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Types of lessons of Zoltan Bakony's out-of-school fine art studio (pages of pedagogical history).

The activity of the out-of-school fine art studio in Uzhgorod Palace of Pioneers is analyzed in the article. Bakony Zoltan, the Honored Teacher of Ukraine was the head of this palace for 40 years. The integrity of the educational process in the art studio was provided by the organic symbiosis of educational and creative tasks for the development of schoolchildren's personality.

Various types of classes were used, which contributed to the improvement of students' visual skills for developing a comprehensively, harmonious personality with a high level of aesthetic culture. The pedagogical process was based on scientific approaches, effectively combined with their own life professional experience, artistic skill, and pedagogical intuition.

There were the following types of classes in Zoltan Bakony's fine art studio such as: model drawing, which became the main method of evident studies; the thematic drawing in a studio and drawing after imagination was very important varieties of drawing in a studio; the decorative drawing under the influence of traditions of folk art, which activated children's cognitive interests, caused to the aesthetically beautiful experience of creative activity; acquaintance with works of prominent artists was closely connected with other types of classes. All these classes provided children's maximal cultural development and aesthetic experience.

The rationality of Zoltan Bakony's artistic and pedagogical system was recognized by the public during his life, confirms its viability in modern conditions of reforming the national school in Ukraine continues to develop through the efforts of his colleagues and followers. Nowadays, the problem of studying of genesis and development of art education in Transcarpathia, as well as the role of prominent figures in education and art is extremely relevant. Purposeful researching logic and structure of formation of out-of-school art education in Transcarpathia not only deepens understanding the evolution of this process in the 20th century, but also helps to identify its place, patterns, development trends in the all-Ukrainian dimension.

Key words: out-of-school education, fine arts, Zoltan Bakony's out-of-school fine art studio, types of lessons, artistic creativity.

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THE STRUCTURE OF DIDACTIC FORMS OF FINE ARTS TEACHING TO STUDENTS IN HIGHER EDUCATIONAL ESTABLISHMENTS

У статті здійснено структурування ефективних форм навчання образотворчого мистецтва студентів у системі закладів вищої художньої освіти з урахуванням індивідуального підходу до особистості кожного студента, функціонування навчально-творчих майстерень, системи наставництва, питомої ваги практичної роботи, домінування креативних практик тощо. Автор виокремлює п'ять основних груп дидактичних форм організації навчальної діяльності студентів: навчальні заняття (лекція, семінар, практичні та лабораторні заняття); індивідуальні заняття як специфічна форма для мистецьких закладів вищої освіти; самостійна робота студентів; їхня практична підготовка, зокрема пленерна практика; контрольні заходи різного рівня (попередній, поточний, періодичний і підсумковий контроль, контрольний зріз залишкових знань і вмінь, комплексна перевірка результатів навчання). Акцентовано ефективність особливих дидактичних форм навчання у взаємозв'язку з відповідними дидактичними методами, що дозволяють досягнути визначених державним стандартом компетентностей і програмних результатів спеціальності 023 «Образотворче мистецтво», зокрема наративна лекція, лекція-екскурсія, лекція-візуалізація, лекція-пресконференція, аналітичний, дослідницький і проблемний семінари, навчально-творча майстерня, майстер-клас, екзаменаційний перегляд тощо. У статті також артикульовано провідні функції кожної з виокремлених дидактичних форм, їх визначальну мету, вимоги до організації, а також ефективні педагогічні умови реалізації. Пропонована структура дидактичних форм навчання образотворчого мистецтва в закладах вищої освіти дозволяє викладачеві обирати найбільш ефективні залежно від визначених програмних результатів і компетентностей конкретного освітнього компонента, проєтувати динамічний перебіг навчального процесу з урахуванням особливостей сприймання навчальної інформації сучасною молоддю. Її впровадження в практику навчання забезпечить як освоєння базових художніх знань і вмінь студентів, так і вирішення завдань індивідуалізації навчання та формування досвіду творчої діяльності майбутніх художників.

Ключові слова: дидактичні форми навчання, навчання образотворчого мистецтва, дидактика вищої освіти, лекція, практичні заняття, самостійна робота, форми контролю.

