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## Specific methods of teaching fine arts in higher educational institutions

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# A R T Y K U Ł Y

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## **Specific Methods of Teaching Fine Arts in Higher Educational Institutions**

### **Abstract: Specific Methods of Teaching Fine Arts in Higher Educational Institutions**

In the article the method of teaching is interpreted as the way of interconnected, interdependent and coherent activity of teachers and students, aimed at implementing learning goals and learning curriculum. Their choice is determined by the result of the educational process as the degree of achievement of its objectives. Teaching methods are the instruments of implementation of the content of fine art teaching in higher art schools. The purpose of the study is effective system of methods of professional art education. The group of information receptive fine art teaching methods includes methods of work with models and copying. Instructional and receptive fine art teaching methods include making proportions and pedagogical drawing. Productive methods of teaching fine arts include methods of working with nature, from memory, according to the ideas and imagination, synthesis form, constructive shape analysis, modeling tone, color modeling, parti diagram, compositional search and formal-analytical method.

**Key words:** the method of teaching, teaching fine art in higher art schools, specific methods of professional art education, work with models, copying, making proportions, pedagogical drawing, working with nature, working from memory, working according to the ideas and imagination, synthesis form, constructive analysis, compositional search, formal-analytical method

Teaching methods are the instruments of implementation of the content of fine art teaching in higher art schools. Their choice is determined by the result of the educational process as the degree of achievement of its objectives. The method of training is the way of interconnected, interdependent and coherent activity of teachers and students, aimed at implementing learning goals and learning curriculum. Modern educators, including I. Lerner (1981), thoroughly investigate main teaching methods in higher education institutions and they offer their productive classification based on the nature of those who are taught, their internal activity, and the degree of independence and manifestation of creativity. In accordance with this classification one can distinguish information

receptive methods when students reproduce the knowledge they received, that is useful for transferring large amounts of information; instructional and receptive methods when the knowledge is applied based on samples and orders, and the abilities have algorithmic nature; productive (problem-search) methods when all the phases of getting knowledge starting from stating the problem, the sources, the choice of tools to solve problems up to receiving practical results are initiative that makes them closer to the methods of scientific inquiry.

These groups of teaching methods were successfully extrapolated to the practice of fine arts teaching in higher educational institutions. Scientists and artists-teachers investigated the effectiveness of various methods of fine arts teaching groups, including by G. Beda (1981) — in the process of mastering the basics of graphic letters, Y. Beschastnov (2004) and A. Ryndin (2010) — in teaching art, N. Rostovtsev (1983) — in the formation of draftsman's skills, O. Chernyshev (1999) — in propaedeutic of composition. However, even in solid works by V. Sharov (2013) isolation of the structure of specific fine art teaching methods remained unconsidered. Therefore, the purpose of our study is effective grounding system of specific methods of professional art education.

The group of information receptive fine art teaching methods includes methods of work with models and copying. The method of copying is a way of training activities, based on practical learning techniques and technologies of the old masters. Making copies gives possibility to learn the essence of the creative style of famous artists, to learn techniques that are specific for various historical and cultural periods and stylistic eras. Making copies adds experience to the professional skills, helps in mastering techniques that allow the artist to solve the tasks that he defined for himself. Learning different techniques makes the artist confident while solving his own creative tasks. The copying process also creates the opportunity to experience the same feelings as the great masters and get some inspiration from the past. In addition the contemporary art is characterized by the desire to learn the experience of world culture through its ironic citation so today a work of art is created by organizing the chaos of images, artifacts, styles and manners. The copying process requires precision of compositional and coloristic solution of an artwork, personal style of the author and technique.

The method of working with models is considered to be a way to organize learning activities based on demonstration of models for the understanding of certain artistic phenomena. In the course of practice of teaching fine arts, wire models are commonly used in order to demonstrate the effects of perspective reduction, plaster casts for mastering light-and-dark effects, and flexible wooden mannequins are used in order to study the movements of human body.

Frame model exemplify familiarization with the construction of the subject form, with the changes of volume under the influence of spatial patterns — foreshortening. Due to broad generalization and distinct details plaster casts of ancient models help students to understand the complex construction of the volume in the connection with its parts, teach them the constructive precision of images, eliminate the need to be distracted for the search of tonal relations of surfaces of different colors (as while portraying living nature), make choice from many details, since it was previously done by the sculptor. Moving mannequins allow mastering the basics of drawing of the human body since they precisely convey its proportions and characteristics of the mechanics of movement.

Instructional and receptive fine art teaching methods include such specific techniques as making proportions and teaching of drawing. Making proportions method is a way of organizing of the fine arts activities, which is aimed at mastering the skills making proportion of the image in which a certain part can determine the size of the other part or the whole. Making proportions is a way of organizing elements that form a coherent structure. This method is often used in studying the human body proportions. As a rule, artists select head height in order to measure the proportions of the human body.

