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Didactic-Artistic Tools and Artistic Works Demonstration Contribution to Students' Artistic Skills Development

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Annotation. The goal of the study was to investigate the impact of didactic tools and works demonstration on the artistic skills development. The study found a high positive correlation between didactic-artistic tools and artistic skills development, as well as between artistic works demonstration and artistic skills development. Didactic-artistic tools explain respectively 84.5% and 52.8%; meanwhile, artistic works demonstration explains 92.7% and 79.4% of the variance of artistic skills development.

Keywords: *Didactic-artistic tools, artistic works demonstration, artistic skills development.*

Introduction and Literature Review

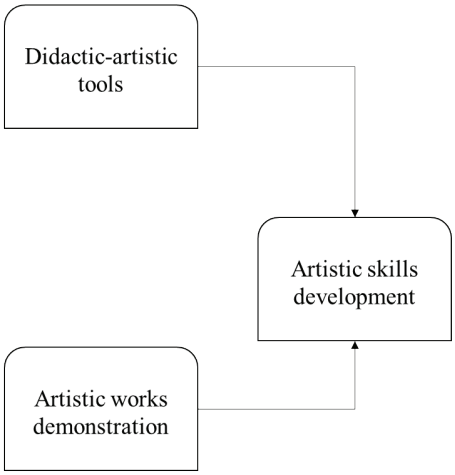
Didactic-artistic tools, as well as artistic works demonstration, are meant to be important variables that predict artistic skills development. The didactic or teacher-led, and the creative or child-centered instruction approaches may influence an important effect that is translated into art progress of students, meantime, the dimension of creativity of instruction may support and promote the significant art creativity of students, as well as the affective and social component of them and the lecturers at the university level (Koutsoupidou, 2008). The current research results indicate that amount of daily or weekly study time of students as well as their participation and interaction in the teaching and learning process impact the learning' output and interpersonal and social

improvement of students during their university studies (Hallam, 2010; Xhomara, 2018). The other variables are significant in developing the artistic skills of art students. The art creative advancements are signs of high levels of artistic skills and competencies, including "composing documentary films, studying and reporting on context issues through radio broadcasts, writing and presenting new theatrical works, and involving in a comprehensive review of the visual artwork of the students" (Montgomery, 2017); simultaneously, practicing of digital or online technology in the instruction process rather than conventional teaching (Xhomara, 2021), and different learning styles are related to the important aspects of art creativity (Jaracz & Borkowska, 2020). The research study's goal was to investigate the relation of didactic-artistic tools, artistic works demonstration, artistic individuality support, and artistic skills development of art master students at the university level. The main research questions are as follows: (1) Do didactic-artistic tools impact the artistic skills development of arts master students? (2) Does artistic works demonstration impact the artistic skills development of arts master students? The theoretical definition of variables in the study is as follows. Didactic artistic tools variable means approaches, methods, or strategies of the teaching of art students that include music playing, painting, and sculpture. Through didactic artistic tools, modelling was chosen to test its influence on artistic skills development. Modelling means an approach, method, or strategy that art teachers can demonstrate, and by imitating the model, students become aware of the procedures needed to perform the task or use the strategy effectively. Meanwhile, artistic works' demonstration meaning in the study is used to describe presenting of an artistic work, such as a musical, painting, or sculpture, by students of the arts. Artistic works demonstration is a classroom activity where students show or explain how a musical, a painting, or a sculpture work is done using a particular technique. At the same time, artistic skills development is the ability to create works of art that include musical composition, painting, and sculpture skills. Creativity ability also is the skill and talent to use the imagination to create artistic works.

