

Design artpedagogy in the system of modern education of pedagogy students during plain-air practice

Zhanar Nebessayeva *, Kazakh National Pedagogical University named after Abai, Dostyk av., #13, the City of Almaty, 050010, The Republic of Kazakhstan.

Zoya Rabilova, Kazakh National Pedagogical University named after Abai, Dostyk av., #13, the City of Almaty, 050010, The Republic of Kazakhstan.

Kusan Musakulov, South Kazakhstan State Pedagogical Institute, A.Baytursynov str., #13, the City of Shymkent, 160012, The Republic of Kazakhstan.

Suggested Citation:

Nebessayeva, Z., Rabilova, Z. & Musakulov, K. (2016). Design artpedagogy in the system of modern education of pedagogy students during plain-air practice, *Global Journal on Humanities & Social Sciences*. [Online]. 03, pp 453-458. Available from: <http://sproc.org/ojs/index.php/pntsbs>

Received January 10, 2015; revised March 04, 2015; accepted May 10, 2015.

Selection and peer review under responsibility of Prof. Dr. Milan Matijevec.

©2016 SciencePark Research, Organization & Counseling. All rights reserved.

Abstract

The article reviews systematization and elaboration of artpedagogical nature of the “professional and creative activity of future visual arts teachers” concept together with its “performance”, “creativity” and “activity” categories, and the opportunities that plain-air practice provides to a teacher’s professional growth. The author has identified and substantiated the additional reserves of students’ creative activity intensification during plain-air practice; the author has also reviewed pedagogical conditions facilitating the intensification of professional and creative activity of students during plain-air practice.

The article reviews a breakthrough approach to plain-air practice process aimed at the intensification of creative activity of students. The author has developed theoretical principles for the intensification of professional and creative activity of students during plain-air practice, including specific components, criteria and metrics.

In general, the use of modern pedagogical techniques in artpedagogical education ensures proactive attitude of future specialists preparing for the upcoming professional activity. It improves the students’ understanding of the importance of their future profession, their motivation for achievement of better results in their professional and creative activity.

* ADDRESS FOR CORRESPONDENCE: **Zhanar Nebessayeva**, Kazakh National Pedagogical University named after Abai, Dostyk av., #13, the City of Almaty, 050010, The Republic of Kazakhstan. *E-mail address:* gold_15k1@mail.ru /
Tel.: +7-701-377-0765

Keywords: Artpedagogy, proactiveness, creativity, activity, plain-air practice, integration, imaginative cognition specificity.

1. Introduction

The Message of the Republic of Kazakhstan President N. Nazarbaev to the people of Kazakhstan 2014: «Kazakhstan achievements and development model should lay the basis for our political behavior. The Kazakhstan-2050 strategy is a logical development of Kazakhstan-2030 strategy at this new stage. It is the answer to the questions of who we are, where we are going and where we want to be by the year of 2050. I am certain that the younger generation is interested in this answer. Taking this into account, I propose the project of new national policy that will lead us to 2050, and this is my message to the people of Kazakhstan». The Message is a specific program of measures that will be taken within the implementation of a long-term strategy by 2050. The specified development areas include further thorough modernization of Kazakhstan economy, science, education, healthcare and social area, improvement of the country's competitiveness and development rates. [1] Therefore, science should not tread water, but search for new ways of improvement and excellence.

The relevance of intensification of professional and creative activity of pedagogy students during plain-air practice results from the transition of higher education institutions to multi-level teaching system that requires a profound change of future specialists' training process with an emphasis on the development of a creative personality.

It is obvious that this process starts from general education school, where only a teacher possessing deep understanding of underlying processes of creative activity can unlock the creative potential of the students. In this context, conscious professional creative activity of future visual arts teachers during plain-air practice in many aspects defines their professional growth and makes this research relevant.

The emergence of artpedagogy is especially relevant for the purposes of revival of universal spiritual human values. Artpedagogy itself is based on the idea of integration, since this science is developing through the fusion of all types and genres of art, with the addition of pedagogy, psychology and other human sciences. Balanced combination of all types and forms of various artistic activities enriches the morals and aesthetic perception of students.

2. Goal

The goal of research is the scientific and theoretical substantiation and experimental testing of the efficiency of content and methodology of intensification of professional and creative artpedagogical activity of pedagogy students during plain-air practice.

