

Coaching Method in Teaching History of Visual Arts to Students

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Abstract

Coaching method is used in sports, business, psychology, and economics as a method to increase performance. The great potential of coaching also expands its application in education, namely in teaching History of Visual Arts. The author identifies the basic stages of coaching: goal setting; reality check; courses of action and will to act. The last stage involves the following activities: developing a class road map, developing a presentation on artists, preparing an artist's portfolio, and completing the student portfolio, a game, and preparing a report, work with official sources like museum websites, studying art reproductions, and analytical work. Efficiency of the coaching method is demonstrated by the results of the experiment conducted at the premises of the Engineering and Technology Faculty of Elabuga Institute of Kazan Federal University. Performance was evaluated by the following criteria: 1) the average number of times an artist is mentioned by one student; 2) the highest and lowest number of artists mentioned by one student; 3) the number of artists mentioned by students at least once; 4) the number of times periods of history of visual arts are mentioned. The results were confirmed at the art-graphic faculty of M. Akmullah Bashkir State Pedagogical University. The results show a rather significant breakaway of the experimental group by every measure, which proves efficiency of applying the coaching method in teaching history of visual arts. As the study revealed, the coaching method has a rather significant potential as a teaching method, namely, for history of visual arts.

Key words: *coaching, coaching method, teaching methods, design education, history of visual arts.*

Introduction

The coaching method extensively used as an efficient means to solve a broad range of issues in different areas of human activity such as sports, business, psychology, and economics, has lately begun to be actively applied in education, first in business education, later in linguistics, and now it is gradually entering teaching practice at general education schools and higher education institutions (Tarman et al., 2015; Shramko, 2014, Akhmetshin & Vasilev, 2016; Gabidullina et al.,

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2017). Analysis of the limited experience in using coaching in education shows that technology of its application in teaching is not sufficiently elaborated, nor is its efficiency researched (Abduali et al., 2017; Aminov et al., 2014). Thus, we are faced with the task of developing the technology of using the coaching method in teaching history of visual arts and proving its efficiency.

The definition of coaching given by E. Parsloe and M. Wray treats coaching as "a process furthering implementation of training and development and consequently improvement of the trainee's competence and professional skills (Parsloe & Ray, 2003). Moreover, coaching is understood as the art of facilitating increase of performance, training and development of another person (Downey, 2017). As per the mentioned definition, coaching has 4 basic stages:

Stage 1 – goal setting,

Stage 2 – reality check,

Stage 3 – courses of action,

Stage 4 – will to act.

Method

Research Design

It appears necessary to examine the coaching method in relation to teaching history of visual arts in a higher education institution. At the first stage, students set a goal for themselves, for example, in our case it is to master the basic knowledge of the historical periods of visual arts, each period's representative artists and their best-known works. At the second stage, students assess their own initial level of knowledge of history of visual arts based on questionnaires and self-study. The third stage consists in the students looking for courses of action to reach their goals, in collaboration with the professor coach. At the fourth stage, the planned actions are carried out; this stage involves development of a lesson road map, development of a presentation, preparation of a portfolio, completion of the student's briefcase, play activities, preparation of a report, work with official sources, and analytical work.

Let us dwell on implementation of the last stage in History of Visual Arts classes.

1. Road maps for seminars. For each seminar (i. e. each topic), the group receives a road map in the form of a task table indicating the concerned period in history of visual arts, names of artists and some of their best-known works. Each student must choose one artist from the list and prepare

a presentation emphasizing the artist's works listed in the table. At the same time, the road map is a sort of a cheat sheet because one sheet contains the period of art, the artists, and their key works (Korableva & Kalimullina, 2016). Glancing at the sheet, one can easily remember the historical period and artists working then. Every student is recommended to have the road map at hand at all times (Erofeeva & Chikova, 2016).

2. Presentations on artists. The presentation on the artist shall be developed as follows. The title slide must state the name of the artist, the period of art and years of the artist's birth and death. The following 1 or 2 slides shall give interesting facts from the artist's life. Next, the artist's main works shall be briefly stated and then more details on the specified works shall be given: the years of creation, materials, storage location, plot, interesting facts and myths about the painting.

3. Artist's portfolio containing paintings. During preparation of the presentation on the artist, the artist's portfolio shall be designed simultaneously, wherein the period, artist, years of birth and death, their portrait and their key paintings with main data shall be given. That sheet is printed out by each student in color or black and white.

4. Student portfolio. Each student puts together their own "Portfolio of History of Visual Arts," which includes the following: 1) seminar road maps; 2) artists' portfolios with their paintings. Thus, students gather information on all artists studied in seminars in the form of an album that helps to quickly remember the artist and recall their works from a certain period.

