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## РОЗВИТОК ПРОФЕСІЙНОЇ КУЛЬТУРИ СТУДЕНТІВ КОЛЕДЖІВ КУЛЬТУРИ І МИСТЕЦТВ ПРИ ВИВЧЕННІ ДИСЦИПЛІН ДЕКОРАТИВНО-ПРИКЛАДНОГО МИСТЕЦТВА

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*Аналіз культури як антропологічного феномену, конгруентного людині, свідчить, що історично феномен культури завжди відображав процеси, пов'язані із вихованням, просвітництвом, становленням і розвитком особистості. Без освіти й виховання, без активної передачі новим поколінням нових досягнень людської культури рух історії був би неможливим, тому в дослідженні актуалізовано доцільність використання профільних предметів зі спеціальності «Декоративно-прикладне мистецтво» як складової залучення першокурсників навчальних закладів мистецького спрямування до формування власної професійної культури.*

*Мета статті – визначення провідних засобів розвитку професійної культури студентів у процесі вивчення дисциплін декоративно-прикладного мистецтва.*

*Розглянуто основні художні дисципліни, які вводять до навчального контексту, завдання (від простих до складних), у підготовці майбутніх художників – викладачів декоративно-прикладного мистецтва засобами залучення до роботи в матеріалі разом із викладачем, коли студент навчається всім тонкощам майстерності в практичній роботі. У зазначеному руслі розмежовано поняття «компетентність» і «майстерність»; так, визначено, що професійна майстерність передбачає комплексне знання виробничого чи будь-якого іншого професійного процесу, вміння його реалізувати, привести в рух.*

*Оскільки розвиток культури та освіти – це процеси, які здійснюються переважно паралельно, синхронно і є взаємопов'язаними, то з'ясовано сутність і значення технології ситуаційного навчання (кейс-методу), яке полягає в моделюванні конкретної ситуації, що трапляється в регіональній професійній практиці, на основі чого розробляється дидактичний пакет завдань щодо розв'язання певної проблеми. Кейс-метод для першокурсників – це конкретні навчальні ситуації, які спеціально розробляються на основі фактичного матеріалу з метою подальшого вивчення на заняттях.*

**Ключові слова:** декоративно-прикладне мистецтво; компетентність навчання студентів-першокурсників; набуття професійних навичок; кейс-метод; коледж культури і мистецтв.

**Formulation of the problem.** The study's relevance in the process of first-year students' professional culture formation is due to the current state of professional education, complicated by military actions, as well as the issue of transition from schools to colleges due to a change in the evaluation system and the approach to practically oriented subjects. Therefore, the goal of modern vocational colleges is to help school graduates adapt to the creative space of colleges of culture and arts.

For first-year students, the issue of updating basic knowledge and applying it in an unknown educational and cultural space is acute. It means the adaptation of each first-year student to perception information while studying drawing, painting, composition, and its assimilation. The usage by teachers of both already developed approaches to teaching these subjects and new methods of professional training, such as, for example, the case method, is relevant.

**Analysis of scientific publications.** The result of using complex professional and pedagogical technology in the process of training specialists in the artistic direction is the formation of a set of professional competencies, the theoretical foundation of which is developed within the limits of the competency approach. The basics of this approach are reflected in the publications by V. Baidenko, V. Bolotov, V. Serikov, I. Zimnia, J. Raven, and others. We consider to be crucial the following conclusions of scientists regarding the fact that the concept of competence and competencies is not limited to qualifications, to a set of knowledge, abilities, and skills, but also implies the presence of professional motivation, the ability to go beyond the scope of one's profession, to have a certain level of culture of self-determination, self-realization, and self-development. Scientists interpret the competence approach as an integral theoretical and methodological phenomenon, which has a level structure, the relationship of theoretical positions and practical pedagogical activities, which in sum ensure the proper quality of education of a specialist prepared to perform professional functions.

The professional training of specialists in art specialties has become the subject of active research in professional pedagogy (publications by N. Myropolska, L. Masol, O. Shcholokova, O. Ponomareva, O. Rudnytska, etc.). Researchers rightly draw attention to the dehumanized state of modern society and the unsatisfactory quality of art education, designed to stop this dehumanization. As O. Ponomaryova notes, the most significant objectives of art education are the formation of a humanistic worldview of specialists in art specialties, the development of their system of artistic knowledge, abilities, and skills, the integration of artistic tasks, the formation of a system of professional competencies, the development of the ability for professional self-development and self-improvement (Ponomariova, 2012).