Conceptual framework

The conceptual framework of the study implies an extensive examination of existing results about didactic-artistic tools, artistic works demonstration, and artistic skills development terms through ERIC, and Sage, using the key terms *didactic-artistic tools, artistic works demonstration,* and *artistic skills development*. Figure 1 below presents the results from the examination work and proposes a structure of relationship between three main variables: *didactic-artistic tools, artistic works demonstration,* and *artistic skills development.*

Figure 1
Conceptual Framework



Literature review

Relationship between didactic-artistic tools and artistic skills development

The didactic-artistic tools and artistic skills development are considered important variables in the process of teaching and learning arts students at university. Many authors have done a lot of research to explore the didactic-artistic tools and their impact on the artistic skills development of students at the university level. The author Davidson (2018), as well as the researchers Xhomara and Baholli (2022), revealed that incorporating the important active learning approaches, including creating and entertaining activities, such as drawing, sculpting, acting, signing as well as active participation in the classes and project-work help students' engagement and improve their ability to work with artistic skills development; however, Da Silva (2018) indicate that artistic engagement practice and artistic knowledge and skills influence artistic skills enforcement. Other researchers, such as Chad-Friedman et al. (2019) explored the effects of the vs choice-based instruction method on the overall art knowledge and skills on drawing ability, intrinsic motivation to pursue art, and creativity in art productions; at the same time, Budkeev et al. (2016), as well as Xhomara et al. (2021) pointed out the indication of didactic-artistic tools and managerial leadership style in the building of knowledge, skills, and competencies of students in the artistic design. Other research has shed light on the relation of instruction methodology and techniques with artistic skills and competencies. Koutsoupidou (2008), as well as Oreck (2004), showed that a creative teaching style could support and improve the creative development of students; meanwhile, the prior knowledge and competencies, problem-based instruction, comprehensive learning approach, assessment standards, and efficiency of using the arts are significant

for basic-learning skills, and knowledge dissemination (Xhomara, 2020; Lafrenière & Cox, 2012).

Other research work is focused on the impact of artistic knowledge and skills building and their application in the artistic professional career and life. Based on this topic, Meltzer and Schwencke (2019) found out that works of art, artistic and instructional practices may strengthen the professional and vocational skills of the students, and therefore reinforce the relation between university and job life; researchers Stipech and Mantaras (2004), as well as Xhomara (2020), emphasized that involvement of digital media in artistic-creativity, instruction-learning process, students' study work, and teacher support produce more improved artistic results.

Some other studies are focused on the influence of cognitive skills on artistic knowledge and skills. Cuadrado research work (2018), pointed out a positive relationship between cognitive and social skills and art skills, such as musical, drawing, and sculpting ones; concurrently, Xhomara (2022), and Hallam (2010) revealed effects of student-centered instruction, active involvement with critical thinking skills, and music on the intellectual, social and personal improvement of children and young people. Steele et al. (2016), as well as Younes (2012), show that artistic students' learning supports artistic creativity; meantime, art students artistic skills help advance accomplishments, as well as increasing the amount of time that students use to gain knowledge (Puppe et al., 2020; Roslaili et al., 2019; Xhomara & Hasani, 2018). The link between different domains of art, such as music, drawing or painting and sculpting is also part of current research work. Adams (2016) indicated the link of creativity between dance and drawing; at the same time, Xhomara (2017) revealed that 28.1% of the variance in art academic progress has been influenced by lecture attendance; and project-work impact significantly the students' academic results (Xhomara & Hala, 2021). Inside the art field is measured a high positive relationship among three components: artistic analysis of the idea, artistic practicing, and artistic skills (Perez-Fabello & Campos, 2011; Van Assche, 2017); meantime, approximately half of the variance in art achievement may be explained or accounted for by structured learning and practicing (Xhomara & Karabina, 2021). Therefore, there is evidence of a positive relationship between didactic-artistic tools and the artistic skills development of the students. Hence, the relationship between didactic-artistic tools and artistic skills development is considered an important relationship. Thus, the research hypothesis is constructed as follows:

H 1: Didactic-artistic tools predict artistic skills development of arts master students.

