

Objectives and Basic Principles of the Teaching Subject of Figurative Art

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Abstract: *The subject of visual art, whether at the middle school or higher level, includes a wide range of materials and activities that help students develop their artistic skills and understand the essence of visual art. The figurative arts curriculum includes a wide range of topics, activities, and concepts that help students develop their skills in painting, drawing, and sculpture, using the human figure as a central element. 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 teachers develop the skills of observation and introspection in the educational process, enabling critical assessment of methodological implementation and its advancement. Advancement comes only if we continuously verify the practices and experience of others, having a critical view of evaluation in relation to contemporary research in different fields, but which are specifically related to the art and methodology of figurative art. This implies joint research work of theorists and practitioners, scientists and artists and necessarily teachers. to achieve the most qualitative learning at all levels. The subject of Arts Methodology has the main aim - the objective - to enable future teachers - Teachers to professionally and independently develop the teaching process of figurative art competently and under the guidance of scientific literature and to permanently improve. The methodology of arts basically enables and directs - the artistic creativity of future pedagogues, the development of creative values of all school levels in figurative education. In addition to knowing the language of art, the application of figurative techniques and the knowledge of the values of the national and world cultural - artistic treasure, the future teachers will learn the elements of the educational - teaching methodology. They will also learn about the developmental processes of students' figurative creativity, selecting work methods and at the same time respecting the principles of figurative art, as well as preserving the individuality and accessibility of each student.*

Keywords: Figurative art, figurative culture, didactics, teaching, subject, tasks, goals, objectives, principles, creativity, student, school, visual communication, etc.

1. The Subject of Figurative Art and its Role

The subject of the culture of figurative art includes all the figurative subjects, adding also visual communications (meaning elements, more complicated visual concepts, which are taught through this subject).

The new contemporary concept of figurative education is in harmony with the educational practices of the European countries and represents a fundamental change in the CP (curriculum plan), work methods and the role of the student and the teacher in this important process. (Huzjak, 2010) The turn is calculated in terms of what the student should know, the student can and wants, and not in what the teacher teaches. So the student takes on a different role and becomes the central subject in this vitally important process. (Musai, 2014)

Therefore, like other art programs, they are directed and composed for the student. "In modern society, the essence of education lies in the fact that conditions for permanent education must be created throughout a person's life" (Damasio, 2005), with the idea of participation in the intellectual, emotional, moral and spiritual aspect for a better life good. Therefore, the curricular - programmatic changes are in function of democratization and humanization of the educational process, aiming to satisfy the vital needs (survival, love, strength, freedom and fun) and the needs of the contemporary democratic society. Knowledge and skills are acquired through education, while values and principles are acquired through education. (Damasio, 2005)

Research done by scientists and presented at the world education conference reinforces the finding that educational

programs develop the sense of creativity; initiative, imagination, emotional intelligence, moral compass, critical thinking skills, sense of independence, freedom of thought and stimulates cognitive development.

The decline of moral values in contemporary society is caused by the separation between cognitive and emotional processes in education as a result of the concentration of cognitive training to the detriment of the development of emotional values. (Damasio, 2005) Artistic education creates a balance between emotional and cognitive development, which contributes to the creation and support of a culture of peace.

In addition to basic education, the teacher in the educational process continuously completes himself professionally and is not - and should not be - only a participant, but an active advisor who inspires and enables students to express their potential during learning and discovery. (Musai, 2014).

1.1. Learning objectives of the subject of figurative art

The goals of the figurative art course in the educational system are multiple (Isakovic, 2015) and aim to develop a variety of skills and knowledge in students. Some of these goals include: Encouraging students to express themselves creatively and explore new and original ideas through the visual arts; Learning various art techniques and methods, including drawing, painting, sculpture, graphics, and other artistic techniques; Providing a good base of knowledge about the history of art and the main developments in this field, including familiarity with prominent artists and different artistic periods; Improving skills to observe and analyze objects and the surrounding environment, as well as to

interpret and evaluate works of art; Encouraging the ability to communicate ideas and emotions through the visual language of figurative art; Encouraging critical thinking and the ability to make in - depth analyzes and interpretations of works of art; Promoting skills to work in groups and collaborate with others in artistic projects; Increasing self - confidence and self - esteem through the creative process and achieving tangible results in art; Helping students' emotional and social development through artistic expression and exploration of personal feelings and experiences; Education on cultural diversity and the importance of art in representing and respecting different cultures. (Loose, 2023)

These goals help form a complete and balanced education for students (Musai, 2014), equipping them with valuable skills for their future life and career in the field of visual arts.

