

РОЗДІЛ I

ІСТОРИЯ І СУЧАСНІСТЬ У МИСТЕЦЬКІЙ ОСВІТІ

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**A DESIGN TEACHER IN THE CONTEXT OF
PEDAGOGICAL REFLECTION**

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Abstract. *The paper deals with one of the areas in the development of pedagogical skills of art teachers and the role of reflexive pedagogy in shaping creative personality in the system of training of future designers. One of the critical issues in design*

education is to bridge the gap between the information provided and its practical demand. During their years of study, students acquire too much and too little knowledge at the same time. Much knowledge refers to its volume, whereas little knowledge implies their adequacy to particular circumstances under which they have to work. Reflexive pedagogy can help to solve this issue. The paper considers the most common definitions of the term “reflection”. It indicates that pedagogical reflection of a design teacher is a system of linguistic and thinking processes, ensuring the realization of goals of future designers’ professional training and education in the system of artistic and pedagogical interaction. It demonstrates that cultural reflection is aimed at rethinking cultural acts and one’s cultural experience. It justifies the obtained results to reveal fundamentally essential conditions for developing professional reflection. It proves that many psycho-pedagogical studies cover the issue of professional reflection of art teachers, and there is no concept of its development for future designers. Therefore, it is essential to find out how to develop reflexion of students and university teachers. The paper concludes that one’s ability to generate new and non-standard ideas should be considered as one of the conditions for developing creative thinking of university teachers, boosting their self-confidence and promoting individual independence of vision.

Keywords: *reflection, pedagogical reflection, design education, art teacher, future designer.*

Introduction. Both educators and psychologists are much interested in such phenomena as self-determination and self-development since they help future university teachers to develop their pedagogical skills. I. Ziaziun wrote, “one’s capacity for effective self-determination is largely determined by its reflection, especially in the implementation of such functions as problematization, self-objectification, identification of personal meanings and construction of self-concept” [2, p. 44]. Besides, he emphasized the need to manage reflection, and, therefore, create a

technology of such management. According to I. Ziaziun, “Only a true teacher knows how to use this technology” [2, p. 63]. Studying the mechanisms of practical realization of personality as a subject of creativity has become one of the featuring tendencies in modern psycho-pedagogical studies.

The paper aims to draw the attention of the pedagogical community to the issue of developing pedagogical skills of art teachers and the role of reflexive pedagogy in the development of creative personality in the system of future art teachers training .

Results. Psycho-pedagogical studies are based on approaches and results obtained within the framework of a reflective paradigm of pedagogy and psychology of creativity (I. Semenov, S. Stepanov, L. Vygotsky), the psychology of self-consciousness (V. Stolin) and conceptual organization of personality (D. Leontiev). It has become crucial to specify ideas about reflection on practically essential tasks of education and training to discover effective ways to solve them scientifically. B. Ananyev indicates, “it is necessary to develop reflection in the process of students’ independent work to teach them to ask important questions about education and self-education” [1, p. 127]. Numerous studies on creativity as a mental process show that it results in intellectual entities in the form of a subject’ knowledge about the ways to solve a particular issue. The studies on creativity in the context of professional training for art specialists, including designers, highlight the diversity of creative thinking, which is considered as a balanced movement of thought on hierarchically organized levels: personal, reflexive, thematic and operational. The experimental realization of this conceptual model of thinking reveals the phenomena of intensified reflection before insight and its dominance among other components of thinking when solving creative tasks. The analysis of these facts confirms the leading role of reflection in the practical realization of personal conditionality of creativity [3; 4; 5].

There are many definitions of the term “reflection”. First of all, it is viewed as an analysis and awareness of one’s and

another's mental state and thoughts. One turns to oneself, evaluates one's life, actions, mistakes, needs and comprehends one's contribution to this world and culture. All this can be done through art since it is a subjective reflection of thoughts and feelings. The development of reflection in the system of art education is an essential reserve for improving the educational process. The main disadvantage of classical art education is its excessive desire to "transplant" ready-made examples of solving professionally important tasks, taken from a living stream of artistic (design) reality, into students' minds. This intention conflicts with patterns of consciousness evolution in recipients of art, whose perception and creation of art are unique reflexive processes which embody emotional aspects of creating and perceiving art rationally.

Pedagogical reflection of a design teacher is a system of linguistic and thinking processes ensuring the functioning of professional artistic and aesthetic consciousness, the realization of goals of future designers' professional training and education in the system of artistic and pedagogical interaction.

An art teacher combines pedagogical, cultural and artistic reflection in his or her professional development.

