



THE ESSENCE OF THE MAIN DIRECTIONS AND PRINCIPLES OF THE ACTIVITY OF ART PEDAGOGY

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Abstract. *This scientific article analyzes the features of art, the mechanisms of its influence on the personality, the analysis of traditional and modern educational practices, as well as the target areas of art pedagogy and the principles that regulate its activities, based on special principles that ensure the mutual characteristics of the participants in the educational process through artistic and pedagogical activities.*

Keywords: *Art, artistic image, artistic skill, artistic product, integration, master-student, feeling, neuro-emotional, behavior.*

The potential of art pedagogy is manifested in the integration of art, pedagogy, psychology into the process of education, training, development and support of people of all ages in an environmentally friendly and humanizing form.

Based on the foregoing, the scope of specific concepts of art pedagogy can be defined as follows:

- art pedagogical activity - an independent type of professional pedagogical activity, which is a set of pedagogical actions organized to achieve professional goals through art;

- artistic and pedagogical interaction - "professor-teacher (teacher, mentor) - content of education - art form - student (student, student)" - a set of intimate relationships and connections that arise in a purposefully developing system;

- art-pedagogical process - the use of artistic means to solve pedagogical problems and implement pedagogical ideas;

- art pedagogical support - a flexible system of actions aimed at creating favorable conditions for the successful implementation of art pedagogical activities and personality education;

- principles of artistic and pedagogical activity - general rules that ensure the artistic and pedagogical nature of the interaction of participants in the educational process;

- artistic and pedagogical lesson - a form of organization of activities based on a system of pedagogical cooperation, including artistic and educational content. In this case, the learning process is subject to the principles of artistic and pedagogical activity;

- the art-pedagogical situation is an integral part of the study time, aimed at solving a specific pedagogical problem with the help of art. The art pedagogical situation is included in lectures, seminars, lesson materials, but cannot fully determine



the general structure of educational relations, does not obey the traditional rules of the educational process.

An analysis of the nature of art, its mechanisms of influence on a person, traditional and modern educational practices allows us to distinguish three main areas of art pedagogy.

1. Integration of artistic and pedagogical opportunities in the educational process and the creation of favorable conditions for a different, qualitatively new perception, expression and understanding of the content of education. Artistic and pedagogical means in this:

- is an equal source of educational information, a unique "voice", subjective states, subtle nuances of emotional movement, feelings of another person, emotional experience in educational materials;

- to be a source of information, to feel the historical and cultural context of the studied educational material;

- enriching the content of training with the individual experience of the participants by creating information that fills the space of various associations, feelings, thoughts, impressions;

- to help change the traditional approaches of attitude, perception and evaluation of positions;

- being a source of value-semantic enrichment aimed at self-realization of the concept "I", self-expression.

2. Art pedagogical tools are able to optimize the conditions of pedagogical cooperation, because:

- being a source of psychophysiological support for students, increasing the quantity and quality of mental work, increasing voluntary attention, relieving neuro-emotional stress, preventing fatigue, easy transition from one activity to another, etc.;

- facilitating the understanding, assimilation and memorization of educational material by encoding information from a logical-verbal form into an emotional-figurative modality;

- to provide motivational, emotional, communicative readiness for the perception of educational material;

- the formation of positive feelings among the participants in the educational process, involvement in the general movement, joint cooperation;

- to help reduce the "resistance" of students to the complication of theoretical material due to novelty, interest, paradox, surprise and other mechanisms;

- creation of favorable learning conditions for participants (relaxation, positive mood, improvement of interpersonal relationships, etc.);

- increase overall vitality, personal creativity, self-confidence.

3. Art pedagogical tools can be a diagnostic resource in the educational process, in which:



- to identify the peculiarities of students' attitude to the expected activity, the quality of students' knowledge;
- show the dynamics of understanding the educational material (in a hidden, feminine form);
- to determine the personal relations of the participants, their attitude to the problems of the content of education;
- identification of unconscious attitudes, repressed experiences, feelings, memories that affect the quality of assimilation of educational content;
- realization of self-knowledge (due to the opportunity to look at oneself "from the outside");
- determine the level of readiness to perceive the general emotional state of the group, the characteristics of interpersonal relationships and individual behavioral strategies.

There are principles governing any activity. Artistic and pedagogical activity is carried out on the basis of special principles that ensure the features of the interaction of participants in the educational process. The essence of the principles of artistic and pedagogical activity is as follows:

1. The principle of integration of pedagogical and artistic potential. This principle makes it possible to understand in a completely new way the interdependence of the pedagogical and artistic parts of the educational process, introducing deep forms of the unity of pedagogy and art. Thus, an integral interaction is like a chemical reaction, where the combination of meanings creates a completely new meaning.