1.2. Objectives of figurative culture

In the educational plan - program - curriculum, like other subjects, that of the field of arts also has the objective - the goal of teaching Figurative Culture - figurative art (Huzjak, 2010) which mainly consists of these elements: figurative education; figurative culture and figurative creativity.

The definition of these elements is meant by these descriptions and having the following characteristics and content:

- Figurative education means knowledge and understanding of figurative language, its elements, concepts and principles or principles of composition, as well as knowledge of figurative art techniques.
- Figurative culture means the acquisition of knowledge about artistic values through artistic works of the world and national treasure, historical cultural heritage and the importance of works and visual values in the contemporary world, building traditions for visiting galleries and national museums of cities.
- Figurative creativity is a process of developing sensitive, expressive, intellectual and practical skills emphasizing the development of divergent thinking. (Huziak, 2010)

It should be emphasized that figurative creativity is not exclusively related to talent and dexterity, but it flows, develops and is created in the diverse activity and process of each preschool and elementary child, according to will, knowledge and opportunities. (Isakovic, 2015)

The subject of figurative art is not and should not tend to have the sole objective of acquiring the skills of drawing, painting or modeling. The assessment should also not be based only on work and practical achievements, but the entire process that children experience during the lesson of this subject should be valued. (Karlavaris, 1974) It should also be mentioned the activity in the development of perception, thinking and analytical and critical work that results in more qualitative communication with the created figurative works and other visual arts. Also, this goes in favor of getting to know oneself and the environment, while individuals are given the opportunity to travel and open up for professional and figurative artistic education.

The concept of the subject of figurative art can also be defined through the contemporary objectives of visual arts in a broad sense. (Karlavaris, 1974)

1.3. Visual perception

The goals that can be achieved with this subject are the development and creative activity in relation to the environment, as a result of the analytical thinking process - through visual perception, as well as the human and emotional relationship to the world we live in as a product and experience of artistic content. (Huzjak, 2010)

Analysis and the process of thinking are the basis without which visual perception, emotional experience and without this relationship, the figurative artistic product has no weight.

Figurative culture only in these reports can meet the objectives that are set for the time we live in and the time to come! (Huzjak, 2010) I must always keep in mind that this subject in the lower cycle creates the basis for the development of processes that help children's thinking and figurative development. The creation of this educational foundation through spontaneous - creative expressions enables the achievement of the educational goals of the three school levels. (Isakovic, 2015)

Basic Principles of Figurative Art

Education and training always lean towards the quality of achievement, therefore this intention is transformed into an idealized goal. But, this cannot be achieved without listing the basic principles, namely the rules that characterize the request for realization which constitutes the entire program of this teaching subject, such as figurative art, which is initially related to figurative education. (Muharremi, 2007) Different didactics and methodologists in different forms have defined principles of figurative culture with general rules based on theory and practice, scaling them according to levels, from the preschool level, continuing with the primary level, then the secondary education level and finally the higher education level.

Based on what the various world methodists of figurative art have elaborated, we can say that we have several principles of figurative art, which we will deal with separately, to see, separate and sublimate the importance of each principle. So, the principles of figurative art are as follows: The principle of quality; Age appropriateness; Relationship with the environment; The principle of self - awareness; Principle of theory and practice; The principle of the game; The principle of freedom of figurative expression; The principle of observation and abstraction; The principle of exemplarity; The principle of systematization, gradualism; The principle of conic circles; The principle of individualism and socialization and the principle of integration of visual art with other educational subjects.