Relationship between artistic works demonstration and artistic skills development

The artistic works demonstration is considered one of the important variables that influence the artistic skills development of art students at university. A lot of research is carried out to investigate the relationship between artistic works demonstration and

different variables, including the artistic skills development of art students at university. Jaracz and Borkowska (2020), as well as Montgomery (2017), indicated that artistic works demonstration, such as dancing, painting or signing are connected significantly to artistic skills development; meanwhile, Xhomara (2019) found out that artistic collegial principalship impacts the artistic knowledge and competencies development. Other research study including different forms of artistic demonstration, such as dancing, signing, and sculpting works that are related significantly with development and improvement of artistic skills. Artistic comprehension and motivation components such as aim orientation, involvement in art playing, and attitude to art education at university influence students' academic achievements (Lekue, 2015); meantime, Ma (2021), pointed out that plastic art shows a relation between musical plasticity and plasticity of artistic movement; and using artistic content learned in practice correlates positively and substantially with artistic students' progress (Xhomara et al., 2019). One of the other forms of artistic work demonstration is modification of artwork that effects the artistic knowledge and skills (Yokochi & Okada, 2021; Phelan & Nunan, 2018); meantime, artistic interaction with the art improves artistic learning outputs (Gaw & Fralick, 2020). Lazutina et al. (2016), indicate that artwork demonstration in the show is correlated substantially with the skills of art interpreters; meanwhile, Pöllänen and Ruotsalainen (2017), as well as Xhomara (2018), showed that artistic products introducing as arts works and art principalship are related to students' academic progress and lecturer-art students' interaction.

Continuous scientific work has also included arts performance, creativity and artistic works as well as artistic building skills for art students. Interaction with performance, creativity, and artistic answering support musical growth skills (Kaschub & Smith, 2016); at the same time, the creation of art involves both skills development and artistic creativity (Baldus & Wilson, 2016). De Backer et al. (2012) in their study showed that the arts' work presentation is related to development and improvement of art skills; meanwhile, Mateos and Sedeño (2018) indicated the connection between artistic presentation and artistic progress. Art students develop more improvement and abilities in their drawing competencies by asking to show a big amount of artwork, artistic activity, emotional expression, and knowledge construction (Zourntos, 2013; Hlawacz, 2013; Xhomara, 2020; Szatek, 2020); meantime, Chung and Li (2017) indicated that including playful and functional components into artistic works' expressions influences the art knowledge and skills. Maureen (2019) showed that artistic performances, set through a social content lens make visible every artistic work; and De La Cruz (2017) found out that between the art demonstration attitude and art instruction competency of the art teacher was found a good correlation. Thus, it is evidenced that artistic works demonstration is an important variable and impacts the artistic skills development of art students at university. Therefore, based on the examination of the above literature review, the study of the influence of artistic works demonstration in artistic skills development is considered important. Hence, the alternative hypothesis is as follows:

H 2: Artistic works demonstration predicts artistic skills development of arts master students.

Methodology

Design

The quantitative study design was the approach selected to be used in the study. The quasi-experimental approach was selected. In the quasi-experimental method, the researchers do not involve the selection of a random sample. Researchers who use these designs to control or at least reduce threats to internal validity and reliability employ other instruments (Fraenkel et al., 2017). Two groups of subjects, one experimental group of respondents, and one control group were chosen in the study. The experimental and control groups of respondents were selected based on existing students' grades in the musicology, painting, and sculpture faculties of the university. Fresh and sophomore art master's students at a big university of arts were selected as a sample. Didactic-artistic tool, specifically modelling was selected to be used as a treated variable: *modelling vs non-modelling-based teaching*. The experimental group's lecturers were trained before the experiment with some of the main knowledge and skills in modelling-based teaching. Meanwhile, the control group's lecture subjects were not trained on this topic before the experiment.

Participants

The constructed online questionnaire has been used to collect the primary data in the research study. The structured questionnaire has been used to collect the raw data from the respondents in the first term of the 2021–2022 academic year. Primarily, the questionnaire was constructed, modified, piloted, as well as validated by the researchers. The questionnaire that is used to collect the data is compounded by four dimensions: (1) mediator and moderator variables, (2) didactic artistic tools, including modelling, (3) artistic works demonstration, and (4) artistic skills development. Alfa Cronbach's values of questionnaire scales vary from .81 to .89 verifying the very good values of reliability.

The non-random systematic selection of the experimental group of respondents (N = 138) and a non-random systematic sample of the control group of students (N = 127) have been utilised in the study. The treatment group of students involved 86 females (62.3 percent) and 52 males (37.7 percent); meanwhile, the control group of them employed 72 females (56.7 percent), and 55 males (43.3 percent).