2. The principle of presenting pedagogical content in an artistic image. In culture, there are many languages that can describe reality in their own way. Pedagogical content can be objectively presented not only verbally (verbally), but also non-verbally (through gesture, sound, color, shape, etc.), not only in a purely rational-logical form, but also through emotional-figurative channels. This was confirmed in a number of studies (E.T. Ardashirova, O.S. Bulatova, O.Yu. Ovchenkov, A.S. Robotova, N.G. Tokhtamanov). It should be noted that the inclusion of an artistic image in the educational context should not become a simple demonstration or repetition of the content of the educational material. The imaginary perception of the material creates special "bridges" for students to interpret through the language of emotions and feelings.

3. The principle of self-expression through art is manifested in inspiration. Spontaneity is considered as the ability to actively and freely express thoughts, feelings, attitudes, reactions of members of the artistic circle in artistic and pedagogical cooperation, to be inspired. Inspiration is manifested by the primary creative search free from criticism and finding a starting point that "comes from within", and not from outside the subject (J. Moreno).

Professor Po F. E. Vasilyuk [1-354.b]. inspiration, "free will", life itself draws from the deepest sources of individual spirituality. The loss of such a direct connection with



life frees him, prevents him from feeling, creates internal conflicts of a person, clouds his thoughts.

4. The principle of reality of creative cooperation of participants in the educational process. In the context of this provision, the concept of "creative cooperation", coexistence in the world of creativity, manifests itself from two positions. First, it acts as a "meeting" of the inner worlds of the professor-teacher and the student. It should be noted that by "creative cooperation" we understand the cooperation of creative individuals, and not "faculty-teaching staff - student", "teacher-student". In this, the teacher, mentor, using the means of art, creates conditions saturated with values and meanings that are significant for the student.

5. The principle of the unity of rationality and irrationality in artistic and pedagogical cooperation. Rationality and irrationality are mutually harmonious and complement each other in artistic and pedagogical cooperation. For many years, rationality was in the lead, and irrationality was forced out of the fields of science and education. This gap is filled by the use of artistic means in education. Works of art are always ambiguous, mysterious, suggestive and have unexpected interpretations. It depends on the artistic intuition, inspiration, imagination of the artist who created them. Indeed, only art is able to reconcile and "reconcile" the elements of rationality and irrationality in human experience and thereby soften the interaction of reason, instincts and feelings.

It is recognized that art is in constant contact with irrational phenomena. Therefore, it is difficult to accurately record and describe how art affects a person, what excitement and feelings a person experiences due to art. The leader of the art circle, the teacher, the teacher can only partially imagine how the work of art that is currently on display will affect the students.

6. The principle of freedom of interpretation of a work of art in artistic and pedagogical cooperation. Characterization of a work of art and its perception occur with the participation of the author-performer-viewer, listener. This means that it is natural to have different views on understanding and interpreting the meaning of a work of art. In the art-pedagogical process there are no restrictions on the understanding and interpretation of a work of art. Because the interpretation always depends on a person's life experience, the person's way of thinking at that moment, stereotypes, values, spiritual wealth. In art pedagogical classes, it is not allowed to divide them into good and bad, to compete in grades, but each participant is encouraged to have their own opinion.

This principle, which provides freedom from other people's opinions, pedagogical pressure, suggestive stereotypes, evaluation of subjective judgments, determines the need to create optimal conditions for expressing personal opinions within the framework of artistic and pedagogical cooperation. At the same time, the experience of an open exchange of thoughts, ideas and opinions is gradually formed.



7. The principle of compliance of professional actions with the artistic and pedagogical nature of the lesson. Participants in the artistic process collect opinions about works of art or group performances, concerts, exhibitions and their results. Art pedagogy is considered as a kind of professional supplement that fills the pedagogical meaning and subject of a work of art with artistic skills, used in a certain communicative situation in the educational process.

The principle of conformity of professional actions to the artistic and pedagogical nature of training implies the following:

- the ability to find works of art, types of tasks, exercises that can fill the artistic-figurative form with a pedagogical voice;
- the ability to maintain the interaction of participants in the educational process in the art-pedagogical discussion in the art-pedagogical environment;
- this includes the ability to observe the impact of a work of art on group members, to demonstrate a careful attitude to an artistic product, ways of understanding and expressing cultural and personal meanings [С. 2-67].

The above opinions and conclusions confirm that art pedagogy is an important source of humanization of higher education, and show rich opportunities for the effective use of art pedagogy in teaching students.

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