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Development of art perception and creativity during of the art-teacher training

The article represents the factors and mechanisms of forming a creative personality of the teacher of art in the process of study of the course «Psychology of artistic creativity». Theoretical research of L.S. Vygotsky, A.V. Bakushinsky served as the basis for the development of the concept of artistic perception and creativity, and artistic and pedagogical practice. The author shows the innovative technologies at the lessons of artistic and creative cycle, the interaction of art in the artistic perception.

Key words: teacher of arts, the theoretical research of L.S. Vygotsky, the development of perception and creativity lessons artistic and creative cycle, the interaction of art in the artistic perception.

Nowadays the children's art education problem gets an exclusive urgency; therefore it is necessary to know processes, factors and the mechanisms forming the creative person as the teacher of art. With this purpose the author's special course «Psychology of art creativity» is introduced, the modern manual is published and the teaching-methodical complex where long-term experience of research-pedagogical activity on the of the fine arts teacher training is generalized and developed. «Psychology of art creativity» connects the system of a special high school course and a quality of scientific research [1, 2]. Philosophic-aesthetic and psychological-pedagogical concepts of art creativity, in particular, psychology of art in works written by L.S.Vygotskiy are stated. In his works research of psychological mechanisms of influence and perception of a work of art is fundamentally given; the book «Psychology of art became «the desktop encyclopedia» for psychologists, teachers, aesthetes, culturologists and critics [3]. For the modern theory and practice of art perception and creativity his idea are fundamental. Considering not passing value of researches made by L.S.Vygotskiy, it is necessary to stop on substantive provisions of his psychology of art concept. The psychologist has managed to discover the main element of art activity — its specific intellectual mechanism, at the same time Vygotskiy treats art creativity and perception as the process having first of all the emotional nature. His aim was to analyze feature of structure of a work of art, to recreate the structure of that reaction, that internal activity which it causes. As the analysis of the recipient experiences is hidden in unconscious sphere of mentality, the scientist puts forward a new method of art psychology, the essence of which consists that «for a basis it is necessary to take not the author and not the spectator but a work of art» as set of the aesthetic signs directed raising the emotion in recipients. The purpose of a work of art creation is its participation in perception. Considering art as knowledge, L.S.Vygotskiy brings an attention to the question on perception of any work of art in unity of the maintenance of the form.

In our art-student teaching, in development of the concept of art perception and creativity, we leaned on L.S. Vygotskiy's theoretical researches. In a basis of pedagogical researches there is his doctrine «about perception, feeling, imagination and imagination» — about «feeling deeply and aesthetic reaction».

In the fine arts works two levels of value are allocated: «subject» and «significant», defining types of perception: usual («unprepared»), semi-artistic («enlightened») and «prepared» or «sign» (art) which specific attributes should be considered.

The art perception is not direct, but the mediated reflections of the validity, demands close interaction of reproductive and productive (creative) mechanisms of mentality. It can be certain as a special kind of activity — «internal», mental; it connected with threefold apperception. The art perception is a comprehension of the ideal model created by the author, comprehension of the values presented in the object of perception. «Psychology of art is psychology of form»; the work of art is perceived as a language, a sign and a text, coding the art information. Each kind of art has the language, bears the art information through the system of signs. Specific function is inherent in an art sign — during perception of an art sign there can be the values which are not conterminous with that were laid by the artist, and these values at various recipients also can be not identical, to cause various interpretation. The art perception cannot be understood outside of its time characteristics: it not the single act, but the original process connected with certain phases. The first, precommunicative, a phase is connected with formation of art-psychological aim. As art activity what the perception of a picture is, poly-motive by the nature (answers same as to needs of knowledge, emotional ex-

