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**POSSIBILITIES OF THE PROGRAMMED LEARNING TECHNOLOGY
IN MASTERING THE CARNATION PAINTING TECHNIQUES
BY THE FUTURE SACRED ART PAINTERS**

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Purpose. To explore the possibilities of the programmed learning technology in mastering the painting carnation techniques by the future sacred art painters. **Methodology.** The main methods used are analysis, systematization and generalization. **Finding.** The study of the most effective forms of work according the formation of professional competence of the sacred art painters has found out that in mastering the professional techniques of carnation painting by students the technology of programmed learning along with the traditional technologies should be used. Mastering by the students the techniques and methods of faces painting with the use of that technology helps acquire the skills to use the theoretical material for solving practical specialized problems. This article describes an example of the programmed learning technology in studying the dark paint method of faces painting using the brush strokes technique (otboroky) and the liquid technique (plavy). Due to the special techniques of carnation in the sacred art there is primarily an idea of transfiguration of the earthly life, the involvement of the painted personage to the divine light. The main importance of technology of the programmed learning is that it allows through the gradual assimilation, the theoretical training material to form an idea of the special role of carnation painting in the sacred art; to form the reproductive abilities and skills in practicing professional and oriented tasks, mainly by executive nature, with an active self-control, allowing the future sacred art painters to master different techniques of carnation and to identify the most appropriate method for their own manner of painting. The cognitive activity of students is stirring up, the motivations to master the chosen profession are formed, the foundation for the further professional and creative development and self-perfection is found. **Originality.** This article describes the possibilities of technology of the programmed learning in mastering the techniques of carnation by the future sacred art painters. An example of using the technology of the programmed learning in studying the dark underpaint method of the execution of faces with using the technique of brush strokes («otboroky») is described. The expediency of technology of the programmed learning in studying the technique of carnation by the future sacred art painters has been proved. The importance of technology of the programmed learning chosen as the most relevant to the individual author's manner the techniques of carnation has been highlighted. **Practical value.** These materials can be used in the process of future sacred art painters training. **Conclusions.** The need of introduction the technology of programmed learning in mastering the techniques of carnation by future sacred art painters has been proved. The importance of mastering the techniques of carnation that lays the foundation for the further professional and creative development and self-perfection has been highlighted.

Key words: technology of the programmed learning, future sacred art painters, carnation, methods of the execution of faces.

**МОЖЛИВОСТІ ТЕХНОЛОГІЇ ПРОГРАМОВАНОГО НАВЧАННЯ
ПРИ ОПАНУВАННІ МАЙБУТНІМИ ХУДОЖНИКАМИ САКРАЛЬНОГО ЖИВОПИСУ
ПРИЙОМІВ ПИСЬМА КАРНАЦІЇ**

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Розглянуто можливості технології програмованого навчання при опануванні майбутніми художниками сакрального живопису прийомів письма карнації. Підкреслено важливість писання обличчя як духовного центру сакрального образу, який в найбільшій мірі виражає ідею передачі божественного світла в сакральному живопису. Схарактеризовано основні різновиди прийомів писання обличчя, які формують професійні вміння та навички майбутніх спеціалістів в галузі сакрального живопису. Описується приклад технології програмованого навчання при вивченні санкрного прийому писання обличчя з використанням техніки «відбору» та «плавів». Доведено доцільність технології програмованого навчання при вивченні прийомів письма карнації майбутніми художниками сакрального живопису. Підкреслено важливість технології програмованого навчання при виборі майбутніми художниками сакрального живопису найбільш доречного для індивідуальної авторської манери прийому письма карнації.

Ключові слова: технологія програмованого навчання, майбутні художники сакрального живопису, карнація, прийоми писання обличчя.

