

IMPACT OF THEORETICAL AESTHETIC LEARNING ON DEVELOPING CREATIVE ARTISTIC SKILLS

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Abstract

Often, student grading in aesthetic education is done based on their practical work, which is often copied, while the values and knowledge that should precede the artistic creativity of the student artist are almost untapped by their teacher. From the pedagogical aspect, grading should express a student's knowledge, acquired abilities, expressive skills, thinking skills, reasoning, creativity, and much more.

Teachers need to decide what criteria they are going to use to evaluate the work of a young artist.

The intent of theoretical learning is a requirement of joint teacher-student work and social circles. Driven by the instinct to imitate, students forget that the theoretical learning part is one of the primary principles for artistic development. With practical visual learning, that nature had to offer to the primitive human, he started using these skills to organize the primitive society. The methods of an attractive style with a combination of visual learning contribute to the development of rich ideas in class. They color human education, schooling, and personality with emotion; the combination of soul and other senses strongly nourish a student's thoughts, thus retrieving information through aesthetic theory, which makes them understand and satisfy the need for beauty. A theory has rules that must be followed in implementing practical work; with interesting and attractive rules, a teacher mobilizes the student artist in their creative field.

Keywords: theory, student, education, aesthetic, learning, creativity

Introduction

Humans have been driven by an instinct to imitate, by imitating animals and games, and using them to create art. Humans are the highest creation of nature; they are a rich history of births, flourishing, and great achievements in arts and science.

The Paleolithic Age (Stone Age) was when the first human traces appeared in drawings, carving of tools and weapons from wood, ivory, and stone. The first primitive education is assumed to be of a visual nature; development of new tool forms, the emergence of thinking, rules, rituals, and the mythological structure in the role of society – are the practical forms that the primitive humans used to move forward. With practical visual learning that nature had to offer to humans, the latter started using these skills to organize the primitive society.

The methods of an attractive style with a combination of visual learning contribute to the development of rich ideas in class. The arrangement of ideas in teaching methodology gives a feeling to the lesson and strongly nurtures the thoughts of a student when a teacher provides them with a myriad of materials that the student will absorb through aesthetic education and at the teacher's request. The teacher himself must possess knowledge of aesthetics, meaning that he is the "virus" carrier in restoring special learning.

Aesthetic development builds and informs the education system, education in the family and the social circles, meaning also the acquisition of a knowledge system in both expression and skills in developing artistic values. They color human education, schooling, and personality

with emotion; the combination of soul and other senses strongly nourish a student's thoughts, thus retrieving information through aesthetic theory, which makes them understand and satisfy the need for beauty. A theory has rules that must be followed in implementing practical work; with interesting and attractive rules, a teacher mobilizes the student artist in their creative field.

Aside from supervising a student's practical work, during follow up, a teacher is interested primarily in the development and progress of the student in their artistic creativity, and takes notes analytically on the condition of the student – young artist, and calculates the aesthetic values they create during their artistic work.

Aesthetics is a broader concept within the area of philosophy; it is aimed at beauty and appreciation of beauty. By being in constant contact with beauty, the education of the artist student will know how to deal with problems encountered in the artistic activity.

Aesthetics is about any kind of artistic activity and the instruments used to judge and appreciate the work and achievements of artists. It is a process of vetting or judgment of the relevant value or quantity.

Aesthetics does not only aim to judge but is also interested in deepening the artistic knowledge of students while at the same time following up on and seeing the values of beauty in a student's progress throughout the education process.

Aesthetics serves different purposes and the most frequent ones have been presented below:

1. Form an artist's personality;
2. Provide learning information;
3. Motivate artists in decision-making;
4. Perceive artistic, material, and natural beauty;
5. Acquire aesthetic taste in clothing, communication...
6. Stimulate psychological and psychoanalytical development senses on aesthetic concepts.

Another purpose that precedes education on beauty is its cultivation through its history and philosophy, that it carries without violating the right of artistic creations of the student artist. The student artist should not feel disregarded by the theoretical principles offered; the latter should be considered motivation and encouragement opportunities that build and develop the students' talent and personality.