The organization of educational process in the higher art educational establishments has its own system features, which significantly distinguish them from other humanitarian educational establishments. These features include individual approach to the personality of each artist, functioning of creative workshops, mentoring system, specific weight of practical work, domination of creative practices etc. When solving educational tasks in fine arts the artist-teacher interacts with the student in didactic forms of the educational process organization and such interaction is a certain structural and organizational design of training sessions depending on their goals, content and teaching methods. The forms of the educational process organization are characterized by the type of the teacher-student interaction, the nature of their activities, the number of students, place and conditions of the class session.

The problem of didactic forms of the teaching process organization, as a rule, has been studied in a general didactic context [1] without taking into account the peculiarities of professional training of future artists. These are few representatives of pedagogical science, who focus on specific forms of training sessions in higher art educational establishments, contributing to the formation of creative style of students' activities, as in the study of O. O. Kaidanovska [2]. In the scientific heritage of O. V. Sova [3] special forms of organizing plein air practical work of future artists have been found. However, the problem of the structure of didactic forms of organizing the fine arts teaching to students in higher educational establishments theoretically has not yet been studied comprehensively.

The aim of the proposed article is to substantiate the structure of didactic forms of teaching fine arts to students of higher educational establishments and their relationship to the corresponding effective teaching methods.

The main didactic forms of the educational process organization in higher educational establishments are training sessions and individual

studies, self-study work of students, practical training and control measures. The leading types of the first group of didactic forms of organization of fine arts teaching – i.e. training sessions – are: lecture, seminar, practical session or laboratory practicals, review session. Lecture (from Latin «lection» – reading) as a means of problem-based integrated communication of educational knowledge on the principles of consistency and subordination is an important link in the learning process in higher educational establishment. A lecture is a logically completed, scientifically substantiated, consistent and systematized message on a certain scientific or scientific and methodological issue, if necessary, illustrated visually.

The leading functions of an art lecture are: informative, orienting, explanatory, persuasive, systematizable, stimulating, educational and developmental. They are fully realized if the following requirements are met: scientific and informative, substantiation and argumentation, certain structure and logical sequence of presentation, accessibility and comprehensibility, highlighting of the main ideas and formulation of conclusions, activation of students' thinking and application of audiovisual didactic visualization, establishment of emotional and communication contact with the audience and expressiveness of speech.

According to the didactic purposes, training and art lectures are classified into introductory, review, counseling, informative, and final. *An introductory lecture* is focused on familiarizing students with the basic and auxiliary literature, the aim and purpose of the academic discipline, its place in the educational system, and the prospects for the problems development. *A review lecture* is aimed at systematization of scientific knowledge, disclosure of intra-subject and inter-subject links, analysis of conceptual basis and categorical apparatus of the course. *A counseling lecture* aims at revealing approaches, principles, conditions, methods and forms of students' activities to master artistic knowledge and skills. Traditional *informative lectures* in teaching fine

arts to students are usually used for theoretical disciplines: art history, color science, composition theory, plastic anatomy, since they are focused on the representation of scientific information. The *final lecture* is used at the end of the academic discipline in order to draw conclusions, determine the prospects for the development of scientific problems and opportunities for practical application of the knowledge acquired by a student, analysis of the results of their training activities.

According to the leading method of teaching, the types of training art lectures are the following: narrative (storytelling lecture), excursion lecture, problem lecture, visualization lecture, press conference lecture.

A narrative lecture or storytelling lecture is based on the narrative teaching method. Narration refers to the way and features of telling a story, narrative means storytelling, epic, descriptive (as opposed to a dialogue). Narrative is understood as a message presented as a story, told according to certain rules. As practice shows, the use of narratives activates students' own opinions, their existential experiences, and creates an atmosphere of interest and emotionality.

An excursion lecture, which is based on the explanatory illustrative teaching method, acquires a special significance in teaching fine arts to students. The instrument of pedagogical influence on a future artist is the phenomenality of the museum environment itself: the uniqueness of the architectural space, the authenticity of cultural objects with the imprints of historical time, the complexity of the audiovisual impact, a favorable atmosphere of silence and reflections.

The basis of a *problem lecture* is the problem teaching method, when knowledge is introduced as the unknown and requires the solution of contradictions. A problem lecture consists of the following main components: introduction and identification of the problem, problem teaching of factual material; collective formulation of conclusions. Problem organization of an art lecture has a positive effect on increasing the research culture of

future artists, development of their methodological thinking, readiness for dynamic search and generation of ideas.

