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## Формирование готовности будущего педагога-художника к организации проектной деятельности по художественному творчеству

*Актуальность.* Важным ресурсом для реализации ориентиров современного образования на созидательность является приобщение обучающихся к проектной деятельности, организация которой предъявляет особые требования к подготовке педагогических кадров. В этих условиях усиливается необходимость в подготовке будущего педагога-художника к проектной деятельности по изобразительному и декоративно-прикладному искусству. Результатом такой подготовки должна стать сформированная готовность студента к организации проектной деятельности как специальная компетенция будущего педагога-художника, которая обеспечивает его ориентацию на приобщение обучающихся к созданию проекта и актуализирует готовность быть организатором реализуемой проектной деятельности.

*Материалы и методы.* Материалом для исследования послужили выполненные полинаправленные проекты и современные модели мониторинга готовности к проектной деятельности. Использованы методы изучения научных источников и вузовского опыта формирования готовности будущего педагога-художника к организации проектной деятельности по художественному творчеству.

*Результаты.* Разработана теоретическая модель формирования в педагогическом вузе готовности будущего педагога-художника к организации проектной деятельности по изобразительному и декоративно-прикладному искусству. Выявлены особенности этапов внедрения модели (подготовительный, процессуально-содержательный, проектно-технологический, итоговый). Охарактеризованы особенности мониторинга сформированности аспектов исследуемой компетенции (мотивационного, преобразовательного, художественно-педагогического) и применяемых при этом процедур.

*Выводы и перспектива.* Созданные в процессе исследования научно-методические продукты (модель формирования готовности будущего педагога-художника к организации проектной деятельности, оценочно-контролирующие процедуры осуществления мониторинга формируемой в вузе специальной компетенции) обогащают современную дидактику и методику высшего образования новыми идеями и подходами к их решению. Новые ракурсы проблемы (соотношение педагогического и художественного аспектов готовности к организации проектной деятельности, возможности мониторинга идентифицировать формируемую компетенцию с учетом ее постоянной трансформации по мере освоения) могут стать перспективным направлением для будущих исследований.

**Ключевые слова:** педагог-художник, проектная деятельность, полинаправленный проект, готовность к проектной деятельности, структура готовности, модель формирования готовности, мониторинг специальной компетенции

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## Formation of readiness of the future teacher-artist to the organization of project activity on art creativity

*Introduction.* The important resource for the modern education realization focused on creativity is introducing students to project activities, whose organization makes special demands on the training of teachers. Under these conditions the necessity in a future teacher-artist preparation to a project activity in the visual and decorative arts is increasing. The result of such preparation should be a student's preparedness for organizing project activities as a special competence of the future teacher-artist, which will ensure his orientation towards introducing students to the creation of the project and actualizes the willingness to be the organizer of the project activity.

*Materials and methods.* The completed multidirectional projects and modern models for monitoring readiness for project activities were the material for the study. The methods of learned treatise and university experience of the formation of the readiness of the future teacher-artist to organize project activities for artistic creation study are used.

*Results.* A theoretical model of the formation in the modern pedagogical institution the readiness of the future teacher-artist for organizing project activities in the visual and decorative arts is developed. The features of the stages of implementation of the model (preparatory, procedural and substantive, design and technological, final) are revealed. The features of monitoring the formation of aspects of the studied competency (motivational, transformative, artistic and pedagogical) and the procedures used in this process are characterized.

*Conclusions.* The scientific and methodological products created during the research (the model of the readiness of the future teacher-artist for organizing project activities, the assessment and control procedures for monitoring the special competence formed at the university) enrich modern didactics and methods of higher education with new ideas and approaches to their solving. New perspectives of the problem (correlation of pedagogical and artistic aspects of readiness for organizing project activities, monitoring capabilities to identify emerging competencies taking into account its constant transformation as they develop) can become an advanced research direction.