From the other point of view, 71 students, or 51.4% of the experimental group, were enrolled in the 1st year, and 67 students, or 48.6% of them studied in the 2nd year. Meanwhile, 56 students, or 44.1% of the control group, were enrolled in the 1st year, and

71 students, or 55.9% of them studied in the 2nd year. The non-random systematic sample of the respondents' involved students from three main faculties of art master students at the art school: (1) music, (2) painting, and (3) sculpture.

Descriptive and inferential analyses

To investigate the influence of didactic-artistic tools, artistic works demonstration on artistic skills development of art students at the arts' school has been used *Pearson correlation* output. To evaluate the function of one check measure to predict artistic skills development by didactic-artistic tools, artistic works demonstration has used linear regression. Prior assumptions were produced to ensure no violation of normality, linearity, multicollinearity, and homoscedasticity.

Results

Descriptive analysis

Table 1

Frequencies of Didactic-Artistic Tools Variable

		Didactic-artistic tools			
		Experimental Group		Control Group	
		Frequency	Percent	Frequency	Percent
Valid	Lowest level	5	3.6	20	15.7
	Low level	12	8.7	27	21.3
	Medium level	15	10.9	10	7.9
	High level	69	50.0	45	35.4
	Highest level	35	25.4	24	18.9
	Total	136	98.6	126	99.2
Missing	System	2	1.4	1	.8
Total		138	100.0	127	100.0

Referring to Table 1, it is confirmed that 12.3% of the treated group and 37% of the control one is confirmed to have the lowest or low scale of didactic-artistic tools practiced in teaching; 10.9% of the treatment group and 7.9% of the control one medium-level; and 75.4% of the experimental respondents and 54.3% of control subjects high or highest level of didactic-artistic tools.

Table 2

Frequencies of Artistic Works Demonstration Variable

Artistic works demonstration					
		Experimental Group		Control Group	
		Frequency	Percent	Frequency	Percent
Valid	Lowest level	6	4.3	21	16.5
	Low level	7	5.1	25	19.7
	Medium level	8	5.8	5	3.9
	High level	70	50.7	50	39.4
	Highest level	47	34.1	26	20.5
	Total	138	100.0	127	100.0

According to Table 2, 9.4% of the trial group and 36.2% of the checked group have the lowest or low level of artistic works demonstration in teaching process; 5.8% of the experimental group and 3.9% of the control respondents, medium level; and 84.8% of the investigated group and 59.9% of comparison group, high or highest level of artistic works demonstrated in the classroom.

Table 3

Frequencies of Artistic Skills Development Variable

Artistic skills development					
		Experimental Group		Control Group	
		Frequency	Percent	Frequency	Percent
Valid	Lowest level	6	4.3	21	16.5
	Low level	12	8.7	26	20.5
	Medium level	9	6.5	6	4.7
	High level	65	47.1	48	37.8
	Highest level	46	33.3	26	20.5
	Total	138	100.0	127	100.0

Table 3, it has resulted that 13% of the examined group of respondents and 37% of the control one of respondents is revealed to have the lowest or low level of artistic skills developed in the teaching process; 6.5% of the inspection group of students and 4.7% of the respondents' control group, medium level; and 80.4% of the treated group of subjects and 58.3% of the subjects' control group, high or highest level of artistic skills development.

Inferential analysis

H1

Table 4

Pearson Correlation Outputs of the Relationships Between Didactic-Artistic Tools and Artistic Skills Development Variables

Correlations Experimental Group			
		Artistic skills development	**Didactic-artistic tools**
Pearson Correlation	Artistic skills development	1.000	.845
	Didactic-artistic tools	.845	1.000
Sig. (1-tailed)	Artistic skills development	.	.000
	Didactic-artistic tools	.000	.
N	Artistic skills development	**138**	**138**
	Didactic-artistic tools	**138**	**138**
Correlations Control Group			
		Artistic skills development	**Didactic-artistic tools**
Pearson Correlation	Artistic skills development	1.000	.528
	Didactic-artistic tools	.528	1.000
Sig. (1-tailed)	Artistic skills development	.	.000
	Didactic-artistic tools	.000	.
N	Artistic skills development	**127**	**127**
	Didactic-artistic tools	**127**	**127**

