Development of Art Criticism Competence of Future Teachers of Art Direction

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Abstract

Socio-cultural changes in our country lead to an increase in the role and importance of art education as a strategic resource that actively promotes the development of a person's personality. In this regard, the requirements for future teachers of artistic direction, who are preparing to carry out their professional activities in the field of art education, are increasing. These requirements are accumulated in the Federal state educational standards, the methodological basis of which is the competence approach, which involves the formation of professional competence of graduates of universities. Art criticism competence of future art teachers is one of the main special competences. In this article, based on the study of the specifics of the professional activities of future teachers of artistic direction, the essence of this competence is revealed and a structure is presented that includes the following components: motivational and value (professional motives and values); cognitive (knowledge); practical (skills); individual psychological (abilities); personal (personal qualities). During the study, the criteria for the development of art history competence (cognitive, activity, motivational and value), their content, the levels and methods of diagnosis were identified.

It was found that the development of the art history competence of future teachers of the art direction is promoted by a complex process that includes the following elements: a conscious orientation towards the development of art history competence based on the identified structure; regular inclusion of students in activities that provide experience in the manifestation of art history competence; activation of reflection and self-esteem of students at the level of their competence development. The reliability of the conclusions of the theoretical study is confirmed by the positive results of experimental work.

Keywords

Competence Approach; Art Education; Art Criticism Competence; Visual and Spatial Art, Artistic Culture

Introduction

The main ideological vector of development of modern education is humanization, which refers to the direction of goals, values and the whole philosophy of the educational process towards the development of a personality [1; 2; 3; 4; 5]. Art education plays a major role in this process, because through the mastering by man of the artistic culture of his people and of all mankind, the formation of spirituality, creative individualization, intellectual and emotional wealth and, as a result, a holistic personality take place.

Given this serious purpose of art education, society and the state have serious requirements for the preparation of future teachers of artistic direction, which are reflected in the Federal Higher Education Standards and indicate the need for mastering professional competence, representing a set of general cultural, general professional, professional and special competences, ensuring appropriate professional activities.

An essential feature of the preparation of future teachers of artistic direction is "mandatory competence in all types of visual-spatial art" [5]. Visual-spatial art includes visual art (painting, graphics, sculpture, photo art), decorative and applied (folk) art, architecture, design, computer graphics, as well as such actively developing types and artistic and creative practices such as abstract art, art design, installation, image making, etc.

The future teacher of artistic direction should theoretically and practically possess the specifics of visual-spatial art, without which the implementation of a new generation of programs is impossible.

Theoretical and empirical study of the peculiarities of the professional activities of future teachers of the artistic direction makes it possible to single out the art criticism competence as one of the main semantic competences. In the structure of professional competence, art criticism competence is special and represents the graduate's readiness to study, analyse and interpret artistic works, samples and phenomena of artistic culture, the ability to use systematic artistic, historical and artistic and theoretical knowledge to solve professional problems in the field of art education, the basis of a holistic and philosophical understanding of art and an awareness of the role and significance of visual-spatial art in the development of society and each individual

We are based on the fact that competence as a whole represents the ability and willingness to apply knowledge, skills, personal qualities for the qualitative performance of activities in a particular area, the manifestation of independence and creativity in solving problems, the awareness of responsibility for the results of their activities [6; 7; 8; 9]. In this regard, we consider the structure of art history competence, which includes the following components: motivational and value (professional motives and values); cognitive (knowledge); practical (skills); individual psychological (abilities); personal (personal qualities).

Methods

In order to effectively develop art history competence, we carried out a number of actions: we studied in detail the structure of art history competence; determined the criteria, levels and methods of diagnostics and substantiated the pedagogical conditions for the development of art history competence.

Artistic competence is aimed at the implementation of a certain socially significant activity, which determines the presence in its structure of the motivational and value component, since it is motives, values, beliefs that induce a person to act and direct it.