Cultural reflection (artistic reflection) is a state of artistic and aesthetic consciousness aimed at rethinking cultural acts and one's cultural experience, which have occurred when searching for new paradigms to develop art and contribute to one's cultural growth. It encompasses all kinds of reflexive activity, brings innovation and diversifies knowledge in terms of both integrativeness and specificity since it is related to rethinking of the system of artistic and aesthetic values, norms and principles regarding possible and even necessary changes in them to develop the entire society and each individual.

The analysis of psycho-pedagogical literature and the author's observations show the following:

1) many modern psycho-pedagogical studies cover the issue of professional reflection of art teachers; however, there is no

concept of its development of future designers;

2) there is no structure of pedagogical reflection of art teachers;

3) the practice of reflection is mainly related to active teaching methods; still, they are not goal-oriented in the context of training future teachers, including designers;

4) art education lacks a programme for developing pedagogical reflection of participants in the educational process.

Thus, it is essential to find out how to develop reflexion in students and university teachers. Under their initial ideas about the subjective and analytical position of students, the authors of reflexive pedagogy are well aware that it is impossible to develop reflection by direct instruction, no matter how fascinating methodologists and university teachers may demonstrate its benefits. Providing a student (teacher) has acquired some knowledge about it and ways of its development, he or she is unlikely to apply it independently. This is also because reflection is not information and cannot be “received and transmitted”. It can only be stimulated, developed and promoted.

The programme of experimental research also involves observations of the process of artistic and pedagogical communication of students and teachers with pupils and art, as well as university teachers and students with works of art. A crucial condition of such communication is one’s ability to engage in dialogic interaction in the systems of “teacher-art-pupils” and “teacher-work of art-student” in the language of art itself.

The object of observation is a system of external influences and internal personal transformations. The goals of observation are to identify the characteristic features of interpersonal communication in these systems and solve the following tasks:

– to identify awareness of university teachers, teachers and students of the norms, principles and ideas about the goals and objectives of artistic and pedagogical communication, as well as the most common approaches to creating optimal conditions for

interpersonal communication of teachers and students with works of art;

- to identify opportunities for professional development in various artistic and pedagogical situations and through reflexive actions;

- to obtain information about the content, forms and nature of communication and other aspects of pedagogical interaction between university teachers and students in their communication with art.

- to identify the characteristics of perception of artistic works under different circumstances of artistic and pedagogical communication and changes in the attitude towards subjects of artistic and pedagogical communication.

The observations on the characteristics of perception of works of art by senior students were conducted in the natural environment of classroom and extra-curricular classes. The obtained results were determined by the following indicators:

- the extent of adhering to the principles of dialogic interaction, reflexive-and-creative focus of artistic and pedagogical activity, reflexive-and-creative organization of self-cognition, professional development;

- the extent of using interactive methods of artistic pedagogical and aesthetic communication;

- the manifestations of artistic and aesthetic perception and understanding of works of art by the participants in the educational process, depending on the conditions and situations under which this process takes place.

The obtained results also help to reveal fundamentally essential conditions for developing professional reflection.

The first condition is a specially organized reflective activity of educators, characterized by purposefulness, transformative character, objectivity, awareness and commonality in constructing the process of activity and its final results.

The second condition is a reflective environment, that is, a particular system of personal development of future designers,

which allows them to be engaged in self-study and self-correction of psychological and professional resources. Such an environment promotes the need for reflection and aims to help art teachers adapt to the educational process and develop professional reflexivity as a way of life (professional activity).

The third condition is the intensification of interpersonal relations between the participants in the reflexive activity. The specifics of relations under such conditions lies in the fact that both university teachers and students act as subjects of activity. At the same time, their general activity is somewhat synchronous, and everyone completes and enriches the activity of each other, preserving the originality of their actions. Such transitions of subject-object relations into subject-subject ones are based on the mechanisms for developing professional reflection in design teachers and future designers.

The fourth condition is the actualization of the educator's reflexivity.

The fifth condition is the use of curricula for developing professional reflection.

The following assumptions should be considered as recommendations:

1. It is necessary to analyze the initial perceptions of art teachers about productive teaching activity through the following questions: Who is a highly qualified specialist? What knowledge, skills and qualities does he or she have? What are effective teaching strategies for the classroom? What professional results should he or she achieve? How to make lessons more productive?

2. It is crucial to define the system of students' values and compare it with the system of planning and conducting a particular lesson through the following questions: What is more critical and valuable for students and university teachers: sticking to the lesson plan or well-developed knowledge, students' interests or teachers' comfort, mistakes or the reasons behind these mistakes, the logic of educational material or the logic of future designers' cognitive interest?

3. It is essential to specify and discuss the technology of the interaction between students and university teachers, identify their possible roles in the educational process, study the psychological characteristics of students and the development level of their professional competency, determine current and potential barriers to communication in the classroom.