3. Method

The methods of research: theoretical analysis of special literature related to the topic of research, generalization and systematization of the results of research, pedagogical experiment and systematization of data from the summative and informative stages of the activity, the analysis of learning and creative work performed by the students.

A formative experiment aimed at the verification of the theoretically developed principles of pictorial art teaching during plain-air practice was conducted among the first and second year students of the Arts, Culture and Sports Institute of Kazakh National Pedagogical University.

4. The result

For the purposes of this article, the entire process of artpedagogical intensification of professional and creative activity can be divided into two stages: the formation of conception – preliminary composition work; the work with specific pictorial material in a specific composition format. Preliminary work with sketches is aimed at the systematization of composition principles in conventional decorative color relations based on inter-relations between primary and secondary colors. It is the reasonable selection of composition and color formula that defines the logic of interaction of color planes in the figurative space and the order of perception of these profound techniques by the viewer.

The evaluation criteria for the level of development of professional and creative activity of students during plain-air practice are objective enough to assess the evident characteristics of the theme of nature and its technical figurative visualization: universal and individual proportions, plane composition, contrast ratio of color and tone relations etc. In the end, as a rule, the skill and technicality of a sketch's execution is evaluated. Apart from these obvious criteria, there are characteristics for the assessment of color relations balance (sense of proportion, continuity, rhythm and other criteria) determining the aesthetical evaluation of a figurative sketch, and the matching of figurative execution with the initial conception; it helps to take into account the entire perceptive process in the creative activity of students.

5. Experimental conditions

It was important to choose for the experiment a simple plain-air theme that would be perceived in clear figurative planes and at the same time trigger associations with a more conventional characteristic, so that the students could perceive the proposed theme over a wide range depending on the width of their understanding of figurative capabilities of water color painting.



Figure 1. «Rural landscape» The goals of the graphic task:

1. To identify the level of Gestalt perception of the landscape.
2. To identify the students' abilities to visualize the landscape theme in a figurative composition.

3. To determine the actual level of interaction between perception, conception and technical execution skills.

4. To identify the relatedness of the figurative process with the composition formula.

Two groups of 15 students studying the teaching of figurative arts at school were selected for the experiment; the groups were equal in numbers and performance level. The control group was taught under a thoroughly worked out technique of traditional plain air practice teaching. Therefore, the experimental preparation of the students was based on a well-known traditional system of teaching of the control group students.

The formative experiment was aimed at the review of the developed methodology of intensification of professional and creative artpedagogical activity of future visual arts teachers during plain air practice and the determination of efficiency of the said methodology. It involved three stages: educational stage, practical application of theoretical knowledge and practical skills in plain air painting, and the complex analysis of experimental results and implementation of some corrective actions by the teacher.

Each stage involved control cross-sections in the experimental and control groups, which allowed for the determination of efficiency of the methodology and identification of qualitative changes in the students' attitude towards the performance of learning and creative tasks and exercises during artpedagogical plain air practice.

All stages of the formative experiment had the same goal and consistent logic, continuity and systematicity in the formation of all components. For instance, the preliminary stage of work (first year students) included lectures, homework tasks in landscape genre, and independent work on a landscape painting in free time. In the course of research, the preliminary stage was supplemented with special tasks and exercises implying additional studies of individual elements of a landscape requiring specific elaboration and identification of characteristic figurative features of composition, e.g. a pine or a fir, a poplar or an aspen etc.

In training workshops the students were given such tasks as the execution of a landscape composition, illustrate an extract from a work of fiction containing the description of a specific natural state. Tasks in the identification of interactions between primary and secondary colors were offered for the development of color perception. Similar tasks were also performed during plain air practice. The skills and knowledge acquired during training workshop hours are comprehended and developed in totally different conditions. At this stage of learning process it is reasonable to emphasize the importance of studying of figurative and expressive features of various graphic materials (pencil, China ink, charcoal, red chalk, crayons, water colors, gouache, oil etc.); this helps students to evaluate unrestricted graphic capabilities of specific figurative or graphic materials anew.

At the second stage we tried to make sure that the students had no technical difficulties in the course of landscape painting work, improved their levels of execution culture and strived to achieve technical excellence. During the performance of the task each student identified the most effective figurative techniques and formed an understanding of imaginative basics in landscape painting. The students developed the most important quality of a landscape painter, which is a generalized assessment of the landscape theme being painted, stimulating the activity in the identification of adequate figurative means and techniques of execution.

