

KULTURA – SZTUKA – EDUKACJA

tom I

redakcja

Barbara Kurowska
Kinga Łopot-Dzierwa



WYDAWNICTWO NAUKOWE
UNIWERSYTETU PEDAGOGICZNEGO ■ KRAKÓW 2015

Recenzent
prof. UAM dr hab. Hanna Krauze-Sikorska

© Copyright by Wydawnictwo Naukowe UP, Kraków 2015

redaktor Anastazja Oleśkiewicz
redaktor prowadząca Urszula Lisowska
projekt okładki Kamil Baś

ISSN 0239-6025

ISBN 978-83-7271-917-1

Wydawnictwo Naukowe UP
Redakcja / Dział Promocji
30-084 Kraków, ul. Podchorążych 2
tel./faks: 12 662-63-83, tel.: 12 662-67-56
e-mail: wydawnictwo@up.krakow.pl

Zapraszamy na stronę internetową:
<http://www.wydawnictwoup.pl>

druk i oprawa
Zespół Poligraficzny UP, zam. 9/15

Olena Shevniuk

National Pedagogical Dragomanov University
in Kiev

Axiological Approach in Professional Preparation of Future Teachers of Fine Arts

Introduction

Interiorization of sociologic and cultural values that regulate individual and social behaviour of future specialist and are the basis for setting and fulfillment of perceptive and practical tasks of professional activity, is the fundamental problem of pedagogics. Application of social and cultural experience conditioning the character of internal acceptance of universal cultural values by individual, by him, is considered in researches of Ye. Krupnik, O. Leontiev, L. Masol, etc. However, the issue of formation of axiological attitude to artistic knowledge as the factor of establishing of emotional and valuable component of pedagogic culture of future teacher remains undecided. It requires determination of content of axiological component of culturological education of future teacher of fine arts, grounding of its structure, revelation of elements of methodic system of its provision, which is the subject of consideration in the proposed article.

Methodological system of formation of cultural values of future teacher of fine arts developed by us is based on understanding of ethic social and cultural alternatives as the ways of determination of strategies of life-sustaining activity, setting and settlement of moral collisions of human existence in their historic and cultural dimension. Our approach to development of methodology of broadcasting of universal values to personal ones is based on mechanism of **return of sensual experience**¹ and mechanism of binarity of perception of texts by culture.² The mentioned mechanisms predetermine importance of personal orientation of the process of mastering of art values, creation of pedagogic conditions for direct experience of universal values by students, which in such case will begin to function in real life connections of personality.

It is known that the process of interiorization of art values relies on the already formed system of value orientation of personality, its life experience saved in reserves of its long-term memory. Intense interest of students in their own psychological life is enriched in the process of culturological education by experience of settlement of moral

1 A. Leontiev, *Activity. Consciousness. Personality*, Moscow 1975, p. 304.

2 Ye. Krupnik, *Psychological Influence of Art*, Moscow 1999, p. 235.

collisions available in world culture. Students respond to examples from life activity of creators of art, the peculiarities of their behaviour and cogitation resonating with their own ones actively.

Efficiency of implementation of personally oriented approach to study culturologic disciplines is intensified by usage of devices stimulating perception of axiological senses of historic and artistic phenomena by students. Among them there are:

- accentuation of values directed to direct intensifying of attention to some or another moral problems with their analysis and evaluation by the teacher;
- emotional infection providing for reveal of separate historic and cultural problems in intensified emotional context with usage of verbal and non-verbal strategies;
- emotional contrasts allowing sharpening of experience of significant feelings against the background of awakening of paradoxical emotions;
- characteristics through the separate detail, in which moral or anthropological problems of the whole cultural epoch are focused;
- imaginary transfer to cultural past, to the backgrounds, that allows supporting of the process of empathic compassion with author's position;
- identification with historic and cultural character, on behalf of which evaluation of one or another moral position unfolds.

Use of the above-mentioned devices, appealing not to rational analysis of ethic problems, but to their experience, provide for activation of individual cognition interest of future specialists, high motivation of their study activity, formation of professional empathic skills, positive emotional background of educational process.

However, within the process of monitoring certain difficulties of students in aspect of detachment of objectivation value senses of one or another, cultural phenomena were revealed. For the purpose of overcoming the above-mentioned difficulties such experimental factor as comparativization of axiological analysis of senses of cultural texts was implemented.

Comparative method is defined by researches, in particular by S. Krymskyi, as comparative historic method in human sciences based on comparison of cultural characteristics. Comparative method characterizes specifics of culturological studies, as it directs them to the analysis of key senses of human life activities in social and cultural space. In total comparative method reflects the trend of modern epistemological paradigm to non-linear thinking, complementarity of truth, encounter of sense alternatives adequate to social and cultural processes with their dynamics of mutual influence and interaction of traditions.

