

The Teaching Methodology of Figurative Art

MSc. Blerta Hyseni

PhD Candidate, Faculty of Education, Public University "Kadri Zeka" Gjilan, Republic of Kosovo

Abstract: *The methodology of figurative art is a pedagogical scientific discipline, which deals with the study of educational work, tasks, contents and organization of the process of figurative education. The methodology of figurative art has a general character in relation to didactics and pedagogy, being specified in the teaching methodology of secondary education, both subject teaching and classroom and preschool teaching. When the methodology of visual arts is mentioned in secondary education, we are actually dealing with the methodology of art history with some exceptions. The well - known methodologist Karlavaris mentions the methodology of some professional subjects of art schools. (Karlavaris, 1974) This lets us understand that on the basis of professional and artistic education we are dealing with the methodology of drawing, painting, design and sculpture. The methods of the mentioned levels are not applied in other institutions, because here the teachers are mainly artists, with experience who transmit knowledge, through permanent and creative creativity, trying for their experiences to be conveyed and materialized in the creation of original works by students. Taking into account that special didactics, methodology, by its very nature is interdisciplinary, a synthetic science, similarly the methodology of figurative arts is a science; interdisciplinary that is based on pedagogical sciences and the theoretical disciplines of visual arts. In addition to these two scientific fields, sociology, psychology and semiology (the science of signs in the function of communication and their meaning) influence the methodology of art and the overall educational education. The contents of the figurative arts methodology can be comprehensive and educational, professionally applied in the preparation of frameworks and figurative artistic skills (Karlavaris, 1974). The subject of the study of arts methodology is actually the process of education and figurative education, which together interact, both theoretically and practically, at all levels of educational institutions. Through the theory of methodology, the historical development of the culture of figurative art is taught, as well as the most contemporary practice, which evolves continuously, aiming at progress and realizing the objectives and tasks given by the field of figurative arts. The interdisciplinary character of the visual arts methodology is proven by the fact that this science uses and borrows the achievements and scientific research from the related artistic fields. It is of particular interest that the research and knowledge verified by other artistic and pedagogical fields, which correspond to the subject of visual art, are applied as critical learning and fair acquisition. The methodology of figurative culture as a science, has the primary task of enabling the theoretical aspect of the knowledge achieved and systematized in the field of figurative art, so that future figurative pedagogues develop the skills of observation and introspection in the educational process, enabling critical assessment of methodological implementation and its advancement.*

Keywords: Figurative art, art culture, methodology, education, painting, artist, etc.

1. Introduction

Action procedures in the elaboration of learning in certain subjects that are methods. Just like the principles of teaching figurative culture, the methods used in teaching this subject are based on general didactic methods, which are built and supplemented based on the specifics of culture - figurative art. Some methods are not applied when it comes to learning the theoretical aspect - definitions and facts. These are then adapted to the ages of the children that are the basic characteristic of the practical methods - creativity in preschool and primary education that reflects the cultivation of the artistic personality. (Muharremi, 2007).

Emphasis is placed on the development of practical and intellectual skills, habits and a positive attitude towards the socialization of students, the development of critical and creative thinking through visual arts. Methodist Karlavaris emphasizes three mediums with which knowledge is carried - transmitted - knowledge (Karlavaris, 1974), as follows:

- Verbal - textual - first level standard expectation;
- Illustrative - demonstrative - second level solid artistic expectations;
- Experimental - practical - third level maximum expectation.

The verbal - textual method includes; the method of discourse - monologue, conversation or dialogue and work with text. In illustrative demonstrative methods are;

analytical view, descriptive scenario method, demonstration method.

The methods of the third experimental group include the methods of playing with figurative materials, experimenting with figurative materials and figurative techniques. This is mostly dedicated to preschool children but also applies to other ages. Within this group also include; construction, combination of variants. (Huzjak, 2006).

2. Verbal and Textual Methods

2.1. Verbal method

The verbal method means the discourse, namely the dialogue between the student and the teacher or the student with the student. Questions and answers are the main method of dialogue. It is important to create closeness and contact between the teacher and the student. This method is conducted in the form of dialogue. The conversation usually takes place at the beginning when children are introduced to the topic. In this way, students are mentally prepared for the task by being motivated. By asking simple and elementary questions about the motif, students find solutions by affirming the topic and figurative problems. For preschool and early elementary children, open - ended questions are not allowed, either. For example: What color is this flower? What shape is this figure? Categorical rather than questionable questions like Which flower is bigger are preferred? Which shape is painted in warm colors? Which

line is a contour line? Which surfaces are smooth and which are rough? Helping questions are welcome such as: Look, touch and say what surface is the apple and what is the spine?

