

HISTORICAL BACKGROUND OF ARTISTIC EDUCATION IN LATVIA

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ABSTRACT: Up to the present day, certain experience in educating art teachers has been accumulated in Latvia. The progressive system of artistic education in the life of Latvia was formed in the 19th century in the context of artistic culture. By the 20s the authors who had acquired European education became known. They initiated the study of the issues of artistic pedagogy as the issues of artistic education. The 1920s and 1930s are of special interest – these two decades started the process of the formation of the new Republic. As the result, Artistic Education in 1920-30 following the ideas of the founders has been viewed differently: as the means of attracting people to the national culture; as the area of the specific artistic education on the national basis in special and comprehensive schools. The goal of the article is to study the importance of art education in the teacher training process, as well as to find out the ways the methods of teaching drawing in the 1920s and 1930s were used. Experience of other countries helped in creating the approach

to teaching drawing in the schools of Latvia, with the specific features and conditions of our country taken into consideration. In the research process, there were analyzed spiritual pre-conditions in the formation of artistic education, the goals and tasks of art education in this period. The theoretical methods of study: to analyze periodical materials, the training devices, and special literature in art and pedagogy. The restored historically established experience gives an opportunity to prove its idealistic and positive character. It contains rational positive initiatives as well. The implication of which will allow perfecting the system of artistic education on the basis of the national identity of a culture. During the 21st-century living side by side with new technologies and reacting to the needs of the actual life, they will become the cornerstone for the establishment and development of the new important aspects in the teacher training process and artistic education in the school.

KEYWORDS: Artistic culture, artistic education, teacher training, drawing teaching.

INTRODUCTION

Latvia has developed a rich historical experience in art education both in comprehensive education and in specially designed art education institutions. The historical experience needs to be studied, analysed and evaluated from a modern perspective. Historically, Latvian art education of 1920-1930's has some similarities with the ongoing changes, the views expressed and expanded discussions that take place in general education system nowadays. The goal of the approach "Skola2030" (School2030), recently launched in the Latvian education system, is oriented towards the development of a competent learner who wants and is able to engage in lifelong learning, can solve real life challenges and create innovations while developing diverse traits of character that help to become a happy and responsible person (Mērķis: kompetence, 2020). Thus, a new situation is developing in the implementation of the educational process, and the teacher must be able to create such learning process, in which pupils would be motivated and willing to acquire new knowledge, inter-related skills, as well as build their habits based on life-related situations. The above mentioned is also supported by doctor of pedagogy V. Purens. In the context of educational transformation process, he suggests that only the pupil who is aware of and feels that the knowledge improves the quality of his/her real life situation, will be open to creative learning. The researcher also notes that all recent educational reforms are based on promoting independence for a student as much as possible (Purēns, 2017).

Consequently, the current changes that take place in Latvian comprehensive education system towards the implementation of a competency-based pedagogical process, are leading to discussions and to a new direction also for teacher education. This situation determined the elaboration of a new Professional Standard for Teachers, which emphasizes the following guidelines stating that it is a teacher, who:

- develops an inclusive, intellectually stimulating, emotionally and physically safe learning environment;
- supports respectful, responsible and resilient behavior of learners;
- implements an approach appropriate to the individual development needs of each pupil;
- implements a learning process that corresponds with the needs of the individual development of the learner and is linked to life situations;
- uses a variety of teaching methods, techniques and teaching aids according to the individual developmental needs of pupils and desired learning outcomes (Profesijas standarts, 2018).

In the Professional Standard of Teacher, it is clearly stated that it is the teacher who purposefully and systematically guides the competency development of the learner in accordance with the peculiarities of learner's individual development as well as with the needs of learning, personality and socialization. A number of Latvian researchers (D. Namsone J. Volkinsteine, G. Lace) rightly argue that in the pedagogical process it is the teacher's activity that significantly impacts the activities of pupils, which, in turn, greatly affects their future competences (Mācīšanās lietpratībai..., 2018). Therefore, it is necessary to specify the appropriate tasks for the teacher in this new situation. Pedagogical scientist D. Bluma points at several aspects, which need to be addressed in teachers' education:

- actualization of the interdisciplinary approach during the implementation of the study process;
- development of integrated skills and competences in the study process;
- implementation of a multifaceted study process;
- implementation of the study process in connection with real life situations;
- taking into account the individual differences of each learner (Blūma, 2013).