1.4. The principle of quality

This principle is based on the quality of contents, actions and reports. The systematic assessment, that is, the evaluation of artistic values, whether it is about the self - assessment of the artistic creator or even from the continuous follow - up from

the point of view of the public as well as artistic criticism, express the quality - the quality of the values and influence the education and motivation for better work and relationships mutual as a result of values and good work.

Therefore, this also applies to figurative educational work. Learning from this field contributes to the qualitative development of the personality formation of each child by creating positive habits, forms of behavior and thinking. Oriented education is closely related to the quality of educational work as well as to the results - children's works as a clear expression of planned figurative activities. This principle stresses originality, original ideas that avoid kitsch. (Musai, 2014)

1.5. Active relationship with the environment

Regardless of the age, this principle of visual education also remains appropriate for visual education. In the lower cycle, it is characteristic that children learn about the world around them. They learn about objects and phenomena using their senses. They receive knowledge and information through the senses of sight (visual) and touch (tactile). tasted (gustatory) heard (auditory). smelling (olfactory), as well as pushing and pulling (kinesthetic).

These stimulations that children receive through their senses are abundant to know about the structure of the environment where they live, which serve to recognize concepts and notions. The activity in the subject of figurative education enables them, in flexible expression through figurative play, to maintain an active relationship in the knowledge of the circle where they live. the interdisciplinary factor - correlation - also helps. (Piaget, 1995)

Figurative activities that must be motivated when using the principle of activation in relation to the environment and the adequate theoretical basis must be realized consciously. Children should be conscious in the realization of their ideas by using the skills created, so that in this way they avoid completing the tasks in a mechanical form. Awareness is manifested during the works when changes and innovations related to figurative art are observed. Consciousness is also expressed when they do the aesthetic and figurative analysis of their own works or offered figurative and design works. If the teacher uses templates, ready - made schematic solutions and looking for similar solutions from everyone, then creativity is lost, the works become mechanical and similar without invention and imagination, and what's worse, we don't have conscious figurative development. (Breschi, 1987)

1.6. The principle of the unity of theory with practice and play as a principle

Theoretical knowledge as a curriculum does not dominate during the realization of the figurative art lesson, especially it is not expressed in the lower cycle. Theoretical knowledge related to the language of figurative art, concepts, artistic techniques, students must know and use during the teaching - creativity process. In essence, it means that the application of practical experiences helps to understand the theoretical side. Therefore, this principle works in both directions, and the results normally come out more expected when there is

always this interactive binomial - theory - practice, but they do not work in the realization of the teaching plan for the subject of figurative art according to the curriculum. (Loose, 2023).

Play, whether exploratory or manipulative, is the foundation of children's activities for learning about the world in which they live. The application of the game in preschool and primary education, children download and with great ease learn the lesson. This is the basis for pre - school or even primary education, lower grades 1, 2, 3, 4, 5. (Isakovic, 2015)

Under the framework of the game, children create freedom of expression, they will be open to new experiences and maintain the interest that is a typical characteristic of the child's approach to learning. Basically, play is characteristic of artists and scientists. as a method, most people lose this affinity early.

The application of the game as a working principle in learning activities results in creativity and is continuously conveyed from the first stages of childhood to those of middle school age. (Isakovic, 2015). In terms of motivation with play, curiosity is awakened in figurative research because chance is also a companion component during creativity.

1.7. The principle of freedom in figurative expression

The teacher should give the children the opportunity to express themselves figuratively in what they experience, the emotions and the knowledge of the world in which they live. The principle of figuratively free expression is related to art as creativity that is based on imagining and forethought in the game and research of sensations and principles that is the basis of artistic creation.

Children more than adults possess sincerity, spontaneity, unburdened and creative joy. (Huzjak, 2006) Any intervention suggesting template schemes, preconceptions and biased thoughts will harm them and discourage them. Therefore, care must be taken when making requests for results when the tasks are understandable, therefore the obligation to copy figurative works is not allowed.

In children, the independent approach to figurative solutions should be stimulated, always based on their own abilities, ideas, even when it comes to the same or different motif. Such children's activities enable the development of self - confidence, creative - divergent thinking that, with a little push from the teacher, find adequate figurative solutions.