5. Games. Memory games are a very efficient method in studying artists and their works. Different versions of games can be designed on all topics, for example, take out the odd painting that is not the work of the artist who painted the others, or identify the author of a painting fragment and many other games (Cicek et al., 2012; Magmusov, 2013; Shkilev et al., 2018).

6. Presentations on an artist. The report is a classical method in teaching, somewhat outdated. Nonetheless, we see great potential there. To achieve maximum effect from writing a report, much groundwork is required from the teacher: to prepare a topic that would allow students to take a creative approach and that would make it difficult to find a ready-made solution online. For example, topics of reports on modern artists may include information on solo art shows, interviews with the artist or with their colleagues and contemporaries about the artist (Akhmetov et al., 2015, Faizrakhmanov & Akhmetov, 2016; Aydarova et al., 2017).

7. Work with official sources. It involves working with official museum websites. Before starting to work, students are handed out a list of websites of major museums where artists' works are

stored, including links. Thus, students get an opportunity to work with reliable official data, high-quality images of paintings. Moreover, they simultaneously take a look at those depositories of world art through cyberspace (Korableva et al., 2017).

8. Study of art reproductions. Indisputably, the best option to study visual arts are original paintings, but, understandably, that is impracticable (with the rare exception of seeing a few touring exhibitions or going to a museum). In view of that, reproductions become one of the main sources for studying visual arts (Baytak et al., 2011). Electronic presentations are but a supplement to reproductions because they fail to convey the same richness of color, all details that high-quality reproductions can convey.

9. Analytical work. Another efficient method in teaching history of visual arts is analytical work in the form of filling in tables in notebooks, wherein students shall state the artist, period, key works, features of the artist's activity and the contribution they made to the world visual arts (Belomestnykh & Tesleva, 2012; Szydowski, 2017; Valeeva et al., 2016).

Study Group

To verify the efficiency of application of the coaching method, an experiment was conducted at the Engineering and Technology Faculty of Elabuga Institute of Kazan Federal University. In the course of several years in the experimental group of 135 students, the coaching method was extensively used in teaching the subject of History of Arts and Design. The control group of 230 students used conventional methods in studying the discipline History of Visual Arts. It should be noted that the number of hours allocated to study of the above-mentioned disciplines is the same in both groups — 18 hours of lectures and 18 hours of seminars in each.

Findings

We find the experiment results very interesting, illustrative, and convincing.

In the experimental group, the number of artists mentioned by one student is 15.5 on average, whereas in the control group it is 7.8 artists per student. I. e. the value in the experimental group is twice as high, which proves the efficiency of the coaching method in teaching visual arts.

The highest and lowest values are interesting as well. In the experimental group, the highest number of artists mentioned by one student is 22 (in twenty-one students' responses, which amounts to 15% of the total number of students in the experimental group); next value was 19–16

(as given by fifty-two students (38.5%). The lowest value, i.e. 9-10 artists, was given by twenty students (15%), which matches the average value in the control group.

Table 1

Survey results

Parameters	Experimental group	Control group
Average number of artists mentioned by one student	15.5	7.8
Highest number of artists mentioned by one student	22–16 (given by 73 students, or 54% of the total number of students)	15 (given by 11 students, or 4.8% of the total number of students)
Lowest number of artists mentioned by one student	9–10 (given by 20 students, or 15%)	4–5 (given by 7 students, or 31.7%)

In the control group, the highest number of artists mentioned by one student is 15 (given by eleven students), next down was 12 given by seventy students. The lowest value is 4 to 5 artists given by seventy-three students (15%), which is 31.7% of the total number of students in the control group.