The verbal method in the form of a monologue is a method used at the beginning of the class, at the stage of presenting the motif and laying out the interweaving of figurative problems, as well as the principles of composition. (Huzjak, 2010). This unit presentation should be done within 10 minutes. There are different reasons that compel us to use this method of communication with children. The use of figurative language concepts and terms help to clarify the figurations. This method also includes the following:

- a) Description of the story,
- b) Description with emphasis on figurativeness,
- c) Dividing the figurative structure,
- d) Interpretation of figurative problems.

2.2. Method of working with text

This method means the use of more selected texts, or the criterion should be the content of texts that enable the transposition of figurative language or figurative expression. Most often these are literary texts, short stories, descriptions of nature, phenomena and surroundings as well as emotions and psychological states through prose and poetry that respond to the age of the children. Also, it is useful to read or explain during the students' work. Texts should be short and read twice for preschoolers.

The teacher must take care that the read text has diction, a clear tone and simply has a motivational message.

2.3. Illustrative - demonstrative methods

This method with other sub - methods is very important in the education of visual art, regardless of the age of the students. This learning area is based on visual perception, and creative work without these methods has no meaning. The contents of this subject are always presented as visual motifs. Figurative problems can be illustrated and demonstrated through natural forms, made - up bodies, reproductions of artistic works, films, children's works, i. e. all that have a sense of function and structure. All these must adhere to figurative principles. It should be taken into account that the examples should not serve as a ready - made solution, but only as a motivation and reference point until an original and individual solution.

2.4. Analytical insight, in - depth review

This method means looking, which aims to deepen and expand children's knowledge of the object that at that moment is the focus of interest. This method enables the student from visual thinking to take a step that will pass into visualization, experience and activity that will result in a figurative work.

By analyzing (separating) the elements, the structure of the perceived forms, the development of the intellectual skills of remembering, structural recognition of shapes, light, texture, etc. begins. So, the figurative elements that are the basis of figurative language are separated. With this method, the

teacher and student during communication opens up the opportunity for the student to create his own impression on the motive and perception, also achieves self - confidence and based on the arguments he has in front of him. The statement I like or dislike as an intuitive thought does not come into expression.

2.5. Figurative scenario method

This method can frame a large number of stimuli such as: speech, music, movement, photo, which are presented as a preconceived scenario. The teacher can use materials that he thinks are adequate for the students and the given figurative problem. So that the student then himself chooses the text, the music to realize what has been determined. This method creates opportunities without dialogue, monologue and other forms of communication, students themselves act and develop figurative creativity. Therefore, the figurative scenario must be premeditated to result in planned figurative realization. This method usually deals with compositional and figurative elements as motif - theme. At the end of the lesson, after using this method, we usually analyze the results of the children's work.

2.6. Demonstration method

With this very specific work method, the students were encouraged to be motivated and think independently, as well as act in the realization of the figurative work. Depending on the level of age and acquisition of knowledge, examples in visual form (natural forms and phenomena) and teaching tools should be simple and exemplary for the figurative connection, which is assigned to the figurative unit. (Loose, 2023) Complicated or overly simple (age - inappropriate) examples can be demotivating and it happens that we then have results as a product of their imagination, but without enthusiasm.

For all ages, it is necessary to demonstrate the connections with the immediate environment, the environment, nature, public spaces, tools and phenomena that we experience visually, but also with other senses (hearing, smelling, touching of taste, of movement).

There are different opinions about this method, and one that should be singled out is that of Jean Piaget, who says that the qualitative teacher must continuously be interactive with children of all age levels. It can also provide examples that will serve as a demonstration of visual structures that children will later understand when they reach appropriate maturity (Piaget, 1995).

Demonstration of works of art is of great value for the fine art class. Those, the works are selected according to figurative units and can be demonstrated as artistic values which have several layers, which can always be analyzed respecting the age of the children. It is understandable that the preschool and early school age do not fully understand and experience all the layers of the work, but nevertheless, providing exposure to the representation of examples of artistic works will remain in their memory and as a treasure that will serve them in the future. Therefore, the qualitative teacher should definitely be served with this working

method of presentation of artistic works. Another aspect of this method is knowing how to apply artistic materials and techniques. Intricacy and artistic technological dependence when it comes to graphic printing techniques, learning to print. The hour can be dedicated to demonstrating how to implement figurative action.