A visualization lecture is the leading one in the fine arts teaching process. It is based on the method of figurative and associative teaching, supplemented by the methods of illustration and demonstration. The essence of a visualization lecture consists in reconstructing and recoding of the verbal educational content into the visual form for presentation to students with the help of technical means of training. The level of its mastery is determined by the appropriateness of the teacher's selection of visual means: models, replicas, slides, reproductions, photographs, video fragments, charts, tables, supporting notes, and the like. The effectiveness of a visualization lecture is based on the principle of activation of figurative and emotional perception of information taking into account the features of psychophysiological mechanisms of perception and memory of students-artists.

The basis of a *press conference lecture* is the personalized teaching method. The essence of such a lecture is the coherent delivering of educational material by the teacher, taking into account the answers during the lecture time to the students' questions formulated at the beginning of the session. It is advisable to hold a press conference lecture at the beginning of the discipline study in order to identify the needs and interests of students. It is also effective at the end of the discipline study as a way to determine the «white spots» in the knowledge and skills of students.

Seminar sessions (from Latin «seminarium» meaning seed-plot) are intended for in-depth study by students of the discipline, mastering of its methodology, formation of the scientific thinking culture. In fine arts teaching, they are applied to future artists' study of theoretical disciplines – art history, composition theory and the like. The main goal of a fine arts seminar is to master the ability to direct theoretical artistic knowledge towards the development of professional artistic thinking.

According to the didactic purpose, fine arts seminars are classified into

proseminars, seminars and special seminars. Proseminars are held during the first year of study or at the beginning of the discipline study. Their goal is the familiarization of students with the methods of work on the theoretical content of the discipline, the development of skills in working with primary sources, mastering the peculiarities of self-study work. Usually, the main method of such a seminar is a reproduction conversation. *Seminars* are designed for in-depth study of a separate academic course, a thorough study of a number of its key topics. The leading methods of such a seminar may be collaborative training, heuristic conversation, and discussion. *Special seminars* are held during senior year of study with the purpose of independent research by the students of actual problems of the professional culture of an artist, as well as mastering modern innovative artistic knowledge and skills. The leading methods of such a seminar are the case study method, the project method, and the method of problem-solving tasks.

Depending on the didactic method chosen, fine arts seminars may take the following forms: a conversation seminar (reproductive and heuristic conversation), a discussion seminar, a conference seminar (work with an informative text), a problem seminar (the problem method), a round table seminar (discussion), an analytical seminar (the case study method), a research seminar (the method of problem-solving tasks), a press conference seminar (a personalized conversation).

The organization of an educational dialogue at fine arts seminar is based on the equality of the parties involved (a teacher and a student, a student and a student) and is aimed at clarification, rapprochement, and mutual enrichment of positions. Constructing an educational dialogue at a seminar session provides for the following basic structural elements: identification of a problem situation, dialogic communication in the logic of the subjective interaction development, clash of alternative positions as the climax of intellectual tension, an open finale aimed at further personal reflection.

The purpose of fine arts **practical sessions** (from Latin «practicos» meaning active) is to form professional fine arts skills and abilities of students by means of individual performance of corresponding tasks. Such sessions are important for the formation of future artists' ability to apply knowledge in practical activities, to organize and plan the artistic process, to carry out its self-control and self-assessment, to improve the creative practices experience. The basis of the practical session structure consists of preliminary control of students' knowledge, practical task identification and its performance, checking and evaluation of students' work, discussion of the results by the teacher. In the ways of organizing training courses «Plastic Anatomy», «Color Science», «Descriptive Geometry» in conducting this type of training sessions, different teaching methods are used: method of exercises as a leading one, instructing, copying, pedagogical drawing on the reproduction level; work from nature, from memory, by representation and imagination, constructive analysis and generalization of form, composition search, making clausuras, educational-creative and problem-solving tasks on the productive level.

The main type of training sessions in «Drawing», «Painting», «Composition», «Sculpture», «Graphic Techniques» and other disciplines are **laboratory practicals** (from Latin «labor» meaning labor, work, difficulties) held in specially equipped workshops using relevant equipment. The number of students at the laboratory practical should not be more than half of the academic student group. The didactic purpose of laboratory practicals is similar to the purpose of practical session; accordingly, the structure of the laboratory practical may be the same.

As a rule, in the fine arts laboratory practicals students conduct a long-time work on academic productions, aimed at the formation of visual literacy and mastering a certain sequence of work; it is also possible to work from memory, by representation and imagination, creation of plein air studies, series of sketches, creative compositions.