The concept of competence is correlated with the concepts of achievement, responsibility, coherence, awareness, empowerment, etc. In the dictionary by S. Ozhegov, competence means "awareness, authority, range of powers and rights." Dictionaries of foreign words define competence as the possession of a set of rights and powers in any matter. The French language gives the concept of competence a certain legal nuance as a right of opportunity. In English, this concept is characterized primarily as the ability to do something. However, regardless of the language of use, competence is defined in scientific sources as an integral quality of a person, which is displayed in the ability or readiness for a certain type of activity. In S. Honcharenko's "Ukrainian Pedagogical Dictionary" competence is defined as "a range of issues in which a person has a good understanding" (Honcharenko, 1997).

We must reconcile the concepts of "competence" and "mastery" because it is known that professional mastery involves comprehensive knowledge of a production or any other professional process, and the ability to implement it, to set it in motion. A type of competence is professional competence, which in scientific research is interpreted mainly as a quality, feature, or condition of a specialist that ensures his compliance with the requirements of a certain profession, qualification standards, specialty, or specialization. In the works by E. Zeer, professional competence is defined as a set of professional knowledge and skills, as well as methods of performing professional activities. O. Derkach defines professional competence as a complex of knowledge, abilities, skills, and personal qualities, as well as professional positions and acmeological characteristics (Rudenska, 2017). Mastery means perfect skill in a certain matter, dexterity. It is the process of mastering skills based on acquired competence that is important for first-year students of colleges of culture and arts.

H. Gadamer notes that education “is most closely related to the concept of culture and ultimately means a specific human way of transforming natural endowments and capabilities” (Gadamer, 1988). The dynamics of the relationship between culture and a person are manifested in the fact that in different periods of life, a person perceives different layers of culture and its sensitive, axiological, and technological components as more relevant. Since culture embodies a high educational and upbringing potential, it is a powerful factor in human development, socialization, and individualization. Young people become not only the creator of culture, but also its creation. It is both a significant subject of culture, and its object and product. Students are included not only in traditional culture but also in youth, groups, and other subcultures (Johnson, 2003). Analysis of culture as an anthropological phenomenon shows that culture is congruent with human beings. Historically, the phenomenon of culture has always depicted processes related to education, enlightenment, formation, and development of a person (Filipchuk, 2002). Without education and upbringing, without the active transmission of new achievements of human culture to generations, the movement of history would be impossible. The development of culture and education are processes that are mainly carried out in parallel, and synchronously and are interconnected. Therefore, as S. Hessen notes, “to understand the education system of a given society means to understand its way of life,” and “education in the true sense of the word can only be spoken of where there is culture” (Hessen, 1995). According to O. Leontiev, “the connection between historical progress and the progress of education is so close that by the general level of the historical development of the society, we can unmistakably determine the level of development of education, and vice versa by the level of development of education we can understand the general level of economic and cultural development of society” (Leontiev, 1981). These provisions are the basis for solving the selected issue.

**Presenting main material.** Investigating the introduction of professional discipline into the aesthetic and artistic education of first-year students and determining their role in future specialists’ professional culture formation as leaders of amateur collectives of decorative and applied arts, we first emphasize their importance in the process of forming the complex of future specialist’s competencies. Analyzing the practical works performed by first-year students in past years, we have noted that the most essential role in the selection of practical exercises and tasks for acquiring sustainable skills, artistic style, own vision, and solving artistic and decorative problems is played by constant training in performing practical tasks, familiarization with method developments of related topics and visits to exhibitions of exhibitions of masters. This is especially true for first-year students.

It is crucial to consider several significant components for a successful and “soft” transition from school to student ranks:

- availability of special educational subjects during the first years of educational institutions curricular – colleges of culture and arts;
- equipment of classrooms and workshops for practical work;
- availability of methodical and visual tools;
- qualification of competent teachers.

According to these criteria, we can note that for the educational process, it is necessary to combine the possibilities of curricula and resources (both material and human) of the institution.

While training future artists – teachers of decorative and applied arts, the leading means are involvement in working with the material together with the teacher. The student learns all the intricacies of mastery in practical activities and performs tasks according to the principle “from simple things to complex ones.” This is necessary for further creative independent work and the ability of students to revive, enrich Ukrainian culture, and educate talented youth in the future.

The art of creating the beautiful makes a person a Man with a capital letter. Creative activity in the field of decorative and applied arts is an effective means of forming and enriching the cultural heritage of the people. As we have already mentioned, the

development of a student's creative potential begins with the first year in the art college. Drawing is one of the first of the important subjects necessary for an artist's formation. The ability to use a pencil is honed throughout the entire period of study, supported by theoretical information because the theory explains the features of the material and subtleties in the transfer of perspective. All this is necessary for the rapid and high-quality formation of professional skills.

