

IX. – Воронеж : Наука : Юнипресс, 2011. – 466с.

4. Новые педагогические и информационные технологии в системе образования: учебное пособие для студентов педагогических вузов и системы повышения квалификации пед. кадров / Е. С. Полат, М. Ю. Бухаркина, М. В. Моисеева, А. Е. Петров. – М. : Академия, 2004 – 272с.

5. Полат Е. С. Метод проектов на уроках иностранного языка/ Е. С. Полат // Иностранные языки в школе. – 2000 – №2 – С.3-10

6. Цатурова И. А. Компьютерные технологии в обучении иностранным языкам : учеб. пособ. для вузов / И.А.Цатурова. – М. : Высшая школа, 2004 – 200с.

Стаття надійшла до редакції 30.09.2016

UDC 37.036-057.875:745.51(478)

Simac Ana,

Ph. D. of Art science, Associate Professor,

Babin Juliana,

Postgraduate student, Department of Pedagogy,
Chisinau State Pedagogical University, (Republic of Moldova)

DEVELOPMENT STUDENT'S CREATIVE ABILITIES IN LEARNING OF MODERN MOLDAVIAN TAPESTRY

Анотація

У статті представлена інформація про розвиток творчих здібностей студентів за фахом "Художній гобелен". Автор аналізує процес формування і активізації творчих здібностей у професійній підготовці майбутніх фахівців по гобелену.

Ключові слова: художній гобелен, розвиток творчих здібностей, техніка, мистецтво текстилю, виготовлення гобелена, професійна підготовка студентів, декоративно-прикладне мистецтво.

Summary

The article presents information about development of creative abilities of students in "Artistic Tapestry" specialty. The author analyses the process of formation and activation of creative abilities in the professional training of future specialists in the tapestry.

Key words: artistic tapestry, creative abilities development, technique, art textile, manufacture of the tapestry, professional student training, decorative art.

At the present stage under the existing social conditions in the Republic of Moldova has been increasing need in a highly creative personality development, its improvement and transformation. Most effective way in student's development of creative abilities in high school are arts and crafts, particularly, "artistic tapestry" specialty. One of the education's main objectives is a high quality training of qualified specialists in fine and decorative arts field. Pedagogy is obliged to examine the development of creative abilities of a person, on which depends the success of the scientific problems resolution, posed by society. Tapestry Art training influence on the formation of individual as a person with an active lifestyle.

In a study of the formation of the creative imagination, we relied on the works by: P. Nemov, L. Hozyasheva [6], L. Vygotsky [17], B. Cousin, E. Shorohov, B. Ananiev, A. Luria etc. P. Jacobson was interested in creative perception development [7, 8].

From the art education theory point of view, aesthetic education and creative development of the individual was directly or indirectly investigated by many prominent scientists: Aristotel, Platon, B. Teplov, L. Blaga [2], S. Gorodetsky, O. Abdulina, V. Vanslov [16], L. Gulyaev [5], E. Kisimsov [9], J. Babanskii, K. Esekuev, V. Gusev, A. Luria, E. Azhder, A. Simak [1], E. Gromov [4], E. Ignatiev, V. Koreshkov, M. Skatkin, V. Slastenin, P. Galperin, V. Vygotsky [17], D. Patrashku, A. Mocrac [11], S. Archangelsky, N. Rostovtsev and others.

The search for innovative solutions and the tradition of hand weaving of art covered in

the papers: J. Rack, G. Shevchenko [13], E. Postolachi, E. Azhder [1], L. Zhogoli, V. Nelova, T. Strizhenova, V. Savitskaya, V. Uvarov, A. Uvarova [15], N. Spilotti, W. Morris, M. Wells, K. Greger and K. Arnold, E. Erben, Devitas-Groenige, William Kircher [6].

The value of ornamental art and its introduction as one of the main subjects in the teaching system for training specialists in the tapestry studied E. Amirgazin, S. Gorodetsky, A. Firewood, E. Shorohov, S. Sharanutsa, L. Moisey [11], Z. Shofransky, G. Wagner and others.

Also about importance of the development and application of traditional folk ornament in modern industrial carpet manufacturing and the development of tapestry wrote: I. Marchenko [10], G. Mardari, E. Postolachi, A. Simak [1], V. Buzela and many others foreign scientists.

The concept of creative "abilities" in pedagogy is quite conditional and relative value. As a general definition, it is "the individual characteristics of a person are the subjective conditions for the successful implementation of a certain kind of activity".