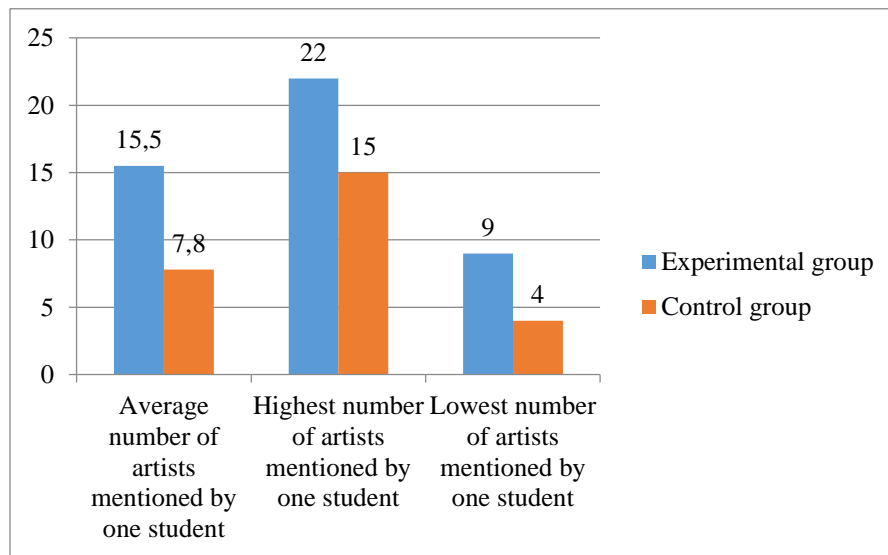


Figure 1. Survey results

Moreover, the following significant parameter is number of artists mentioned by students at least once. Thus, 30 artists were mentioned at least once each in the control group. Amongst them, I. I. Shishkin was mentioned 223 times (by 97% of the total number of students), Leonardo da Vinci – 197 times (by 85.6%), I. K. Aivazovsky – 185 times (80%), van Gogh – 171 times (74%).

In the experimental group, 63 artists were mentioned at least once (twice as many as in the control group). The number of times Leonardo da Vinci was mentioned is 135 (100% students), I. I. Shishkin – 124 (92% of the total number of students taking part in the experiment), B. Urmanche – 115 times (85%), Picasso and Michelangelo – 90 times each (67%), V. M. Vasnetsov and Claude Monet – 83 times each (61.5%).

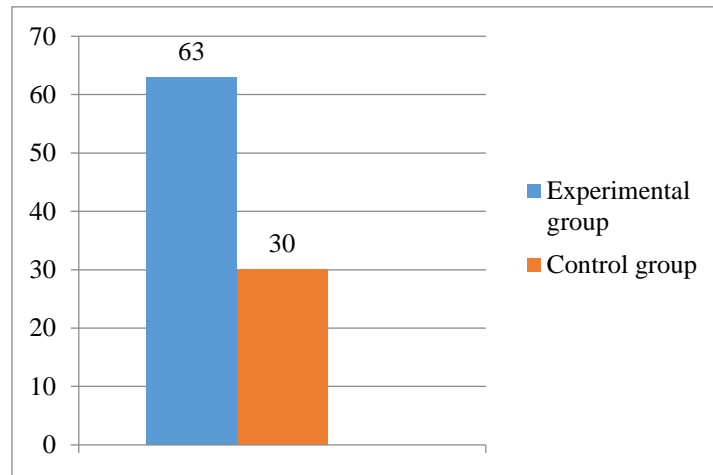


Figure 2. Number of artists mentioned in the students' questionnaires at least once

Under the parameter "Number of artists mentioned at least once" the control group yields 26 artists, the experimental group – 43 artists. The number of artists mentioned in the control group students' responses 2–3 times is 27 in the control group, 75 – in the experimental group.

Table 2

Survey results

Parameters	Experimental group (130 people)	Control group (230 people)
Number of artists mentioned at least once	43	26
Number of artists mentioned twice	48	9
Number of artists mentioned 3 times	27	18

Under the criterion "Number of times periods of visual arts were mentioned", the Russian visual arts of the 18th–20th cc. are in the lead in both the experimental and the control groups: 30% of the total number of mentions in the experimental group and 28% in the control group. In the second place under the same criterion is the period of the 19th–20th cc. of West European visual arts – 25%–26% in each group. Then the periods come in this order: the visual arts of Tatarstan, the Renaissance, Western Europe of the 17th–18th cc., Old Russian art.

Table 3*Survey results*

Periods of visual arts	Mentions, %	
	control group	experimental group
Visual arts of the Renaissance	19	16
Visual arts of Western Europe in the 17th–18th cc.	3	4
Visual arts of Western Europe in the 19th–20h cc.	25	26
Old Russian visual arts	2	2
Russian visual arts	28	0
Visual arts of Tatarstan	23	22

Discussion, Conclusion and Implications

The results of the study have proved the efficiency of using the coaching method in teaching history of visual arts. The results were confirmed at the art-graphic faculty of M. Akmullah Bashkir State Pedagogical University. By all parameters of comparison, such as the average number of times an artist is mentioned by one student, the highest and lowest number of artists mentioned by one student, the number of artists mentioned by students at least once, the number of times periods of history of visual arts were mentioned — the experimental group achieved the best results. This enables the results to be used in practical design education.

Undoubtedly, further work needs to be done to improve the methods of teaching history of visual arts within the framework of psychological techniques for retaining information and such visual methods of teaching as setting up training benches, boards, as well as those employing social networks. However, even the obtained experimental data let us claim that the coaching method, which lies in following certain basic working stages, develops students' learning ability, facilitates breaking through intercultural barriers in a learning environment (Akhmetshin et al., 2017), helps to achieve the identified objectives more efficiently within the time frame limited by the educational programme of History of Visual Arts.

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