

5. THE THEORETICAL DEVELOPMENT OF STUDENT' ARTISTIC CREATIVITY (DSAC)

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Abstract: *The theoretical model in pedagogical research has primarily the reason of representing in a verbal or in a graphic modality the way to achieve the purpose of research, first component of the model developed by us and applied in the experimental research is students' creativity. The purpose or the logic of the model. Any theoretical model in pedagogical research has primarily the wherefore to represent in a verbal system or by a image the modality, the way to achieve the purpose of research, so the first component of the model we developed and applied in experimental research is students' creativity, in fact, a higher level of creativity that would bring together as much as possible in the pedagogical conditions in which we operate as many characteristics of the creative personality in the field of fine arts.*

Key words: *theoretical model, developing creativity, artistic creativity*

We have chosen a double-uniform way of representing the verbal-visual model, and we placed firstly in the top part of the "building" – of the scheme students' creativity methodology of work, developing their creativity being the main purpose in our theoreticsl-experimental enterprise. (Diagram 1)

Our approach in accordance with the purpose, was initiated at the simultaneous determination of subject's value involved in research, thus of the levels of students' creativity, and of the theoretical and epistemological methodology of DSAC activity, that is why these components are placed at the bottom of the *model* and at the same level in the hierarchy of components methodology DSAC. **Epistemology** or the *theoretical basis* of the methodology is focused on the law of the **unit formative educational process and artistic creative process** and on **constitutive and regulative principles of art, reception and artistic language**. Regularities extend in any other creative field, in the scientific research, but not to the scale and intensity that is manifested in the arts.

The priciple of correlation of didactics process/training and the creation is the epistemic support of any particular methodology in artistic -aesthetic education and initial training in art and literature.

The main factors in DSAC process are *student's creative personality, teacher's personality*, that interacts democratically, engaging in this activity all factors given in the section 2.4: *social* (social experience, socio-economic conditions, cultural and educational, social orientations) *bio-psycho-physiological* (higher nervous activity type, character type, the kind of temperament, the type of thinking, mental processes: sensations, emotions, feelings, perceptions, imagination, will, memory, attention) *educational* (teleology of Education, the axiology of education, education methodology, epistemology of education, trainer's personality).

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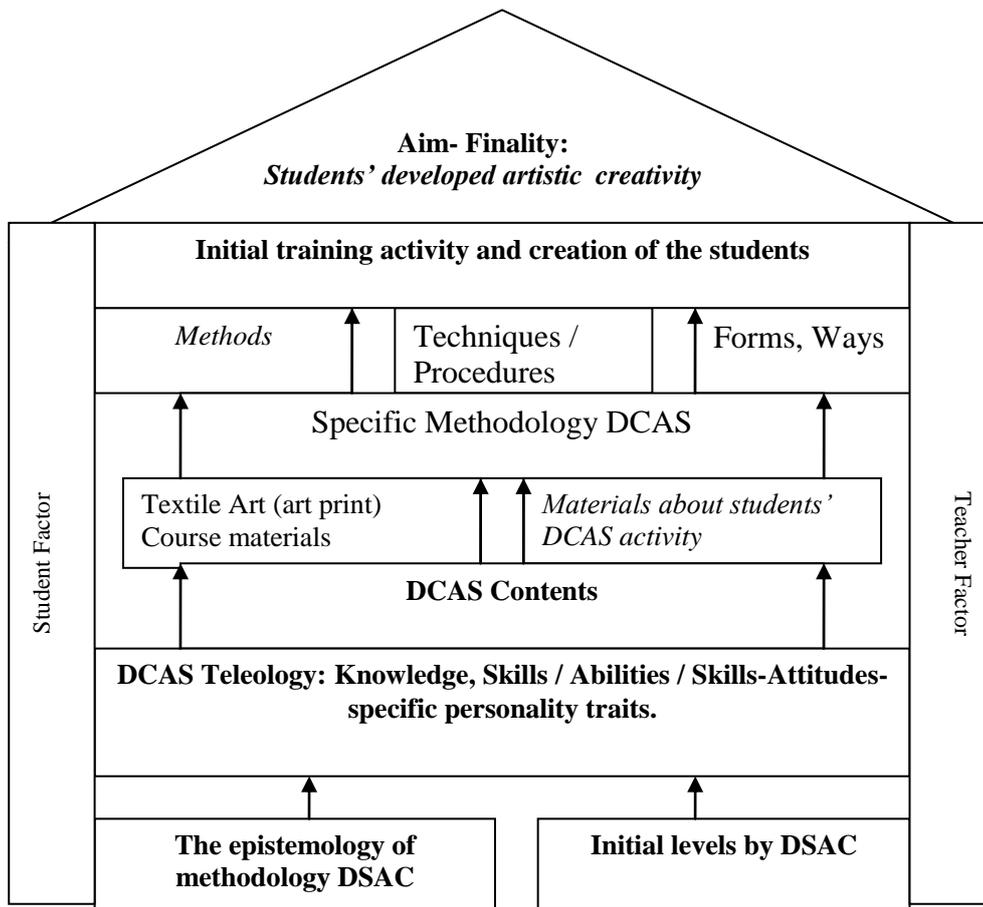


Diagram 1 The theoretical model of methodology of students' artistic creativity development

The determination of the ways of creativity development led us to theoretical modeling of *DSAC activity methodology*. It must follow these steps:

- I. engagement in creative process;
- II. activation of creative process using the elaborated methodology;
- III. monitoring and guiding the work of creation by the teacher;
- IV. artistic product elaboration;
- V. elimination of the causes of failures. (Diagram 2)

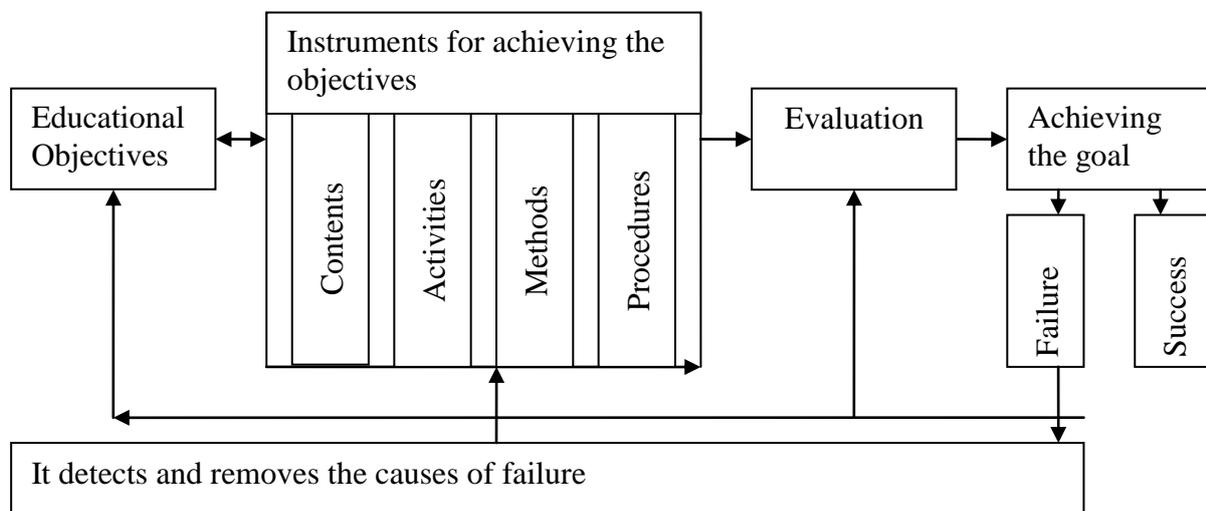


Diagram 2. Stages of DSAC process

The activity system of DSAC arts creativity is shown by the work of two subjects (factors) of education, *teachers and students*:

<i>Teacher - objectives</i>	<i>Student - motivations</i>
<ul style="list-style-type: none"> • optimize of the training process; • ensure a minimum level of learning; • stimulate learning; • activate student's work; • activate student's interest; • activate student's motivation; • ensure positive results; • ensure learning rhythm. 	<ul style="list-style-type: none"> • interest in new • interest for difficult problems; • courage in problem approach • independent thinking and creative action; • tendency to self-improvement; • wish for self-improvement ; • wish for self-perfection; • values assessment; • self-assertion in the creative process.
Design activities and optimization of student's creativity:	
<ul style="list-style-type: none"> • organization of creation process; • optimization of creation process; • promote interest in art; • content development; • developing experimental methods; • applying experimental methods; • designing creative lessons. 	<ul style="list-style-type: none"> • studying the literature on the topic proposed by the teacher; • selecting and processing materials; • use the studied material; • making creative compositions.
<i>Methods and Techniques</i>	
guidance; cooperation; understanding; confidence; aid; stimulation.	analysis; selection; comparison; synthesis; perception; application; composition and decomposition; combining and recombining ideas.
The mechanism of movement of the object-aim:	
Methods to study the ELP; creative application of ELP; study the basic techniques of <i>batik</i> artistic imprint; creative application of basic techniques of <i>batik</i> artistic imprint.	

As *DSAC specific objectives* were formulated the following:

- DSAC content elaboration;
- Involving students in creative activity by: applying knowledge (composition, about ELP, specific techniques of textile arts), applying creative methods and achieve practical work.
- Activation of creative skills: raising aesthetic, visual memory activation, creative imagination and creative thinking.
- Optimization of specific skills in arts: fluidity, flexibility, capacity development, originality.

Assessment of students' creativity was realized on a *specific criteria*, which established: activities of creative nature during the course *Art Print*, study and application of specific visual language elements of textile art; application of procedures and specific techniques artistic imprint.

But first was done a particularization of content units for experimental training. DSAC methodology of the course *Artistic Textile Imprint* included special unit content, this component in training in fine arts is indispensable.

There were elaborated the following unit contents: Elements of plastic language, Symbolic, elements and forms of plastic signs and their significance; Plastic and geometric symbols, Correlation between plastic and geometrical symbols, ELP inherent in the creative process, The creative application of ELP creative compositions, Transforming ELP front shapes, volumetric and spatial-volumetric.

Specific content of students' artistic creativity development include two parts: study material, designing the course Textile art and creative materials about students' work in developing *batik* work.

The first part of the educational content consists mainly of elements of artistic form language / plastic / textile art visual language, as one of the fundamental principles of art asserts that artistic form is significant.

The second part of content DSAC is represented by knowledge about material, means (tools), operations, techniques, processes and methods of creative product development, and the principles and criteria of evaluation / self-evaluation of their own work and creative product achieved.

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