Comparative analysis in culturological education of future teacher of fine arts is used as a factor contributing to detachment and objective analysis of axiological senses of works of art by student. Comparison of interpretation of mutual existential problem (for instance value of life and death in Mesopotamian and ancient Egyptian art, anthropologic ideal of Antiquity and Medieval Ages, Baroque dominants of Ukrainian and Western

European cultures, picture of the world of the epoch of modern and post-modern, etc.) by various (in historic time or according to national pertain) cultures, first – facilitates for students detachment of main axiological problem of one or another epoch, second – allows determination of identical and different items of various cultures, third – stimulates acknowledgement of alternativeness of senses of human life-sustaining activity, which moved future specialists to the level of understanding of the own existential position.

Mastering of the method of comparative analysis of axiological senses of works of art is realized in system of tasks for comparison of:

- dominant values of various historic and national types of cultures;
- axiologic senses at the beginning and at the end of the certain historic and cultural process;
- ethic maxims of various national images of the world;
- creative principles of various cultural workers;
- axiological positions represented by various culturological concepts;
- approaches to culturological analysis of works of art.

Processually, the fulfillment of comparative task at the first stage provides for axiological problematization of senses presented in work of art. Revealing axiological paradoxes of another culture, its differences from habitual ideas about senses of life-sustaining activity and acceptable ways of thinking and interpretation (for instance, being charmed with death in ancient Egyptian sculpture and frescos, “dreaming” alogism of Ukrainian Baroque icons, etc.) allows sharpening of axiological problem of analyzed text and simplifying its perception by students.

At the second stage of revealing axiological problems are compared with a view to their identity and differences. Reduction of problems to single denominator contributes to understanding possibility of alternative interpretation of senses of human life-sustaining activity in polyphonic historic and cultural space by students. Thus, it helps to experience art of Renaissance from absolute rapture by omnipotence of man, from the similar absolute failure of anthropocentric beliefs, for instance, in creative works of Michelangelo, Titian, with the help of which it stimulates reflection concerning own position in the world.

Comparison of various methodological positions of culturological analysis represented by alternative culturological schools and researchers is crucially important. Thus, fulfillment of task, in which phenomenon of the so called **Greek miracle** is grounded from the point of view of social approach and from positions of analysis of cultural conscience facilitates not only acquaintance with possible methods of interpretation of cultural phenomena, but also the understanding of values, on which such approaches are grounded, and determination of the own system of coordinates of understanding of art works.

At the third stage of fulfillment of comparative task it is offered to develop the integral system of axiological principles of analyzed cultures on the ground of principles revealed in works of art. It requires outgoing beyond the borders of the presented

text, involvement of the additional information from topical lecture, textbook and supplementary literature.

The peculiarity of presented technology of comparative axiological analysis is relying on the authentic text of culture as emotionally saturated and maximally full of the unique axiological content. Formation of the experience of emotional and axiological attitude to social and cultural process is considered efficient subject to immersion to the streams of polyphonic thinking of creators of art, where author's understanding of existential problems, in dialogue with which the own system of values of the future teacher of fine art is accepted or formed, is concentrated.

Work with original sources of artistic information is based on system of axiological text tasks of the following types:

- actualizing ones, providing for actualization of axiological knowledge of students in context of analysis of presented work of art and their correlation with personal system of axiological orientations (to comment expression of one or another man of art; to give examples for proving or negation of author's position; to analyze positive and negative sides of ethic concept; to formulate own attitude to the certain ethic position, etc.);
- stimulating ones, qualified to stimulate formulation of the own interpretation of axiological problems of the work of art, to develop independent critical thinking (to reveal various points of view to the certain ethic tradition and to compare them; to analyze the reasons of forming one or another axiological position; to transpose ethic principles of one epoch to another one and to reveal their transformation; to trace the change of own position in the process of familiarization with the text of culture, etc.);
- artistic ones, oriented to artistic interpretation of social and cultural processes and phenomena with reflection of the own emotional and axiological attitude to the reality (to ground historic dynamics of values in culture and to relate it with own positions; to interpret work of art from the point of view of various cultures and to reveal the reasons of differences; to reason the own position concerning the paradoxical interpretation of the famous work of art; to analyze the reminder from the point of view of philosopher, historian, culture specialist, etc.).

Procedurally at the first stage there is the meeting of students with work of art, its emotional intension and concentrated idea. Such meeting does not guarantee the full-fledged understanding of axiological sense of presented work, but it stimulates empathic feeling of situation and actualizes personal experience of students.

At the second stage problematization of axiological sense of work of art as special work for revealing the main axiological problem, value paradoxes and inconsistencies is organized. At the initial stages of work with axiological tasks the method of "scroll" when on one piece of paper each student writes his idea, then envelopes his text and passes it to another one, is used. The teacher announces ideas of the students that become the subject of discussion and formulation of the own position. Such method provides

for activeness of each student irrespectively of intellectual skills and confidence in his position, which is especially important in discussions for ethic topics.