The opinion of scientist D. Bluma confirms that the teacher education process is complex in its nature, and within it, a certain place is also for art education. In turn, researcher A. Tuna provides a comprehensive description of a teacher saying that teachers must be well-educated and creative professionals who adjust their activities to the needs of learners, take responsibility for their decisions, strengthen the sense of community and belonging, and promote social harmony and solidarity (Kvalitatīva pedagoģija..., 2016). Thus, it can be considered that the educator must be a versatile, talented personality who helps, inspires, connects different areas, cooperates and organizes. Similarly, the activity of an art teacher is also subjected to continuous professional development, following the trends and challenges of the era in education

Education is essential in any country, and it changes according to the challenges of the times. K. Robinson, an internationally recognized expert in promoting creativity, innovations and human capacity, acknowledges that nowadays humanity faces unprecedented challenges, which determine that the most important resource is each person's imagination, creativity and ability to create something new (Robinsons, 2013). Thus, it rightly indicates that the educational transformation trends of the 21st century require well-educated people who are able to work within a wide spectrum of activities and are willing to embrace new fields while learning and developing (Fadels, Bialika, Trilings, 2017). These theoretical ideas of researchers provide a better understanding of the main characteristics of the Era in the field of education.

The research and compilation of historical heritage enable us to see the similarities of the above mentioned contemporary trends and listen to the opinions expressed by historically significant art teachers of Latvia – A. Aronietis, A. Dauge, R. Sterns, J. Saukums and J. Springis, about the importance of drawing lessons for the development of independent, thinking and creative personality. A teacher and artist J. Springis convincingly voiced the opinion that schools do not exist only for teaching a person to write and read; the attention should also be paid to independent thinking and creative work, indicating that art is not just a luxury subject. The author grounded his opinion saying that society needs brave, developed and life-strong individuals (Springis, 1924). In Latvia, a progressive system of art education was established in the 19th century. In the 1920's, the researchers, educated in Europe, introduced themselves with their in-depth research on art education issues. This study is particularly interested in years 1920-1930's, as during this period, many scientific publications were issued, practice-based methodological teaching aids for school and home learning were developed, also the knowledge of practitioners and theoretical research findings appeared in the newspapers and magazines, as well as articles in periodicals were promoting the art education.

The actualization of art education's history within a modern educational transformation discourse creates the opportunities to see and apply the important ideas tested in art education practice, helps to enrich the horizons and to encourage both prospective and practicing teachers to implement the conceptually new educational model in the context of Latvia.

Looking at drawing as an essential component of art education, it can be noted that it is associated with purposefully defined specific artistic tasks, which, in this case, would be linked to a certain art form, technique and material, as well as can be related to scientific research and practical tasks of real life. It is often difficult to understand if we just read the verbal description of an object; we can learn much more about the object and remember it, if we see it depicted in a drawing. However, the most complete way of how to be acquainted with a subject or object is to draw it. Everybody has an opportunity to acquire drawing as a means of understanding, expression and inspiration.

In Latvia, according to the requirements of "Skola2030", in the context of general education, drawing is related to the "areas of study of cultural awareness and self-expression in art", and the goals and tasks of visual art are included in it. There are a number of important aspects that a teacher needs to accomplish in collaboration with the learners, such as: ability to complete practical tasks; ability to imagine and feel joy and satisfaction in the creative process; ability to improve creative talents, knowledge, skills and techniques in various art forms; ability to evaluate and interpret various forms of creative expression; learning to understand the cultural differences; to experience cultural events in person, gaining emotional and aesthetic experience; to develop personal cultural needs through participating in protection of cultural heritage and inheritance of traditions (Vizuālā māksla..., 2020). These guidelines are in close conjunction with the views of an artist and educator

J. Springis (1924) on tasks of drawing lessons. J. Springis believes that it is important, firstly, to raise a community of art lovers from our students, developing within it a broad and comprehensive understanding of the arts. Secondly, to raise a generation that is able for artistic creation. Thirdly, to emphasize the development of students' skills and abilities, commitment, and reflection of students' thoughts through drawing (Springis, 1924). Here we can see certain parallels with the goals and objectives that are set in the context of "Skola 2030" (School 2030).

