Methods of actualisation of traditional arts and crafts as the bases of creative self-realisation of design students

Métodos de actualización de las artes y oficios tradicionales como las bases de la autorrealización creativa de los estudiantes de diseño.

ABSTRACT

As of today, the development of a person-centered approach has made significant progress. The article reveals the person-oriented approach to the learning process as one of the main methodological approaches in the Russian educational space. It is based on the students identity, self-worth and subjectivity of the process. The popularity of this method of education is determined by the formation of individual and original personality traits in students that allow them to adapt in a rapidly changing society and the dynamic development of Russian society; due to the pragmatism of thoughts and actions inherent to modern students and the use of new educational technologies by teachers, universities need to humanize relations between students and teachers and to democratize its activities of daily living, which requires the construction of personal-oriented systems of training and education of students.

KEYWORDS: creativity, self-realization, creative self-realization, abilities, students, designers.

RESUMEN

A partir de hoy, el desarrollo de un enfoque centrado en la persona ha logrado un progreso significativo. El artículo revela el enfoque del proceso de aprendizaje orientado a las personas como uno de los principales enfoques metodológicos en el espacio educativo ruso. Se basa en la identidad del estudiante, la autoestima y la subjetividad del proceso. La popularidad de este método de educación está determinada por la formación de rasgos de personalidad individuales y originales en los estudiantes que les permiten adaptarse a una sociedad que cambia rápidamente y al desarrollo dinámico de la sociedad rusa; Debido al pragmatismo de los pensamientos y acciones inherentes a los estudiantes modernos y al uso de las nuevas tecnologías educativas por parte de los maestros, las universidades deben humanizar las relaciones entre estudiantes y maestros y democratizar sus actividades de la vida diaria, lo que requiere la construcción de sistemas de orientación personal. Formación y educación de los alumnos.

PALABRAS CLAVE: creatividad, autorrealización, autorrealización creativa, habilidades, estudiantes, diseñadores.

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1. INTRODUCTION

Today, the national higher school realizes the need for analysis and theoretical substantiation of the personality-oriented approach on the example of creative educational activity in the context of developing the ability of creative self-realization of university students.

As is known, in the national pedagogy and pedagogical psychology the didactics was mainly based on the development of psychologists, where the main idea was the transfer of knowledge, proficiency and skills on the principle of the transition of the external to the internal. Further, this principle in pedagogy became the basis for subject-object relations (the learner receives and the teacher passes his knowledge and experience), within the framework of which the student adapts to the forms, methods, processes and techniques of the teachers work.

As the analysis of psycho-pedagogical literature has shown, L. Kheill & D. Ziegler [1], [2], E.I. Goryacheva [3] - K. Rogers [4] came the most closely to the theoretical interpretation of the person-centered approach to learning. In particular, he argued that in the learning process it is extremely important to shift the emphasis from teaching to learning, when teaching in the form of information transfer becomes facilitation, which contributes to the most meaningful learning process (significant learning).

When it comes to the preservation of folk decorative art within the framework of the university, students have a sense of belonging to their people, the process of preserving the moral norms worked out by previous generations is launched. This also applies to the development of national feelings - J. Neapolitan [5], L.G. Akhmetov et al [6]. These factors underscore the need for a deeper study of the topic chosen by us, taking into account new theoretical, methodological and practice-oriented positions, the main of which is the contradiction between the pedagogical potential of folk decorative art in developing the ability for creative self-realization and its practical use among university students - G. Kasatova et al [7].

METHODS

Theoretical methods: the study and analysis of philosophical, pedagogical and psychological literature (analysis, systematization, classification, generalization and comparison);

Empirical methods: observation, questioning, testing, pedagogical experiment, methods of mathematical statistics.

RESULTS AND DISCUSSION

For the organization of experimental work we have formed two groups of students - an experimental group (63 people) and a control group (65 people).

Notation: experimental group - EG, control group - CG.

