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METHODS OF CONTROL AND EVALUATION OF ACADEMIC PERFORMANCE OF STUDENTS IN FINE ARTS

Одним із вирішальних факторів академічної мотивації студентів є ефективність системи оцінювання навчальної успішності майбутніх фахівців і обґрунтованість системи критеріїв такого оцінювання. У статті виокремлено ефективні репродуктивні (опитування, контрольні роботи, тестування) та продуктивні («деформовані тексти» й оцінювання продуктів творчої діяльності студентів) методи контролю й оцінювання навчальної успішності студентів з образотворчого мистецтва. У навчанні студентів образотворчого мистецтва опитування, контрольні роботи, тести зазвичай застосовуються для оцінювання досягнень із теоретичних дисциплін (історія мистецтв, кольорознавство, теорія композиції, техніки й технології образотворчого мистецтва). Вони мають певну своєрідність: домінування візуалізованих завдань, важливість виконання графічних схем, начерку, можливість створення ескіза-ідеї.

Метод «деформованих текстів» спрямований на активізацію інтелектуального потенціалу студентів, формування їхнього критичного мислення, породжує гносеологічний конфлікт, детермінований наявним рівнем знань студента, порушує усталену системність опанованої інформації.

Метод оцінювання продуктів творчої діяльності студентів передбачає діагностування якості виконання практичних робіт і аудиторних, і самостійних. Перевагами такого підходу є можливість забезпечити комплексне оцінювання художнього мислення і пластичних умінь студентів, оцінити рівень креативності автора, його здібності до композиційної та кольористичної евристики, візуалізації художньої ідеї, безпосереднє заохочення студентів до самооцінки та самоаналізу діяльності. Обґрунтовано спеціальну систему критеріїв оцінювання продуктів творчої діяльності студентів-художників у вигляді так званих «рубрик» із урахуванням особливостей процесу художньої творчості.

Ключові слова: професійна підготовка майбутніх художників, оцінювання результатів навчання, методи оцінювання навчальної успішності студентів, критерії оцінювання навчальних результатів.

The professional training of future artists in the system of higher artistic educational institutions directly depends on the motivation of students to study. One of the decisive factors in the academic motivation of students is the effectiveness of the system for evaluating the academic performance of future professionals and the reasonableness of the system of criteria for such evaluation. The special significance of the stated factor acquires in the conditions of studying students of artistic specialties, where the evaluation takes a considerable amount of time and is characterized by subjectivity. The task of preserving traditional forms of assessment, such as examination and credit tests, as well as the search for innovative methods and methods of attestation of future artists' academic performance taking into account the peculiarities of the professional training of specialists in the artistic profession, becomes actual in our opinion.

The problem of controlling and evaluating the academic performance of students in fine arts was studied by a number of theorists and practitioners of artistic education. In the work of I.V. Rudenko [2], we find the theoretical justification of the process of evaluating products of artistic creativity as an important factor in the creative activity of a personality. O.O. Kaydanovs'ka [1] defines subjectivity as the leading problem of controlling the results of the training of future artists, which can be overcome by controlled observation of the process of creative activity of students. The studies of O.V. Sova [3] revealed special methods and forms for evaluating the results of the plein-air practices of future artists. However, the complex problem of the integrity and interconnection of methods for evaluating the academic performance of students in fine arts, both at the theoretical and practical level, has not yet been studied.

The purpose of the proposed article is to identify the complex of reproductive and productive methods of controlling and evaluating the academic performance of students in fine art, as well as substantiation of a special system

of criteria for evaluating the products of creative activity of future artists.

Methods of control and evaluation of academic achievement of students in fine arts are aimed at achieving the completion of the educational process, confirmation of planned and predicted results, receiving feedback, which confirms its effectiveness.

The reproductive methods of controlling the academic performance of students in fine arts include interrogations, control works, and testing. The advantages of the interrogation method are the direct contact between the teacher and the students, the ability to diagnose communicative and intellectual abilities, personal attitude to the teaching material; however, it usually takes a lot of time. The interrogation can be of individual, frontal and combined type.

