

PROFESSIONAL AND ARTISTIC EDUCATION OF FUTURE FOLK ARTISTS IN THE PROCESS OF DRAWING TRAINING

Larisa Vladimirovna Shokorova* and Natalia Sergeevna Mamyrina**

The article reviewed the features of the use of graphic artistic tools in the design of folk art products. It reveals the specificity of the future folk artists' drawing training. It describes the ways of design graphics pursuance, the search for art graphic images through the transformation of realistic objects. It defines methods of creative work in professional and artistic activities, contributing to the development of perception and creative thinking. It substantiates the complex of special tasks aimed at development of the ability to use the basics of graphic design skills for the transfer of project ideas. It offers pedagogical conditions to form the future folk artists' expertise on the basis of gaining scientific knowledge and specific technical skills.

Keywords: folk arts and crafts, drawing, artistic image, forming, creative thinking, creative interpretation of nature method.

1. INTRODUCTION

1.1. The drawing as the basis of graphic skill in the professional and art education in the field of folk arts and crafts

Modern conditions of social development, characterized by globalization of social and cultural spheres, have had a huge impact on changing stereotypes of thinking, aesthetic and moral ideals and values of people. The challenges of globalization lead to a decline of interest in the national culture and the loss of ability to perceive it, the devaluation of scientific and cultural achievements of people, they limit the ability to regenerate national and spiritual values of Russian society [18, p. 408]. Endemic problems reveal the need to improve vocational and art education in the field of traditional arts and crafts, reflecting and expressing the artistic and creative potential of the nation, its historical memory. Formation of objective-spatial environment and its harmonization with the environment places new demands on the quality of professional training of national arts and crafts' artists, aimed at the development of creative thinking and acquirement of technologies in traditional works' design and manufacturing. The development of modern works of arts and crafts should be based on utilitarian expediency and usefulness in accordance with high demands on the quality of manufacture, preservation of traditions and the authorial flexibility [20, p. 147]. Therefore, a priority in the training of the arts and crafts artist should be the process of formation of students' professional knowledge

* Altai State University, 656049, Altai region, Barnaul, Lenina ave., 61

** V. M. Shukshin Altai State Humanitarian-Pedagogical University, 659300, Altai region, Biysk, Korolenko st., 53

and skills in the field of artistic disciplines, necessary for artistic, creative and research activities in the field of traditional arts and crafts.

Drawing is the basis of the educational process in the training of artists of national arts and crafts, it is the one of the special disciplines that require constant improvement and finding new and more effective forms and methods of training. Drawing helps to learn and open up the reality in various types of spatial and plastic arts, to conduce the acquirement of the creative methods of work in artistic activity, methods of project graphics, it develops professional perception and creative thinking. The main expression means of drawing (point, line, contour, silhouette, plane, etc.) are the basis of any image. V. A. Korolev said: "Drawing is not just an art, but also a science that teaches to think through a form, to understand the structural basis, to depict objects' plastic structure in the plane" [10, p. 3].

1.1. Specificity of drawing training of the future folk artists

Drawing training traditions were laid at the turn of XIX-XX centuries. Academic drawing system is traditionally "aimed at training of professional artist, which owns high level of graphic skill and drawing culture" [3, p. 415]. The first place in the academic painting take the educational and analytical tasks, aimed at the study of nature. "For the study a purpose may be: anatomy, construction, proportion, motion, range of tonal contrast, tone-color scale, graphic resources of the material, etc. In the creative work all the above mentioned is not a purpose but a means. The fact that the artist has to solve it, depends on his/her professional readiness and experience. Furthermore, the master can and has the right even to neglect one or another natural requirement for the sake of other purposes. The purpose of creative work is creating an image, work, artistic merit. However, the study doesn't exclude creative work: its presence is inevitably an element of cognitive work" [5, p. 3]. E. V. Shorokhov had a similar view: "If you work seriously and deeply on academic drawing, independently of the material and the technique you work with, then it has to be considered as not only a training one, but also as training and creative one... " [17, p. 52]. In this regard, academic drawing should be considered as educational and creative, aimed at achieving the following objectives: the creation of an artistic image in the mind of the artist and its technical implementation. Creativity in drawing training is considered as an independent solution of a concrete learning task, feasible for the student. With the accumulation of scientific knowledge and practical skills students develop their creative abilities and visual memory, the ability to observe and analyze the reality. The moves of a hand during long-term repetition by a definite plan "hand-eye" are strengthened and become automatic. It allows to combine educational and creative tasks, which is the ultimate purpose of the process of developing technical skills. "New technical capacities and creative experience allow to solve creative tasks, i.e., contribute to the further improvement in creative drawing" [12, p. 34].