An educator A. Aronietis (1927) has expressed substantial ideas on importance of teaching drawing in the context of pedagogy. The author points out how important it is to pay attention to a gradual development of all abilities of the pupil, how important it is to find methodological techniques and work forms that bring students closer to real life situations, and how important it is to awaken the artistic activity in pupils, as well as to create joy and interest in their own activities and creative work. Thus, A. Aronietis emphasizes the importance of the teacher's activity, that the pupil does not become a helpless listener, but is able to independently observe, search and study the surrounding environment and nature, gaining belief in his/her own strength and becoming an independent person (Aronietis, 1927).

Nowadays the diverse expressions of visual art have moved closer to everyday life, social, cultural and political processes, as well as have created favorable conditions for misunderstandings and inadequate interpretations of art, defining its context and meaning. In our environment filled with impersonal visual messages and negative information flows, the diverse expressions of visual art with the power to comprehensively influence the human development, in other words, the language of visual art, acquires a particular significance. Along with technologically saturated visual performances, advertisements, festivals, stage performances and diverse information, a confusion and misunderstandings often take place in the society in terms of understanding the expression of the language of visual art.

In this context, significant reflections on drawing have been expressed by teacher R. Sterns (1920), who used to conduct teacher training courses at Latvian People's University, as well as taught the drawing methodology in the higher pedagogy courses of at the University of Latvia (Zemākā māksla..., 2020). The author has indicated that a large proportion of students will never have the need for drawing specific things or objects, but in real-life situations drawing can be helpful, substantiating his viewpoint with a number of examples, such as arranging a shop or designing a shop windows, recommending clothes to wear, when a stage director divides the stage or a ballet master groups the dancers, or when decorating a house, etc. In these situations, the skillful teaching of drawing methodology is important (Sterns, 1920). One can agree with the opinion of the pedagogue A. Aronietis, that, possibly, such situation is related to the fact that both teachers and parents have not gained the necessary skills in drawing lessons during their own schooling (Aronietis, 1927). This represents the teacher's ability to provide learners with the opportunity to create and evaluate drawings and sketches, as well as to develop an understanding about the impact of drawing practice in everyday life for people of various professions.

METHOD

The aim of this research is to actualize the historical significance of art in the teacher education and in the schools of Latvia in 1920-1930's, in the discourse of contemporary changes in education. The research object – art education process in Latvia in 1920-1930's. The research subject – exploration of the basic trends in the teaching of drawing in comprehensive education. Research questions: What are the main prerequisites that determined the formation of historical experience of art education (drawing lessons) in Latvia, in 1918-1930? What factors determined the importance of drawing in teacher education and in personality development of pupils?

The research tasks:

- to study the preconditions of artistic culture for the development of art education in Latvia, in 1920-1930's;
- to discover the rational tendencies in teaching of drawing in Latvia, in 1920-1930's, which can be significant for improving contemporary art education;
- to summarize scientific-methodological achievements in art pedagogy in the context of teaching of drawing in Latvia, in 1920-1930's;
- to compile and update the historically significant findings in the field of teaching of drawing that can be useful for teacher education and for the professional development of practicing teachers.

The methodological substantiation for teacher education is based on theoretical findings of D. Bluma, A. Dauge, A. Tuna, K. Robinsons and the conceptual guidelines "Skola2030"; the research on artistic culture is based on the findings of K. Brandt, R. Kroders, A. Grikis. The methodological substantiation for teaching of drawing is based on the findings of pedagogues - practitioners A. Aronietis, J. Saukums, J. Springis, R. Sterns. Research methods: analysis of archived materials; analysis of teaching aids and special literature in art and pedagogy; analysis of periodicals; analysis of project "Skola2030" documents. The practical significance: the obtained research data is employed in the work with future primary education teachers, in developing art education programmes for comprehensive education schools, in professional development of teachers, also for informing the parents. As a result, it can be concluded that in Latvia, in 1920s and 1930s, the art education and ability to draw were understood in the following ways:

- as a means of bringing the new generation and society closer to spiritual culture;
- as specific art education in specialized and comprehensive education schools;
- as a broad educational activity for the younger generation and society.