The method of pedagogical drawing is a way of organizing of the fine arts activities, based on personal illustrations of the lecturer of the oral presentation of educational material. The method of pedagogical drawing is aimed at enhancing awareness of the illustrated presentation content, engaging artistic creation to the process, understanding the techniques of creating an image, sequence of its implementation and identification of the possible difficulties in this process. The main requirement for the method of pedagogical drawing is integrity and simplistic nature of the image, its simplicity and brevity, focusing on the main features of the object, the importance of capturing the full picture of how near and far the distance is in order to ensure consistency and visibility in the short term. Usually, this drawing is done with chalk on the classroom blackboard. The pedagogical drawing allows solving the composition and spatial problems that are related to the allocation of the points' layout, three-dimensional, showing a proportional build of the objects and image of a person, reflection of lighting, technical and technological tasks that reveal the artistic features of the application of materials, tools, techniques and more.

Productive methods of teaching fine arts include methods of working with nature, from memory, according to the ideas and imagination, synthesis form, constructive shape analysis, modeling tone, color modeling, parti diagram, compositional search and formal-analytical method. The method of working with nature is a way of organizing of the fine arts activities, which is demonstrated in reflecting natural objects and phenomena. The understanding of na-

ture in the educational process is not only its observation but also the transition from the individual characteristics of the subject to competition of the generalized idea about it. The sequence of visual assessments in learning image from nature should be directed by the teacher and subject should follow a particular system. While drawing from nature student starts with the help of teacher to understand his experiences and ideas about nature. Drawing from nature teaches students to conduct targeted surveillance, define its characteristics, structure, and awakens interest to analytical work. Such method fully implements the principle of scientific learning, which promotes the study of the objective laws of reality. The main requirements for application of the method are: the inadmissibility of mechanical copying of nature, relying on scientific knowledge from the perspective of the theory of shadows, the creative use of tone and texture range of art materials.

The method of working off the top of one's head is aimed at compiling a rich supply of plastic observations, strong execution skills of drawing, it also implies no reliance on nature. Typically, the method is used at the end of full-scale productions with the requirement to pass a generalized impression of nature by eliminating the considerable detail. In order to develop the ability to perceive significant objects in the environment and avoid copying of model studies, students are suggested to reproduce the image from a different perspective or at the next class.

The method of working from imagination provides forming the ideas and imagination ability, helps to compose and improvise, promotes creative thinking. The peculiarity of working from imagination is caused by vagueness of images, the greater degree of their generalization than short-term memory images. Application of this method allows to avoid losing the overall impression of model or general idea of accumulation that was saved in the mind of the student, analytical skills, perception of nature, and fluency of dealing with different plastic materials for authenticity and visual expression of the image. The work is performed at the presence of the model or at the absence of the model. In the first case there is a possibility of long-term performance with more precise idea of the model based not only on images of imagination, but also on other images of consciousness. Usually, the model is set in order to perform a drawing from nature, but it is portrayed from a different perspective. Working from the imagination is performed based on all the previous experience of the student implemented in new creative solutions that do not have analogues. The conceptual artistic vision tasks are important here, as well as independent generating of the content of the image, its formal logic solutions. Growing complexity of creative methods of working with nature, from memory, based on imagination illustrates the dynamics of the transition from part-search actions to the independent art activity of the students.

The method of synthesis of form is the way of the organization of the educational process of fine art, based on the extreme synthesis of complex shape to the simple geometric shapes in order to form ideas about building a three-dimensional designs, patterns of light and foreshortening. The method consists in isolating the object depicted in major fractures for the synthesis of the form. In order to help visualize this method a plaster head of generalized planes made based on the Houdon ecorche is used.

The method of structural analysis of the form helps to develop analytical skills of perception of the surrounding objects and space thinking of students-artists. The structural analysis gives a holistic view of the shape of the object and its position in three dimensions. It aims at analyzing nature, at identification of the simple geometric bodies in complex volumes, building the logical structure of the conditional “frame” shape based on knowledge of linear perspective, identifying axial lines that define the interaction between form elements and patterns of their spatial combinations by drawing invisible edges, axes of symmetry, construction lines. Structural analysis determines the correct form of the light-and-dark solution of the depicted objects, where each bar represents the volume and tone is applied following the direction of the planes. The method of structural analysis is fully implemented in the form of line-constructive drawing of construction. Among manifestations of this method we can mention verification method invented by P. P. Chystyakov that is based on the “verification” of the direction edges in space relative to the verticals and horizontals. This method allows understanding the logical interaction of parts of the form, to draw them not apart, but in constant communication with neighboring forms, therefore to shape the form not by a passive copy of light-and-dark, but by conscious construction of the volume in the plane. “Verification drawing” is performed as a perspective of the shapes of the plane whose boundaries when they intersect form its skeleton, the basis of the figure.