Special forms of practical laboratory sessions – creative workshop and master

class – are practiced in the fine arts teaching. A *creative workshop* is a form of collective cooperation between the artist-teacher and students, providing a variety of personalized methods of joint work and training. Usually, creative workshops are organized for certain types of fine arts or for the period of diploma projects under the guidance of famous masters. The combination of the student's creative search, advices from an experienced artist, observation of a professional's work, and the implementation of joint creative projects motivates a future specialist to self-improvement, and also contributes to the development of a certain artistic manner and the formation of regional and national schools.

A *master class* is a form of organization of a practical laboratory session based on the generalization and dissemination of traditional or innovative fine arts experience. The basis of a master class is the demonstration of an original artistic skill with the active participation of all those present. Usually, the tentative algorithm of a master class consists of a sequence of the panel stages as the actualization of knowledge and exchange of opinions, induction as the identification of the problematic creative situation, self-construction as the process of individual creativity in the material, displaying as the presentation of works and reflection when discussing the results of creativity. The teacher leading the master class should take the facilitator's position, help organize the work and support the students' individual creative achievements.

The second group of didactic forms of organizing the fine arts teaching in higher educational establishments consists of *individual sessions*, the basis of which is the teacher's work with each student separately. Individual sessions are prescribed by the curriculum for the professional disciplines «Drawing», «Painting», «Composition», «Sculpture», «Graphic Arts Techniques» and the like and are designed to take into account the peculiarity of working with students under an individual program of increased complexity level, as well as with students who need special educational support

(less capable of fine arts activities). The purpose of individual sessions is to create opportunities for students to define a style of professional thinking and to improve the level of their own artistic competence. Such sessions are aimed at taking into account and improving the existing level of development of each student's individual creative and fine arts abilities, maximizing their artistic tastes and interests, revitalizing interpersonal contacts between the teacher and the student. Such sessions are held by the teacher on the basis of identifying specific problems in students' learning, planning methods and forms of solving them, designing a system of educational and creative exercises and tasks, guiding the student in the ways of their implementation. During individual sessions with students, the teacher provides them with artistic and pedagogical support when searching for options for implementing educational and creative tasks, carries out evaluation of students' activity results, and summarizes the results. Thus, for example, individual sessions in painting can be aimed at future artists' mastering the technical methods of classical multi-layered painting of old masters.

The third group of didactic forms of organizing the fine arts teaching in higher educational establishments is the students' *self-study work*. Self-study work is the main means of mastering the educational material by a student during the time free from the mandatory training sessions. This is a planned work of students, carried out on the instructions and under the methodological control of a teacher, but without his or her direct participation. Determining the great didactic potential of this type of training activity of students, the ratio of time allocated to classroom and self-study work is roughly 1:3 around the world. The purpose of students' self-study work in the process of training in fine arts is: improvement of artistic knowledge and skills, development of artistic abilities, formation of skills of independent creative activity, ability to take responsibility, to generate constructive ideas, to find solutions to creative problems independently. Since

professional development of an artist is largely based on self-education, student's self-study work becomes of particular importance in fine arts teaching.

The leading directions of self-study work in fine arts can be: purposeful search for additional educational information, creation of own information fund of visual and textual materials, accumulation of visual impressions and ideas in drawings, esquisses, notes, photo- and video fragments, copying of works of old masters of classical school, implementation of compositional search, making creative clausuras, sketching, preparing essays, scientific thesis, reports, participating in various master classes and creative laboratories, self-education in other art forms, getting acquainted with the experience of contemporary art, visiting art exhibitions, museums, expositions, biennales and the like. Important stages of students' self-study work are writing term papers and diploma project.

The productivity of students' self-study work in fine arts is determined by creating the following conditions: constant monitoring by teachers of the results of the students' creative achievements; providing a pedagogical communication of teachers and students by organizing consultative work; coherence, consistency and continuity in methodological materials on the organization of students' self-study work; consideration of students' artistic interests by designing tasks of different levels; support for the students' initiative on self-education and self-study.

The fourth group of didactic forms of organizing the fine arts teaching is *practical training*, aimed at forming practical artistic skills and abilities of students. The main type of such training in higher art educational establishments is plein air practical work. The purpose of plein air practical work is to obtain painting skills and abilities in natural light and air environment.