An individual interrogation involves the students' profound answers to the detailed questions of the problem nature: "What are the reasons?", "Why?", "In what cases?", "What is the similarity and difference?", "How to justify?", "What will happen?", "How to change?" and so on. However, this method requires special methods to increase the attention of students of the whole group (formulating the question by the students themselves, reviewing the answer, its addition).

General interrogation is carried out as a conversation of a teacher with a group, it allows to engage all students in the active work. For this purpose, it is necessary to provide a brief answer form, to be concise and to be based on the logical sequence of the structure of the educational material. In order to enhance the cognitive activity of students during the implementation of control and evaluation of academic performance, it is also advisable to combine individual and general interrogation, combine them with different forms of written control (combined interrogation).

Advantages of the method of control works are the independent character of students' activities, the development of the ability to express thoughts in writing, comfort for listeners-introverts, at the same time, this method restricts the ability to train students' oral speech. The

duration of the control work can be short-term (up to 15 minutes) and long-term. To ensure the independent implementation it is desirable to create several options for control work or to offer students individual tasks of the same complexity level. Typically, in the study of fine arts, the control works of applied orientation are used, aimed at identifying the maturity of artistic knowledge and skills of students, the willingness to apply them in creative activity. For example: to perform a stylization of the delivered in the audience of a still life in a specific format (tondo, frieze, square, etc.); to perform a portrait of a sitter in the style of expressionism (fauvism, impressionism, etc.); to compose three figures in a given format (tondo, frieze, square, etc.) on the basis of the composition diagonal (circle, triangle, spiral, etc.); to perform a picture of a sitter in a static position from memory; to perform a composition of a still life of a certain mood according to one's imagination, etc.

The method of test control applies standardized questions and tasks that have a certain scale of values. The advantages of testing are efficiency and systematic control, its automation and standardization, mass character, and the presence of quantitative assessments. The disadvantages of testing are the lack of direct contact between the teacher and the student, the inability to identify students' practical skills, ignoring the language practice. The test is a set of tasks for a pedagogical measuring for some purposes, tried on the basis of scientific criteria that make it possible to assess the level and structure of students' knowledge. The unit of the test is a test task, formulated as a statement, a sentence with an unknown, satisfying a number of requirements.

The main forms of test tasks in fine arts are the closed form, open form, alternative choice, matching, establishing a sequence. Closed form: the task contains the main part and answers formulated by the author, among which one should choose the correct one. Consequently, such a test must have standard instructions, transparency, clarity and unambiguity of text, conciseness, and no contradiction.

For example:

Which characteristics of the painting process correspond to the method of multilayer painting?

A A it is performed on a prime coat, the color is taken in full force, painted over a dried layer of paints;

B B it is performed on a prime coat, the color is taken gradually, painted over a dried layer of paints;

C C it is performed without prime coat, the color is taken in full force, painted over a raw layer of paints;

D D it is performed without prime coat, the color is taken in full force, painted over a dried layer of paints;

E E it is performed without prime coat, the color is taken gradually, painted over a raw layer of paints.

The open form involves the student's self-definition of a verbal or graphical answer. For example,

Complete the statement:

The leading artistic devices of fine arts are ...

It is also possible to assign writing a comment to the test questions, writing short or extended considerations regarding the proposed problem (essay).

The tasks regarding the alternative choice include choosing between "correct" and "wrong" answers. For example:

Establish the correctness or falsity of the assertions regarding the warmth-and-coldness characteristics of the light-and-shade components in conditions of scattered lighting

A the highlighted areas are cold, the shadows are cold, the reflexes are warm

B the highlighted areas are cold, the shadows are warm, the reflexes are warm;

C the highlighted areas are warm, the shadows are cold, the reflexes are warm;

D the highlighted areas are warm, the shadows are cold, the reflexes are cold;

E the highlighted areas are cold, the shadows are warm, the reflexes are cold.

