

Traditional and Modern Methods of Painting on the Plener of Students of Art Education

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Abstract

The article discusses the concept of plein-air painting as one of the most effective forms of the formation of diversified, creative future artists-educators, where in addition to solving common tasks, there is the possibility of including them in creative activities based on the ability to analyze and synthesize, on a comparison of proportional, constructive, tonal and color relationships in nature. Attention is drawn to the fact that the Odesa School of Fine Arts is characterized by poetic understanding and perception of nature, which influenced the rethinking of the role of etude in teaching and the development of the plein-air teaching method, and the open-air practice of students has become an integral part of the educational process. Theoretical and methodical methods of teaching painting in the open air are revealed and it is emphasized that the problem of developing and educating the creative individuality of artists-teachers in the process of teaching painting and in the open air in the complex of combining traditional and modern methods was not developed enough. It is indicated that in order to combine traditional and modern methods of teaching painting in the open air, it is correct to use the model for evaluating the artistic and creative development of the student's individuality in the learning process, which is a unity of three complementary aspects. It is determined that at the basis of the solution of the tasks set and the positive effect of the proposed methodology there is a combination of all the exercises offered at the practical classes into a complex scientifically based methodological system. It is presented that the conducted pedagogical experiment showed that successful and durable mastering of professional knowledge and the development of practical skills in painting occurs under certain conditions. The conclusion is that the main form of interaction of traditional and modern methods of teaching basic special disciplines is a full-scale production or open-air. The combination of traditional and modern methods of teaching plein-air painting suggests a complex method of correlating learning tasks for painting in the open air with other special disciplines, which makes it possible to trace and define their interaction in order to teach painting in the open air and develop students' creativity. The necessity of a complex mix of traditional and modern methods of teaching painting in the open air, contributing to the formation of the future artist - teacher, is substantiated.

Keywords: plein air, creative activity, traditional method, modern method, complex methodical system.

Introduction. One of the problems of art education in modern times is the need to find teaching methods that will contribute to the more effective formation of diversified educated, creative-minded future artists-educators. One of the most effective forms is the pictorial practice “Plein”, where in addition to solving common problems, there is the possibility of including them in creative activities based on the ability to analyze and synthesize, comparing proportional, constructive, tonal and color relations in nature. In the process of the plein air, the components of the artistic culture of the individual, such as competence, cognitiveness, and creativity, are also formed.

The degree of elaboration of the problem. The degree of knowledge of the problem. Many problems and tasks of the plein air are reflected in the aesthetic-philosophical, psychological and art history works, in the theoretical and methodological provisions of the open-air painting by artists A.M. Vasnetsov, K.A. Korovin, N.P.Krymov, A.I. Levitan, A.A.Rylova, A.K. Savrasova, P.P.Chistyakova, K.F. Yuona and others.

Traditional methods of painting in the open air are revealed in the works of MD Bazanova, G.V. Bedy, V.V. Weather, V.A. Ledneva, N.Ya. Maslova, S.P.Lomov, A.A.Yankovskiy and others. Significantly methodological foundations complement the following work: theory of activity and developmental education V.V. Davydova and D.B. Elkonin; concept of problem-based learning I.Ya. Lerner; pedagogical theories of creative personality development BM. Nemensky, B.P. Yusova, V.S. Shcherbakov; conceptual provisions of the professional activity of the art teacher V.S. Kuzina, N.N. Rostovtseva, E.V. Shorokhov; theoretical heritage of artists - teachers P.P. Chistyakova, I.E. Grabar, A.A. Deineko, B.V. Johanson, D.N. Kardovsky, V.A. Tabor; scientific provisions on the specifics of the psychology of artistic abilities R. Arnheim, L.S. Vygodskiy, V.I. Kiriyyenko, I.P. Pavlova and others.

In general, it follows that the principles of teaching landscape painting, applied by masters, as well as theoretical developments in the field of color science, psychology and pedagogy of art are becoming an important component in the use of traditional and improving methods of teaching students in the open air in modern conditions. However, the problem of the development and upbringing of creative individuality of artists-teachers in the process of

teaching painting in the open air in the complex of combining traditional and modern methods was not developed enough.