Related to correlation analysis shown above, there is a high positive output between didactic-artistic tools and artistic skills development variables, $r = .845$, $n = 138$, $p < .005$ for the examination group, and $r = .528$, $n = 127$, $p < .005$ for the respondents' control one,

meaning that positive changes in didactic-artistic tools values were related to positive changes in artistic skills development values.

The R^2 value of the bivariate test between didactic-artistic tools and artistic skills development is 71.5%, F (1, 310.526), $p < .005$ for the subjects' treated group, and 27.9%, F (1, 51.745), $p < .005$ for the respondents' comparison group. This result shows that 71.5% of the data for the first group, and 27.9% of the data for the second group are relevant to the regression model. The F value reports that the null hypothesis is false because the regression coefficients are different from zero for the two non-random group of subjects.

Table 5

Beta Standardized Coefficients of the Relationship Between Didactic-Artistic Tools and Artistic Skills Development Variables (Experimental = E vs Control = C)

Coefficients[a]_Experimental_E									
Model_E		Unstandardized Coefficients_E		Standardized Coefficients_E	T_E	Sig._E	Correlations _E		
		B _E	Std. Error_E	Beta_E			Zero-order_E	Partial_E	Part_E
1	(Constant)	.476	.171		2.780	.006			
	Didactic-artistic tools	.864	.049	.845	17.622	.000	.845	.845	.845

a. Dependent Variable_E: Artistic skills development

Coefficients[a]_Control Group_C									
Model_C		Unstandardized Coefficients_E		Standardized Coefficients_E	T_C	Sig._C	Correlations _C		
		B_C	Std. Error_C	Beta_C			Zero-order_C	Partial_C	Part_C
1	(Constant)	1.810	.310		5.845	.000			
	Didactic-artistic tools	.558	.078	.528	7.193	.000	.528	.528	.528

a. Dependent Variable_C: Artistic skills development

Referring to Table 5, the Beta Standardized coefficient (.845) for the subjects from experimental group, and (.528) for the subjects control group of didactic-artistic tools explains respectively 84.5% and 52.8% of the variance in the total score of artistic skills development explained by didactic-artistic tools.

H2

Table 6

Pearson Correlation Outputs of the Relation Between Artistic Works Demonstration and Artistic Skills Development Variables

Correlations Experimental Group			
		Artistic skills development	**Artistic works demonstration**
Pearson Correlation	Artistic skills development	1.000	.927
	Artistic works demonstration	.927	1.000
Sig. (1-tailed)	Artistic skills development	.	.000
	Artistic works demonstration	.000	.
N	Artistic skills development	**138**	**138**
	Artistic works demonstration	**138**	**138**
Correlations Control Group			
		Artistic skills development	**Artistic works demonstration**
Pearson Correlation	Artistic skills development	1.000	.794
	Artistic works demonstration	.794	1.000
Sig. (1-tailed)	Artistic skills development	.	.000
	Artistic works demonstration	.000	.
N	Artistic skills development	**127**	**127**
	Artistic works demonstration	**127**	**127**

Related to Pearson test, is shown a high positive result between artistic works demonstration and artistic skills development variables, $r = .927$, $n = 138$, $p < .005$ for the subjects' experimental group, $r = .794$, $n = 127$, $p < .005$, and for the respondents' control group, where positive changes in artistic works demonstration values were related to values' increases in artistic skills development.

The R^2 output of the association between artistic works demonstration and artistic skills development is 86 %, F (1, 765.993), p < .005 for the students' examined group, and 63.1 %, F (1, 232.262), p < .005 for the student's non-examined control. This result suggests that 86% of the data for the respondents' first group, and 63.1% of the data for the respondents' second one is suitable for the regression model. The F value concludes that the null hypothesis is false based on the fact that regression coefficients are different from zero for the students' treated and non-treated groups.