**Key words:** teacher-artist, project activities, multidirectional projects, readiness to the project activities, readiness structure, model of readiness formation, monitoring of special competence

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## Introduction

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National project “Education”, including Federal project “The success of every child”, the most important task of which is the formation of an effective system for identifying, supporting and developing abilities and talents in children and youth is being implemented for the first time in modern Russia. To solve such a large-scale problem, it is necessary to significantly update the process of teachers training to attract modern resources for the development of creative potential, which include the familiarization of students with project activities in the field of culture and art. Under these conditions, the need for preparation for the organization of project activities in the fine and decorative arts “to improve the process of formation of special competencies of a future teacher-artist of a new type” [1, p. 2073], integrating the potential of the artistic and pedagogical aspects of education received at the university is growing.

The importance of art education is paid much attention to now. Revealing its pros and cons, G. B. Roege and K. H. Kim acknowledge that “Participation in arts education may not directly result in improved achievement on standardized tests” [2, p.121]. It is significant for the development of personality in different categories of children and youth, as it promotes the development of creativity and supports it in the child, as well as improves the mental health of students, develops their self-confidence and life skills. From the standpoint of the ecological approach to organizing the process of the child’s artistic and creative development, V. A. Vardanyan and his colleagues emphasize that art education contributes to the formation of habitual positions (creator, culture bearer), along with which new ones are mastered – a translator of artistic and environmental culture, the position of a person who cares [3]. Calling for increased access to art education, Sh. M. Malley and L. B. Silverstein encouraged to create a consortium of stakeholders in art education and special education communities to facilitate the artistic development of students with disabilities [4].

Characterizing art education, many authors emphasize that its significance for the socio-cultural development of the individual is currently increasing. From M. M. Shibaeva’s point of view, this is mainly due to the need of overcoming a number of shortcomings, in which knowledge of cultural texts and their adequate understanding are replaced by awareness and often simplified ideas about norms, values and patterns [5]. M. I. Frolova established that this is due to a dynamic change in the intercultural ties that a person has in modern society, as well as to his ability to turn directly to the ethnocultural, national and world values of various ethnic groups, eras, civilizations [6].

Powerful and significant source of art education development is also the demand in creative staff for different branches of economy. I. B. Kashim and O. S. Adelabu in their work analyze this need by the example of the justification of the need to prepare artists for the creative development of ceramic art crafts. They consider that the obstacles to this path are caused by the fact that the ceramic art program still cannot prepare individuals who can function productively in the conditions of a highly competitive market economy of ceramics [7].

The experience of university training of specialists in the field of art education is of great interest for our study. S. Rodgers summarized the experience of organizing high-quality preparation of a group of students for museum workshops, classes

on which were integrated with the supervision of the exhibition: the team carried out ethnographic field work in Bali, then created the exhibition website, and then guided the galleries [8]. Given the importance of introducing the future teacher-artist to various forms of work related to the organization of exhibition activities, V. A. Vardanyan proved that this type of activity is very important for the preparation of modern students, because with its help it is possible to successfully form their artistic and pedagogical competencies and accurately build the trajectory of further artistic-creative and professional-pedagogical development [9]. This makes conditions for the formation of competence, expressed in the readiness of the future teacher-artist to design activities in the fine and decorative arts.

O. I. Subbotina considers project activity as a means of involving students in the competitive movement, thereby contributing to the formation of their readiness for professional activity [10]. L. V. Voronkova explores the problem of the formation of students' readiness for research and project activities in an educational institution by the example of teaching psychological and pedagogical disciplines at a university [11].

In many studies, readiness is seen as a competency that contributes to students performing different aspects of their activities. So, in a study by Y. V. Vardanyan and colleagues, the willingness and ability of a future teacher-psychologist to design and implement a professional strategy as a plan that he created "sets the trajectory of professional and personal formation" [12, p. 2830] is specified.

A number of studies are devoted to the characterization of pedagogical conditions for the formation of the studied personality traits in project activities during the transition to digitalization of education [13].

Many works have created a reliable scientific basis for monitoring the readiness in the context of assessing competencies and other indicators of the effectiveness of students' educational activities. Revealing the essence of the combination of specific and general characteristics in monitoring, G. Schraw and colleagues found that monitoring within a particular domain is governed by common metacognitive processes in addition to domain-specific knowledge [14].