As we see, the second stage allows **building** topical situation of axiological direction as personally important for students and to use it as the ground for communication at the third communicative stage of fulfillment of axiological task.

Organization of exchange of ideas at this stage is prearranged with the help of the following procedures of mutual activity developed on the ground of methods of D. Grigor'ev:

- "Aquarium": presentation and protection of individual position by separate student before the audience;
- "Understand me": grounding of own position by a student as allowed only after reproduction of positions of predecessor;
- "Search for position": after definition of students in their own axiological positions it is allowed to change them by desire;
- "Mutual understanding": in small groups they get acquainted with position of another group and protect their point of view before the whole audience;
- "The Author!": the students appear at press-conference on behalf of the author of presented text and answer the questions of a "reporter";
- "Stream of consciousness": the students discuss the idea of the author of the text and continue it in keeping with stream of consciousness;
- "Values of life of cultural hero": on the ground of text of culture the students formulate ethic credo of the author of presented text.

Questions of the teacher (Is it easy to defend own position under pressure of other opinions? Is it possible to change own opinion and to accept another one? Is it possible to reproduce the opinion of another person? Do his/ her ethic views influence my own ones? Is one point of view enough for full-fledged understanding of axiological sense of work of art?) direct discussion to searching the place of individual system of values among the acceptable other ones, to formation of tolerance to possible axiological alternatives. In our opinion, the above-mentioned statement determines specificity of axiological discussion.

The conclusion of the stage of communication is the understanding of necessity of breakthrough to the alternative senses of interpretation of axiological content of work of art by students. Such result of discussion in the audience stimulates its continuation in consciousness of students beyond its borders at the fourth post-communication stage, at which the process of self-determination of future teachers of fine art in the process of cultural values takes place.

In the capacity of activity strategy of mastering of the senses of universal culture of the students there is the method of facilitation. Facilitation is the pedagogic support of search activity of students by the teacher, which principal peculiarity is that educational problem is formulated and solved by students with indirect participation of the teacher.

As L. Masol considers rightly³, facilitation is the age strategy of organization of educational process in young age.

For instance: upon fulfillment of stimulating task the ground of problem setting is the personal experience of students, which paradoxically contradicts the Japanese myth about goddess Amaterasu: the European will see in the mirror only reflection of himself, but not the reflection of another man, which happened in the text about Amaterasu. Discrepancy with own experience of perception of other people and yourself forces the students to initiate formulation of the problem, the respective interaction within the process of discussion, the ways of presentation and exchange of information, character of statement of conclusions.

The task of the teacher is a pedagogical support of the process of creation of new component of axiological consciousness of the students. The teacher does not give ready answers, does not set ready tasks: in the capacity of organizer he leads a discussion, controls interaction in appearing small groups of accomplices, as the informer he connects the additional information (in this case informs about some elements of code of behaviour of Eastern man, gives the examples from the films by Akira Kurosawa, literary works by Kobo Abe, represents stylistics of Noh and Kabuki theatres, analyzes the portrait of Minamoto Yoritomo by Takanobu, portraits of the actors by artist Sharaku and *The Beauties* by the famous Utamaro, consciously directing the students to understanding the so called context type of personality peculiar to Eastern tradition), as facilitator he supports any ideas of the students beyond their critical evaluation with the purpose of enrichment of the problem with various perspectives on the ground of set tasks and flexible rehash of answers of the students (When can the man see another one in himself? Will the revealing of another personality strike the man? Why the situation of possibility of seeing another person in a man's reflection is reflected in Eastern myth? Is such situation possible for European man? How will his life change in such case? Is it possible to accept only one point of view to the person as to somebody finished in himself?).

The critical moment of the presented discussion is the question answered by the teacher: will you recollect European myth, where plot is similar to Japanese one? Comparison of Japanese myth about Amaterasu and ancient Greek myth about Narcissus encourages students to understanding of different vectors of anthropological programmes of Eastern and Western art, and at the final conclusion to understanding the equivalence of two points of view to the man in modern multicultural world.

In the presented lesson facilitating position of the teacher is manifested in the fact that he/ she maintains discussion in the channel of the main problem, encourages all students to expression, always fixes successes, manifests openness, traces group dynamics, consciously distributes time, helps to overcome cognitive and communicational barriers.

3 L. Masol, "Comparative Methods of Mastering of Art Values in the Context of Poly-Cultural Education", *Pedagogical Sciences* (Kherson), vol. 30: 2002, pp. 101–105.

Conclusions

Analysis of implementation of methodic system of provision of axiological component in professional preparation of future teachers of Fine Arts allows stating qualitative positive shift in the character of subjective activeness of students, ability to accept axiological position of another one, emotionality of expressions, rise of cognitive interest. The proposed methodical system based on tolerance in respect with the principles and contents of activity of another one, privation of authoritarianism in the process of transformation of axiological consciousness, influences formation of pedagogical culture of students in aspect of its orientation to subject-subjective relations in pedagogical process effectively.