Insufficiently lit parts of the problem. Considering that this problem of combining traditional and modern methods of teaching open-air painting has not been comprehensively disclosed, it has become necessary to address this topic.

The purpose of the study to consider ideas about plein-air painting and to reveal theoretical and methodological methods of teaching painting in the open air. To justify the need for a complex mix of traditional and modern methods of teaching painting in the open air, contributing to the formation of a future artist - teacher.

The main content (research methodology). The theoretical and methodological basis of the study consists of the following methods: holistically-differentiated, which allows to combine individual and collective approaches in teaching students of open-air painting; personality-oriented, which allowed us to develop the creative individuality of each of the students who are in the team - the educational group; pedagogical experiment in which the task was to study the creative potential of students in specific working conditions in the open air.

In solving experimental and pedagogical tasks in the performance of educational tasks of painting in the open air, we consider it necessary to pay attention to the study of educational tasks in painting in order to improve the process of teaching students in the open air; on the compositional and artistic analysis of sketches performed at separate stages of work in the open air; analysis of the dynamics of the creative development of students in teaching painting in the open air.

In order to combine traditional and modern methods of teaching painting in the open air, we consider it correct to use the model for assessing the artistic and creative development of the individuality of a student in the learning process, which is a unity of three complementary aspects: natural talent; learning of painting; creative activity; the method of adapting the personality-oriented approach, which is an individual training of students in the study group; method of coordination of educational tasks for painting in the open air with other educational tasks of special disciplines in their complex.

The main text (Discussion). As a result of the analysis of pedagogical, psychological, art history, historical literature, the traditional directions of artistic and pedagogical experience were revealed: the basis of the tradition of the visual method used at the initial stage of artistic vocational education is observation and work with nature; the natural method was and remains the main one in the practice of studying basic special disciplines.

The basis of our view is that the integrated method of correlating learning tasks in painting in the open air with other special disciplines allows us to trace and determine the effectiveness of their interaction in order to learn painting in the open air and develop students' creativity. The principles of teaching landscape painting, applied by masters of the past, as well as theoretical and methodological developments in the field of color science, psychology and pedagogy of art, are becoming an important component in improving the methods of teaching students in the open air in modern conditions. In this case, based on our experience, it is assumed that the formation of a coloristic vision in the classroom of landscape painting under the conditions of the open air will be more effective if the methodical system of purposeful formation of a coloristic vision as an artistic reflection is applied.

The very specificity of artistic reflection suggests, according to R. Arnheim, the dynamics of continuous transitions from the visual to the speculative, from the immediate to the implied, from the external representation to the internal sense [1]. Referring to the special “plein-air vision”, it is possible to distinguish from R. Arnheim that in all cases thinking operates not with direct images of objects, but with visual abstractions [2, p. 273].

So, for the Odesa School of Fine Arts, poetic understanding and perception of nature is characteristic, which influenced the rethinking of the role of etude in teaching and the development of the plein-air teaching method; open-air student practice has become an integral part of the learning process. In the context of world and European art in particular, the uniqueness of the Odesa school of painting is that here the traditions of working from life in the open air are preserved [3].

In the context of our study, we proceed from the following provisions: provisions on the methods and methods of teaching landscape painting from the standpoint of their use in modern conditions; about the necessity and effectiveness of including in the educational process information about historical monuments in order to develop students' artistic

creativity; about the introduction of knowledge about the compositional and artistic patterns of achieving harmony in the method of teaching painting in the open air; about the peculiarities of the personality-oriented methodology, the main provisions of which contribute to solving the problems of improving the quality of student learning in the conditions of open-air practice; about the pedagogical experiment to assess the effectiveness of the use of individual and collective approaches in training in the open air; about the dynamics of the formation of practical skills and abilities of students both during the course of open-air painting and at its individual stages.

From the main theoretical and methodological approaches we draw attention to the following. For short-term assignments A. A. Vasiliev as preparatory the exercise offers a still life imitating landscape relationships (sky, earth, water). He explains the necessity of this task by the fact that the coverage of all subjects in nature is difficult, and the student cannot yet single out the main thing. He also proposes to start writing sketches of a landscape from a shallow space, for example, part of the courtyard [4].