Table 7

Beta Standardized Coefficients of the Association Between Artistic Works Demonstration and Artistic Skills Development Variables (Treated = T vs non-treated = N)

Coefficients[a]_Experimental Group_T									
Model_T		Unstandardized Coefficients_T		Standardized Coefficients_T			Correlations _T		
		B_T	Std. Error_T	Beta_T	T_T	Sig._T	Zero-order_T	Partial_T	Part_T
1	(Constant)	.211	.120		1.766	.080			
	Artistic works demonstration	.928	.034	.927	27.677	.000	.927	.927	.927

a. Dependent Variable_T: Artistic skills development

Coefficients[a]_Control Group_N									
Model_N		Unstandardized Coefficients_N		Standardized Coefficients_N			Correlations _N		
		B_N	Std. Error_N	Beta_N	T_N	Sig._N	Zero-order_N	Partial_N	Part_N
1	(Constant)	.518	.233		2.223	.028			
	Artistic works demonstration	.851	.056	.794	15.240	.000	.794	.794	.794

a. Dependent Variable_N: Artistic skills development

As shown in Table 7, the Beta Standardized coefficient (.927) for the treated respondents, and (.794) for the non-treated respondents' group of artistic works demonstration explains respectively 92.7% and 79.4% of the variance in the total score of artistic skills development caused by artistic works demonstration.

Discussion

The study's objective was to investigate the connection between didactic-artistic tools, artistic works demonstration, and artistic skills development of art field students at the

university. The previous assumption was that didactic-artistic tools, and artistic works demonstration influence artistic skills development. The main limitation of this study was the self-reported measurement of variables.

12.3% of the experimental group and 37% of the control group proved to have the lowest or low level of didactic-artistic tools used in teaching; 10.9% of the experimental group and 7.9% of the control group, medium level; and 75.4% of the experimental group and 54.3% of control group, high or highest level. Therefore, there are considerable differences in didactic-artistic tools used in teaching between an experimental and control group of art master students. 9.4% of the treated group and 36.2% of the non-treated group is proofed to have the lowest or low level of artistic works demonstration used in teaching; 5.8% of the first group and 3.9% of the second group medium level; and 84.8% of the examined and 59.9% of non-examined group, high or highest level. Hence, there are considerable differences in artistic works demonstration used in teaching between an experimental and control group of art master students. 11.5% of the respondents' experimental group and 37.8% of the respondents' control one is evidenced to have the lowest or low scale of artistic works demonstration; 12.3% of the experimented group and 9.4% of the non-experimented group of respondent medium scale; and 76.1% of the experimented subjects and 52.7% of non-experimented subjects, high or highest scale. 13% of the respondents' trialed and 37% of the respondents' non-trialed is revealed to have the lowest or low level of artistic skills developed in the teaching process; 6.5% of the students' experimental group and 4.7% of the comparison group revealed a medium level; and 80.4% of the students' treated group and 58.3% of students' non-treated group, high or highest level. Thus, there are considerable differences in artistic skills developed in the teaching process between the experimental and control group of art master students.

A high positive correlation was found testing the connection between didactic-artistic tools and artistic skills development ($r = .845$) for the participants' experimental group, and ($r = .528$) for the participants' control group. The R^2 value of the relationships between didactic-artistic tools and artistic skills development indicates that 71.5% of the data for the participants' treated group, and 27.9% of the data for the participants' non-treated group fit the regression model. The Beta Standardized coefficient, .845 for the main group of subjects, and .528 for the comparison group of them of didactic-artistic tools explain, respectively, 84.5% and 52.8% of the variance in the total score of artistic skills development caused by didactic-artistic tools. The result was coherent with the abovementioned research studies (Lafrenière & Cox, 2012; Perez-Fabello & Campos, 2011; Xhomara, 2020; Van Assche, 2017; Meltzer & Schwencke, 2019; Stipech & Mantaras, 2004; Xhomara, 2022; Hallam, 2010; Younes, 2012; Budkeev et al., 2016; Koutsoupidou, 2008; Puppe et al., 2020; Roslaili et al., 2019; Adams, 2016; Davidson, 2018), who argued that didactic-artistic tools predict artistic skills development. To sum up, hypothesis # 1: *Didactic-artistic tools predict artistic skills development of arts master students*, is supported.