The matching task contains two sets: the right column for selection, the left one for the answer; the instruction requires matching. For example,

Establish a match between the characteristics of the classical proportions of the human head

1 the length of the nose is equal to A the length of the eye

2 the height of the face is equal to B the line of the upper 1/3 third of the face

3 the distance between the eyes is equal to C the length of the palm

4 the eye midline is located on D the height of the ear

5 the mouth midline is located on E the line of the lower 1/3 third of the face

The task of establishing the correct sequence involves a list not by the order of certain elements (dates, artistic styles, periods, stages of the implementation of technological processes, etc.) that need to be sequenced. For example:

Set the sequence of light-and-shade components from the lightest to the darkest one

- 1 light;
- 2 cast shadow;
- 3 penumbra;
- 4 gleam;
- 5 own shadow.

The general requirements for the test on fine arts are objective purity, meaningfulness of the content, its representativeness and variability (completeness of selection), scientific reliability. The tasks should be of different levels of difficulty: one or two, which cannot be solved by anyone, one or two performed by everyone, 60-70% of the test constitute a medium difficulty task. Usually, 360 tasks are performed in 1.5-2 hours. During testing, three criteria for the quality of the test are taken into account: reliability (determination of the degree of pedagogical evaluation error), validity (compliance of the test content with its purpose), objectivity (aspects of psychological, pedagogical, ethical nature). The methods of the test validity assessment can be parallel testing in two groups, re-testing (retest reliability), splitting the test (in two parts for even and odd numbers – the greater the correlation between them, the higher the reliability level). The assessment of the test validity is carried out on the basis of the test results and the results of the exam and professional activity, which should have a high correlation level.

In the teaching of fine art students, tests are usually used to evaluate the achievements of theoretical disciplines (history of arts, color studies, composition theory, techniques and technologies of fine arts). They also have their own peculiarity – the dominance of the visualized tasks, the importance of performing graphic charts, outline, the ability to create a sketch-idea.

The productive methods of controlling and evaluating the academic performance of students in fine art

include the so-called “deformed texts” and the evaluation of the products of students’ creative activity. The method of deformed texts is aimed at activating the intellectual potential of students and forming their critical thinking. Deformed texts are small stories containing mistakes, usually not factual, since the students’ understanding of the conceptual and substantive problems of theoretical disciplines is assessed. The task is to find something that is not possible, for example, in one or another cultural tradition, correct the mistake, explain it. Execution of a task requires not only the availability of artistic knowledge, but also the ability to use it outside the usual algorithm, to find support in the meanings contained in the individual experience of the student. Analysis of deformed texts generates gnoseological conflict, determined by the existing level of student knowledge, violates the established systematicity of captured information, leads to intellectual discomfort. The need to restore the broken structure makes finding errors a process of obtaining meaningful knowledge. For example, the paradox of the text “From ancient Egyptian papyrus” is based on its attribution to the period to the reign of the reformer Pharaoh Akhenaten, during which the Egyptian culture denied its usual canons and traditions: the highest value was life. Analysis of errors allows students to understand the traditional orientation of Ancient culture to the past in the cyclic model of time, the sacred function of the artist in culture, the imitation of samples as a task of any activity, the idea of a human, etc. Errors can also be embedded in the image, for example, to supplement the scrolls of the Chinese medieval artists with the elements of direct linear perspective, composition symmetry, to removed characteristic composite caesures, to violate the traditional proportions of scales, to modify the color decision. It is also important that the method of deformed texts gives an opportunity to emotionally color the educational process (indeed, how often we are allowed to correct mistakes of other people), to help students to become aware of the relativity of truth,

to overcome stereotypes in thinking, to develop curious critical thinking.

The method of evaluating the products of students’ creative activity involves diagnosing the quality of performance of practical work, both classroom and independent. The advantages of such evaluation are the ability to provide a comprehensive assessment of artistic thinking and plastic skills of students, to assess the creativity of the author, his/her ability to compositional and colorful heuristics, visualization of the artistic idea, the direct encouragement of students to self-evaluation and self-analysis of activities, to stimulate interest in creative work. However, such an assessment requires a considerable amount of time and is characterized by subjectivity. As it is rightly pointed out by O. Kaydanovs'ka [1], to establish the objectivity of evaluating the products of students’ creative activity, it is worth using the method of supervised observation of how the students perform their tasks, since the result of the work – the fine art composition – is only a final idea of the activity, setting aside the author’s attitude to study, persistence in achieving the goal, the correct sequence of work, its independence.