FINDINGS

Spiritual pre-conditions in the formation of artistic education

The development of spiritual life of the Latvian people was influenced by the foreign tendencies at the end of the 19th and the beginning of the 20th century. A number of public figures of Latvia and pedagogues believed that the awakening and development of the personality is possible only within creativeness. The traditions of artistic culture favored the solution of the urgent spiritual problems of the society. Pedagogues and artists realized that education obtained at schools and higher educational institutions was not the education of soul. In one of his articles an outstanding public figure K. Brandt emphasized the unique peculiarity on every nation. He stressed that it showed in all traditions, literary works, of art. According to K. Brandt, a nation's artistic culture behavior and relationship are the conditions that show the spiritual development of a certain nation. K. Brandt warned not to lose spiritual values because the problems of the economic development could drive away the tasks of the development of art, literature, science, religious education (Brandts, 1924). The author pointed out that it is important to conduct research and analyze the national artistic culture to develop traditions.

At the beginning of the 20th century, it was admitted that not enough attention was paid to develop art. Materialistic, superficial culture defined spiritual culture and it became the tragedy of modern life (14, 2). The headmaster of Liepaja school of Art and Handicraft stated that for better understanding of the Latvian artistic culture one needs to study honestly and lofty. He advised to study ornamented forms, peculiarities, conditions, spiritual public and materialistic culture (Aplociņš H. (1927). In other words- the history of the Latvian culture. Vital was the question how to conduct culturally important work on the revival of Latvian culture. The nation managed to preserve historically peculiar ornament. Successful use of it was possible in everyday life, in handicrafts, in weaving making towels, belts and other things. It reflects the spiritual and moral state of the society.

By 1930, much was said about the folk songs, ornaments and the explanations of later were quite clear. A. Griķis paid attention to the strict structure of the Latvian ornament and the absence of the superficial impressions. For example, a certain color covers definite surface. The author mentioned that it mirrors the character and the way of life of a Latvian. The earth in Latvia is heavy, there is no bright sunshine, and the light absorbs all the objects (Griķis, 1936). These features of nature reflected in the national art- folk art as well as professional.

The spiritual priorities change with time. J. Vidins pointed that the "new times" threatened the spiritual freedom of the individual and it was dangerous (Vidiņš, 1934). There were significant changes in the world. So called "old times" were over with the end of the First World War. Science and art served the government and the society. The process of the realization of the role of artistic culture in a person's life is a slow one. Solving artistic problems was secondary to other more important ones put forward by the time

Pedagogically it is important to consider how to direct spiritual potential onto education. Here very important comes artistic education. In one of his articles, R. Kroder pointed out that people are not that able in feeling, color, form, sound, as it seemed. Developing these senses differs from the acquiring formal knowledge. Artistic education should stay in line with scientific, religious, moral education. Artistic education is an essential part of one-sided intellectualism at school and life in general. It promotes the development of fantasy, creativity, observation. R. Kroder characterizing artistic education as the culture of the organs of senses showed its opportunities in the development of sight and hearing to get into the world of color, form and sound where an abstract person wanders with a blind soul. He also showed a considerable role of artistic culture in the economic life, in making different things and other actions of people (Kroders R. (1939). Cultural worker tried to formulate the ways of spiritual revival of the nation. To achieve this aim everybody should consider him/herself as a part of the whole nation. In addition, perfecting oneself, everybody takes part in the strengthening of the whole nation. Having guessed the great role of artistic culture in the development of the Republic, the author called to guard children from conflicts and use beauty as an educator of children. People should develop their intelligence and feelings to perfect their spirit. Such a process is progressive movement.