perience, development of value orientation, development of creative potentialities), so complex appears and purpose supervising this activity: cognitive, axiological, creative. On a communicative phase develop psycho-physiological, intermediate, «informing» and «suggestible» layers of art perception; there is a formation of images-signs and comprehension of their value, communication, dialogue, co-authorship (the artist and the recipient). Co-authorship can arise at an optimum parity of two interconnected steps: emotional (perceptual) and intellectual (thinking). In this sense, by L.S.Vygodskiy, «emotions of art are clever emotions». At the moment of post-communicative phases recipient forms concepts, opinions, estimations, own comprehensions, interpretations and world relations. During perception of a work of art it not simply informs the addressee, but gives to sense it is emotionally unique-personal character — makes it «my experience, my sense». At high-grade perception there is a spiritual contact of feelings of the artist and feelings of the spectator, there is an aesthetic reaction, «the strengthened work of imagination». That is the art perception is creative by the nature, and the creative moment acts at all steps of its development. Developing L.S.Vygodskiy's ideas, A.V.Bakushensky writes, that «the work of art is a symbol-exponent of creative action at the artist and a symbol-activator of creative action at the spectator» [4; 58]. In this sense psychology of art perception (recipient) is mirror-like in relation to psychology of art creativity; the psychological mechanisms making motive power of creative process and perception are identical: feelings and emotions, intuitive and figurative thinking, imagination and imagination (reproducing), associativity, emphatic ability («a life in image»). The Important point in the mechanism of art perception is synaesthesia. The phenomenon of synaesthesia in psychology is understood as a process or a result of inter-sensetive, intertouch association (interaction of sight, hearing and other feelings during the perception). As the intertouch association synaesthesia informs perception sensual integrity, allows keep its emotional saturation. In an aesthetics and arts critics synaesthesia is interference of arts during their interaction. As the basis for such property «aura» of a work of art is «the world of associations». «Aura» informs the most part of charm to art perception.

The basic pathos of pedagogical process concerns conditions and factors of education the creative person as the teacher-artist. Conditions of formation the art-creative person: creative deposits (talent), impressions of the childhood, environment and family traditions, acquaintance to language of art forms, «museum lessons», «scan» the original works (masterpiece), figures from originals, «imitation» samples. Known theatrical director G.Tovstonogov approved: «The future painter can be thought the bases of prospect, a composition, but it is impossible to teach the person to be the artist. It is the same in our business». However, possibly, we can bring up the creative person. It means a solving condition is the vocational school. It is necessary to construct the system of training, school in every possible way to promote development of the creative person. The first and most important condition is «readiness» for creative activity, «a sense of creativity», discovering interesting. Ability to see interesting in many respects congenital, but it can develop, and the important role here belongs to the teacher, his skill to consider personal features of the pupil, individual ways of the approach to the sanction of a creative problem. «It is not necessary to teach the originality of a manner, it is inherent to everyone «at heart» (P.P.Chistjakov). The account of psychological laws of creative development is important. One of these laws L.S.Vygodsky has named «the social situation of development», and the known expert in the field of art pedagogics V.Lounfeld designates this principle as system of growth: system of growth not as an age stage, but as «a phase of creative development». The essential factor of becoming and development of the creative person is the self-dissatisfaction, a reflection — the reflection full of doubts, contradictions, the analysis of own psychological condition. A dissatisfaction is an enzyme new; it updates creativity. «It is important to protect good in the work, and also to be able to see the mistakes» (A.S.Golubkina). It develops taste as a step for the further movement. The major subjective condition is evolution emphatic abilities, perfection of training by sympathy (in particular, the teacher and the pupil); Sympathy is one of laws of training to creativity. Identification with business it is a way to formation of the creative person with higher motivation, the self-staticized person. The significant material gives the skilled-experimental work («role» identification). During the formation the creative personality of the teacher-artist, teachers of art special value have methods, modes (for example, personification, revival), promoting identifications with the art form, with means of expressiveness (lines, spatial, color forms, etc.), with a material and tools of creativity (a brush, a cutter, a violin, etc.). It would be possible to specify many experimental results connected with training the emphatic ability. The knowledge of these data is necessary to increase of efficiency the creativity training. Not only separate abilities develop, and the person as integrity, and in a place with it ability do. We do accent on it in practice of formation the creative person.

Realization the art-pedagogical ideas has found reflection in a complex technique of the psychology-art criticism experiments presented in educational complex «Psychology of art» [5], in books «Psychology of art creativity» [1] and «History of arts. An art picture of the world» [6, 7].

Development of art perception during the lessons of a creative cycle.