PROBLEM STATEMENT. Global transformation processes, covering the creation of material environment for man, affect his worldview, philosophy, methodology, culture, science, education take place in the

modern world. Social changes, scientific, technical and cultural progress, the lifestyle and the way of life, religious, regional, cultural, historical and natural conditions all find expression in the works of artists of differ-

ent profiles and specializations. The profession of an artist is creative work that requires good imagination, inspiration and drawing technique mastery. The feature of art specialties students' training is its personal orientation. The main tasks of artistic specialists' professional training today are the following: emotional development and artistic thinking promoting, creative potential activation through the development of various forms of artistic activity; creation of conditions for comprehensive basic education that becomes the main occupational mobility; the acquisition of knowledge paradigm, according to which the professional expertise is directed on future specialist's personal culture and value consciousness formation.

The issue of the optimal balance between traditions and innovations in the higher educational institution system training has become the urgent one for art specialties students' professional training improvement. Basic principles and directions of national education innovative development is defined in the "Education" State National Program ("Ukraine XXI century"), the current legislation, National Strategy of Education Development in Ukraine for the period until 2021.

Innovative learning is often opposed to supporting traditional learning. But, according to modern scholars, tradition and innovation can interact not in the form of a conflict, but in the form of symbiosis or synthesis. "Traditions can be not a brake, but a base, filter, innovation springboard... Value and technological tradition qualities, transferring into innovation, preserve important cultural continuity" [5].

EXPERIMENTAL PART AND RESULTS OBTAINED. Agreeing with the opinion of O. V. Chalapin [12], we believe that today it is necessary to find a reasonable balance between the classical (traditional) and innovative approaches to the artists' training, to enhance artistic creativity of learning activities and provide students with conditions for their individual creative abilities realization using the academic tradition of art education.

Innovative processes in art education should be linked to the innovation processes in the fine arts, namely with the emergence of new visual techniques and technologies. Accordingly, all significant updates occurring in the field of fine arts will be reflected in the content, forms and quality of future artists' training.

One of the innovative technologies that is used in the sacred art future artists' training is the technology of programmed learning, which under certain conditions can promote the professional competence formation of the latter ones.

Programmed learning is used in order to eliminate partially the shortcomings of traditional teaching. The essence of this technology is training by using a predetermined control program (courses or self-study programs) of the knowledge mastering process, abilities and skills formation. The program, being the regulator of students' actions, could be directed to that part of the future artist professional training process that is associated with the study (according to well-known and proven rules) of a certain range of theoretical

knowledge and professional and practical skills formation.

The purpose of this article is to clarify the software training capabilities while Carnation painting mastering by sacred art future artists.

The need for the programmed training implementation was pointed out by Maria Sokolova, a well-known icon painter of the twentieth century, whose name is associated the revival of sacred art ancient traditions in the former Soviet Union. M. M. Sokolova believed that as a child learns to read by letters so that aspiring painters must first copy the individual elements from which the icon "consists"[9].

Exploring the artist-iconpainter skills formation at the higher vocational school, the basis of its formation, as P. Guseva considers, is adaptive-based learning and copying-integrated training (the iconographic landscape main elements implementation, various iconographic images), which is implemented by using the programmed learning technology [3].

Agreeing with the opinion of I. Besina [1], P. Guseva [3], E. Serapionova [8]; A. Chaliapin [11], we believe that programmed teaching should be used on initial stages of the educational process, which consists of steady regular stages, can be recorded in the form of a program that tells the sacred art future artist in which methodological procedure it is necessary to work in the training practical exercises implementation for mastering the icon-painting technique and monumental religious painting technology, when you copy or create sacred art works.

Learning adoption occurs at reproductive and algorithmic or reconstructive (application and replay earlier the levels of action learned ways in a definite situation and intended target) levels.

The advantages of programmed learning is the detailed statement of concepts required for learning, fragmentation of the training materials on the interrelated information blocks and content detailed disclosure; every student's action is governed by a finite system of simple transition rules that lead to the learning objectives achieving; the effectiveness of programmed training provides full performance of all students, which is achieved through student's individual cognitive characteristics accurate recording and the learning process regulation[11]. Taking into account the mentioned above, the programmed learning technology contains elements of the module-rating technology, which is reflected in the construction of learning content that means that it is split into separate modules.