In the Philosophical Dictionary the definition of abilities is a "psychological properties of the individual governing its behavior and staff conditions of his life". In psychology, the ability to – it's mental characteristics and personality traits. There are a variety of views on the nature of creativity.

But the real analysis of complex artistic creativity held by scientists and psychologists shows, says Marchenko I., that abilities are not innate properties of the same individual and is not inherited in the finished form, they are in development. No doubt, social environment, living conditions and activities of the individual are decisive factor in the formation and development of human capabilities. Also, skills development is associated with the mastery of a specific person accumulated as a result of the mankind's historical development of material and spiritual cultures. Thus it leads to self-improvement of a person as a whole [10, 23-24].

But it is also scientifically proven position that creative abilities of the individual are a "fusion" of a natural one and acquired one. It develops based on natural premises and inclinations. Premises are "anatomical and physiological characteristics of the human nervous system" (brain structure), caused by heredity, embryonic development, birth conditions and natural maturation. But psychologists say that you need to take into account physiological characteristics of the individual as well.

To maximize capabilities realization you would need a favorable social environment, appropriate education and upbringing, well developed social activity and presence of strong-willed qualities. It is important to remember that the lack of knowledge or skill a person cannot be taken as a lack of abilities, but deep knowledge and skills presume mandatory presence of the abilities. Psychologist Teplov writes a lot about human abilities, considering them as the ability of individual differences. Skills are divided into common (manifested in all activities) and special (occur in certain types of activities – art, music, math, etc.). Artistic abilities are the abilities which are situated in the sphere of human consciousness, and out of it as well [10, p. 34]. Most important thing in development of creative (artistic) skills required in the tapestry learning process is to learn the basic techniques of weaving and freely use them during the creative work [10, p. 25-29].

Arts and crafts serve as a favorable opportunity for the manifestation of man's creative nature. From a psychological point of view, the main characteristics of creative (artistic) skills are: artistic imagination and thinking, visual memory, emotional attitude to the perceived/depicted, volitional qualities (desire). Tapestry manufacture, requires development of artistic perception and creative thinking. Visual memory, accumulating material life, is the basis for creative work of the artist.

I. Marchenko concludes that "The totality of the development of creative abilities, their favorable combination interaction generate talent". Highest quality of a man's artistic talent is ingenious (maximum development of creative abilities) [10, 29-32].

Centuries of experience, traditions, formed by several generations of folk weaver artists in the handloom field do tapestry original and promising emerging at the present time.

However, the features of the modern Moldavian tapestry and the problems it is facing did not receive a proper lighting now time in the methodological literature.

In a tapestry learning process you should take into account individual, psycho-physiological, anatomical and physiological characteristics of a person, which form its character and features of perception. Schematization stages of the creative and productive process are as follows: impression of perception, processing experiences material through thoughts, artistic image formation and finally, direct expression in the art of tapestry.

Following conclusions were made by scientists and teachers in a course of many years of teaching activities and practical training in the "artistic tapestry" speciality. Most effective is the following training stage sequence. Students should learn the basic objects of fine and decorative arts – drawing and painting, the laws of decorative and ornamental composition and the basics of color science (coloristic), tapestry weaving technology, world's ornament history, history and theory of art as a whole, which is a single creative process.

In Chisinau Academy of Fine Arts students on "artistic tapestry" speciality are using rectangular frames of different sizes for carpet tapestry. To comprehend the "difficult textile sculpture language" is very important to learn the basics of fine arts (for realization of sketches / compositions), that was pointed out by multiple scientists. The lack of appropriate knowledge and skills in the visual arts is an insuperable barrier in the development of creativity and success in tapestry learning [11, p. 36].

Free use of traditional and innovative techniques and weaving technology, development of rich carpet ornament compulsory, deep knowledge of the fundamentals of drawing and painting, decorative composition laws, leads to the development of creative individuality, student's personality and his sense of modern trends in art.

Leading role of mastering the basics of textile crafts should be noted. You also need to pay attention to the study of specific national traditions features of carpet ornament in Moldova and in other countries. Note that in the last years teachers should put greater emphasis on the student's independent creative work on "artistic tapestry" speciality. It will also lead to the disclosure of the creative personality and personal student's growth and ignoring that type of training can lead to a "blockade" of creativity.

Today many scientists in Moldova and Russia pointed that student's individual characteristics should be considered in teaching decorative arts to enhance their creative abilities.