Professional and artistic education of future folk artists in the process of drawing training should not be limited to academic, basic knowledge, it should be associated with graphics specificity for concrete kinds of folk art. Project graphics, namely a method of sketching, is one of the main components of folk artists training. The contradictions between the requirements of fine arts academic school and narrowly focused specific objectives of vocational training in the training of folk artists reveal discrepancies between the actual and the desired state of drawings quality.

The arts and crafts artist in the creative practice expresses his/her idea and imaginative solution of the future product through the transformation of realistic objects, not requiring illusory volumetric solution. Undoubtedly, the future specialist in the field of decorative art primarily should solve constructive and creative tasks, but at the same time should have skills of decorative painting or sketching the design of folk art products. The development of new constructive solutions based on a natural material gives creative research of the future artists solidity and scale. "The transit to further work, to the search for a decorative form is possible only through the ability to see the logic of geometric construction and structure composition" [21, p. 12].

2. METHODS

2.1. Methods and ways of learning art and project graphics, taking into account professional activities in the field of folk art

Academic and decorative drawing education gives the compositional thinking skills, develops artistic taste, forms a spatial vision of objects, etc. Therefore, the ability to draw in the folk art is one of the most important conditions for creative freedom. And in order to achieve the free expression of ideas by means of drawing, the students need to master a number of methodological principles of academic drawing with due account for training specificity in the field of folk art. Generally accepted and proven by practice are the following methods of drawing training:

- Making of educational productions from nature;
- Successive change of assignments with the gradual sophistication of tasks;
- Repeated training in drawing during fulfilment of long-term as well as short-term assignments;
- Demonstration of physical materials;
- Theoretical information on the topics studied [1, p. 93].

Methods of teaching and methodical principles of drawing are closely linked, since each method is a combination of techniques in a particular system. Methodical principles express certain intrinsic regularities of conducting work on the drawing [13, p. 67].

The methodical principles of drawing training are:

- *The principle of progression in making drawing.* It must be carried out with the first steps of professional drawing training on the basis of the local principles of academic drawing: from the common to the particular, from the larger form to smaller, from the main to the minor. P. P. Chistyakov concerning the need to keep methodological sequence pointed out: “Every activity requires constant order, all should begin not from the middle or the end, but from the beginning, with the basis” [16, p. 343].
- *The principle of image composition on the format.* It requires a specific order of work and makes it possible to solve the problem of depicting three-dimensional objects on a plane of the sheet.
- *The principle of drawing paired symmetrical forms.* Most of the objects that surround us have a symmetrical pair form: many household items, a man’s head, etc. The essence of the principle is to trace and draw paired and symmetric forms at the same time in accordance with each other and the whole on the basis of comparison.
- *The principle of constructive analysis of a form in drawing.* It is a fundamental principle for the future folk artists. When designing the shape of the product, the arts and crafts master should take into account the relationship of its elements not only in spatial but also in the constructive-structural terms. In this regard, there is a need to analyze the regularities of structure, design and forming by means of graphics and the ability to identify these regularities in drawing [4, 9].
- *The principle of tonal drawing solutions.* Based on the study of illumination regularities.
- *The principle of integrity of image.* This is subordination of all parts to the one general form, one idea, one plan. It requires the ability to find interrelation and co-dependance of details, right relationships between the main and secondary.
- *The principle of artistic and imaginative solution for drawing.* It is necessary to create a concept, imaginative basis, ideological intention. The first stage is a pre-project study, which includes the collection of necessary information, analysis of analogues. The following step is a search and selection of the project concept.

“The concept receives the first forms of expression in the sketch-idea, then the idea is refined and developed in the subsequent stages of the project work” [6, p. 154]. With detailed study new solutions, form and details of the object are refined and improved. In this case drawing is the most rapid, simple and movable way of fixing ideas.