The sacred art painter training has always consisted from specific stages. Traditionally, the image of the icon is divided into pre-face and face painting. Old Russian notion "face painting" corresponds to the term "carnation". Carnation (from lat. Carnalis - carnal, corporal) in classical painting is bare body color tone, skin color, manner and technique of painting with the subtle nuances of the warm-cold relations. [2] Similarly, the students initially master pre-face painting, and subsequently the face one. The sacred

image is intended to show not the face of the earthly man to us but the face of a celestial. The face illuminated with the eternity radiance is the spiritual center of the icon, the other details are secondary. Accordingly, while sacred art painter training special attention should be given to carnation painting.

Face painting is more difficult than the pre-face one. There are different methods of Carnation painting; the most common of them is the *sankari* one that is traditionally iconographic, due to the fact that it has been the main one in iconography since the middle of the XIV century. When *sankari* using, the artist first covers the whole face on the icon with an expressive greenish – olive paint, which in the following face modeling performs the role of the shadow, and over it "ochre" is applied. The *sankari* method, as a rule, is taught by most educational institutions that train sacred art artists.

Along with the *sankari* method there is the *sankari-free* method of face painting. The *sankari-free* method of face painting was a characteristic of the icon painting of the XII – early XIV century. The researchers of ancient Russian icon painting came to the conclusion that in the XII and XIII centuries masters used so many beautiful execution of Carnation performing that the artists of the following years (with the exception of certain masters of the early XIV century) never used. The XII and XIII centuries painters, using *sankari-free* techniques, painted with *sankari* tone only the shadowed part of the face, while *sankari* lays directly on the *levkas* ground or on a thin layer of ochre or flesh tones basis. These techniques were, thus, a distinctive feature of long-standing monuments of the ancient period. Only a few works of the XII – XIII centuries were made in the technique, which has become typical of icon painting, starting from the XIV century.

The researchers of sacred art also point out several methods of ochre application which are phased lighting out of Carnation with multilayer painting at the background tone. Among them are the following: "plav"(melting), "otborka"(selection), "nalyv"(filling), and the combined technique [13]. Usually "plav" and "otborka" are taught in schools while sacred art painters training as a basic ochre painting. In the "plav" technology application the artist supports ochre in the liquid state, gradually reducing the plane of the lights and trying to achieve a smooth transition from dark to light. Ochring in the "otborka" technique is performed layer-by-layer using light strokes in different directions.

In addition to the purely technical side, the use of various methods of face painting has another aspect. According to some researchers, depending on the selection of the face painting way, the idea of the divine light transmission is realized in the icon in different ways [7]. Light is something that the icon constantly stresses the world on. The famous patristic formula says that God has become a man so that a man might become God. The essence of the sacred

image is the image of God, the Light Source, which is embodied or a human which was transformed and became involved in divine light. In other words, light is the plot of the icon.

Accordingly, the Carnation painting teaching should be given special attention. In this process it is appropriate to use the programmed learning technology, which aims to form the ways of action on the sample. Following this technology, students have the opportunity to get acquainted with the phased implementation of a certain way of face painting. For this purpose, visual materials showing the sequence of painting in a particular technique with the teacher's comments are used.

For example, painting by using one of the most common *sankir* face painting way with the "otborka" technique can be shown in the following sequence:

- 1-st stage. Creating and laying of primary colors. At this stage the challenge is to build the image and make the face "luxury" painting. It is important to match difficult olive *sankir* color and to lay down the basic color of the hair. *Sankir* is more or less dark main tone, which usually starts painting of faces and open parts of the body.

- 2-nd stage. Cold ochring. At this stage easily, light warm darkening and perspective description lines are used to feature depicted character's face and exposed parts of body. To achieve the final warm-cold Carnation effect, at this stage, you need to do first, cold ochring. Cold color ochre can be achieved by adding white paint and a small amount of blue paint to *sankir* colour. First ochring lays basis to light-to-dark ratio of face painting. Accordingly, at this stage it is important to lay the verge of the transition from the shadow part of the face to the lit one.