It is known that the motivational and value sphere performs two main functions: the inducer (gives the activity its own impelling force); semantic (gives meaning to specific goals and actions).

Knowledge is an integral component of art history competence. Due to the fact that competence acts as a “means” of carrying out professional activity and is aimed at solving a number of tasks, its structure can only include knowledge that has the characteristics of a system, awareness and interdisciplinary. The most important for mastering the art history competence are knowledge of the historical and theoretical foundations of the visual-spatial art, the specifics of its artistic and figurative language; historical, social, philosophical features and determinants of the emergence, formation and development of the main types, genres, styles, directions of visual-spatial art; main approaches and methods of studying, analyzing the heritage of visual-spatial art; the main samples and works of world and national visual and decorative arts, architecture and design, other artistic visual-spatial practices, to realize their value and aesthetic value.

An essential component of art history competence are skills, which are defined as a combination of techniques that provide a person with the ability to perform a particular activity. The specificity of the art criticism competence of future teachers of artistic direction implies the need to master such skills as: the study of visual-spatial art in various aspects; analysis and interpretation of works of art and phenomena of visual-spatial art, an adequate assessment of their current state; work with art literature and other sources of information; the application of theoretical knowledge in the field of visual-spatial art for solving artistic, creative and artistic-pedagogical tasks.

With the success and effectiveness of the implementation of activities associated with the ability of the individual, which determines their presence in the structure of competence. To master the art history competence, the development of the ability for artistic perception is especially significant.

Famous Russian scientist Yu.B. Borev notes that artistic perception is “the relationship between the work of art and the recipient, which depends on the subjective characteristics of the latter and the objective qualities of the artistic text, on the artistic tradition, as well as on public opinion and linguistic-semiotic convention, equally professed by the author and perceiving his work” [10, s. 439]. He also notes that artistic perception is inherently multidimensional, that is, combining in oneself immediate emotional experience; comprehending the logic of development of the author's thought; the wealth and branching of artistic associations that draw the entire field of culture into the act of reception [10, p. 442]. Sensual knowledge of art, in the case of visual-spatial art, visual cognition is inevitably synthesized with life experience, emotional attitude, and mood of the recipient. As a result, a subjective vision of works and phenomena of art is created, which becomes the basis of its understanding and holistic cognition.

Formation of competence as a student's personal resource, allowing it to be an active subject of professional activity, is impossible without the development of personal qualities. As noted by the famous Russian psychologist V.D. Shadrikov, the quality of a person is “the motivation manifested and fixed in the behaviour of the subject, assessed from the standpoint of morality, moral norms” [11, p. 55]. The most important personal qualities of a modern art teacher are purposefulness, initiative, responsibility, tolerance, citizenship, etc. In the context of the formation of art history competence, we highlight such personal qualities as the awareness of mastering art history competence for the successful implementation of socially significant activities; responsibility for the accuracy of their judgments in the field of history and theory of visual-spatial art and the results of their activities; interest in the study of world cultural heritage, as well as their native land and in its development.

We have identified three criteria for the development of art history competence:

- the motivational and value criterion is revealed through such indicators as the desire to constantly improve and improve their level of knowledge of the theoretical knowledge in the field of artistic culture; responsibility for the accuracy of their judgments in the field of history and theory of visual-spatial art; interest in the study of the cultural heritage of his native land and in its development);
- cognitive criterion, involving knowledge of the theoretical foundations of visual-spatial art, knowledge of the basic scientific categories of art criticism and special terminology in the field of artistic culture; understanding of the theory and history of the emergence, formation and development of the main types, genres, styles of visual-spatial art; key samples and works of world, domestic and regional art, as well as their authors;
- activity criterion examines the ability to analyse and interpret works of art and phenomena of world artistic culture; reasonably state their own point of view regarding the facts, phenomena, processes of world, domestic and regional art; adequately assess the state of contemporary visual-spatial art; use techniques, methods and technologies for obtaining, processing and systematization of new information.