2.2. Transformation as a way of creating artistic and graphic image

Creative thinking operates with images. The term “image” in this case is used as a visual image, which is synonymous with “visual representation”, i.e., representing a mental picture, and expressing a fact that a student in a certain sense sees with his/her mind. Creating images is the result of the thinking process through the perception of real objects or their graphic pictures. The process of creating and representing of images depends on ability of students to the perception, the technical skills and knowledge of the composition principles. N. P. Sakulina said: “The main source of knowledge of reality in order to reflect it in the images is a visual and tactile perception. Certain acts of perception, combining and transforming, make the experience of repeated observations and form images. There is a selection and compilation of the information received, thinking actions start working - analysis, synthesis, generalization, abstraction” [14, p. 27]. Analysis of the object, its design, form, spatial position makes it possible to highlight the most important elements that form the basis of the depicted object or phenomenon to create expressive artistic image [8, p. 12]. Thus, the result of applying analytical and synthetic approach is the image on a plane in the process of drawing from nature. According to E. I. Ignatiev, “drawing from nature develops the ability to observe, to dismember into parts, weigh some of the parts, see the smallest details and the object as a whole” [7, p. 41].

Creative thinking is a specific form of reflection of reality, when the conceptualization of depicting object occurs at the level of emotional perception and representation. In order to draw an image that exists in imagination, a student must have the ability to represent any form in a variety of positions and to depict it in the right perspective. This requires a clear imagination of an object, its parts, form and design, that is, knowledge of nature. In the process of graphic activity on the basis of careful selection and study of certain facts generalized image appears as a whole, directly derived from observations, drawings and sketches. Artistic synthesis is a way of the necessary imaginative transformation of reality that artist reflects, and it proceeds from the principle - from simple to complex [15, p. 74].

Plastic expressiveness of image and its decorativeness form the basis of original and convincing results of graphic design in all kinds of folk art. “Decorativeness is a tool of artistic and creative thinking, the characteristic feature of which is the creation of a special composition model, which is used to identify the internal consistency of the product, proportionality and ordering of all its details and forms” [9, p. 157]. Expressive graphic drawing tools have many nuances that contribute to professional transfer of some or other way of creative thought [11, p. 6]. In the design process of art products from different materials by means of a decorative drawing, identification of their decorative qualities is realized in the following directions:

- Through the plasticity of volumes interaction;
- Through the identification of seminal and decorative qualities of the material;
- Through a combination of expressive graphic means and processing methods;
- Through the integration of acquired knowledge from different fields of knowledge.

2.3. The complex of special problems in light of professional activity of the future folk artists

1. Transformation of an object based on association with its form

The richer and more diverse associations, the more expressive and more interesting artistic images and stories created on their basis. When perceiving an object, a person on a subconscious level makes its analysis, and the imagination creates synthesis of something similar. Therefore, the association with the form is a transformation of the image in which a predetermined image remains partly the same, but at the same time, partly modified. In this connection, “transformation by association” should be understood not only as a connection between two different images, but also as a consistent change in the state of one and other. Transformation of an object by association with its form requires to pick out the most important in the form of object and to find it in another one. Thus, the association contributes to the emergence of new images, and well-developed associative thinking may help:

- Create new original ideas;
- Create semantic links;
- Stimulate the development of imagination.

Associative thinking is necessary for the information processing that makes possible the generalization and abstraction without logical analysis at the initial design stage.

2. Transformation of object based on association with its content

The main objective is to identify the basic properties of the object and find the associations. When determining the similarity of two objects, it's necessary to find their common properties, even when in everything else between them there's nothing common. For example, in the process of making a person's figure drawing, the association source may be a person's character. Form of the eyes, lips slit and so on. Also, these forms can cause association with the forms of animals, and this thing unites the content association with the form association.

3. Endue an object with emotional state or a certain character

Any object of everyday life can be endued with emotional state, inherent to a man. For example, a samovar can be funny, sad, hurt, and so on. It can also be endued with certain human character, behavior and activity. This is particularly relevant in view of the fact that at the moment it became necessary to visualize our surroundings and to know them through visual perception. Therefore, the ability to endue objects with emotional state or a certain character is necessary for the future folk artist in the design of any object that is visually perceived and understood as a system of signs.