During the second stage of the formative experiment, active compositional creation work on a specific landscape theme was carried out. For instance, mastery of urban landscape space required the development of special logic of direct understanding of the depth of enclosed landscape space. Special tasks and exercises helped the students not only to understand the imaginative nature of enclosed and partially open space, but also to achieve the main goal and to identify underlying imaginative values of urban landscape filled with aesthetical preferences of the painter.

The analysis of results of summative study gave reasons to state that at the beginning of the experiments there were no statistically relevant differences in the professional and creative activity of the students of the experimental and control groups.

89,5% of the experimental group students and 90,5% of control group students had low rates of professional and creative activity of future visual arts teachers, 10,5% and 9,5% of students respectively had average rates, and there were no students with high and sufficient rates of professional and creative activity of future visual arts teachers.

The analysis of the results achieved by the control group students showed that the number of students with low rate of professional and creative activity decreased from 90,5 to 80,9%, the number of average-rated students increased from 9,5 to 19,1%, but no one of the students achieved high and sufficient rates of professional and creative activity.

The results of the students with high and sufficient rate of professional and creative activity also underwent qualitative changes. The number of students that achieved high and sufficient rate of professional and creative activity increased from 15,8 to 21% presenting an evidence of positive dynamics in the qualitative training of the students.

The number of students with low rates of professional and creative activity in the control group decreased from 80,9 to 71,4%. The number of average-rated students increased (23,8%). As with the experimental group, a certain number of the control group students achieved high and sufficient rates, but they comprised only 4,8% of the total number of students in the control group.

The analysis of the results of the experimental pedagogical work gives us the reason to state that:

- the intensification of professional and creative activity of future visual arts teachers during plain air practice is possible upon the organization of task-oriented, well-prepared activities described in our research paper;

- the methodology of professional and creative activity intensification should be implemented purposefully and in several stages for the period of three years (in time allocated for plain air practice); interim cross-sections should be carried out at the end of each stage to check the quality levels;

- the efficiency of the researched methodology of achievement of the analyzed quality is ensured by the application of innovational pedagogical techniques.

5. Conclusion

Thus, a combination of artpedagogy and different forms of art allows for development of new methods of education and upbringing, modern and relevant in today's environment. It results to more efficient and creative education available to any person. Apart from that, an evident advantage of artpedagogy is that its proper and systematic use increases the opportunities for a search of new creative ways in pedagogy in general and in correctional pedagogy in particular. All these aspects aid to better understanding of science and art by children and adults alike, and also stimulate spiritual and moral growth which is so relevant today.

By comparing the figurative results in the experimental and control groups and the values of the summative experiment, we have come to certain conclusions.

The intensification of professional and creative activity of students during plain air practice has its specific features related to entirely new natural lighting conditions (morning, day and evening light).

The creative activity on the development of conception affects the dynamics of Gestalt perception formation and serves as a conceptual template in the complex process of its adequate figurative

visualization, and ultimately ensures the intensification of creative activity of students at all stages of figurative process.

Application of modern pedagogical techniques in art educations ensures proactive position of a specialist preparing for future professional activity. It strengthens the students' understanding of the relevance of their future work and motivates them for the achievement of higher results in professional and creative activity.

The analysis of the state of the intensification of professional and creative activity of pedagogy students issue shows that plain air practice is a logical and consistent system of professional training of future visual arts teachers. It is a crucial resource for the intensification of professional and creative activity of students. Plain air practice creates new challenges intensifying independent creative activity of students and making them search for out-of-the-box solutions for the raised issues.

The evaluation criteria for the level of development of professional and creative activity of students during plain-air practice are objective enough to assess the evident characteristics of the theme of nature and its technical figurative visualization: universal and individual proportions, plane composition, contrast ratio of color and tone relations etc. In the end, as a rule, the skill and technicality of a sketch's execution is evaluated. Apart from these obvious criteria, there are characteristics for the assessment of color relations balance (sense of proportion, continuity, rhythm and other criteria) determining the aesthetical evaluation of a figurative sketch, and the matching of figurative execution with the initial conception; it helps to take into account the entire perceptive process in the creative activity of students.

References

- The Message of the Republic of Kazakhstan President N. Nazarbaev to the people of Kazakhstan. 11th November, 2014. <http://www.akorda.kz/>
- Rabilova, Z., Zh., (2015). *Intensification of professional and creative activity of students during plain-air practice*. Thesis, 145.