Light-and-dark modeling method allows students to master the laws of the graphic form of reflecting of volume in the image by means of light and shadow. If the method of structural analysis provides conscious building of the forms of the logical structure of objects, the tones organization of the image is the method of the interaction between the subject and the space. The analytical perception of nature by students through conscious identification of planes deployed to the light source is the procedure base of the method. Light-and-dark modeling method is used at all stages of education from teaching fine arts to creative tasks, it promotes professional mastering of the rules and methods of the professional tone drawing.

The method of color modeling provides a formation of professional competence in the field of color perception and reproduction of environment based on universal laws of color theory. The principle of continuity is implemented

in that the method by gradual increment of initial observation and following the emotional perception of students, artists of the color beauty in nature, scientific knowledge of the laws of color in theory and practice, extensive information on cultural and symbolic bases of color, national and regional color traditions, diverse colorful searches of artists of the past and present, and the formation of the basis of the professional color culture of thinking. Application of color modeling at all stages of creative training of future artists promotes his own coloristic style of a future specialist based not on intuition and emotional sense of color and the conscious color analysis and synthesis, designing heuristic methods of color image.

Regular (formal-analytical — decomposition of complex shape into the components and their research) method emerged in the last quarter of the 19<sup>th</sup> century due to the growing understanding of changes in artistic practice, the growth of mass industrial production, development of new concepts of aesthetic perception based on Gestalt and psychophysical — psychological research of the ideas of systemic-structural analysis of works of art. It reflected the need for objectification process of learning the fine art formalization of methods and means of compositional expression, learning effective use of form elements like line, volume, material, design, technology, function, tone, color, texture and more. A formal method was the basis of education reform in educational institutions like Bauhaus (Germany), VKhUTEMAS (Higher Artistic and Technical Workshops, Russia), Ukrainian Academy of Arts, being implemented in propaedeutic courses. The basis for the formal analytical method is the principle method of teaching thinking, rather than individual techniques and rules of image. Usually the methodical ground is the reliance on the elementary — awareness and use of primary elements of fine arts that aims at bringing consistency in the work of art through form and color, not narration, plot, storytelling. Typically, the problem of formal composition leads to the contrasts that they master from various points of view — the quality, texture, light, materials, techniques, etc., building formal pair heavy-light, fluffy-smooth, hard-soft, static-dynamic. The exercises to explore abstract forms of the elements are also practiced — analysis of a circle, square and triangle. Tasks to develop sense of rhythm, combinatorial thinking engaged in elaboration of the space structure and design of the objects. Educational objectives are close to abstraction works related to the study of basic shaping categories — motion, contrast, color, tone and texture.

*Parti* diagram method as a way of training fine art activities is aimed at solving problems and finding creative compositional heuristics in the early stages of generation and refinement of plastic image. Among the means of achieving a harmonious organization of content and form in the course of spontaneous act of performing the *parti* diagrams are: imagination, intuitive solution, free

experimentation. The aim is to master algorithm of the *parti* diagram art and creativity, professional techniques that enhance creative activity, mastering the techniques of formal pictorial ideas of the imaging means based on the interaction of logical and intuitive constituents of the creative thinking of the professional artist.

Usually creative *parti* diagrams are used on a free theme while teaching fine arts, allowing learning how to generate ideas in a coherent visual image, concentrate creative efforts to produce ideas freely, quickly evaluate the options and select effective means of artistic language.

The method of compositional search is a way of organizing fine art training activities, based on mastering the means to achieve harmony of the artistic content and artistic form. The aim of the method is to form skills to apply knowledge in creating composite works of art based on mastering the logical sequence of thought and action based. The structural basis of the method is the movement of the image search as a starting compositional task and producing compositional ideas for the selection of the plane with the means of the resources of the organization of artistic and plastic language of formal composition by creating emotional tension and drama forms. The main requirement for the implementation of the method of composite search is conscious interaction of the design processes and artistic image of the art form, rendering universal cultural values of openness and imaginative solutions to innovative development and transformation that enables the formation of professional culture of productivity.

The structure of specific methods of fine arts teaching lays in the continuity of movement in a sequence of information-receptive groups (work with models, copying) and instructional receptive methods (perspective, pedagogical drawing) to productive methods (formal analytical, work from nature, from memory, from ideas and imagination, generalization form of structural analysis, modeling and color tone, *parti* diagrams, composite search) reflecting the dynamics of the transition from part-search actions of the students to their independent art works. Its implementation in practice of fine arts teaching in higher artistic education institutions will provide a mastering the patterns and shapes in the image space and meeting the challenges of mastering the algorithm of the art and creativity, professional techniques of enhancing creative activity, formation of professional thinking of the creative artist.

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