

Psychological and pedagogical conditions for the effective formation of imaginative thinking among students of Art

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Abstract

Fine art is part of artistic creation. An important component of it is folk decorative art and portraiture and has great pedagogical potential. It is more accessible to students than the results of the work of professional artists. Things-works related to the art in question are widely represented in a man-made environment. They reflect the high moral ideals and high aesthetic taste of the authors harmoniously combine the necessary utilitarianism and the perfection of the art form, embody incredible industriousness and magnificent possession of the beauty of the material and so on. Students often meet with them in everyday life. For this reason, works of this art have a significant impact on the formation of the student's personality.

Keywords *psychological, pedagogical, conditions, effective formation, imaginative, thinking, students, Art*

Introduction

A huge role is played by folk decorative art and portraiture in the formation of imaginative thinking among students. The works of the art in question reflect the characteristics of a collective worldview and understanding of the world, generally accepted ideas about the norms of human interaction with the natural, man-made and social environments. The reflection of the information of this art is carried out using a combination of specific means.

There are two groups of these funds - graphic and expressive. The first refers to the rational-logical form of cognition of figurative thinking and, through a direct and indirect reflection of reality, gives the ideas about it an objective character. Secondly, it is aimed at the emotional-sensual form of cognition, fills the idea of imaginative thinking with subjective characteristics.

The group of graphic means is formed by two blocks of means - the blocks of means of indirect and direct reflection of figurative thinking, the group of expressive means - by three blocks of means, providing in the work, respectively:

- 1) the author's vision of the harmony of benefits and beauty,
- 2) his understanding of decorativeness,
- 3) his personal idea of the relationship in the work of collective and individual.

The pedagogical conditions of imaginative thinking proves that, each of the five blocks of funds incorporates specific means, which are methods for the master to perform work:

- 1) a block of indirect reflection - the exclusion of pictoriality in shaping;
- 2) a block of direct reflection - an appeal to graphic arts in shaping;

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3) a block of means providing the embodiment of the author's vision of harmony of benefits and beauty - aesthetics, utility of the object;

4) a block of tools that ensure that the author understands decorativeness - a planar image, stylization of forms, increased sonicity of color, exaggeration of color, rhythm, submission of decor to the nature of the material, metaphorical image;

5) a block of means ensuring reflection in the work of the author's idea of the relationship between collective and individual principles — following the traditional image, author's variation of the traditional image.

The effective formation of imaginative thinking among students can be facilitated by a specially developed model for the implementation of this process in pedagogical practice.

The model we developed is designed for optimal implementation in pedagogical practice of the basic principles of various sciences relating to the formation of figurative thinking in students by means of folk decorative art and portraiture. It integrates philosophical, psychological, pedagogical, aesthetic, art criticism and other knowledge, which are the theoretical basis for the purposeful formation of imaginative thinking among students. At the same time, it expands the didactic possibilities of the pedagogical process, focused on the formation of 1 - 4-year students of these representations. In addition, she points out concrete ways for students to acquire the means of folk decorative art and portraiture to obtain adequate representations of imaginative thinking at different stages of its implementation in pedagogical practice.

The essence of one of the most important pedagogical laws is the dependence of the effectiveness of any pedagogical process on the conditions in which it occurs [1]. This suggests that the effectiveness of the formation of students' ideas about figurative thinking by means of folk decorative art and portraiture is determined by the implementation of the totality of psychological and pedagogical conditions in the process of their learning.

Methodology

- the implementation of a personality-developing approach to the organization of students' activities in the process of teaching folk decorative art, focused on the targeted formation of adequate representations of painting in children;
- considering age-specific features of the formation of ideas about students' painting by means of folk decorative art and portraiture;
- the integration of emotional-sensual and rational-logical cognition of figurative thinking of students to folk decorative art and portraiture;
- implementation of the model of formation of students' ideas about the figurative thinking of folk decorative art and painting;
- implementation of the former professional special competence of the teacher in the field of folk decorative art

Discussion

It should be noted that the concept of “psychological and pedagogical condition” reflects the characteristics of a single, holistic phenomenon from two different sides: psychological and pedagogical. In the aspect of this study, psychological and pedagogical conditions should be considered, on the one hand, as relatively “passive” psychological prerequisites for the formation of representations, and on the other hand, as purposefully created circumstances that allow the teacher to “actively” use these prerequisites for the effective formation of these representations among students [2].