Also several factors are highlighted in the research held by P. Jacobson about the development of the nature of artistic perception and the psychological impact of it on the spiritual enrichment of the human world:

- The art work quality
- Ability of a person (student) to fully absorb this work [7, p. 66].

Referring to the individual's history of life, and not to the history of mankind P. Jacobson reports on a number of different age stages of perception and only one specific age range, when these works of art (in this case paintings, products of decorative arts) are perceived as such [7, p. 67].

At the children's stage of creative development and very often and in adult's stage, we do not meet the full perception of the works of art of various forms of art, especially fine art, decorative (we are not talking about music, literature). This is reflected in the fact that more sophisticated, important works, marked as recognized and unconditional virtues do not interest, do not affect, and vice versa, weak work from artistic point of view, in fact, counterfeits of art, produce a lively response and deep emotions [7, c. 70].

P. M. Jacobson concludes that this attitude is due to the lack of general, artistic and

genuine artistic development. This problem occurs when all the fullness of thoughts, feelings and intentions laid down by the author is not outlived through the perception of a large work.

Psychologist P. Jacobson writes that a comprehensive human development beneficial to the formation of his artistic perception, but it only creates the conditions for development, not development of self perception. V. G. Belinsky stays that "Art does not easy come to anyone without preparation, without passion, without effort and perseverance in the development of a sense of elegant in itself".

The development of artistic perception is characterized by a higher level of understanding of product design, content, meaning and ideas.

Perception should also be paid to the integrity of the product. A work of art is revealed to the man in his being, when viewed with great spontaneity, without preconceived ideas and critical evaluations as could Stanislavsky K give himself directly to the perception of a work of art (acting), and at the same time to understand its advantages and disadvantages [7, c. 79-80].

In view of these facts, it becomes clear that the attention of the scientists, which for decades were given to the tasks of knowledge creation's nature, development of artistic perception, the development of art in our country and around the world.

A systematic "communication" with the art, "thinking" perception of the works, of course, in the end makes person spiritually richer, make even more to appreciate life and to assert it in the great good deeds.

For better product understand you need to be an artist, a co-author of the work. E. Gromov wrote many works about such "co-creation", admission to the creation of aesthetic values, the relationship between the author and the audience.

An important stage in the formation of perceptual experience is dating with some significant work of art.

REFERENCES

1. Arbuz-Spatari O., Simac A. Development of artistic creativity of students in the course of textile art / methodical guide / Garomont Studio. – Chisinau. – 2012. – P. 251.
 2. Blaga L. Trilogy of Culture, Bucharest: / Humanitas. – 2011. – P. 502.
 3. Daghi I. A. The decorative frontal composition. – Chisinau. – Editerra-Prime.- LLC. P. 2010 – 240.
 4. Gromov E. S. Nature of art: Bk. for teachers. – M.: Education. -1986. – P. 239.
 5. Gulyaev L. M. Aesthetic education and creative activity of the person, (new in life, science, technology, Ser. «Aesthetics»; №12), / Acad. – Knowledge. – 1983. – P. 64.
 6. Hozyasheva L. S. Development of creative imagination of students of is art-graphic faculties of pedagogical high schools in the process of creating the tapestry: Dis kand. ped. Sciences: 13.00.02 Moscow, B G 219 p. Scientific Library ABSTRACT disserCat <http://www.dissercat.com/content/razvitiie-tvorcheskogo-voobrazheniya-studentov-khudozhestvenno-graficheskikh-fakultetov-pedag#ixzz4E2QjZK5T>(date arr. 02/07/2016.)
 7. Jacobson P. Psychology of artistic perception. – Ed. Art. – 1964. – P. 85.
 8. Jacobson P. Psychology of art, (new in life, science, technology, Ser. «Creativity»; №6), – Acad. – Knowledge. – 1971. – P. 48.
 9. Kisimov E. T. Formation of creative activity of students in the learning process arts and crafts: for example of weaving: Dis kand. ped. Sciences: 13.00.02 Omsk, Bg180. ScientificLibraryABSTRACT disserCat<http://www.dissercat.com/content/formirovanie-tvorcheskoi-aktivnosti-studentov-v-protsesse-obucheniya-dekorativno-prikladnomu> (date arr. 05/26/16.)
 10. Marchenko I. V. Development of creative abilities of students of graphic arts department of pedagogical institutes in the learning process of tapestry: Dis kand. ped. Sciences: 13.00.02 Moscow, B g 175. Scientific Library ABSTRACT disserCat <http://www.dissercat.com/content/razvitiie-tvorcheskikh-sposobnostei-studentov-khgf-peduvzov-v-protsesse-obucheniya-gobelenu#ixzz42vL9WR8J> (date arr. 03.04.2016.)
 11. Moisei L., Traditional textiles ornaments in Republic of Moldova. – PhD thesis. – 2015. – P. 196.
 12. Patrashku D., Patrashku L., Mocrac A. Research methodology and pedagogical creativity – Chisinau. – Science. – 2003 – P. 252.
 13. Shevchenko G. L. Production Technology tapestry: Guidelines for teachers. – N.Novgorod: NNNASU. – 2009. – P. 13.
- http://www.bibl.ngas.ru/electronic%20resources/uchmetod/decorative_arts/4722.pdf (date arr. 04/03/2016).