- «The Emotional resonance» and process of perception the work of art. Lessons of perception are the strongest means of the emotional culture education. In the book we result a summary of experience of the organization of complete process the art perception on Rembrandt's picture «The prodigal son homecoming», illustrating to some extent an embodiment of some reasons stated in a theoretical part. Complete process of the picture perception was promoted the attraction conformable to it the piece of music — the Choral prelude I.S.Bach F-minor. Picturesque and a piece of music unite: a generality of the emotional maintenance; philosophical sense; complexity, diversity of the theme decision; similarity of means expression.

- Metaphoricalness and associativity of perception: Jorgeone «Thunder-storm» in a context of a poem «Fiesolan nymphs» Boccaccio, Giovanni.

- Interaction of arts in art perception. The creative task: the analysis of a poem of S.Orlov «White lake», «picturesqueness» of reproduction of picturesque features of frescos Dionysus (the Virgin Mary temple in Ferapontovy monastery); the musical beginning in painting B.E.Borisov - Mussatov («Well» — «The play of water» M. Ravel).

- Psychology-art criticism projects «Psychology of the artist's childhood», «A phenomenon of loneliness (alienations) in creativity», «Creative dynasties in art», «Psychophysical concept of V.Kandinsky's painting» («The spiritual in art»), «Internal pressure» of elements of the art form in V.Kandinsky's theory, «Psychological problematics of architecture» and others.

- «Psychological» variants of associative perusals the pictures-metaphors; psychological interview («Interview yourself»); the composition-reasoning «Impressions of the childhood», «family traditions»; «museum lessons».

Levels of the art-creative readiness were studied on the basis of questionnaires «Research of motivation to the course «Psychology of art creativity», «Estimation of the maintenance of the manual on psychology of art creativity», tests, creative tasks, participation in activity of a scientific student's society «Image».

Resume. The psychology of art creativity has cultural-educational sense and promotes development of emotionally-intellectual sphere of the future expert-tutor — *the person of culture.*

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Л.Золотарева

Өнер мұғалімін дайындау процесінде шығармашылықты және көркемдікті қабылдауды дамыту

Мақалада «Бейнелеу өнері психологиясы» арнайы курсы зерттеуде өнер мұғалімінің шығармашылық тұлғасын қалыптастыратын жағдаяттар мен механизмдер жайлы сөз қозғалды. Л.С.Выготский, А.В.Бакушинскийдің шығармашылық ізденістері көркемдік қабылдау мен шығармашылық концепциясы және шығармашылық-педагогикалық тәжірибе жүргізу жұмыстарының негізі болды. Көркем-шығармашылық цикл сабақтарындағы инновациялық технологиялар, көркемдік қабылдаудағы өнердің өзара әрекеттесуі көрсетілген.

Л.Золотарева

Развитие художественного восприятия и творчества в процессе подготовки учителя искусства

В статье рассмотрены факторы и механизмы, формирующие творческую личность учителя искусства в процессе изучения спецкурса «Психология художественного творчества». Отмечено, что теоретические изыскания Л.С.Выготского, А.В.Бакушинского послужили основой для разработки концепции художественного восприятия и творчества и художественно-педагогической практики. Показаны инновационные технологии на занятиях художественно-творческого цикла, взаимодействие искусств в художественном восприятии.

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Формирование психологической культуры будущих педагогов-психологов и специалистов по дошкольному воспитанию

В статье рассмотрены проблемы формирования психологической культуры будущих педагогов-психологов и специалистов по дошкольному воспитанию в контексте общепрофессиональной подготовки, показатели и основные аспекты проявления. Проанализирована сущность психологической культуры педагога-психолога и специалиста по дошкольному воспитанию. На основании специфики содержания и функций каждого из них и отражения генезиса культуры личности автором были выделены компоненты психологической культуры.

Ключевые слова: культура, психологическая культура, педагоги-психологи, специалисты по дошкольному воспитанию, профессиональная подготовка, психологические знания, способности, рефлексия.

В условиях смены образовательных парадигм профессиональная деятельность педагогов-психологов и специалистов дошкольного обучения и воспитания существенно усложняется. Согласно «Концепции развития образования Республики Казахстан до 2015 года» основной целью образования становится не простая совокупность знаний, умений и навыков, а основанная на них личная, социальная и профессиональная компетентности, формирование которых невозможно без психологической готовности к профессиональной педагогической деятельности [1].