The role of artistic education in teacher training

A famous Latvian pedagogue A. Dauge revealed the role of the artistic education in the training of young teachers in 1920. In the project of the seminar of people's teachers in 1920 he expressed the following ideas: a qualified teacher should know and understand children, should create such an atmosphere at school when a child without any fear could open the shell of his/her spiritual state. The author believed that art gives such an opportunity because painters best of all feel, see and understand the core matter of things and phenomena. A. Dauge suggested to consider a close connection of Art, History of art, Literature and History of Literature with other subjects in the process of teacher training.

Art is art with its peculiar artistic and spiritual task. The author pointed out that History of Art should not be presented as set of facts. The teachers should create a certain atmosphere favorable to perception of historical situation of the certain epoch. In such a way the articles of art could be understood as common to all mankind, ever lasting close and near values. The inner power of art influences not only the intellect of a person but on a person wholly, integrally. According to A. Dauge the knowledge acquired by reading literature on the history of art is of poor and unproductive character. To obtain proper pedagogic education a certain cultural environment is needed. In the project of Teachers Seminar Drawing was seen as a compulsory subject. Every teacher should know how to draw because with the help of drawings every subject lesson might be easy understood for pupils. A. Dauge, like other authors, stated that everybody was able to learn to draw regardless of age. Pedagogue A. Dauge suggested that all the students at the Seminar had to attend a special course in making sketches. This would make every lesson more interesting and arouse pupils' interest and motivate them to draw and illustrate.

A Teacher of Drawing and Painting at the Seminar had to be a good painter as well as a good pedagogue. The teacher was the representative of artistic culture. This teacher could promote the development of pupils' interests, observation, joy, love for life, but he could turn the pupils against art by his/her actions (Dauge, 1920). A special gift is needed to teach to interpret to learn to get knowledge about art and to feel art. One had to beware of pedantry, meanness, not to offer ready solutions but make children think and search themselves. Art according to A. Dauge, promotes deep inner emotional experience that results in strong impulses a person gets not only to develop his/her intellect but the whole "I". That is the blessing of Art. After studying the main features of the Latvian school of 1920-1930s the following characteristic features could be mentioned:

- a child with his/her individuality, personality with his/her individual and age peculiarities should be viewed as the center of the educational process;
- pupils' active participation in setting, solving and practical realization of problems;
- positive attitude to the national and world' s culture, promotion of the development of the national consciousness;
- teachers' creative role in the educational process. An artist and educator J. Saukums has observed in his practice that teachers often tend to claim that they do not have drawing talent. The author acknowledges this as a discouragement, stating that there is no such a person who absolutely would not know how to draw, play, or dance (Saukums, 1923). However, it is obvious that some people do it more successfully than the others, but everyone has the opportunity to practice and improve. The tendencies mentioned were common to the educational process in general and were basic for artistic education.

The role of sketches in artistic education

Within the system of education in Latvia 1918-1940 drawing lessons were an important link promoting artistic education. The issue dealing with children's drawings drew attention of pedagogues, painters, writers, psychologists of Latvia. This led to the fact that new specialized text-books on artistic education were published.

During 1920-1930s a number of painter-pedagogues expressed their views on artistic education on the pages of newspapers and magazines. Research in children's drawings was mirrored in the works of painters, their illustrations when illustrating literary works. The painter J. Jaunsudrabins, when illustrating "The white book" studied more than 800 children's drawings. According to the author, one can notice looking at children's drawings how easy it is to draw a house or a person. J. Jaunsudrabins wrote in 1920: "I learned to draw from children, and if one or another drawing doesn't emanate enough childish, it could be explained by lack of preparation time" (Jaunsudrabiņš, 1985, p.36).

Illustrations are closely connected to the text and that is why the correlation between the text and illustrations depends on the painter's abilities. The psychological research proved that illustrations are of great importance in children education. O Svenne emphasized that a child had been imposed the role of a passive observer, as if he didn't have his/her own feelings. The author visualized an ideal teacher as a creative teacher, the one who was able to draw, to make songs, to sing with children. Only then we could talk about the unity of arts and getting closer to the individuality of a child. But such teachers are very rare. The author suggested that all artists and poets had to cooperate to produce qualitative children's books (Svenne, 1930).