M. Kunter and colleagues in their study used a variety of indicators to assess the competence of teachers, the quality of learning and student performance and their motivation [15]. On this basis, it was proved that the greatest impact on student learning outcomes is exerted by such professional competencies of teachers as knowledge of educational material, professional beliefs, motivation of professional activity and self-regulation. The work of R. Stake and A. Munson highlights the features of evaluating art education and art programs in the process of teaching, training and educational management in the field of art, according to which quality is determined with an emphasis on observations and judgments, rather than on instruments and measurements [16].

The analysis shows that in modern science a large layer of work has been accumulated, which allows us to develop approaches to the formation of readiness for project activities, including taking into account the characteristics of fine and decorative art. However, the problem of the readiness of the future teacher-artist to organize exhibition project activities and the specifics of its formation at the university are considered only in the context of other studies. This creates certain difficulties in organizing the process of formation of this important universal competence in the course of art and pedagogical education, and on the other hand strengthens the significance of this problem study.

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## Materials and methods

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The study was carried out on the basis of art exhibitions – projects as a means of developing the professionalism and creativity of the future teacher-artist, the author's theoretical model of the formation of readiness for project activities in the fine and decorative arts and modern university monitoring models. Based on their analysis, the essence of the readiness of the future teacher-artist for project activities is substantiated, the features of the university stage in the formation and monitoring of this special artistic and pedagogical competence are highlighted.

The study of scientific sources and university experience in the formation of the readiness of the future teacher-artist to organize project activities for artistic creation, a structural analysis of the readiness of the future teacher-artist for project activities, the justification of the university model of its formation, a generalization of the characteristics of the university stage of monitoring the readiness of the future teacher-artist to design activities are the main research methods.

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## Results

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Project activities take a special place in the professional sphere of a teacher-artist, as it allows presenting professional communities of educators and artists, critics and art critics, viewers with research and artistic and creative products (their own and those taught by them). Taking into account the importance of this special type of activity, Mordovian State Pedagogical Institute named after M. E. Evseyev organized a multifaceted introduction of future teacher-artists to project activities.

We faced the task of creating pedagogical conditions for organizing the process of formation of future teacher-artists the readiness for organizing project activities in the fine and decorative arts as a special artistic and pedagogical competency that characterizes the level of professional training.

Projects, as a rule, can be either scientific-research or artistic and creative. In our case, they are of a multidirectional nature, synthesizing both research and artistic and creative activities. At some stage, either the artistic and creative orientation of the activity or the research one dominates. We called them multidirectional projects.

Let us consider an example of a multidirectional project on the theme “Revival of artistic traditions (based on the reconstruction of Shishkeev toy)”, performed by a fourth-year student of the faculty of pedagogical and art education A. Kuksa, who was awarded a silver medal at the 16th All-Russian competition of youth authoring projects in the field of education “My country is my Russia” in the nomination “My hospitable Russia”.

Initially, the work on the project had a scientific research focus aimed at studying the traditions of making the lost Shishkeev clay toy that originated in the 17th century in the Russian village of Shishkeevo (now located in the Republic of Mordovia).

Then, at a certain stage, the artistic and creative orientation to create a stylization of visual material began to prevail to simplify the students' perception of the characteristic features of the traditional Shishkeev toy; the development of general and special practical skills when working with clay, conducting workshops on making clay toys, the formation of an emotional-value attitude to the traditions of Shishkeev ceramics as a source of creative inspiration.

Then again the research focus dominates: the development of classes for the reconstruction of the image of Shishkeev clay toys; experimental work; generalization and interpretation of research results, full-time protection of the project at the competition.

Consider the features of the implementation of the artistic and creative project, which is not carried out individually, but by a group of students, before whom a common goal has been put forward and the corresponding tasks are specified. In the process, the project participants coordinate their actions, make joint decisions for the implementation of a creative idea.