In order to avoid the subjectivity of assessing the products of creative activity of future artists in fine art, it is advisable to apply a system of criteria (so-called “headings”) inherent to the foreign practice of teaching students. The substantiated system of criteria articulates the expected results of student fine art literacy, promotes the standards of their art projects, contributes to a controlled adjustment of the process of artistic search, and classifies the creative products of young artists by the quality level from excellent to satisfactory. It enables the goal-oriented feedback between the teacher and students, promotes a person-oriented approach to the assessment of academic performance, helps students develop artistic knowledge and skills, as well as make independent, reliable conclusions about the quality of their own work. As an example, this system of criteria can be used to evaluate creative projects of students (*Table 1*)

CRITERIA OF CREATIVE PROJECT EVALUATION				
	5 points	4 points	3 points	0 points
Content completeness and originality of the art project 33.3%	The idea of the art project is fully consistent with the content of the task, is artistically expressive and integral, independent and informative	The idea of the art project is consistent with the content of the task, is quite expressive and informative, contains elements of originality	The idea of an art project partially corresponds to the content of the task, is unspectacular and poorly informative, based on existing samples	The idea of an art project does not match the content of the task or is vague and template
Fine art literacy of the art project 33.3%	The student applies the laws and techniques of composition (unity, contrast, balance, movement, dominant, rhythm, etc.), color harmony, uses fine art techniques skillfully	The student partially applies the laws and techniques of composition (unity, contrast, balance, movement, dominant, rhythm, etc.), color harmony, uses imaginative techniques with sufficient skills	The student applies the laws and techniques of composition, color harmony and uses the artistic techniques at elementary level	The student ignores the laws and techniques of the composition, color harmony, does not possess the fine art techniques
Presentation 33.3%	The student adheres to the sequence of execution of all stages of the art project, the result of work is characterized by precision and process control	The student generally adheres to the sequence of execution of all stages of the art project, the single moments of an inaccurate presentation do not affect the overall artistic impression	The student poorly mastered the sequence of execution of all stages of the art project, the uncontrollability and inaccuracy of the processes hinder the artistic perception of the final result	The student ignores the competent sequence of execution of all stages of the art project, the work is executed inaccurately and beyond the creative control

Table 1

The enhancement of the motivational function of controlling knowledge, skills and abilities is achieved through the use of self-control by the students, artistic discussions, the invitation of famous artists to evaluate student work, organizing exhibitions of creative works of students, etc.

As a result, the reproductive methods of controlling the academic performance of students in fine art (interrogations, control works, testing) enable direct contact between the teacher and students, the diagnosis of communicative and intellectual abilities, the degree of mastering the theoretical educational material. The productive methods for controlling and assessing the academic performance of students in fine art ("deformed texts" and assessing the products of students' creative activity) are aimed at forming critical thinking of students, a comprehensive evaluation of their artistic heuristics and plastic abilities, the level of author's creativity, encourages students to self-evaluation and self-analysis of activities, stimulate curiosity to creative work. In general, the effectiveness of diagnosing the learning outcomes of students in fine arts is provided by the comprehensive use of the teacher of all types and methods of control.

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Методы контроля и оценки успеваемости студентов по изобразительному искусству.

В статье определены эффективные репродуктивные (опросы, контрольные работы, тестирование) и продуктивные («деформированные тексты» и оценка продуктов творческой деятельности студентов) методы контроля и оценки успеваемости студентов по изобразительному искусству. Специальная система критериев оценки продуктов творческой деятельности студентов-художников в виде так называемых «рубрик» обоснована с учетом особенностей процесса художественного творчества.

Ключевые слова: профессиональная подготовка будущих художников, оценка результатов обучения, методы оценки успеваемости студентов, критерии оценки результатов обучения.

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Methods of control and evaluation of academic performance of students in fine arts.