The whole set of psychological and pedagogical conditions for the formation of students' ideas about figurative thinking by means of folk decorative art and portraiture can be divided into two groups - objective and subjective. Objective - difficult to change or completely unchanged: they are little dependent or completely independent of the mentor of students.

Subjective, which can mainly be attributed to the conditions we are analyzing, on the contrary, are more likely to change than objective ones: they largely depend on the teacher. Nevertheless, the teacher's awareness and consideration of objective conditions play a positive role in the formation of the ideas in question.

The most important psychological and pedagogical condition that contributes to the effective formation of students' ideas about imaginative thinking is the implementation of a personality-developing approach to organizing students' activities in the process of teaching them folk decorative art. The approach under consideration is the basic value orientation of the teacher, which determines his position in interaction with each student in the process of introducing young people to the folk decorative art.

The approach under consideration is also based on the provisions of theoretical works and scientific research of a number of scientists, interpreted by us in conjunction with the issue under consideration:

the child's discovery of his unique "I" in the process of forming ideas about imaginative thinking (C. Rogers, A. Maslow, R. May, V. Frankl);

achievement of the developing effect of teaching folk decorative art by improving teaching methods (J.B Zankov);

a certain construction of the content of education in order to actively use children's ideas about imaginative thinking in the education of scientific concepts (D.B. Elkonin and V.V. Davydov);

It is noteworthy that the personality-developing approach to the organization of students' independent activity in the field of folk decorative art puts the student on an equal footing with the teacher. However, equal relations between the teacher and his pet are not absolutely equal due to the difference in their social roles. Equality is manifested in the sincere and respectful attitude of the mentor to the personality of the child and the results of his activities in the field of the art in question [3, 4, 5, 6]. The teacher, without suppressing the student's creative personality, helps the student better understand the specifics of the art in question, involves him in the process of creating an artistic image of the world around him to the extent feasible for him.

The considered approach to the pedagogical guidance of students' productive activities in the field of folk decorative art is also determined by the nature of art, the nature of human creative activity.

A personal-developing approach to the organization of students' activities in the process of their familiarization with folk decorative art ensures the development of the child as a subject of activity.

As a result of this, the child turns into a student who begins to control his activities in the field of art under consideration. The mastery of educational activities forms the ability to adequately reflect imaginative thinking in the results of activities, contributes to the development of interest in folk decorative art and portraiture. Ultimately, the teacher's personality-developing approach to organizing students' independent activities in the field of folk decorative art leads students to become aware of themselves as an independent author, a true creator, as well as to realize this quality in their peers and other people.

The next condition that helps to increase the efficiency of the process of forming students' perceptions of figurative thinking by means of folk decorative art is to take into account the age characteristics of primary school students.

Ideas about the environment in children are formed in conjunction with their age characteristics. The transition of a child to a younger course age is accompanied by significant psychophysiological changes that determine a qualitatively new character and a higher level of the course of the entire complex of cognitive processes. These changes, supplemented by age-related mental neoplasms, create favorable prerequisites for the successful formation of representations of junior courses on the natural, man-made and social environments of imaginative thinking, give the named process a new qualitative character.

As a result of this, students' ideas about imaginative thinking increase in volume and acquire a new qualitative character - they become arbitrary, focused, meaningful, contribute to the child's awareness of himself, his place in the social environment and the nature of his interaction with her and other areas of imaginative thinking.

The third condition for the effective formation of ideas about imaginative thinking involves turning to the integration of emotional-sensual and rational-logical cognition of figurative thinking of a first-year student in the process of their familiarization with folk decorative art.