The main types of plein air training works are drawing from nature, sketching, short-term and long-term studies, and the final composition. The structure of plein air practical work consists in sequence of transition from

simple tasks (depiction of general tonal and color states of landscape during the day and in any weather) to complex ones (studies of a human figure in natural environment, composition and thematic tasks on environmental motifs). The result of a plein air practical work is the performance by each student of a thematic landscape composition with the purpose of application of the knowledge and skills received in practice.

The fifth group of didactic forms of organizing the fine arts teaching in higher educational establishments includes **control measures** aimed at diagnosing the results of learning, providing feedback between the teacher and a student. Diagnostics in the process of fine arts teaching implies controlling the results of students' learning artistic activity with the purpose of its further correction.

The leading requirements for organizing control measures are creating psychological comfort (focus on individual needs and inclinations of students, creating motivation for creativity), consistency throughout the training process, comprehensiveness (covering a wide range of topics and problems by diverse forms of control), objectivity (the evaluation criteria creation and scientific justification of control tasks).

The main types of control in higher educational establishments are preliminary, current, periodic, final, control assessment of residual knowledge, a comprehensive test of training results. *Preliminary control* is carried out at the beginning of the study of a new academic discipline in order to determine the existing level of students' competence, their cognitive abilities, the focus of training on differentiation and individualization. For example, in the first year of study, in order to determine the students' level of basic arts literacy they are offered to make a linear constructive and light-and-shadow drawing of a still life of geometric bodies.

Current control is conducted at all stages of the discipline study in order to promptly diagnose, correct and improve students' knowledge, their stimulation and motivation for creativity. The main forms of current control are questioning, express tests, training and creative

tasks, assessment of the creative activity products.

Periodic (intermediate, boundary) control is conducted upon completion of a certain topic of the academic discipline in order to systematize a certain range of artistic knowledge and skills of students, to assess the effectiveness of the learning process.

The *final control* is carried out at the end of the whole course in order to generalize and systematize students' artistic knowledge and skills. Usually, in higher art educational establishments examinations (tests) in professional disciplines are held in the form of an *examination (test) review*, which provides for assessment of educational and creative achievements of students.

The proposed structure of didactic forms of teaching fine art in higher educational establishments allows a teacher to choose the most effective ones depending on certain program results and competences of a particular educational component, to design a dynamic course of educational process taking into account the peculiarities of perception of educational information by modern youth. Its introduction into teaching practice will ensure both mastering of basic artistic knowledge and skills of students, and solving the problems of the training individualization and formation of the creative activity experience of future artists. Further study of the researched problem is expedient in the aspect of the analysis of pedagogical potential of distance forms of fine arts teaching in the context of the post covid world.

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The structure of didactic forms of fine arts teaching to students in higher educational establishments

The article presents the structuring of effective didactic forms of teaching the fine arts students in the system of higher art education. The features of various types of lectures, seminars, laboratory and individual lessons, master classes and creative workshops, practices and forms of control, taking into account the specifics of art education, are characterized.

The leading types of didactic forms of organization of fine arts teaching are traditional training sessions: lecture, seminar, laboratory practicals, review session. The second group consists of individual sessions, which are designed to take into account the peculiarity of working with students under an individual program of increased complexity level, as well as with students who need special educational support. The third group of didactic forms of organizing the fine arts teaching in higher educational establishments is the students' self-study work. The fourth group is practical training, aimed at forming practical artistic skills and abilities of students. The main type of such training in higher art educational establishments is plein air practical work. The fifth group of didactic forms includes control measures aimed at diagnosing the results of learning, providing feedback between the teacher and a student. Relationships have been established with the relevant didactic methods, which make it possible to achieve competencies and program results determined by the standard of higher education.

The proposed structure of didactic forms of teaching fine art in higher educational establishments allows a teacher to choose the most effective ones depending on certain program results and competences of a particular educational component, to design a dynamic course of educational process taking into account the peculiarities of perception of educational information by modern youth. Its introduction into teaching practice will ensure both mastering of basic artistic knowledge and skills of students, and solving the problems of the training individualization and formation of the creative activity experience of future artists. Further study of the researched problem is expedient in the aspect of the analysis of pedagogical potential of distance forms of fine arts teaching in the context of the post covid world.

Key words: *didactic forms of teaching, teaching the fine arts, didactics of higher education, lecture, practical training, independent work, individual lessons, forms of control.*

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