One of the decisive factors in the academic motivation of students is the effectiveness of the system for evaluating the academic performance of future professionals and the reasonableness of the system of criteria for such evaluation. The article identifies effective reproductive (interrogations, control works, testing) and productive ("deformed texts" and evaluation of products of students' creative activity) methods of control and evaluation of academic performance of students in fine arts. In the teaching of fine art students, interrogations, control works, tests are usually used to evaluate the achievements of theoretical disciplines (history of arts, color studies, composition theory, techniques and technologies of fine arts). They have their own peculiarity – the dominance of the visualized tasks, the importance of performing graphic charts, outline, the ability to create a sketch-idea.

The method of deformed texts is aimed at activating the intellectual potential of students, forming their critical thinking, generating gnoseological conflict, determined by the existing level of student knowledge, violating the established systematicity of captured information.

The method of evaluating the products of students' creative activity involves diagnosing the quality of performance of practical work, both classroom and independent. The advantages of such evaluation are the ability to provide a comprehensive assessment of artistic thinking and plastic skills of students, to assess the creativity of the author, his/her ability to compositional and colorful heuristics, visualization of the artistic idea, the direct encouragement of students to self-evaluation and self-analysis of activities. The special system of criteria for evaluating products of creative activity of students-artists in the form of so-called "headings" is grounded taking into account the peculiarities of the process of their artistic creativity.

Keywords: professional training of future artists, assessment of learning outcomes, methods for evaluating students' academic performance, criteria for evaluating learning outcomes.

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РУЙНУЄМО СТЕРЕОТИПИ НАВЧАННЯ МИСТЕЦТВА

У статті піднімається проблема існування стереотипів у викладанні мистецтва в загальноосвітній школі вчителями, які мають значний досвід роботи й усталену систему знань і цінностей. Автор розглядає окремі стереотипи, що стосуються організації уроку мистецтва взагалі й методики проведення певних видів музичної діяльності. Пропонує шляхи трансформації стереотипних позицій у сучасніші способи дій вчителя НУШ, тим самим залучаючи колег до обговорення й порівняння традиційного та сучасного поглядів на уроки мистецтва в закладі загальної середньої освіти через призму Концепції «Нова українська школа».

Ключові слова: стереотипи навчання мистецтва, уроки мистецтва, методи і прийоми вивчення мистецтва, вчитель мистецтва, НУШ.

Нині система освіти України зазнає докорінних змін: відбувається перехід від школи знань – до школи компетентностей. Перед сучасною школою стоїть важливе завдання – виховати особистість, здатну до життєдіяльності, тобто компетентну особистість, яка зуміє правильно обрати свій шлях у житті, навчитися ставити перед собою завдання самовдосконалення і саморозвитку і стане успішною в різних сферах діяльності. Метою шкільної реформи – так зазначено у Концепції «Нова українська школа» – є «всебічно розвинена, здатна до критичного мислення цілісна особистість, патріот з активною позицією, інноватор, здатний змінювати навколишній світ та вчитися впродовж життя» [6, с. 6].

Розуміємо, що в центрі уваги сучасної освіти мають бути не стільки знання навчальних предметів, а й способи мислення і навички практичної діяльності школяра. Отже, слід вчити дитину

ставити й приймати важливі рішення, дискутувати, осмислювати, зважувати і враховувати альтернативні думки, вирішувати складні проблеми, що є прямими результатами компетентної освіти.

Трансформації всієї освітньої системи спричинили зміни й у мистецькій освіті – змістилися акценти: «якщо упродовж десятиліть школа справедливо ставила за мету переважно навчання мистецтв (музичного та образотворчого) та загальноестетичний розвиток особистості засобами різних мистецтв, то нині актуалізується своєрідний «вихід за межі мистецтва» в усі інші сфери знання і життя загалом» [5, с. 4]. Йдеться не тільки про суто предметні компетентності, а й про метапредметні та ключові, потрібні для життя і в будь-якій професійній діяльності, що формуються предметами різних освітніх галузей і в тому числі мистецькою.

Теоретичні підходи до формування комплексу базових компетентностей