The role of Drawing as an utilitarian as well as a spiritual subject started to strengthen. Gradually the borders of Drawing widened. A drawing was viewed to be graphical means of expressing thought alongside with writing. Sometimes drawings can express a certain thought faster and more precise. Applied meaning of drawings in the everyday life, industry, technology, sale appeared and consolidated in discussions. Drawing, as a graphical language, is needed in the same way as writing and oral speech. The language of drawing is the shortest and the most clear. There are things and phenomena in life that can't be expressed by words. Many artistic image more precise. As A. Dirikis stated, drawing should be placed on one of the first places in the comprehensive school. Every child will benefit from learning to draw as it is closely connected to Mathematics, Nature studies and Handicraft (Dirikis, 1939). Sometimes drawing should be a priority, in cases when the child doesn't understand the material, but just memorizes it.

It can't be done in drawing as a drawing is the result of analyses and summarizing. The wisdom of many trades and professions is in drawing, in ability to draw. A person who is able to draw well can become a builder, a blacksmiths, a carpenter, a dressmaker, and so on. The feeling of form, accuracy and taste are important in these professions. The meaning of drawing, that expresses thought, increases because it can be understood by all nations and is the language of the world. The development of taste, aesthetic feelings, spiritual culture are influenced by the feeling of form, observation, good visual memory, perception of different situations. According to R. Stern (1920), the aim of Drawing is to prepare pupils to be able not only to solve artistic tasks but the tasks of science and practical life.

According to the contemporary pedagogical and psychological views of that time the authors think that it is possible to implement the elements of art into everyday life, learning/teaching process, organization of the environment when considering the level of development of an average child and choosing tasks appropriate to their physical and spiritual development.

METHODS OF TEACHING DRAWING

Teacher R. Sterns is convinced that drawing just for a sake of a pleasant pastime has no place at school as it cultivates dilettantism. The author explains his opinion clearly stating that the aim of drawing is not just to leave something behind on the paper, but it is to leave something behind in learners' brain – for the development of his/her spirit (Šterns, 1920). Teacher A. Aronietis, based on his work experience, emphasizes that if the pupil's graphic expression will be properly developed and cultivated from the very beginning, the child will be able to independently apply this knowledge and creative imagination in schoolwork, home life and crafts. In the context of "Skola2030", the author's opinion on the methodologically directed creative process can be emphasized, which stimulates the child's interest and attracts his/her attention through active participation of the learner (A. Aronietis, 1925).

Methods of teaching drawing in 1920-30s in Latvia were based on the analyses of the foreign experience (USA, Western Europe, Russia) comparing the past and the present, on the practical observations of the educational process (A. Aronietis, J.Saukums). Mechanical copying was in the past. A new trend –free drawing was developing, first in Western Europe and then in America Prang system was being developed in Latvia. This system considered the peculiarities of child development." Free drawing "excluded copying of still-life objects, but offered drawing as modeling based on the observation of nature. Tasks on the development of fantasy were included. Prang recommended to teach children to research nature consciously as well as to create forms. Farther on the Latvian school adopted several trends of the artistic development of children in the lessons of artistic education. L. Tedd (Philadelphia) should be mentioned. He also pointed out the significant meaning of aesthetic education, nature observations, understanding of forms. He saw the main task of the artistic education in preparing people to real, practical life (Тедд, 1914). Some vividness was observed among the pedagogues who supported the new trends. Nevertheless, teachers of different schools based their teaching on their own observations and programs on teaching drawing. None of the methodologies worked out abroad was followed in Latvia. A few common features could be traced in all the methodologies and programs. They all tended to move children closer to nature, nature observation, perception of the seen and implementation of it in their creative activities. These methodologies also tried to solve the problem of the teenage crises. They offered to move from "free drawing" at home to the systematic, purposeful education.