- 3-rd stage. The first warm ochring. Ochring is the process of Carnation gradual illumination with multilayer cover at the fundamental tone. Nude ochring in this case should be performed with the "otborka" technique that is layer-by-layer shading in different directions. The first warm ochring almost replicates the same shape as the cold one, leaving the latter in places of transition from light to shadow.

- 4-th stage. Blushing, the distribution of hair on strands. At this stage, due to darkening strands of hair are outlined. Also with thin strokes blushing is introduced into face painting. In advance red colour for blushing should be better blended with the color of the first warm ochre. Blushing is introduced in the place of transition of light to shadow in the shadow part of the face, it also outlines the anatomical details and wrinkles.

- 5-th stage. The second warm ochring. The first gaps on the hair. The purpose of this stage is due to the second ochring to fuse warm and cold transitions from light to shade and outline more illuminated part of the face and exposed parts of the body. First strokes form the basis for hair modeling. When painting the hair polychromes can also be applied.

- 6-th stage. Third ochring and hair painting. At this stage work on the hair finishes. Elastic strokes in

the form of strands are done to paint second and the third gaps, the latter one is whiter. Also darkening and lines of the description are used to form the outline of the head and strands of hair. Next, more light ochring in nude the volume of the face and exposed parts of the body are amplified.

- 7-th stage. Stroke ochring and strokes. Last ochring, which consists of white and cadmium yellow, brings out the most illuminated part of the face. On top of it in two steps bleaching white strokes (ojivki) are performed in order to create a special artistic effect, adding expression to Carnation. Strokes are light dashed lines, which model convex illuminated Carnation parts in face painting.

- 8-th stage. The final accents. At this stage it is necessary to specify Carnation line descriptions. Elastic strokes emphasize the wrinkles and set the final accents.

The sequence of Carnation painting by sankir technique with the use of "plav'", according to Palekh artist Zinov'yev N. M. is performed as follows:

- 1-st stage. The construction of the face and sealing the warm sankir basic tone. At this stage the challenge is to build the image and outline with thin dark lines the face and to lay down the basic color of the hair.

2-nd stage. White strokes are used to mark the most lit part of the face: forehead, nose, cheekbones, strands of hair. White dashes indicate the position for the next plav'.

The 3-rd stage. Ochre is applied in the plav' technique. Yellowish color which is lighter than sankir is painted in Carnation lit parts.

4-th stage. Blushing. It is performed in plav' technique. Red paint was applied in a thin layer on the lips, eye lachrymals, ear lobes, brow arcs. In the final version "blush" have to light through the top layers of paint.

5-th stage. Liquid brown paint is used to paint facial features.

6-th stage. "Pidbyvka" is performed by darkish ochre tone to combine sankir with the first plav'.

7-th stage. "Splavka" (fusion) combines other paint layers. It is performed with thin translucent tone that is lightly darker than the first ochring. The same tone is used to plan distribution of hair for strands.

8-th stage. The application of the strokes which are lighter than fusion on the most illuminated Carnation part and finishing of hair painting, usually with thin lines in two steps.

9-th stage. The final combining fusion and Carnation description. A layer of a dark ochre, carbon black and cinnabar mixture is applied very fluidly in order the previous painting being translucent. Then descriptions lines are used to specify features, the most lit karnac part are marked with white strokes [14].

Programmed learning is an innovation-modernization, which is aimed at achieving certain outcomes; it involves primarily the transfer of knowledge to students and the sample action formation, focused on a highly effective reproductive training. But the creative tasks of the sacred art future artists do not allow program most of the work.

Technology capabilities of the programmed training in mastering carnation painting technology by the sacred art future artists are as follows:

- due to the teacher's pedagogical skillfulness, the interest to the subject of study and the interest, the motives to mastering the chosen profession among students are formed; there appeared the possibility of determining the personal meaning while learning activities and values of the profession chosen, the idea of the special role of the Carnation painting in sacred art is formed, because of the latter the the idea of earthly existence transformation, the involvement of the character depicted to the divine light are primarily transferred;

