationships and systematizing the basic elements of artistic culture: artistic perception, artistic thinking and artistic attitudes; conceptualization of the *Theoretical model of artistic culture* (components, values, indicators and descriptors) and notional clarifications inherent to the model; generalization, specification and systematization of basic pedagogical concepts and practices, elaboration of *theoretical-philosophical landmarks* and *pedagogical essence of the concept of Academic School*; elaboration and experimental validation of the *Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts* at the *theoretical-philosophical, conceptual* (forms of artistic knowledge, methods and practices of artistic knowledge, contents of fine art education, principles of artistic knowledge), *disciplinary* (the disciplines of Drawing, Painting, Composition for the 10th, 11th, 12th grades) and *didactic* level (six didactic strategies related to the formation of artistic perception, thinking and attitudes); elaboration of *training levels* and *evaluation tools* of artistic culture.

**Obtained results that contribute to solving an important scientific problem** lies in the conceptualization of the *Theoretical model of artistic culture* (values, indicators, descriptors), the development of training levels and tools for evaluating the artistic culture of high school students; elaboration of the pedagogical essence and the theoretical-philosophical benchmarks of the concept of Academic School; elaboration, scientific substantiation and experimental validation of the *Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts* at the theoretical-philosophical, conceptual, disciplinary and didactic level, which led to a significant advancement of the formation of artistic culture of high school students, experimental validation of the methodology in terms of quantity and quality, updating, streamlining and increasing the quality of academic vocational education in fine arts, guiding its application in vocational education in fine arts and other educational institutions in the disciplines of *Drawing, Painting, Composition*.

**The theoretical significance of the research:** conceptualization of the Theoretical model of artistic culture as a finality of artistic education, essentialization of theoretical-philosophical landmarks and pedagogical essence of the concept of Academic school, elaboration of the Methodology for the formation of the high school students' artistic culture within the academic vocational education in the fine arts at theoretical-philosophical, conceptual, disciplinary and didactic levels, training levels and assessment tools of artistic culture.

**The applicative value of the paper:** application and validation of the Training methodology and assessment tools (questionnaires, practical tests) of artistic culture in the study process of high school in the disciplines of *Drawing, Painting, Composition* led to conclusive results for the artistic-practical activity and for advancing the level of formation of the artistic culture of high school students, being supported by a quantitative (statistical-mathematical) and qualitative (hermeneutic, pedagogical) analysis of the results obtained, the formulation of scientific conclusions and recommendations on disciplines *Drawing, Painting, Composition* of the theoretical-methodological and praxiological foundations elaborated in the perspective of the formation-development of the artistic culture of the high school students.

**The implementation of scientific results:** was achieved through experimental training-evaluation research in the disciplines of *Drawing, Painting, Composition* with the participation of 20 high school students in vocational education with a profile in fine arts ("Igor Vieru" Academic High School of Fine Arts) and by diagnosis finding with the participation of 147 high school students from general education without profile in fine arts ("Lucian Blaga" Theoretical High School, "Pro Succes" Theoretical High School and "Liviu Deleanu" Theoretical High School); publication of research materials, participation in national and international scientific conferences, pedagogical practice within the high school level of the "Igor Vieru" Academic High School of Fine Arts.

**CLAPATIUC ALEXANDRA**

**THE FORMATION OF THE HIGH SCHOOL STUDENTS'  
ARTISTIC CULTURE THROUGH FINE ARTS  
(ACADEMIC VOCATIONAL EDUCATION)**

**Specialty: 532.02 - School didactics on steps and educational disciplines  
(Fine arts)**

**Summary of the doctoral thesis in education sciences**

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