V. M. Sokolinsky has attention to the problematic issues that are associated with the composition of the landscape in the works of students, and he offers the following types of classes: additional classes in painting in educational workshops; classes with access to studies under the guidance of a teacher; independent work of students after school hours; making copies from etudes of landscape masters, work from memory, illustrating a literary work; performance of pedagogical drawings depicting the landscape; work with various materials; collective discussion of instructional landscapes [5].

R. E. Tokarev proposes to use interrelated and complementary methods; the study and analysis of practical work, observation, conversation, pedagogical experiment, the development of the ability to see, identify, portray. He recognizes the crucial role of the teacher at all stages of the performance of the etude, his personal example and offers a system for the development of a constant vision; exercises for the development of creative abilities; exercises on the transfer of color-tone content; tasks to solve the space in a multi-dimensional landscape; exercises in enlarged format [6].

In the study of E.A. Khizhnyak, attention is paid to the concepts of color, color harmony and it is proposed to give a certain theoretical knowledge base to students, to master the techniques and methods of depicting the color of the form, space [7]. According to E. V.

Voronina, the problem of developing a coloristic vision is many-sided. It is connected with the act of cognition, the creative study of reality and the practical development of the means of expression, among which the first place is given to color and color. Improving the art of painting in a natural, landscape-architectural environment contributes to the formation of students' need for independent creative work. It is possible to pay attention to E. V. Voronina's theoretic - methodological provisions. Thus, she emphasizes that students and teachers knowledge of the methods of forming a coloristic vision will allow mastering the picturesque mastery, but along with this practical solution of this problem is impossible without students and teachers knowing the features of color, methods and ways to create coloristically correct solutions, but the formation of a coloristic vision among students on practical studies of landscape painting in the open air conditions is impossible by means of modern techniques [8]. Considering this problem, it should be noted, - writes E.V. Voronina, that the development of a coloristic vision of future artists - teachers consists in taking into account the interaction of two aspects: educational and creative. The educational aspect consists in the consistent and purposeful study of the color patterns of the surrounding reality, the visual perception of color, as well as the study of techniques and methods for transferring them in painting. The creative aspect assumes a creative focus of learning, namely: the conscious use of color patterns, the selection of colors in order to subordinate them to the plan and to achieve the greatest expressiveness of the pictorial image [8].

On the basis of an analysis of the peculiarities of teaching painting in the open air, L. A. Zhadanova reveals the pedagogical concepts of curriculums for holding open-air practice in painting in various art institutions, outlines theoretical and methodological recommendations for constructing a system of educational tasks for the plein-air. The personality-oriented method of combining individual and collective approaches to learning has been experimentally verified, taking into account the psychological structure of each student. The longitudinal study allowed us to trace the dynamics of the development of practical skills and abilities of the creative activity of students in the educational process. According to the provisions of L. A. Zhadanova, the skills and knowledge acquired in the process of carrying out educational tasks in the open air form professional skills and improve the quality of teaching painting in the workshop. This interdependence of painting particularly acutely poses the problem of studying teaching methods and developing creative

individuality, especially in the open air, when nature is the “main teacher” [9, 10]. It is possible to single out from L. A. Zhadanova that the methods of teaching plein-air painting, obtained in the pedagogical experience of masters of art, should be coordinated with the peculiarities of modern higher education, that there is a role for regional peculiarities and the cultural and historical status of the area that have a direct impact on the development creative individuality of students; the methods of landscape painting studied in color studies, used in impressionism, must be adapted to the conditions of geography and traditions of the Russian open-air school; teaching painting in the open air is a multifaceted and complex phenomenon that deserves close attention from the specialists of the pedagogy and psychology of art, artists, teachers [9, 10].

The interaction of traditional and modern methods is reflected in the work of N. V. Seliverstova, who said that the programs that emerge as a result of many years of collective reflection and evaluation of the achievements, in practical pedagogy, play the role of a canvas by which each teacher-artist builds his own training system. Based on the analysis of the theory and practice of teaching basic special disciplines, N. V. Seliverstova reveals the objective conditions for the interaction of traditional and modern teaching methods, which presupposes the presence of teachers who continue the traditions of the academic art school; introduction into practice of non-traditional forms of organization of the educational process; students' readiness to simultaneously solve educational, creative, search problems in practical works of an academic orientation. From the conclusions of N. V. Seliverstova, it is possible to single out the position that the effectiveness of introducing into practice the practice of academic art education of the principle of interaction of traditional and modern methods of teaching basic special disciplines is based on introducing into the educational process such components of a theoretical model as: traditional methods of art education; regional cultural pictorial traditions; modern teaching methods; pedagogical creativity of the teacher. The most optimal and productive form of implementing the principle of the interaction of traditional and modern teaching methods is a field production, which allows the teacher to put into practice the simultaneous solution of educational, search and creative tasks. The structure and the main content of the thesis [11].