The freedom of figurative expression is, however, in harmony with the principles and rules of the educational process. The freedom of figurative expression does not mean indiscipline, weak organizational structure of the hour, but real organization and planning and at the same time freedom and independence in figurative expression. (Huzjak, 2006)

1.8. The principle of observation and abstraction

In figurative culture, the gaze is one of the basic principles. The view implies the real. Figurative thinking, experiencing activity and figurative expression are based on the richness of

visual observation. The examination of figurative works of art is focused on the perception, the sight, then according to the age, the emphasis on the figurative and compositional elements of the works, the basic data about the author, the motif, the figurative technique, the style, the era and the direction in art. In order to motivate them to work, in addition to the works, they also look at the techniques of making the materials and how they were used.

The principle of looking also engages perceptions - other senses such as touch, hearing, taste, smell, movement, then natural and social phenomena. (Karlavaris, 1974) Figurative activity means the processes of transformation, treatment and visual transposition and the creation of the artistic world and new content with the language and letters of art. So, in any conscious figurative activity, conjunctive processes play a decisive role; abstraction, induction, deduction, reduction, redefinition, condensation and other thinking operations.

1.9. The principle of systematization

When we talk about figurative learning, we mean organized activity that must have structure and a system of rules in order to be executed successfully.

Figurative art and other arts subjects do not have the same structure and system as scientific and social subjects.

Scientific fields are well structured according to rules, legalities and generalizations that respond to multiple reports dealing with multiple cases. Therefore, the principles of these fields respond to learning and adequate generalizations. In the teaching of figurative education, there is a structural system, even though many pedagogues and methodologists qualify this field as "badly" structured. (Huzjak, 2010) This system is based on the theoretical field of form, which contains the facts, laws and phenomena on which practical figurative work is based, as well as the scientific fields that help the learning of artistic works. Figurative culture includes a large number of fields related to figurative art, while they are subjects with a scientific character.

Figurative activity must be free, and in this freedom there must be an open dynamic and flexible system. We notice the systematization in this field during the development of skills as well as during the acquisition of knowledge. (Breschi, 1987) The acquisition of skills and knowledge help to create, respectively, figurative activity (perception, imagination, fantasy, psychomotor activities) in a gradual, systematic way. This scaling is expressed by the following rules:

- From easy to difficult;
- From the simple to the complicated;
- From near to far;
- From the known to the unknown;
- From the concrete to the abstract.

The principle of scaling and systematization is not related, that is, it is not found in the thematic content - motif, but in the complicated relationship of figurative elements and figurative techniques.

With the principle of concentric circles as a broad didactic principle, the teaching of figurative culture is realized.

This teaching form and principle means laying out the learning problems from the beginning and in rhythm by repeating the figurative problems from class to class. Gradually the figurative themes become more complicated and deeper. (Isakovic, 2015)

Normally, the motives should be harmonized with the age of the children because they should be experienced by the children as an expression of knowledge of the environment where they live. The circle - the environment where they live are the foundation of figurative recognition and motivation. (Musai, 2014) Thus, children's experience, as well as experience and perceptions can be transformed into general values. Similar to the process of abstraction, extracting the valuable from the worthless and the right from the wrong, through figurative activities.

1.10. The principle of individualism and socialization

Learning figurative culture is impossible to execute and manage well, without an individual approach to children. Regardless of the age of the children in the process of learning from this field, the teacher must establish contact with each child - by talking - clarifying the given task. This also applies to children with special needs, but also to those who have above - average talent and aptitude. (Miller, 2006). The purpose of this principle of methodological approach to this important field is to create suitable circumstances in order to enrich and expand the figurative creative sensibility. The harmonization of the content and the task can be achieved with various techniques, conversations in the form of dialogue where very close relationships are established, creating an atmosphere of trust, support and stimulation, socialization - socialization is achieved by working in groups. (Miller, 2006)

This is also related to other forms of work such as working in pairs. Characteristic of these forms of work, which are very important, is cooperation, respect for others, help for others, thinking differently, learning and respecting the other angle of vision and thought.