We consider color science to be no less important. It provides theoretical knowledge about the properties of colors and practical methods of mixing them, aspects, and nuances of superimposition. This subject also clearly demonstrates such concepts as contrast, nuance, related colors, "cold and warm" gamut. In practice, students debunk the stereotype that yellow and red, as they say, "are only warm," but future specialists learn that these colors in paints are also cold: yellow-green, ruby, Bismarck-furioso, crimson, coral-burgundy, ruby-burgundy. Traditionally, "cold" blue and green are also "warm". Their shades are black sea, Berlin blue, hyacinth, steel, denim, or gray color.

The discipline "Fundamentals of Composition," in contrast to drawing, teaches based on color, line, volume, and space that they are not only one of the components of the artistic form but also an artistic-figurative, content-formal integrity. It is the more complex and more perfect type of structure where all elements are organically interconnected. The classic definition of composition in fine arts was given in the era of the Italian Renaissance by theoretician and architect L. B. Alberti in the treatise "Three Books on Painting" (1435–1436): "Composition is a work, invention, invention" as "an act of free artistic will" (Vlasov, 2017). To the general meaning of the Latin word, the moment of "invention", freedom of imagination, and the right of the artist, as they said then, to "create stories" is added here, reinforced by the pathos of the Renaissance era, as opposed to the medieval tradition of following models (componimento – work). It becomes interesting for first-year students that Alberti borrowed this understanding of composition from classical philology and considered composition not as a form or a finished picture but as a method of the artist's creative process, which reveals the sequence and content of the main stages of work. He understood composition as a living organism and the beauty to which nothing can be added, reduced, or changed without making it worse. The last clarification is related to the aesthetics of the Renaissance, the desire for an ideal, balanced form of artwork, which is quite important for understanding the mastery of the artist. According to the artist and psychologist N. Volkov's definition (1897-1974), a composition is a "construction for meaning" (Vlasov, 2017), in another wording it is an "algorithm of the creative process", "a process that regulates an idea development" (Daniel, 1986).

First-year students learn that the basis of any composition is a certain idea expressed verbally or pictorially, often with the help of a preliminary sketch, outline, or model, for example, in painting or architecture: the idea of elevation, balance, completeness, and integrity. At the same time, hidden variants (permanent archetypes of thinking) are preserved in all modifications of the pictorial form; each idea corresponds to a certain archetype: vertical, cross or square, triangle, horizontal, or circle. The number of such archetypes, otherwise known as modes (lat. *modus* – sample, form of action, method), is limited, but their combination creates infinite variability. The subject "Painting" combines all these components. First-year students form a professional artistic culture with the help of the content and technologies of the decorative and applied direction and reveal it in painting tasks, starting with a flat "grisaille" and ending with two- and three-dimensional still life productions.

The choice of learning technology is the determination of strategy, priorities, system of interaction, teaching tactics, and the style of work of the teacher with the student. There is no objection that today, using the academic traditions of art education, it is necessary to find an appropriate balance between classical (traditional) and innovative approaches to training, further education, and cultural formation of a professional creative personality. Therefore, there is a constant task to develop a creative taste in educational activities and to provide students with all the necessary conditions for the realization of their creative abilities.

Taking into account the specifics of the professional training of future leaders of amateur teams and to improve it, the use of situational learning technology during the training of first-year students has been determined to be the most appropriate. The essence of situational learning technology (case method) consists of modeling a specific problem situation that occurs in regional professional practice, based on which a didactic package of tasks to solve the problem is developed.

The case method is specific learning situations that are specially developed based on actual material for further study in classes. The homeland of the case method is the United States of America (Harvard University Business School), where in 1910 (in addition to traditional classes – lectures and practical classes), additional classes were introduced into the educational process. They were held in the form of a discussion with students on the analysis of a specific and management case situations.

The conceptuality of the idea of the case method is as follows:

- obtaining knowledge from disciplines that allow pluralism in understanding the truth;
- acquisition of knowledge, not assimilation of ready-made ones, co-creation by student and teacher, which creates an atmosphere of democracy in the learning process;
- the result of applying the method is not only knowledge but also professional skills;
- development of a model of a specific situation that occurs in real life and reflects the set of knowledge and practical skills that students need to acquire, with the teacher acting as a leader who generates questions, records answers, and supports the discussion;
- focus on the development of students' value systems, professional positions, life attitudes, and a unique professional worldview (Gorban, 2018).

