

THEORETICAL SYNTHESIS OF INNOVATIVE PRACTICES FOR TEACHING FINE ARTS IN PRIMARY SCHOOLS IN CHINA AND BELARUS

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Abstract. The article presents the specifics and then a theoretical generalization of the features of teaching fine arts in modern primary schools in China and Belarus. An attempt to classify innovative methods of teaching fine arts is presented, a list of them is compiled with a disclosure of content.

Keywords: fine arts, primary school, innovative methods, classification of innovative methods.

ТЕОРЕТИЧЕСКИЙ СИНТЕЗ ИННОВАЦИОННЫХ ПРАКТИК ПРЕПОДАВАНИЯ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА В НАЧАЛЬНЫХ ШКОЛАХ КИТАЯ И БЕЛАРУСИ

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Аннотация. В статье представлена специфика, а затем теоретическое обобщение особенностей преподавания изобразительного искусства в современных начальных школах Китая и Беларуси. Представлена попытка классификации инновационных методов обучения изобразительному искусству, составлен их перечень с раскрытием содержания.

Ключевые слова: изобразительное искусство, начальная школа, инновационные методы, классификация инновационных методов.

The relevance of a theoretical generalization of effective experience in teaching art in China and Belarus is associated with the need to study innovative methods in primary schools in both countries. As society develops, teaching methods also change. By mutually complementing and exploring progressive methods of art pedagogy, it is possible to identify new promising directions for development, taking into account the characteristics of the digital era. By comparing and summarizing the innovative methods of China and Belarus in primary school, we hope to identify the essence and find promising methods and forms, as well as programs for further improving the field of art pedagogy.

Art education, as an important task in upbringing the younger generation, solves the problem of training specialists in the field of art for countries. Art education, like other disciplines, aims to impart subject knowledge and provide students with opportunities to acquire artistic knowledge and skills. At the same time, it emphasizes the function of

humanistic education. Through art pedagogy, the aesthetic and artistic qualities of students' personalities are developed, associated with aesthetic categories (for example, understanding and appreciating beauty, etc.), as well as with the creative process (as a specific activity of the artist); students develop an understanding of what a work of art and art and the artistic process in general are; how to communicate with art, if we consider it "as an intimate personal process" (Yu.B. Borev). [1]

In China, art has a very long history and is also very unique. However, people's art education is not detailed and perfect enough. People tend to pay more attention to cultural education and ignore the importance of art education, especially in primary schools. In the important stage of children's development of aesthetic concepts, the cultivation of art is ignored. Therefore, in the old China period, many primary school students did not gain happiness and growth in the field of art.

With the development of China's economy and the change and development of people's concepts, they have begun to realize the importance of art education to human beings and primary school students. It can not only cultivate people's aesthetic appreciation of all things in the world, but also be one of the sources of creative thinking and creativity. Hence, only when people are exposed to art education and feel the beauty of art can they enjoy the happiness brought by art and exercise their ability to abstract logical thinking. [2, p. 42-44]

Therefore, as an educator, when conducting art education, we need to create a good educational atmosphere and respect students' curiosity and imagination. Combining theory with practice allows students to continuously improve their creativity and self-confidence during the learning process. [3]

Based on a theoretical study of normative and educational literature and empirical observation, we have identified the following distinctive features of the innovative practice of teaching fine arts in primary schools in China. To summarize the innovative practice of teaching fine arts in primary schools in China, namely:

1) The cultivation of innovative thinking is the key goal of the current political reform of primary art education. Teachers need to organize teaching vitality from the perspective of innovation, so as to ensure the effect of primary school art education.

2) Secondly, in the art teaching of primary schools, as educational researchers and workers, we should actively guide students, respect students' curiosity and imagination, enable students to develop freely in the teaching process, improve students' learning self-confidence, fully express students' self-ideas, be good at asking questions, dare to question, and open a new innovative teaching classroom.

1. Make the art class "alive" by innovating the form and content:

1.1 Open teaching content

1.2 Open teaching procedures

1.3 Open evaluation criteria

2. Innovative integration of disciplines to make art education "alive":

2.1 Inter-disciplinary penetration and integration

2.2 Communication between classroom and extra-curricular, internal and external.

3. Innovative ways of cooperation to make art creation "alive".

Compare with Belarus. In recent years, the socio-economic development of Belarus has begun to show rapid growth, which has led to an increase in the well-being of the Belarusian population. In turn, this has led to increased national policy attention to human resource development, where education at all levels plays a leading role. The reform also affected the art education system. Thus, the academic discipline "Fine Arts" is compulsory for students in the entire primary school and covers all children from grades 1 to 4. The content of the curriculum is aimed at achieving by students the following learning outcomes:

- personal (value attitude towards national and world art, the need for artistic creativity and communication with art, respect for one's own creativity and the creativity of other people, the development of independence in solving visual problems)

- meta-subject (the ability to analyze a work of art, carry out a practical task according to the proposed plan; the ability to find and process information presented in various sign systems, work in a team when creating a work, etc.)