Depending on the content of the work and the technique for its implementation (tapestry, embroidery, painting on fabric, ceramics, etc.) a life-size sketch is created. Further, each member of the creative group performs individual tasks: makes individual parts of the future composition in the material, decorates them, then mounts them in the panel as soon as they are ready. In the process of performing certain types of work (composition details), skills are developed, artistic taste is formed, artistic imagination is developed, skills for conducting work from the general to the particular, and then from the details to the whole, are acquired. But the most important thing is that students master the technology of pedagogical organization of collective artistic and creative activities.

A collective art and creative project play an important role in uniting a student group, as it involves interaction and mutual influence in the system of interpersonal relations "student-student", "student-group", "student-teacher", "group-teacher". Each participant in a joint activity is well aware that the quality of the overall result depends on the success of his own work.

To establish the dynamics of students' training, to identify the level of their creative development, to determine the basis for designing a further system of artistic activity aimed at developing artistic and pedagogical competence, another important aspect is needed - the presentation of a collective project. During the presentation, evaluating the collective and creative project, not only the artistic level, quality of performance, but also the presentation itself, the validity of the artistic design, its relevance to the final result, and the analyticity of the presentation are taken into account.

Theoretical model of the formation of the readiness of the future teacher-artist to the project activities organization in the fine and decorative arts consists of four stages: preparatory, procedural and substantive, design and technological and final.

The first stage is of a preparatory nature, but, despite this, it is one of the most important, since the problem that needs to be solved is determined, the goal is to motivate students to solve the artistic and creative problems, thereby forming readiness for design activities in the fine or decorative and applied art, the substantive side of the upcoming activity is turned out, the project participants (creative groups) are determined.

The next stage is procedural and substantive. Having chosen the topic and identified a problem, sketches are developed, the content of the upcoming creative activity is discussed. This stage of work on the sketch is the most difficult, as it involves the use of a decorative panel of traditional images of folk art and requires an understanding of the principle of differences in the image of just an object and an object-symbol. In the course of styling the objects of the surrounding reality, a synthesis of theoretical knowledge with practical skills in mastering the means of artistic expressiveness of various types of arts obtained in the classes on painting, drawing, composition, and decorative and applied art takes place. As a result of this, a solid foundation appears for creating an expressive artistic image in different types of visual and spatial arts. This approach to translating the idea into a sketch makes it possible to carry out work at a deep substantive level.

The third stage is a design and technological stage. In the process of sketches and the final variant of the composition discussion, the skills of works of art analysis are formed, thus the experience of organization and conducting the productive types of activity, the experience of work with different materials and techniques are acquired, the level of creative culture is broadened, the interest to the artwork is increased as a whole. This is preceded by classes in art workshops (painting, drawing, arts and crafts, ceramics), where creative classes create a solid foundation and contribute to achieving high results in students' artistic and creative project activities, which in turn characterizes the degree of a student advancement, his creative growth.

At this stage, skills are formed to correlate their actions with the predicted result, to select techniques, methods and technologies for solving creative tasks, to adjust their actions in accordance with changes in the content of the creative project, to organize creative cooperation and joint activities with students and teachers, to carry out the project in the material. In the process of such interaction there is an accumulation of real experience of a collectively distributed activity on artistic creativity.

The fourth stage is the final presentation of the collective artistic and creative project. At this stage, the student relies on the experience gained in the course of production (pedagogical) practices in General education or art school, group classes, when discussing and summarizing the work is done. During this period, the original, expressive, emotional creative work of the students is the main criterion for the success of artistic and pedagogical activities of the student.

The creation and presentation of the fine and decorative project performs in the educational process not so much a control function as a diagnostic and regulatory one.

The readiness of the future teacher-artist to organize project activities in the fine and decorative arts is understood by us as the universal competence of the student, which ensures orientation towards the creation of a multidirectional project (individual or as part of a creative group) and readiness to be the organizer of project activities.

For timely phased assessment of the formation of the studied competence, monitoring has been organized, which includes assessment and monitoring procedures systematically applied at the university.

When assessing a student's readiness for design activities in the fine and decorative arts, a number of general parameters can be taken into account that characterize the formation of the motivational, transformative, and artistic and pedagogical aspects of the studied properties of the future teacher-artist readiness to organize design activities for artistic creation.