On the basis of the content of the designated criteria, we have identified four levels of development of art history competence (low, acceptable, medium, high). Diagnostics of the level of development of the art history competence of

future teachers of the artistic direction was determined using the following methods: questioning, interviewing and observation (for the motivational and value criterion); testing for the identification of the coefficient of assimilation of theoretical knowledge and oral surveys (for the cognitive criterion); projective techniques, expert evaluation of the results of educational and educational and professional activities of students (for the activity criterion).

The development of the art criticism competence of future teachers of the art direction is promoted by an integrated approach, which includes the following pedagogical conditions: a conscious installation on the development of art history competence based on the identified structure; regular inclusion of students in activities that provide experience in the manifestation of art history competence; activation of reflection and self-esteem of students at the level of their competence development.

Results and Discussion

An experimental study of the development of art criticism competence of future teachers of artistic direction was carried out at the Institute of Philology and Intercultural Communication of the Kazan Federal University, in groups in the direction of preparation "Pedagogical Education" (Fine Arts). The available number of students was divided into two groups: the experimental group (EG) - 58 people and the control group (CG) 57 people. Experimental work was carried out in three stages: ascertaining, shaping and controlling.

In the indicated groups, at the ascertaining stage, according to the results of diagnostics, students had low and permissible levels of development of art criticism - 39.4% of the total number of students in the EG and 41.8% in the CG, 35.7% in the EG and 34.3% in the CG, on average - 17.8% in the EG and 15.6% in the CG, on the high - 7.1% in the EG and 8.3% in the CG.

In order to change the current situation, we have carried out the formative stage of the experiment. Considering the essential features of art history competence, its structure and the content of components, we have activated the process of development of this competence. We have enriched the lecture material of the disciplines "World Art Culture", "History of Art Culture", aimed at revealing the essential features of the visual-spatial arts, in a special way organized the independent work of students. Each student of the experimental group worked with a personal diary of an art historian, who planned independent work and recorded the main results of art history activity. These diaries were an effective means of enhancing the reflection and self-esteem of the development of art history competence. Working with the experimental group, we used various types of lectures and practical exercises: problem lecture, lecture-visualization, lecture-question-answer, lecture-discussion; seminar-debates, seminar-business game, seminar-excursion, etc. In order to include students in activities that ensure the acquisition of experience in the manifestation of art history competence, students' participation in design and research works and events was organized.

At the control stage, we conducted a re-diagnosis of the level of development of art history competence according to three criteria in the experimental and control groups. Comparative results of the initial and final stages of the experiment are shown in Table 1.

Growth Dynamics		Level							
		High		Median		Permissible		Low	
		Control Group	Experimental Group	Control Group	Experimental Group	Control Group	Experimental Group	Control Group	Experimental Group
	Ascertaining Stage	8,3	7,1	15,6	17,8	34,3	35,7	41,8	39,4
	Control Stage	9,9	18,6	37,5	61,6	27,3	14,7	25,3	5,1

Table 1: Dynamics of the Level of Development of Art History Competence of Bachelors in the Experimental and Control Groups (in%, of the Total Number of Students)

Summary

Thus, art history competence is an integral component of the professional competence of future art teachers who are preparing for the implementation of their professional art education. The structure of the art history competence is made up of motivational-value, cognitive, practical, individual psychological and personal components.

The development of art criticism competence of future teachers of artistic direction is carried out in reliance on the following pedagogical conditions: a conscious installation on the development of art history competence based on the identified structure; regular inclusion of students in activities that provide experience in the manifestation of art history competence; activation of reflection and self-esteem of students at the level of their competence development.

Conclusion

As a result of the implementation of experimental work on the development of art history competence of future teachers of the art direction, we can say that the indicators in the experimental group are objectively higher than in the control group, this situation gives us reason to consider the work done at the formative stage of the experiment effective.

It should be noted that the identification of the essence and structure of art history competence is the basis for the transformation of the pedagogical process, contributing to the development of this competence, which was confirmed by the positive results of experimental work.

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