Following the logic of the study, the experimental work was divided into three main stages:

- ascertaining stage of the experiment, the goal of this stage was to identify the initial values of personal creative abilities, the level of creativity, self-actualization indicators, the level of ability to self-development of students, the level of ability to creative self-realization;

- constructive stage of the experiment envisaged the implementation of pedagogical conditions and the model of the development of the ability for creative self-realization of students by folk decorative art;

- control stage of the experiment assumed the evaluation of the results of the constructive experiment, the determination of the dynamics of the development of the indicators of the ability to creative self-realization of students, the testing of the effectiveness of the set of identified pedagogical conditions and the model of the development of the ability to creative self-realization of students by folk decorative art, and the formulation of conclusions on the conducted research.

The results of the study of levels of ability to self-development, self-education in the ex-

perimental and control group at the ascertaining stage are shown in Table1.

Levels	Experimental group		Control group	
	%	No. of persons	%	No. of persons
High	20,6	13	21,5	14
Average	34,9	22	36,9	24
Low	44,5	28	41,6	27

Table 1. Levels of ability to self-development, self-education in EG and CG at the ascertaining stage of the experiment

It can be seen from the table that the low level of self-development and self-education is dominant in the experimental and control groups of the subjects at the ascertaining stage of the study and is 44.5% (28 people) in the EG and 42.6% (27 people) in the CG.

The average level of self-development and self-education was diagnosed for 34.9% (22 people) of EG students and 36.9% (24 subjects) of CG subjects. A high level at the ascertaining stage of the study was found for 20.6% (13 students) of EG students and 21.5% (14 people) of CG subjects.

The obtained results of the experiment were reached by us through the thoughtful introduction of groups of students into the experimental process, the same factors of the measured characteristics in the control and experimental groups were an important factor. These goals are met by the parametric criterion - Students T-test.

The T-test is used to test hypotheses about the reliability of the difference in the mean values when analyzing quantitative data. It is well applicable when comparing the values of the average values of the measured characteristic in the control and experimental groups.

When the empirical value of the Students T-test is above the critical value of the tcr, in this case the differences in the mean xcp1 and xcp2 are considered valid. Indicators of the tcp are calculated from special tables of the distribution of critical values of Students T-test as a function of the number of degrees of freedom v, calculated from the formula v = n1 + n2-2. In our case, for v = 126, the critical values will be:

tcr = 1.98 (with ρ = 0.05);

tcr = 2.6174 (with ρ = 0.01).

We hypothesize:

H0: The difference between the mean values of the two samples is zero.

H1: The difference between the mean values of the two samples is different from zero.

When using the results of Students T-test at the ascertaining stage of the study, we found that a significant difference in mean values in the levels of self-development and self-education in the experimental and control groups is absent tcr = -0.2 at the confidence level ρ = 0.05

Personal creative abilities	EG	CG
Curiosity	7,3	6,6
Imagination	6,6	6,5
Complexity	6,8	6,2
Inclination to risk	7,2	6,7

Table 2. Indicators of personal creative abilities in EG and CG at the ascertaining stage of the experiment

The results of studying personal creative abilities in the experimental and control groups at the control stage of the experiment are presented in Table 3.

Personal creative abilities	EG	CG
Curiosity	10,3	7,2
Imagination	10,4	7,2
Complexity	10,1	6,6
Inclination to risk	10,5	7,4

Table 3. Indicators of personal creative abilities in EG and CG at the control stage of the experiment

All indicators of personal creative abilities are sufficiently represented in the experimental group, the data of which we see in the table, are vividly expressed. The indicator of curiosity (10.3), when the student expresses this indicator, he asks all about everything, is in constant study of something new, seeks new ways (practices) of thinking and solving problems, studies encyclopedias, art, games, maps and etc., in order to reach morеinfor - mation.

The imagination indicator (10.4), the developed imagination allows the student to invent stories, to throw about different things, to solve problems that he did not encounter, to find scenes of pictures and drawings unusual, surprised by ordinary events and ideas, unlike ordinary guys.

The indicator complexity (10.1), the student with a pronounced complexity index is

focused on the study of complex phenomena, poses difficult tasks, studies new information without help, is persistent in achieving goals, offers too complicated ways to solve the problem, is happy to undertake complex tasks.

The inclination to risk indicator (10.5), students of this category do not pay attention to others and defend their ideas, admit the possibility of mistakes and failures, however, they set high goals and go to achieve them, do not yield to the opinion of others, do not take to heart critics of classmates, teachers, parents, take risks and want to know what they will receive from this risk.