4. The shape of the object graphic transformation

The transformation of the object is free manipulation with its shape: abruption, twist, stretching, reversing, all kinds of slots, etc. This is held to imply spatial reaggregation of the object (some pieces of the object change their location), while maintaining its functional qualities. Along with the form, you can transform the content of the object (idea, information, instruction, admonition, desire, etc.).

5. Transfer of material objects

Future folk artists need to master the pictorial and technical facilities aimed at the ability to express the materiality and texture of the object. They need to learn analyzing the textures of different materials, to get acquainted with the technique of simulation, to find the optimal means of expression for the transmission of materiality in drawing. When making the drawings of objects made of glass, ceramics, metal, wood and other materials, you can use the line, hatch, shading, filling, etc., as well as scraping, impression, printing, assembling a variety of techniques, materials and textures, color and textured background.

6. Artistic and imaginative solution of drawing

When you create a drawing, you need knowledge and practical use of the basic laws of composition: statics and dynamics, rhythm, symmetry and asymmetry, contrast and nuance, achieving integrity, completeness, expression. Artistic and figurative expression of a drawing depends on the composition solutions, constructive analysis of the shape, light and shade, and competent use of decorative materials.

7. The use of drawing in any design object

The most important task in students' drawing training is the ability to use images of objects in their professional activities. This reflects the relationship of training with the final product that sharpens the efforts in a result. Therefore, when making a drawing, it's necessary to use a variety of techniques and means of expression, choosing ones that are seamless for a particular image. The practical use of graphic

images in creating national art products develops design thinking as a particular type of human thinking, integrating different knowledge and skills into real forms of activity. The ability to graphically competently draw project idea determines the uniqueness and universality of graphic disciplines, their positive influence to form cognitive abilities and the professional level of folk artists. Thus, fundamental knowledge and skills obtained in the course of drawing training will be implemented in the specialty work.

2.4. Pedagogical conditions to form future artists' professional competences

For effectiveness of vocational and artistic education of future folk artists in drawing training process pedagogical conditions and requirements to the organization of the educational process should be identified:

- Academic drawing should be taught in close connection with the accompanying disciplines: composition, designing, form making, plastic anatomy, etc.;
- Special (decorative) drawing should reflect the specifics of painting in a particular folk art form;
- Drawing education should develop students' ability to not only accurately conduct analysis of the object and reproduce the shape from nature, but also to transform it creatively, identifying plastic, rhythmic, form making, decorative and other qualities;
- During the design of folk art products, work should be based on methodological principles of academic drawing;
- To motivate the creative and research activities of students it is necessary to develop specific creative tasks and to participate in socially significant projects;
- Mastery of a wide range of figurative-expressive means of drawing is necessary to develop the ability to reproduce by means of drawing the texture of different materials, to solve the problems of identifying form-making resources of the material;
- Well-developed constructive-spatial and plastic-figurative thinking will allow to design from memory any kind of spatial form using the imagination;
- For the development of individual style and creative personality traits, aimed at further self-education and self-development, we need a creative developmental environment to find “zone of proximal development” [2, p. 28].

3. RESULTS

Drawing training is one of the main tasks of education, aimed at the formation of professional competencies and skills of professionals and ability to use them in

professional activities in order to achieve high-quality and meaningful results. As a result of training the future artist of folk arts and crafts must master a whole set of cultural and professional competencies, in particular in the field of drawing training “to have the ability to use pictures in the practice of formulation and transformation of them in the direction of any object’s design to have the skills of linear-structural construction and understand the principles of choice techniques for making concrete drawing” [22]. The full acquirement of this competence will identify the readiness of high school graduates for independent creative activity, creation of highly artistic samples of spiritual and material culture in the field of folk art, the mastery of traditional and modern tools, methods and technologies of artistic and graphic design of object environment products[19, p. 2185].