14. Shofransky Z. Aesthetic aspects of traditional art. In: Journal of Ethnology and Culorology. – Chisinau. – 2015. – vol. XVIII. – P. 8-14.
14. Uvarova A. Application of basis of decorative composition for training students in the art weaving. – Chisinau. – 2004. – P. 59.
15. Vanslov V. V. Aesthetics. Art. Art studies. Moscow. – Fine Arts. – 1983. – P. 412.
16. Vygotsky V. S. Psychology of Art. / ed. Ed. VV Ivanov. – M.: Art. – 1968. – P. 576.

Стаття надійшла до редакції 30.09.2016

УДК 378.146+620.91+62-4

Я. О. Сичікова,

кандидат фізико-математичних наук, доцент
(Бердянський державний педагогічний університет)
yanasuchikova@mail.ru

Н. В. Дейнеко,

кандидат технічних наук
(Національний університет цивільного захисту України)

УДОСКОНАЛЕННЯ МОНІТОРИНГУ ПОТОЧНОГО РІВНЯ ЗНАТЬ З ДИСЦИПЛІНИ “АЛЬТЕРНАТИВНА ЕНЕРГЕТИКА” ЗА ДОПОМОГОЮ КОМП’ЮТЕРНОЇ ПРОГРАМИ OPENTEST 2.0

Анотація

Запропоновано здійснювати моніторинг знань студентів з дисципліни “Альтернативна енергетика” з використанням комп’ютерної програми OpenTEST 2.0. Розроблено варіанти тестових завдань.

Ключові слова: альтернативна енергетика, тестування, моніторинг, комп’ютерна програма OpenTEST, оцінка знань.

Summary

It is proposed to carry out the monitoring of students' knowledge in discipline "Alternative Energy" with the help of computer program OpenTEST 2.0. Versions of the test tasks have been worked out.

Keywords: Alternative Energy, testing, monitoring, computer software OpenTEST, assessment of knowledge

Постановка проблеми. У сучасних умовах розвитку технологій зростає роль та значення рівня професійної компетентності працівників. Тому важливим є не стільки високий рівень доступу населення до освіти, скільки якість освіти, яка вимірюється в обсязі здобутих когнітивних навичок. Взагалі навчальний процес включає в себе декілька етапів, серед яких особливе місце займає контроль знань тих, хто навчається. Останнім часом замість традиційного поняття “контроль” усе частіше стали використовувати поняття “моніторинг”. У першу чергу, моніторинг знань дозволяє визначити рівень засвоєння прослуханого матеріалу, крім того, аналіз результатів моніторингу дозволяє скоригувати подальший процес навчання. Інструментом підвищення якості освіти разом із реформуванням змісту освіти виступає також модернізація засобів проведення моніторингу рівня засвоєння матеріалу.

Важливе значення також має процес оцінювання знань студента, оскільки найчастіше він носить суб’єктивний характер, крім того, потребує чималих витрат часу. Суб’єктивність оцінки знань пов’язана певною мірою з недостатньою розробкою методів контролю системи знань [1]. Об’єктивний же підхід полягає в тому, що для виявлення наявності знань завжди використовується адекватний інструмент. Сучасна методика пропонує тест як інструмент вимірювання рівня знань, за допомогою якого можна не тільки виявити якість навчання, але й оптимально управляти навчальним процесом взагалі [2].

Тестування є однією з інноваційних форм інформатизованої системи освіти, яка зовсім недавно, у порівнянні із закордонними навчальними закладами, почала