A group of authors J. Rumpāns, A. Drekslers, A. Vinegrs addressed the methodology of teaching drawing. Evaluating personal knowledge and observations, as well as experience of foreign authors, they developed a teaching aid for teachers of drawing and self-study. The authors emphasize the following aspects of drawing methodology: to make the topic, chosen for drawing, interesting for the student; to arouse the deepest possible interest in students (Rumpāns, Drekslers, Vinegrs, 1926). The pedagogue and artist J. Saukums has a

similar opinion, pointing out that the theme must be interesting so that each of the students can bring in a part of themselves – that is where the creative element appears. The author also admits that a real joy and fun will never be a time waster in the classroom, encouraging the class to have more joy, smiling faces, happy movements, because: “A serious person is not the one who is serious while playing, but who makes serious things playful” (Saukums, 1923, p. 10). The author’s opinion is closely related to the changes that currently take place while implementing “Skola2030” in Latvia. In any case, each teacher develops his/her own drawing methodology in accordance with the lessons learned from the theory and personal practice. A. Aronietis emphasizes that teachers should beware of negative and destructive criticism, but instead should try to inspire the children strengthening in them courage, openness and joy about their work accomplished, highlighting the successful elements of their drawing (Aronietis, 1925). This approach is very important for maintaining the students’ joy of work and self-confidence.

Most of the pedagogues (A. Malenietis, 1928, J. Saukums, 1923) offered to form so called transition period, when independent creative work is combined with lessons conducted by teachers. The tasks on illustrating and memory drawings were considered the optimal ones. Children liked to perform both of them. The pedagogue A. Aronietis considered an introductory talk an important component of the lesson. A child had to have a clear idea of what he/she was going to draw before he/she started. The child’s drawing could show how well the child had understood the material read or seen. The question of correlation of Drawing and other subjects was put forward. Very often a teacher of Nature Studies asked the children to draw their impressions, a teacher of Literature asked them to illustrate a fairy-tale or poem and at the same time a teacher of Drawing could not cope with the task and reach such a level when children were able to perform these tasks. That is why children tried to avoid drawing using excuses like “I can’t,” “I don’t know how...”, “I don’t like drawing”. Therefore, at the elementary stage it was offered to concentrate all the power in the hands of one teacher, who would teach all subjects.

Essential was the problem of stereotype in child’s drawings. This usually appeared when somebody (mother, father, sister, brother) taught the child to draw a cat or a dog “In the right way”. Such a child at school is afraid to do something in the wrong way, even to draw a line. Lessons of drawing had a considerable influence on a child and his/her development. The project of the program for the elementary school in 1919 suggested to pay special attention to teaching drawing in the first forms. The following important positions in teaching drawing at school were defined:

- drawing should promote general development of children at comprehensive school;
- drawing should be the means of developing observation, promote the development of artistic perception and aesthetic feelings of children;
- the content of drawing should include rich environmental material;
- Drawing should be equal to other subjects in comprehensive schools.

RESULTS, CONCLUSIONS AND RECOMMENDATIONS

The existing publications of artistically scientific and publicity character indicate to the active scientific activity of the educational institutions in the field of artistic pedagogy on the issues of integration of progressive systems and methods. Along with the development of the system of education, development of artistic life of the Republic spiritual growth of the society was viewed:

- comprehensive culturally-creative development of a pupil's personality considering their individual and age peculiarities was a fundamental basis for the farther development of the national culture;
- spiritual and practical meaning of the Drawing lesson as the means of integration of art and everyday life, the development of artistic education of new generation on the national basis according to the latest conclusions in pedagogy and psychology became firmly established in the practice of Latvian school for years.

The restored historically established experience gives an opportunity to prove its idealistic and positive character. It contains rational positive initiatives as well. The implication of which will allow to perfect the system of artistic education. The following perspective tendencies of cultural-historic situation in Latvia were put forward:

- diverse and trench-raid character of the content and methods of artistic education with clear aim of developing a personality;
- artistic culture can become a powerful means of moral-aesthetic education of the society when based on the theoretically proved concepts integrating all kinds of folk and professional art;
- stable foundation for understanding of the world's culture is giving the society the access to the national culture as a part of the world's culture via giving access to the applied art, trade, preserving and realization of the semantic and ritual content of the folk art;
- formation of the Study of Art as a science favored defining the content and methods of attracting young generation to art, their adequate education.

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