Art history talks about the level of artistic, aesthetic, and cultural values, that possess essential qualities for historical periods, as well as the creative forces of humans in all aspects of society development. With basic general theoretical education, which in this context are fine arts, the capital A expresses novelty, happiness, education, change, beauty, love, and more. Throughout art history, we have received and continue to receive these novelties. The support of this theoretical element awakens feelings of motivation for creativity. In essence, artistic objects, methods, and works offer a student great education and cultural opportunity. According to painter Dubuffet, "the essence of art is novelty, and therefore, the views on art should be new." In the face of the things we see and hear, there are strong feelings involved that in a way make us vulnerable and sensitive.

Along with the connections that match our artistic knowledge and fluctuations in arts, in terms of intellectual detail, we have two types of tests: the "test of reasoning" and "test of experience". Once we have dealt with these two principles, it is necessary to grow and spread intellectual artistic recognition, as the high sensitivity of the talent "genius" develops morals, but if this is absent, then the opposite happens.

Another problem with the nature of our study turns out to be important in the educational system. Since in this area there isn't much done, I dealt with the subject with materials I was supplied, such as books, articles, journals, interviews, surveys, and observations. I conducted the research in two art schools in the two neighboring countries, Albania and Kosovo, particularly in the Secondary School of Art in Tirana-Albania, "Jordan Misja" and the Secondary School of Art in Peje-Kosovo " Odhise Paskali". Art is the ability to enjoy and create beauty. It is the most human action that distinguishes man from other beings. Art is omnifarious and its value cannot be compared, as it has its special importance. The preferences of taste are one of the most varied. What we seek from these preferences is unique and complex, in terms of service in the field of methodological interest.

This aesthetic taste is hidden from the verbal communication with the teacher, so we say that the skills of beauty have no boundaries and they have emotional properties in the establishment of development and formation in the educational system. Aesthetic values of all kinds are increasing the push of social emancipation.

Development of theoretical learning and its impact on the artistic field

Theoretical learning enables students to access information, gain clarity of mind, quickly integrate into the topic, plan, design, it stimulates critical thinking, evaluation, and more. This theoretical arsenal has a great impact on the artistic field, by exhibiting a variety of curricula in the field of art, that explain the use of materials and techniques. *(In the past, the closest connections had a tendency to be those with disciplines that were often considered as the safest to study education: philosophy, history, psychology, and sociology.)* A professional discipline is a link between practical work and studies of theoretical learning processes. Art and education are two of the greatest and most noble achievements of humanity.

Our delicate intelligence of theory requires images, in order to produce and manage with our own hands in practice. We will see how this is related to the mindset and to the instruments of theory in artistic development in the table below.

1. Do you think learning theory affects your artistic development?		PEJA		TIRANA		TOTAL	
		f	%	f	%	f	%
A	A lot	69	57,5%	71	59,1%	140	58,3%
B	A little	42	35%	39	32,5%	81	33,8%
C	Not at all	9	7,5%	10	8,3%	19	7,9%
TOTAL		120	100%	120	99,99%	240	100%

$X^2=60,04$	$df=2$	$P=0,05$
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Around 57.5% of students from the town of Peja, Kosovo, out of a total of 120 students included in the study, have stated that the impact of theoretical learning is important; 59.1% of students from Tirana, Albania, have supported theoretical learning in their artistic development. However, the result obtained from other answers to the asked question still remain debatable, as 81 students or 33.8% of students in both countries have stated that theoretical learning has little impact in their artistic development. Out of 240 students surveyed in both countries, 7.9% have stated that theoretical learning has no impact on their artistic development. All knowledge and artistic development phases start with theoretical inquiry, followed by practice, which complements the mind and motor skills. This is how we know that theoretical learning is a complementing part in developing an artist; therefore, what we know and recognize through theory, we manage to express easier in practice. As 81 students or 33.8% are less interested in theory, this is a direct result which shows the lack of interest in further development in the artistic sphere. This group shows that they only use their innate talent, which is 1%, thus not engaging the mind or intellect at all. Unfortunately, this figure shows a part related to the mindset that practice is above all, reflecting pride among the talented student artists, thus underestimating the theoretical activities. This, in turn, undermines the major part of education by considering theory an unnecessary element in the art schools. This status requires to be resolved out of the education system, by focusing on the specific problems of identifying them in theoretical learning issues.

The evident trust in theoretical learning is emphasized in results obtained in X square value, which is **$X^2 = 60.04$, importance factor is $df=2$, and value p =higher than $p=0.05$, which is of great statistical importance that confirms the presented hypothesis.**

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