The demonstration method can be done not only in the classroom but also in nature, galleries, museums, through film, video, poster, etc. (Muharremi, 2007) This method should always be qualitative with a specific purpose, not for itself but as a source of activity and knowledge of continuous learning. (Huzjak, 2006).

3. Practical Experimental Working Methods

These methods are also called laboratory methods, because they mean practical work and play, adequate research and experimentation in figurative activities. This activity shows children's active relationship to materials, intellectual challenge to reach independent solution, original expression and figurative problem solving. Pre - primary and elementary school students with the practical work that they do come up to the forms of using figurative composition and the techniques of figurative art, it teaches them with all the characteristics of the language of art and they are committed to it spiritually and emotionally. Most of the time the experience during the process is more valuable than the figurative results. (Huzjak, 2010).

The understanding of practical work as a game in which familiarity with factual and figurative program material is primary is also expressed in the following forms: Ndërtimi – me elemente figurative duke harmonizuar njërin me tjetrin në drejtime të kundërta

- a) Combination – the combination of different figurative elements;
- b) Variation - change - we abolish an element or motif and treat it in different ways;
- c) Separation - we divide the ready - made structures and recombine them into new figurative values.

Teaching methods are interwoven and at the same time together we push them into action and most often verbal ones are aligned with analytical observation and demonstration, as well as practical work without which the teaching of figurative education cannot be done and has no meaning. (Huzjak, 2010) Because of this interweaving, the subject of art is very attractive, dynamic and creative. This aspect of the art subject, the methodological interweaving, also reflects on the other interweaving necessary for the activity and dedication of the interwoven teacher and student, as well as emotional and rational, theoretical and practical.

The braiding in this method can also be elaborated in this way. If we had divided the elements of learning into quantitative and qualitative, the first quantitative ones would have been related to learning and the qualitative ones to the game as a process and phenomenon. Play and learning are very closely related and interdependent.

The achieved level of the quantitative element - the accumulation of information and knowledge affects the

realization - the effective construction of qualitative elements, this through creative solutions helps in quantitative development. To achieve creative solutions, we must have the materials that, with various combinations and maneuvers, we can reach the concrete result of the figurative product. In the intellectual field, the visual sense would sound. The observation and visual attention which the teacher exerts, the child collects quantitative material for creative artistic solutions. If this qualitative process is not used, it remains unresearched and created, but if the educator gives it creative impulses and realizes qualitative processes, the material will take the form of creative thinking and open the space for creative thinking. (Huziak, 2010)

4. Methodology of Preparing for Learning Figurative Art

We start the preparations for the lesson with the decision and the idea of what we aim to achieve, thinking first of all about figurative problems, more specifically about:

- Topic Selection,
- The methodological form - the teaching method and
- Artistic technique.

4.1. Professional competence

The professional competence enables us to decide for ourselves with what topics we will motivate them, with what form of work we will bring the children to the final goal of completing the task satisfactorily. (Karlavaris, 1975) So the whole process should lead us towards new knowledge, artistic realization and visual experience. Theoretical knowledge of visual arts is not enough because children must be able to create from what they feel! Competence implies many factors. (Musai, 2008)

Competence is more than knowledge, skills and attitudes, it includes the ability to meet complex demands in a given context.

- The ability to draw, paint, sculpt is a competence that can highlight an individual's knowledge of art or the ability for knowledge and attitudes towards the public and art lovers!
- This experience and perception with the senses, the student must be able to materialize figuratively (artistically).

4.2. Preparation of teaching tasks and psychosocial reflection

During the learning process there are some components and objectives that must be practiced, they are somehow the only path that leads us to the realization of the artistic and creative educational mission. (Musai, 2014) We are counting and detailing them in order as follows:

Acquiring knowledge means acquiring, identifying, understanding and applying figurative concepts, figurative and compositional elements, as well as figurative techniques. While solving figurative and creative problems, the student or child also receives information about the works of cultural heritage and from the artistic - world

treasure, he learns words and expressions to analyze the impression - experience from the observed works of the masters of all artistic eras, starting from Hellenic antiquity, Illyrian art, the Renaissance, then the baroque directions, romanticism, realism, expressionism, impressionism and up to contemporary (contemporary) art (Musai, 2014);

- Achieving skills - aims at achieving divergent and critical learning, creativity, intellectual and visual training;
- Figurative activity develops psychomotor skills, the ability to maintain maximum control of the hand in other expressions as well.
- Development of psychic functions: concentration, perception, experience of remembering, imagination, development of feeling for proportion, symmetry, accuracy, etc.;
- Educational tasks enable relationships and a positive attitude towards work. They develop a sense of socialization - socialization and collegiality. (Musai, 2014).