Teaching drawing with due consideration of folk artists training specificity and mastering the basic methodological principles of drawing will provide an opportunity to find a compromise between the criteria of academic and scientific image by identifying its various features (spatial, proportional, structural, design, rhythm, tonal) and the requirements of decorative painting with extremely generalized form and expressiveness of the future object. This approach in teaching drawing will preserve the traditional method of drawing as the basis of artistic education and at the same time will sort out differences in the methods of drawing training that appear in the students’ education of in the field of folk art. Mastering the art-figurative language, specific to each type of folk art (jewelry and carving art, artistic embroidery and lace, decorative painting and other profiles), allows students to more deeply master a wide range of graphic techniques and materials, master the techniques of artistic styling and graphic organization the image on the plane, that they need in the future artistic activities.

4. DISCUSSION

4.1. Actual problems of folk arts and crafts artists’ education in the system of higher education

Active implementation of digital technologies and use of them in practice in the process of folk art products’ design identifies the problem of students’ attitudes to school drawing. The emergence of a new way of designing contributed to the loss of interest in the creation of man-made drawing, mastering the techniques of projects’ presentation previously carried out by traditional methods of graphics “by hand”. Design of folk art products gets to be reliant on the stereotypes defined by a computer program. The isolation of academic drawing from the design process, the lack of a mandatory stage of drawing with pencil on paper led to a downturn of graphic culture, insufficient level of a project and figurative imagination and thinking, that redounded upon design processes. Underlying the curriculum academic knowledge about drawing is not consistent with subspecialties. The lack of interrelation between general academic and specialized training of future

narrowly focused folk artist reveals the inability to use basic drawing skills in vocational and artistic activities in the specialty. Search of a reasonable balance between the traditional drawing as a primary method of designing and computer presentment of the final project's product requires the creation of new methods of teaching drawing, which will allow students to freely move from sketch ideas, the creation of a number of objects by the method of traditional drawing to its modeling by means of computer graphics. The development of teaching methods of arts and graphic drawing should be based on academic drawing techniques, but at the same time should be aimed to specialization in a particular kind of folk art. Combining classical training system with decorative graphics promotes interest in drawing obligatory classical productions (plaster models, etc.) due to the understanding of the necessity of such a painting as a means of acquiring skills for decorative drawing. Thus, the methodological bias towards studying decorative painting techniques will make it possible to improve methods of designed objects reflecting, contributes to the formation of professional design and creative thinking of the future artists of folk art.

5. CONCLUSION

Professional training of artists of folk arts and crafts is a complex process, including knowledge and creativity in unity. Formation of professional competences should be based on knowledge of the basic laws of graphic literacy, well-developed artistic perception and formed practical skills in the design of folk art products. Folk artists must be able not only to solve the constructive and creative tasks, but also to master decorative painting, to express their idea and imaginative solution of the future product through the transformation of realistic objects. Therefore, drawing training must have an integrated character, rationally combining "art" and "technical" and brought in line with other academic disciplines ("Plastic Anatomy", "Fundamentals of Composition", "Design", "Arts and Crafts", etc.). Continuity of disciplines, a close relationship between them will ensure the development of creative thinking, skills of the original form making based on past traditions and skills to carry designed form to the specific material, making an arts and crafts product at all stages of the creative process.

Designing products of folk art must be based on methodological principles and common patterns of work on the drawing. They clarify fundamental statements to be followed for the transmission of the ideological concept, provide an understanding of how to conduct drawing work on, what problems to solve in the individual stages and throughout the study period. Working knowledge of drawing expressive means will make it possible to achieve a plastic expressiveness and decorativeness of art image. Understanding the features and capabilities of the project use of expressive means brings on the search of new and effective graphic languages and causes to develop new approaches to the teaching method of drawing,

new graphic techniques and methods with mandatory preservation of essential academic training basis.