The implementation of this condition is aimed at educating the student about the art in question, like painting, a special way of knowing figurative thinking. The basis of the formation of such representations is the development of the student's perception of a work of art. Based on psychological and pedagogical research, it can be assumed that the development of a student's artistic perception includes: the development of emotional responsiveness to artistic-figurative means; development of the ability to express one's attitude to an object of art; expansion of knowledge about art [7].

Given this and considering the age-related features of the children's psyche, the development of an emotional attitude to artistic and expressive means is carried out gradually.

At the first stage of the program, the main attention is paid to the emergence of the student's emotional attitude to the specific means of reflecting imaginative thinking traditionally used by masters in folk decorative art.

At the second stage, the main attention is paid to the manifestation of the student's emotional responsiveness to the combination of collective and individual in the use of artistic-figurative means - techniques for varying traditional images by a specific author, as a specific expression of his personal attitude to figurative thinking.

At the third stage, the student's emotional attitude to the discovery of a wide range of expressive means of the art in question and the awareness of the possibility of their use in the activities of folk artists is awakened.

At the fourth stage, the student is stimulated to manifest an emotional attitude in connection with the realization of the ability to independently use expressive means that allow him to transfer his personal relation to it.

The development of the student's artistic perception is also associated with the presence of empathy - the ability to express one's own attitude to the subject of the art in verbal form. Is this quality formed gradually? and its manifestation at a younger student age is directly related to the specifics of the development of thinking.

At the first stage of the program, the student, relying on fragmentary representations, actively uses terms that allow him to first characterize in a vivid way the specific features of works in the field of folk decorative art and portraiture, and then gradually move on to drawing up sentences using the above-mentioned terms.

At the second stage, the student, on the basis of a generalization of fragmentary ideas, proceeds to compose short stories, taking into account the artistic techniques of varying the traditional image by a specific author.

At the third stage, the student compiles more voluminous and relatively detailed stories about works of folk decorative art and portraiture, turning to generalized ideas and pseudo-concepts. A third-year student focuses on a wide range of artistic means used by the author to express his attitude to imaginative thinking. At the last stage, student stories already contain substantial generalizations. On their basis, by the end of the fourth stage, the student begins to use concepts in his stories, combining emotional-sensual and rational-logical cognition of figurative thinking.

The next condition that ensures the effectiveness of the pedagogical condition is the implementation of the developed model for the formation of students' figurative thinking by means of folk decorative art and portraiture.

The model we developed is intended for optimal implementation in pedagogical practice of the basic principles of various sciences relating to the formation of ideas about the imaginative thinking of student age by means of folk decorative art. It integrates philosophical, psychological, pedagogical, aesthetic, art criticism and other knowledge, which are the theoretical basis for the purposeful formation of students' ideas about imaginative thinking. The model expands the didactic possibilities of the pedagogical process, focused on the formation of the named representations in 1-4 courses. In addition, she points out concrete ways for students to acquire the means of folk decorative art and portraiture to obtain adequate ideas about imaginative thinking.

The model determines the stages in the formation of representations of students of imaginative thinking during their education at the university. It indicates the number of stages, determines their chronological dates and specific features.

The model outlines the tasks to be solved by the participants in the pedagogical process. It clearly defines what a teacher should form in students at each of the four stages of its implementation. At the same time, the model determines what exactly students should master at a particular stage.

Based on the tasks set, the model determines which specific principles are dominant at one or another stage of the model.

Through the determination of the essence of the student's activities at all four stages of the model's implementation, the focus is on the study of educational material contained in the program "Decorative Folk Art and Figurative Thinking". Through this, the guidelines for the development of the motivational sphere of the emerging personality of the schoolchild and her interests in folk decorative art are also determined.

So, the model of formation of students' figurative thinking helps to increase the effectiveness of the pedagogical process under consideration through its multifunctionality.

An indispensable condition for the effective formation of students' ideas about imaginative thinking by means of folk decorative art is the presence of a teacher's professional competence in the field of named art.