Our position, based on the analysis of research and practical experience, is as follows. Plein-air practice is aimed at “refreshing the palette”, consolidating the knowledge and skills

acquired in the workshops of drawing and painting, architectural design. The plein-air has its own characteristics that you need to know in order to achieve good results in work, namely: you need to work quickly, as wildlife is constantly changing. With a long drawing - to work at the same specific time of day and state of nature; proceeding to the landscape, you should write a series of studies on the state. Short in time, small in size, at different times of the day and in any weather. The main task is to convey the rapidly changing illumination, color, general tone of the motive, to understand the dependence of the local color of objects on the lighting; To achieve the desired results, it is necessary to develop such qualities as observation, wholeness of vision, creative imagination, and visual memory. This is facilitated by a system of auxiliary exercises, short-term drawings, sketches and sketches along with long drawings. The system of auxiliary exercises should include certain stages: an outline; sketch as a more complete than a sketch, the image of the objective world. Based on the solution of the tasks set and the positive effect of the proposed methodology, we substantiate that combining all the exercises offered at the practical classes into a comprehensive scientifically-based methodological system ensures effective interaction of the didactic, methodical-pedagogical and cognitive aspects of the process of teaching landscape painting in the conditions of the open air. We confirm that drawing from nature in the open air has an educational and educational value.

One of the main tasks of the experiment was to develop a system of theoretical and practical tasks on mastering color, as the most expressive and emotional means of painting, actively participating in the construction of an artistic image, as well as its practical confirmation. This system combines theoretical introductory conversations, preliminary explanations using visual aids, exercises and exercises, short-term sketch studies, short-term and long-term work. The conducted pedagogical experiment showed that successful and durable mastering of professional knowledge and development of practical skills on painting takes place under certain conditions. Comparison of the results of the work of experimental groups with control ones clearly demonstrates the advantage of the proposed system of exercises, confirms its pedagogical effectiveness. In the process of analyzing the results of experimental research, it was found that students of experimental groups successfully coped with the development of the mandatory minimum of landscape subjects provided for by the open-air practice program. In control groups, the compulsory program was mastered to a

lesser extent. The transfer of color-tonal relations of the nature motive, a certain coloristic state and depth of landscape space, is a favorable prerequisite for the revitalization of the professional and creative activities of future artists-educators. Effective assistance in achieving the goals of training has had a targeted impact on the emotional sphere of the students' personality in the process of working on the landscape in the conditions of the open air, the use of various artistic materials and performance techniques. An important role during the testing of the experimental methodology was the setting before the students of certain tasks, pedagogical installations and methods that contribute to the intensification of thinking and performing activities. A comparative analysis of the results of the implementation of the experimental complex of educational and creative tasks gave the following results (Control group. High - 18%. Medium - 52%. Low - 30%), (Experimental group. High - 29%. Medium - 59%. Low - 12 %).

Conclusions. On the basis of the analyzed material it is possible to make certain generalizations and conclusions:

- The main form of interaction of traditional and modern methods of teaching basic special disciplines is a full-scale production or plein air.

- The combination of traditional and modern methods of teaching plein-air painting involves the use of traditional technological techniques of the past in practical art activities; the ability to create a coloristic unity of the picture plane and volume-spatial compositions in the work from life and by presentation; isolating the plastic constructive basis of the field performance and its reflection in the work; interest in the search and use of the new artistic capabilities of traditional academic performance techniques; creative understanding and processing of artistic and visual heritage; understanding of features in solving educational and creative problems in the work on composition.

Prospects for further research. There is a need to continue the search for the principles of the synthesis of traditional and modern methods of teaching plein-air painting, which are especially characteristic of the space of regional painting schools and visual traditions.

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