4. It is vital to think and talk about lessons in terms of specific characteristics and of university teachers' behavior and students without evaluating personality traits. Thus, one should pay attention to the specific actions of students rather than personal opinions about them.

5. It is advisable to evaluate lessons and its every moment from the point of view of broadening students' experience rather than their conformity to norms, models and requirements. The key questions should be as follows: Are lessons thought-provoking? What aspects should students take into account? What aspects of lessons should be improved?

6. It is important to invite university teachers to look at the lesson in terms of unfulfilled opportunities. The key questions should be as follows: Could the lesson have been conducted differently (not necessarily better)? Could this or another technique have been used differently? What could have happened in the lesson if ...?

One's ability to generate new and non-standard ideas that do not coincide with traditional ones should be considered as one of the conditions for developing creative thinking of university teachers, boosting their self-confidence and promoting individual independence of vision.

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БАЗИЛЬ Л., ОРЛОВ В., ФУРСА О. ПЕДАГОГІКА ДИЗАЙНУ У ВИМІРАХ ПЕДАГОГІЧНОЇ РЕФЛЕКСІЇ

***Анотація.** У статті висвітлено роль рефлексивної педагогіки як напрямку розвитку педагогічної майстерності викладачів мистецтва та дієвого засобу формування майбутніх дизайнерів. Автори обґрунтовують, що одним із найважливіших питань дизайнерської освіти є подолання розриву між поданою інформацією та її практичним попитом. За роки навчання студенти здобувають занадто багато і водночас занадто мало знань. Багато знань стосується обсягу, а «мало знань» означає їх адекватність конкретним обставинам, за яких доводиться працювати. Рефлексивна педагогіка може допомогти вирішити це питання. У статті проаналізовано різні підходи до розуміння суті поняття «рефлексія». Автори аргументовано доводять, що педагогічна рефлексія педагогіки дизайну – це система лінгвістичних і мисленнєвих процесів, що цілісно забезпечують реалізацію цілей професійної підготовки і виховання майбутніх дизайнерів у системі художньо-педагогічної взаємодії. Відтак у статті наголошується, що культурна рефлексія зорієнтована на переосмислення культурних актів і власний культурний*

досвід, і таким чином сприяє виявленню принципово істотних умов для розвитку професійної рефлексії. Це доводить, що багато психолого-педагогічних досліджень висвітлюють питання професійної рефлексії викладачів мистецтва, і не існує концепції її розвитку у майбутніх дизайнерів. Тому важливо з'ясувати, як розвивати рефлексію у студентів та викладачів університету. На основі виконаного дослідження автори приходять до висновку, що здатність генерувати нові та нестандартні ідеї слід розглядати як одну з умов для розвитку творчого мислення у викладачів університету, підвищення їх самовпевненості і сприяння індивідуальній незалежності.

Ключові слова: рефлексія, педагогічна рефлексія, дизайн, учитель мистецтва, майбутній дизайнер, педагог з дизайну.

БАЗЫЛЬ Л., ОРЛОВ В., ФУРСА О. ПЕДАГОГИКА ДИЗАЙНА В ИЗМЕРЕНИЯХ ПЕДАГОГИЧЕСКОЙ РЕФЛЕКСИИ

Аннотация. В статье освещена роль рефлексивной педагогики как одного из направлений развития педагогического мастерства преподавателей искусства и действенного средства формирования творческой личности будущих дизайнеров. Авторы обосновывают, что одним из важнейших вопросов дизайнерского образования является преодоление разрыва между поданной информацией и ее практическим спросом. За годы обучения студенты получают слишком много и одновременно слишком мало знаний. Понятие «много знаний» касается объема, а «мало знаний» обозначает их адекватность конкретным обстоятельствам, в которых приходится работать. Рефлексивная педагогика может помочь решить этот вопрос. В статье проанализированы различные подходы к пониманию сущности понятия «рефлексия». Авторы аргументированно доказывают, что педагогическая

рефлексія педагогіки дизайну – це система лінгвістических і мислительних процесів, цілостно забезпечують реалізацію цілей професійної підготовки і виховання майбутніх дизайнерів. В статті відзначається, що культурна рефлексія орієнтована на переосмислення культурних актів, власний культурний досвід, сприяючи таким чином виявленню принципово важливих умов для розвитку професійної рефлексії. Багато психолого-педагогічні дослідження освітають питання професійної рефлексії викладачів мистецтва, однак не існує концепції її розвитку в майбутніх дизайнерів. Тому важливо з'ясувати, як розвивати рефлексію студентів і викладачів.

Ключові слова: дизайн, педагогічна рефлексія, майбутній дизайнер, педагог по дизайну.