By working in groups, through cooperation, students create a healthy spirit and a sense of respect for others and the works of others. Subjectivisms are amortized and the spirit of the group wins. (Musai, 2014)

4.3. Preparation of the visual art lesson

From the beginning we define the motive - the source of the motive, what is the motive?

- 1) Visual (we look at any object, portrait, umbrella, peaceful nature, etc.)
- 2) Non - visual that can be different (listening to music, reciting, reading a story and even smelling). Also, it can be figurative and geometric compositional or combined figurative narrative with free forms.

The figurative artistic line specifies that work is done from this field - such as: drawing, painting, modelling - sculpture, graphics or design.

Figurative artistic techniques mean what materials and tools children will work on:

- Pencil, charcoal, tush - pen - drawing,
- Pen, tempera, watercolor, oil, acrylic gouache pastel, etc., painting
- Flour, amorphous didactic material, wire, plasticine, dough, paper box, etc.

The figurative problem is the pivot or axis of the entire lesson, as a medium created where the figurative elements (point, line, trace, surface, volume) and compositional elements (contrast, harmony, rhythm, balance, proportion, dominant, unification) (Loose, 2023). When we have these parameters and conditions clear, we start with the first and necessary step that largely conditions the progress of the art lesson, that is:

Motivation must be laid out, designed well so that the child can fulfill the given objective. Clear expression is a guarantee against untempered expressions, such as stale

decorations, which can only be attractive to the figuratively uneducated class. (Loose, 2023).

So, it is of particular importance to emphasize that the teaching unit consists of these factors:

- 1) Motive,
- 2) Figurative problem,
- 3) Figurative technique,
- 4) Figurative line.

Usually figurative teaching units do not have titles, therefore the presentation of the motif is actually the title of the unit itself.

Important parts for the realization of the watch are also the following:

- 1) Work methods can be: analytical - observational, figurative scenario, conversational method, demonstration, text work. A combination of construction, analysis, synthesis,
- 2) The way of work can be: looking, after looking - according to memory, visualization, imagination,
- 3) Forms of work: frontal, individual, in pairs and groups,
- 4) Aids: chalk board, projector, television, computer, etc.

The planning and use of the table should become more aesthetic, especially in the first and second grade. The letters should be written beautifully and clearly. Planning for reproductions should be done in tables with symmetry, harmony and care so that the given figurative problem, as well as the aids, come to the fore!

References

- [1] Breschi, Antonio (1987). *Bota e artit (The world of art)*, Beograd.
- [2] Gusia, Milot, (2014). *Ngjyra, teoria dhe përdorimi praktik (Color, theory and practice practice)*, Prishtinë.
- [3] Huzjak, Miroslav (2006). *Učimo gledati 1 - 4, priručnik likovne kulture za nastavnike razredne nastave (We learn to look 1 - 4, an art manual for primary school teachers)*, Zagreb.
- [4] Huzjak, Miroslav (2010). *Likovna kultura (Art culture)*, Zagreb.
- [5] Isakovic, Azra, (2015). *Metodika likovne kulture za predškolo i osnovno obrazovanje (Fine arts methodology for preschool and primary education)*, Sarajevo.
- [6] Karlavaris, Dr. Bogumil (1974). *Metodika nastave likovnog vaspitanja (Art education teaching methodology)*, Beograd, 1974.
- [7] Loose, Selma (2023). *Metodika likovne kulture (Art culture methodology)*, Mostar.
- [8] Miller, Bonie (2006). *Si të vëmë kontaktin me fëmijën (How to contact the child)*, Prishtinë.
- [9] Muharremi, Hivzi (2007). *Kultura figurative (Figurative culture)*, Prishtinë.
- [10] Musai, Bardhyl (2014). *Metodologji e mësimdhënies - arti dhe shkenca (Art and science teaching methodology)*, Tiranë.
- [11] Piaget, Jean (1995). *Sociological Studies*, London, Routledge.