Taking into account the rapid development of visual communication, this principle and methodological approach enables children to quickly learn the forms of visual communication. (Gusia, 2014) Socialization through visual art culture creates self - confidence, initiative, independence, perseverance, tolerance and respect.

1.11. The principle of correlation

Knowledge of the world, the environment in which they live, of children is developed through play. They experience reality as an integral whole. In this way, learning has no boundaries and definitions as in the educational system - school. This rule applies to all forms of expression such as verbal - verbal, figurative, musical, dancing, sports - motor activities. (Moses, 2014)

Precisely for this reason, the integration of the subject of figurative art with other subjects has a special meaning in the methodological issue and its role in terms of children's development. Figurative art is broadly related to the sciences

and all other artistic fields (Karlavaris, 1974), this connection and connection can be observed from hour to hour. Gradually, the connection helps the recognition of natural phenomena that corresponds to the development of children's knowledge. Preschool and primary school teachers are in the most favorable position for the realization of this important principle because they teach a large number of subjects, therefore they do not need to prepare special micro - programs like the teachers of subjects from grades 6 - 9. primary school. (Loose, 2023).

2. Conclusions

In the methodologies of other subjects, there are general orientations of learning objectives, and they are aimed at educational, educational or functional material. (Musai, 2014) In the culture of figurative art, the educational goals are actually narrow professional objectives, which means the achievement of knowledge in the figurative field, while in this learning process, educational tasks or objectives are also realized.

Learning objectives are directed and focused on the acquisition of knowledge and skills. By this, in the primary and preschool cycle, they mean the acquisition of the theoretical and practical skills of shaping, artistic creation, mastering (composition, figurative elements, principles of composition, figurative concepts, figurative techniques, figurative aesthetic analysis and knowledge from the history of figurative arts including styles, authors and works (Huzjak, 2010).

The ability of the quality individual at this stage is prepared to be able to act artistically. Therefore, we define this level as ability and accessibility as competence that is equivalent in relation to expressive, sensitive and intellectual and practical skills.

- Sensory perceptual abilities - based on sensory activities, the abilities of feeling and experiencing
- Practical working skills - based on daily practical work (motor skills)
- Expressive skills - related to drawing, painting, modeling (other languages, languages, dance. . .)
- Intellectual abilities - are based on human intellectual work. Psycho - physical functions are developed; perception, remembering, thinking, especially the divergent one, imagination - fantasy, emotions, desires, interests, etc.
- Educational tasks are related to general educational values that are realized through activities in figurative culture. They are: aesthetic, moral, creative.

During imaginative activities, beliefs and principles based on critical thinking are built. It also builds a positive relationship to work as a category of consciousness; with activity, initiative, self - confidence, patience, persistence and socialization in terms of communication between students and teachers. Connoisseurs of the figurative method have also ranked the third level of educational goals, and that is the therapeutic goal. (Piaget, 1995)

This also points to an important area of educational goals. During work and figurative expressions, the student expresses

his psycho - emotional and social state in his completed or unfinished works. This is a great and important experience, therefore it is important that the teacher has competence and experience in this field, so that the therapeutic goal is realized and challenged. The teacher is the one who directly communicates visually and verbally during the experience and figurative expression. He identifies and corrects slight psychic and emotional deviations during the process. He also witnesses the emotional and psychological state. (Damasio, 2005) Normally, pedagogues should be aware of the abilities, skills and competence during the intervention, therefore they should cooperate with experts from other fields such as pedagogues, psychologists and sociologists, etc. The therapeutic purpose is not marked in the preparation for the lesson, but that we must be aware of its manifestation during the processing of the visual art subject. (Loose, 2023).

The principles are general rules which have been determined by didactics and in the case of the subject of figurative art, harmonized according to the specifics of figurative art, which is part of the figurative art. Therefore, the fact of interdisciplinary, namely the correlation with other subjects, should be emphasized, because figurative art, in addition to the practical side - i. e. the creative side, also incorporates the theoretical, artistic, aesthetic side, including the history of art. (Muharremi, 2007) This fact justifies the presence and methodological superstructure of criteria related to practical and creative work at different levels of education, namely from preschool to higher education.

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