The study disclosed a high positive relation between artistic works demonstration and artistic skills development (r = .927) for the main respondents' group, and (r = .794) for the supportive control group. The R^2 value of the testing between artistic works demonstration and artistic skills development showed that 86% of the data for the first, and 63.1% of the data for the second group of participants fit the regression model. The Beta Standardized coefficient, .927 for the experimental group, and .794 for the control group of artistic works demonstration explain, respectively, 92.7% and 79.4% of the variance in the total score of artistic skills development predicted by artistic works demonstration. The result is in coherence with prior published research (Montgomery, 2017; Baldus & Wilson, 2016; Maureen, 2019; De La Cruz, 2017; Xhomara, 2019; Lekue, 2015; Ma, 2021; Yokochi & Okada, 2021; Lazutina et al., 2016; Ruotsalainen, 2017; De Backer et al., 2012; Zourntos, 2013; Necka & Hlawacz, 2013; Jaracz & Borkowska, 2020), who argued that artistic works demonstration predicts artistic skills development. As a final result, hypothesis # 2: *Artistic works demonstration predicts artistic skills development of arts master students*, is supported.

Conclusion

The study that investigates the impact of didactic-artistic tools, and artistic works demonstration on the artistic skills development of arts students at the university indicates that didactic-artistic tools, and artistic works demonstration predict strongly the artistic skills development of art master students at the school of art. The main findings of the study also have important implications for practice. The important interventions should be designed to support art students because it is confirmed by this study that didactic-artistic tools, and artistic works demonstration impact artistic skills development. Overall, the discovery of this study enhanced theoretical and practical understanding as didactic-artistic tools, and artistic works demonstration are important variables that impact artistic skills development.

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Didaktinių meninių priemonių ir meno kūrinių demonstravimo poveikis studentų meninių įgūdžių tobulinimui

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Santrauka

Didaktinės meninės priemonės ir meno kūrinių demonstravimas – svarbūs kintamieji studentų meniniams įgūdžiams tobulinti. Tyrimo tikslas – ištirti didaktinių meninių priemonių, meninių kūrinių demonstravimo ir dailės magistrantų meninių įgūdžių tobulinimo sąsajas. Tyrime taikytas kvazieksperimentinis tyrimo dizainas ir kiekybinis tyrimo metodas. Tyrime dalyvavo 138 Menų universiteto pirmojo ir antrojo kurso magistrantūros studentai. 71 studentas, arba 51,4 proc. eksperimentinės grupės studentų, mokėsi I kurse, o 67 studentai, arba 48,6 proc., mokėsi II kurse. 56 studentai, arba 44,1 proc. kontrolinės grupės studentų, buvo įstoję į I kursą, o 71 studentas, arba 55,9 proc., studijavo II kurse. Tyrime dalyvavo studentai, besimokantys muzikos, tapybos ir skulptūros.

Pirminiams duomenims gauti naudojamas internetinis klausimynas. Tyrimo metu nustatyta didelė teigiama koreliacija tarp didaktinių meninių priemonių ir meninių įgūdžių tobulinimo

kintamųjų: r = .845 eksperimentinėje grupėje ir r = .528 kontrolinėje grupėje. Meninių kūrinių demonstravimo beta standartizuotas koeficientas .927 eksperimentinėje grupėje ir .794 kontrolinėje grupėje paaiškina atitinkamai 92,7 proc. ir 79,4 proc. meninių įgūdžių tobulinimo bendro balo dispersijos. Tyrimo rezultatai tiek teoriniu, tiek praktiniu lygmeniu atskleidė, kad didaktinės meninės priemonės ir meninių kūrinių demonstravimas yra svarbūs kintamieji, darantys įtaką meninių įgūdžių tobulinimui.

Esminiai žodžiai: *didaktinės-meninės priemonės, meninių kūrinių demonstravimas, meninių įgūdžių tobulinimas.*

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