Thus, on the basis of the foregoing, it must be concluded that the socio-economic changes in society have led to significant changes in professional education in the field of folk arts and crafts, aimed at the preservation of historical and cultural heritage of Russia. Currently only academic drawing is taught, and it is giving the sum of knowledge and skills of a realistic picturing of nature, the demand-driven nature of future artists' activity of this art school is not considered, with no connection with important subjects of training of the artist in higher education as "Composition" and "Design". Therefore, there is an objective need for scientific development and implementation in the educational process of innovative programs in drawing, taking into account the specifics of particular types of traditional arts and crafts. Drawing training should be aimed at developing the skills needed to future artists of folk arts and crafts to work on highly artistic works, and in the development of creative individuality. Future artists should take the full course of academic drawing, as well as to study and master a broad range of graphic techniques and materials, to get fluent in techniques of artistic styling and graphic organization of images on a plane that they need in the future artistic activities. Formed visual thinking, spatial vision, analytical skills of perception of nature, its artistic and creative transformation will let competently to represent the ideas, projects and the results of their creative process in accordance with modern requirements. This approach in academic drawing training of future artists of folk art will keep the traditional drawing technique as a basis for art education, and at the same time will sort out differences in drawing training, appearing in the preparation of students, mastering various kinds of arts and crafts.

References

- Beda, G. V. Basics of graphic skills. Drawing, painting, composition: Teaching guide. - M.; 1986. - 330 p.
- Vygotsky, L. S. Art Psychology. - M.; 1968. - 217 p.
- Gladyshev, G. M. Art education as a continuous process of formation designer personality: Materials of All-Russian Scientific Conference - Orenburg: IPK «University», 2014. - p. 414 - 421.
- Grigoryan, E. A. Basics of composition in applied graphics. - Yerevan, 1986. - 32 p.
- Zinchenko, V. P., Stasevich V. N. Creativity in the educational drawing: Teaching guide. - Rostov n / D., 1989. 217 pp.
- Zhelondievskaya, L. V. Methods of developing the concept of visual image // Decorative art and object-spatial environment. Bulletin MGHPA. - M.: MGHPA, - 2009. № 12. P. 153-162.
- Ignatiev, E. I. Psychology of children's graphic activity. - M.; Uchpedgiz, 1961. - 128 p.
- Ikonnikov, A. I. System approach in the theory and practice of teaching academic drawing on the art-graphic faculties of pedagogical institutes. - Khabarovsk: Publishing house KhSPU, 1998. - 160 p.

- Karnaev, M. A. Training of students-designers to project activity in the early stages of painting education // The world of science, culture and education. - Gorno-Altaiisk, Issue ¹ 4-1 / 2011. – P. 156 -157.
- Korolev, V. A. Academic drawing. - M.: Visual Arts, 1981. - 128 p.
- Kovalev, A. A. Analysis of artistic forms in the visual arts as one of the most important teaching tools // Science and school, - 2007. № 4. –p. 6-9.
- Medvedev, L. G. Academic drawing in the process of art education. - Omsk: Publishing House «Nauka», 2008. - 290 p.
- Rostovtsev, N. N, History of teaching methods in drawing: Russian and Soviet school of drawing. Teaching guide. - M. : Education, 1982. - 240 p.
- Sakulina, N. P. Drawing in the preschool. - M., 1965. - 198 p.
- Ustin, V. B. Composition in design. Methodical basis of composition and artistic form making in design creativity: Teaching guide. - M.: AST: Astrel, 2007. - 239 p.
- Chistyakov, P. P. The letters, notebooks, memoirs. - M.: Art, 1953. - 590 p.
- Shorokhov, E. V. Composition: guide for students of art-graphic faculty in pedagogical institutes. -M.; 1986. - 234 p.
- Shokorova, L. V., Turlyun, L. N. The Problem of Synthesis of Traditions and Innovations in the Art of Woodwork. World Applied Sciences Journal 27 (3): Pp. 408-412, 2013.
- Shokorova, L. V., Turlyun, L. N. Shaping of Arts and Crafts Objects Using Computer Graphics. International Journal of Applied Engineering Research ISSN 0973-4562 Volume 11, Number 4 (2016). – Pp. 2185-2190.
- Chernyaeva, I. V. Sources of funding cultural institutions in Russia at the turn of the XX - XXI centuries. Terra Sebvs. 2014. ¹ Special Issue. Pp. 147-159.
- Yakusheva, M. S. Transformation of natural motif into ornamental decorative form: Teaching guide. - M.: MGHPU them. Stroganov, 2009. 240 p.
- Federal government standard of higher education in the direction of education «Arts and crafts and folk craft» [Electronic resource]. - URL: <http://fgosvo.ru/uploadfiles/fgosvob/540302.pdf>. (Reference date: 03.05.2016).