- thanks to the organization of training, when students are unable to take the next step in the acquisition of knowledge, without having mastered the previous one, which is achieved by distributing the learning material into small units, which are located in exact logical sequence and operational feedback, the accumulation of theoretical knowledge, which allow to use it in professional activities, takes place. Different methods of Carnation painting are presented in stage sequence with teacher's comments, they acquaint the students with the basics of modeling a face painting in the sacred art;

- formation of practical skills for simple professional tasks solution in the initial stages of the icon-painting technique and monumental religious painting technology learning in the development of various techniques and methods of Carnation painting;

- taking into account individual cognitive characteristics of the student and the regulation possibilities of the learning process allow students to realize their potential, choose the most suitable for their own manner of carnation painting. There is effective training for self-management, self-monitoring and self learning activities correction.

Therefore, the use of programmed training technology allows due to the gradual assimilation of the sacred art future artists the theoretical study material and the reproductive skills formation of practical professionally-oriented tasks implementation, mainly those of executive nature, with active self-monitoring, activates the students' cognitive activity, forms motives to chosen profession mastering, forms the foundation for further professional and creative development and self-improvement.

Programmed learning does not eliminate the teacher, does not reduce his impact on the educational process, but, on the contrary, it requires work on questions and tasks system creating, which involves the answers construction. In these circumstances, the teacher may actively influence the educational process course, to carry out an individual approach to learning successfully [6].

As it is noted by V. Strelnikov, each academic subject at a higher educational establishment can be a system of cognitive tasks. This system should contain tasks corresponding to the training objectives hierarchy: the

first level of learning – introduction – distinction; the second level of learning – algorithmic; the third level of learning – creative; to take into account almost all the main types of structural relations in this area of expertise; have tasks of increasing complexity, which is determined by the number of cognitive steps necessary for the solution by a reproductive, algorithmic and creative activities combination; to guide the entire range of cognition methods, specific to this science; to ensure the completeness of creative activity procedures, which involves self-transfer of previously learned knowledge and skills into a new situation; the vision of a new problem in a familiar situation; a new vision of the object function; awareness of the object structure; the search for alternative solutions; the combination of previously known action modes in a new way (according to I. Lerner) [10]. If the tasks of the first and second level can be solved by using the programmed learning technology, for solving the problems of the third level the creative possibilities are not enough.

CONCLUSIONS. The programmed training technology allows form the idea about the special role of the Carnation painting in sacred art due to the gradual assimilation of the sacred art future artists in theoretical learning materials, which first of all transfer the idea of earthly existence transformation, the involvement of the depicted character to the divine light; reproductive skills are formed while performing practical professionally-oriented tasks, mainly of executive nature, with active self-monitoring that allows sacred art future artists to explore various methods of Carnation painting and to identify the most suitable for their own brushwork technique. Students' cognitive activity is activated, the motives to chosen profession mastering are formed, the foundation for further professional and creative development and self-improvement is grounded.

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**ВОЗМОЖНОСТИ ТЕХНОЛОГИИ ПРОГРАММИРОВАННОГО ОБУЧЕНИЯ
ПРИ ОВЛАДЕНИИ БУДУЩИМИ ХУДОЖНИКАМИ САКРАЛЬНОЙ ЖИВОПИСИ
ПРИЕМОВ ПИСЬМА КАРНАЦИИ**

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В статье рассматриваются возможности технологии программированного обучения при овладении будущими художниками сакральной живописи приемов письма карнации. Подчеркнута важность письма лика как духовного центра сакрального образа, который в наибольшей мере выражает идею передачи божественного света в сакральной живописи. Охарактеризованы основные разновидности приемов личного письма, которые формируют профессиональные умения и навыки будущих специалистов в области сакральной живописи. Описывается пример технологии программированного обучения при изучении санкирного приема личного письма с использованием техники «отборки» и «плави». Доказана целесообразность технологии программированного обучения при изучении приемов письма карнации будущими художниками сакральной живописи. Подчеркнута важность технологии программированного обучения при выборе будущими художниками сакральной живописи наиболее подходящего к индивидуальной авторской манере приема письма карнации.

Ключевые слова: технология программированного обучения, будущие художники сакральной живописи, карнация, приемы личного письма.

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