For the professional training of future leaders of amateur collectives, and teachers of art schools, the most acceptable, in our opinion, are cases that are divided by complexity into:

- illustrative educational situations-cases, the purpose of which is to teach students the algorithm of making the right decision using a specific example; they include educational aids in drawing, painting, color science, and composition;
- educational situations-cases, in which the situation of a specific topic, a separate module, or one subject is described; the purpose of such a case is to analyze the task and make an independent decision regarding the method and materials for performing this task;
- applied exercises in which a specific situation is described and it is proposed to find ways out of it; the purpose of such a case is to find ways to solve the problem; these include applied practical exercises in drawing still lifes with watercolors, creating various compositions, working out skills in shading figures (cubes, pyramids, spheres, prisms).

The educational value of the case method lies in the fact that in the process of first-year students' personal and professional abilities formation are intensively developed, and practical skills and abilities are formed. They are the following: analytical (the ability to find, classify, highlight essential and non-essential information, systematize it and present it in a certain form, find information gaps and be able to restore it); creative (ability to find several solutions and choose the optimal one for the relevant situation); communicative (the ability to lead a discussion, to convince others, to defend one's views, to convince opponents) (Gorban, 2018). This contributes to the separation of decorative and applied arts from artistic craft, which is understood as the culture of labor professional skills and technical techniques of artistic processing of various materials produced in the process of accumulating the creative experience of masters. We can call artistic craft quite close to decorative and applied arts since its development is inseparable from the artistic imagery, aesthetics, and culture of each nation (Zapasco, 2000).

Works of decorative and applied arts have the features of national traditions, which are embodied in the shape of the object, the material used, the technique of its processing, artistic plots, and ornamental motifs of decoration. Therefore, the leading requirement for this educational discipline is first-year students' awareness of the appropriateness of the shape of the object and the absence of contradictions between its decorative and applied (utility) functions (Sydorenko, 2010).

**Conclusions.** The application of the possibilities of the mentioned educational disciplines makes it possible to form the artistic basis of the profession and encourages the adaptation of yesterday's schoolchildren to the chosen profession. The principle of unity of applied theory and artistic practice ensures the success of further studies in the second year. The analysis of the work carried out contributes to the application of ideas and acquired skills in further education, for which the beginning of the formation of the professional culture of first-year students using decorative and applied disciplines is of crucial importance. This happens both in classes of theoretical content (art, cultural studies, cultural history, etc.) and practical ones (drawing, color science, composition, and painting). The choice of training technology is always a choice of strategy, priorities, system of interaction, teaching tactics, and style of work of the teacher with the student. Nowadays, it is necessary, using the academic traditions of art education, to find a reasonable balance between classical (traditional) and innovative approaches to training for further education and the cultural formation of a professional creative personality, to stimulate a creative taste for educational activities and to provide first-year students with conditions for the realization of their creative abilities.

Peculiarities of professional training and formation of professional culture of first-year students as future leaders of amateur groups with the help of disciplines of decorative and applied direction in art colleges are most vividly highlighted by the case method when additional classes are specially developed for each specific educational situation, which is held in the form of a discussion with students from analysis of real managerial and artistic tasks.

In the future, it is possible to study the specifics of the formation of the professional culture of specialists during the second year of study from a research perspective.

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**DEVELOPMENT OF PROFESSIONAL CULTURE OF COLLEGE STUDENTS  
CULTURE AND ARTS WHEN STUDYING DISCIPLINES DECORATIVE  
AND APPLIED ARTS**

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*Analysis of culture as an anthropological phenomenon shows that culture is congruent with human beings. Historically, the cultural phenomenon has always reflected processes related*

*to education, enlightenment, formation, and development of a person. Without education and training, without the active transmission of new achievements of human culture to new generations, the movement of history would be impossible. Therefore, the article updates the expediency of using profile subjects from the specialty «Decorative and Applied Arts» as a component of attracting first-year students of art educational institutions to the formation of their own professional culture.*

*The main art subjects and tasks (from simple to complex) are introduced into the educational context of future artist-decorative and applied arts teacher training are considered. Students are involved in working on the material together with the teacher. The student learns all the subtleties of mastery in practical work. In the mentioned direction, the concepts of «competence» and «mastery» are distinguished. It is stated that professional skill involves comprehensive knowledge of production or any other professional process, the ability to implement it, to set it in motion.*

*Since the development of culture and education are processes that are carried out mainly in parallel, synchronously, and interconnected, the essence of the meaning of the technology of situational learning (case method), which consists in modeling a specific situation that occurs in regional professional practice, has been clarified. Based on that, a didactic package of tasks for solving a certain issue is developed. The case method for first-year students is specific learning situations that are specially developed based on actual material for further study in classes.*

**Keywords:** *decorative and applied arts, the competence of teaching first-year students, acquisition of professional skills, case method, college of culture and arts.*

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