The introduction of future teacher-artists to participate in exhibition and festival events of various levels ensures the formation of their motivational readiness for artistic creation and for project activities. The level of formation of motivational readiness can be identified in the process of presentation of a collective creative project at the final stage according to the following indicators:

- the expressiveness of the nature of creative activity;
- the ability to set an artistic problem and solve it independently in the course of the project;
- the presence of a steady interest in performing artistic and creative tasks;
- the degree of enthusiasm and satisfaction with the process and the result of the work performed.

The ability to creatively solve artistic problems characterizes the level of formation of

practical skills, which include:

- compositional solution to the plan (competent construction of space, the consistency of all elements);
- expressiveness of performance (original solution to the image, decorative stylization of objects, color harmony).

The level of formation of the transformative and artistic-pedagogical aspects of the activity is determined by monitoring the progress of the project: how skillfully the student coordinates the activities of the participants in the creative group; actualizes and develops motivational activity, mobilizes them to perform a creative task.

From a pedagogical point of view, this is an essential skill, which over time acquires a universal character and in the future professional activity contributes to the effective management of the creative team. Thus, the analysis of quantitative results during the implementation and presentation of collective and creative projects allows us to assess the quality of the student's artistic and pedagogical competence and creates a basis for changes accounting in their creative potential when designing a further system of educational and creative activities.

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## Results and discussions

At the present stage of the national project "Education" implementation in the Russian Federation the need for teacher-artists who are ready to use the growing opportunities of the student's involvement into project activities in the field of culture and arts for solving their problems of artistic and creative development is increasing.

The proposed justification of the readiness of the future teacher-artist to organize project activities in artistic creativity from the standpoint of the competency-based approach has theoretical and methodological significance. It helps to overcome the limitations of the knowledge orientation of training, aims at the formation of personal and professionally significant special competence, taking into account the characteristics of each stage of its development at the university and improvement in the forthcoming artistic and pedagogical activity.

The means of direct and indirect assessment of the readiness of the future teacher-artist to organize project activities in the field of artistic development, developed in the process of research, enrich didactics and methods of higher education with new means of monitoring the studied competence.

The desire to improve the obtained scientific and methodological results makes it possible to highlight other aspects of the problem under study, which are associated with the ratio of pedagogical and artistic components of readiness for the organization of project activities. It is also of interest to study the monitoring capabilities to identify precisely those elements and aspects that relate to the generated and assessed competence of the future teacher-artist, taking into account its constant transformation as it is developed. These new perspectives may be a promising area for future research.

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## Conclusion

Art education enhances its importance in connection with its increasing ability to contribute to the process of creative development of the individual. This actualizes the need for the training of art and teaching staff who are capable, on the one hand, of developing

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culture and art, and on the other, of developing the younger generation by means of project activities in the field of culture and art, which emphasizes the importance and prospects of solving a number of problems:

- substantiation of the potential of project activities in the fine and decorative arts as a type of special activity of the teacher-artist, focusing on creative achievements;
- determining the essence of the readiness of the future teacher-artist to organize project activities in artistic creation as a personally and professionally significant stage-by-stage formed special competence;
- disclosing the monitoring features of the formation of the studied competence, expressed in the application of direct and indirect assessment.

One of the most important tasks in artistic and pedagogical education is to involve future pedagogical artists in participating in exhibitions and festival events at various levels, which ensures the formation of interest in participating in project activities.

Consequently, along with solving general pedagogical problems, it is necessary to highlight special tasks, one of which is to form a willingness to organize project activities in the fine and decorative arts in the process of preparing future teachers of fine art.

Monitoring, which includes a system of assessment and monitoring procedures, that are systematically applied at the university, has been organized for a timely phased assessment of the formation of the studied competence.

Given the significant potential of project activities for the artistic, creative and professional development of the future teacher-artist, it is necessary to form a readiness for its organization and implementation at the university stage of training, as well as to monitor its formation in a timely manner to identify students' objective ability to solve this problem in their upcoming professional activities.

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