- subject («aesthetic attitude to reality, art, phenomena of artistic culture; possession initial ideas about the role of art, architecture and design in human life and society; mastery of basic ideas about the expressive means of plastic arts; the ability to determine the general nature of expressiveness of works of art of different types and genres (using the studied art historical terminology); possession of basic skills in visual arts (competent compositional and coloristic solutions in accordance with the plan, rendering spatial plans taking into account the laws of perspective, modeling the shape and volume of objects in tone and color, realistic rendering of the proportions and design of depicted objects); the ability to apply decorative and applied and design techniques, optimal methods of modeling in artistic and creative activities; the ability to create artistic images in accordance with the creative concept in various artistic techniques» [4, p.3]).

Unlike China, Belarus is more rational in the process of art education, especially in developing students' interests and enthusiasm. They often advocate that children create through their own imagination or on the basis of daily things in life, through ordinary art education. In addition, Belarusian teachers will also organize some interesting social practices to allow students to participate in the demonstration of hands-on abilities. Through the participation process, students' self-confidence will be stimulated, thereby improving the aesthetic ability of art and preparing for future artistic creation. [5]

After comparing the education methods in Belarus and China, we can find from many materials and examples that in the final analysis it is related to the country's culture and the way people live. The Chinese are more modest and reserved, and express things

implicitly, especially in China. In the old society, people's education for children was more of a suppressive education. This kind of education caused many students to lose interest and enthusiasm for learning from the elementary school stage, especially in art education, a subject that requires imagination. , the problem of students' lack of creativity has become increasingly prominent. However, with the development of the new society, parents and teachers have begun to change and develop. More and more people will adopt encouraging education to protect students' innocence and interest, actively develop their hands-on ability, and combine color matching and creative design with art, constantly using fresh examples from real life to promote students' learning and enthusiasm for art education.

Belarusian culture is characterized by courage, inherited from Soviet history, and a rich and colorful expression of love for the Motherland. These characteristics play a very important role in art education. Belarusian teachers promote the formation of critical thinking in students. Through individual expression and imagination, students can convey different images through simple artistic means. Belarusian teachers teach how to set goals and motivate students to achieve results, taking into account their learning capabilities.

In general, for both countries, we can generalize (synthesize) the following areas of sustainable development of art education in terms of their innovative practices in teaching fine arts in primary schools:

1. Change traditional concepts and update educational concepts;
2. Improve arts education strategies and use a variety of innovative teaching methods;
3. Integrate multiple art forms to develop students' creativity;

Based on these directions, we have determined that it is necessary to classify innovative methods of teaching fine arts. This problem is interdisciplinary; let us present its solution as a first approximation.

Let us present in the article a classification of innovative methods of teaching fine arts; we developed it based on the cultural-praxeological concept of I.I. Tsyrukun [6] and features of innovative pedagogical activity. In the logic of innovative activity, this author identifies four stages, and we are innovative methods of visual activity that can be seen and applied in primary school:

methods of searching for something new (defining a creative innovative task, formulating a problem, author's intention) - in elementary school these are methods of creating a problem situation, surprise, motivation to create a new work, an unexpected means, technique;

methods of creating new things (creative methods, brainstorming, preparation for the main work on the theme of the work) in elementary school, this can be a discussion with students and the choice of genre, style, technique; working on a sketch, on a project, preparing for the implementation of a plan;

the implementation of new methods (the use of a new technique, a new tool, the process itself) in the visual activities of younger schoolchildren is directly related to the process of drawing, modeling, and working with materials in terms of time, these processes can be quick or lengthy depending on the artistic problem being solved;

new reflective methods (reflection of the creative process, evaluation, self-assessment of the work and its presentation) in primary school this may be associated with a mutual, procedural, comprehensive assessment of the creative process, as well as with the procedure for presenting and sharing a work of art with students in the class and other viewers (including in the digital community).

When choosing an innovative method of teaching fine arts, we believe it is promising to pay attention to the following three aspects (at the individual, special and global level):

- 1) the level of «Learning capabilities of students» [7];
- 2) the cultural and historical context of the development of a particular country (China and Belarus);
- 3) global trends in the development of art pedagogy.

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