Note that the concept of "professionalism" means good knowledge of one's profession. In turn, it is customary to consider a competent, knowledgeable, authoritative person in any field [8]. The concept of "professional competence of a teacher" is explained as an expression of the unity of his theoretical and practical readiness for the implementation of pedagogical activity and characterizes his professionalism [9].

The professional competence of the teacher, introducing students of 1 - 4 courses to folk decorative art and portraiture, includes:

1. Psychological and pedagogical knowledge related to the training and development of the student, and special knowledge covering the field of folk decorative art and painting.

2. Pedagogical skills:

a) build and set in motion a logically completed pedagogical system that allows to successfully implement in pedagogical practice a model for the formation of students' figurative thinking by means of folk decorative art:

b) "translate" the process of implementing the goal and content of the program "Folk Decorative Art and Figurative Thinking" into a specific set of dominant and subordinate pedagogical tasks throughout the entire period of a student's studies at a university [10];

c) highlight and establish the relationship between the components and factors of a specially organized process of introducing students to the art under consideration and bring them into action;

d) to take into account and evaluate the results of students' formation of adequate ideas about imaginative thinking;

f) to teach the student technical techniques for the artistic processing of material and feasible materialization of the image using the expressive means of folk decorative art and portraiture [11].

The psychological and pedagogical knowledge of the teacher, introducing students to the decorative arts, is manifested in his generalized ability to think, relying on analytical, prognostic, projective, as well as reflective skills [12; 13]. Analytical skills allow us to adequately comprehend the process of forming student's ideas about imaginative thinking. Predictive skills provide an opportunity to anticipate the goals of the system of familiarizing children with this art and determine how to achieve it. Projective skills are manifested in translating the purpose and content of the work of introducing children to the mentioned art into specific tasks, in finding the optimal combination of content, forms, methods and means of implementing the pedagogical process. Reflective skills provide an opportunity for a teacher to carry out control and evaluation activities aimed at ascertaining the effectiveness of their own pedagogical activity, focused on the formation of students' figurative thinking by means of folk decorative art and painting.

The ability of a teacher to innovatively implement the pedagogical process on the basis of introducing into the pedagogical practice the results of psycho-pedagogical research and advanced pedagogical experience is essential for professional competence [14].

In the course of the formative experiment, we studied the dynamics of the development of students' ideas about figurative thinking by means of folk decorative art and portraiture. Note that the concept of "dynamics" has several meanings. The most acceptable of them for us is that according to which it is considered as "a change in any phenomenon under the influence of factors acting on it" [15]. We also note that when considering the concept of "development", one should proceed not so much from the "more - less" scheme, but from the characteristics of the qualitative changes that have occurred [16].

Objectivization of ideas occurs in the material embodiment of the results of activities, emotions that arise under the influence of ideas, as well as in statements and judgments [17]. Based on this, we note that the phenomenon under consideration is reflected in the graphic works and crafts of the art and graphic faculty of the Kazakh National Pedagogical University named after Abay in the field of folk decorative art, in the expression of the child's opinion on the reflection of the natural, man-made and social environments in the mentioned field of art, in the student's emotions about the artistic image of the object or the phenomenon of imaginative thinking embodied in the work of the art in question.

Conclusion

Based on the study of psychological, pedagogical and art criticism literature, research on aesthetics, we determined a way to obtain objective data to identify the dynamics of development of students' figurative thinking in the context of their purposeful familiarization with folk decorative art. Its essence lies in obtaining and evaluating data on changes in ideas at different stages of their formation. The criterion for assessing the formation of a student of figurative thinking is their adequacy to the generally accepted understanding of the specifics of the reflection of figurative thinking in the artistic images of objects-works of folk decorative art and portraiture.

The leading activity aimed at the acquisition and deepening of imaginative thinking at the student age is educational activity. Inside it there is a visual activity no less significant for the development of ideas, acquiring its own structural components (motives, actions, results) under the conditions of focused training, becoming an independent activity - fine art.

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