In the control group, the indicators of personal creative abilities are insufficiently expressed, curiosity (7.2) and inclination to risk (7.4) are still dominant.

Thus, we can say that in the students of the experimental group, after carrying out the formative work, the creative abilities are developed, which indicates the sufficient effectiveness of the work done.

During the study of creativity levels by Johnsons method at the control stage of the study, we found that the dominant level in the experimental group is the average level of creativity and is 50.8% (32 people) of subjects, a high level of creativity was detected for 30.2% (19 people) students, a low level of creativity was diagnosed for 12.7% (8 people) of the subjects, we found a very high level of creativity for 6.3% (4 people).

In the control group at the control stage of the study, the low level is dominant and is 40% (26 students) of the students. The average level of creativity was revealed at 35.4% (23 subjects) of the control subjects tested. A high level was detected for 18.5% (12 people) of subjects in the control group. A very high level was detected for 1.5% (1 person) of subjects in the control group.

Very low level of creativity, we found for 4.6% (3 people) of students in the control group. As we can see in the control group, no significant changes occurred.

The results obtained with the help of the self-actualization test in the experimental and control groups at the ascertaining stage of the study are presented in Table 4.

Self-actualization options	EG	CG
Orientation in time	6,5	6,2
Self-Support	4,1	4,5
The value of self-actualization	7	7,2
Flexibility of behavior	9,1	7,3
Reactive sensitivity	6,3	5,7
Spontaneity	6,5	5,8
Self-esteem	6,2	6,1
Self-acceptance	7,7	7,1
Acceptance of the nature of man	4,9	5
Synergy	3,7	3,8
Accepting your own aggression	5,6	6,4
Contact	7,2	6,6
Cognitive needs	5,5	4,7
Creativity	7	5,7

Table 4. Parameters of self-actualization in EG and CG at the ascertaining stage of the experiment

The analysis of the conducted study showed that in the experimental group at the ascertaining stage, the flexibility of behavior (9.1) prevails among the parameters of self-actualization, which demonstrates the degree of human flexibility in behavior, the realization of ones ideas, the adequacy of responding to changing situations, and interaction with surrounding people.

The next point is self-acceptance (7.7), which is a reflection of the degree of acceptance of oneself as a person, regardless of merits and demerits. And the third dominant point is contact (7.2), which characterizes the ability to establish close, emotional contacts with strangers.

In the second place are such scales as the value of self-actualization (7) - a demonstration of the division of values that is inherent in the self-actualizing personality; the creativity (7) - demonstrates the intensity of the creative direction of the individual.

In the third place, the time scale (6.5), which characterizes a person directed only to one of the timeline segments (past, present or future) and / or discrete perception of ones life path; the spontaneity (6.5) allows you to measure a persons ability to express feelings. A high score indicates that a person is not afraid to behave uninhibitedly and naturally, actively expresses his emotions, and he does not at all mean lack of ability for thoughtful, purposeful actions, but does not exclude his manifestation.

Reactive sensitivity (6.3) - this criterion determines how well a person reflects in his needs and feelings.

Self-esteem (6.2) - shows the persons abili - ty to respect himself, appreciate his dignity, positive character traits.

The least expressed in the experimental group are such scales as the synergy (3.7) -person is able to perceive the world and people in a holistic way, understand the connectedness of opposites, such as play and work, physical and spiritual, etc.; the self-support (4.1) - shows the degree of independence of the values and behavior of the subject from external influences (internal / external su - pport), low score indicates a high degree of dependence, conformity, the subjects non-dependence (an externally directed person), an external locus of control; the acceptance of the nature of man (4.9) - a low score on the scale testifies to the tendency of the subject to negatively perceive the nature of man (people are more angry) and to con - sider the dichotomies of masculinity / femininity, rationality / emotionality and others antagonistic and irresistible.

In the control group, the self-actualization parameters, such as the flexibility of behavior (7.3), the value of self-actualization (7.2), the self-acceptance (7.1), are dominant at the ascertaining stage of the study. In the second place are such parameters of self-actualization as the contact (6.6), the acceptance of ones own aggression (6.4), the time orienta - tion (6.2). In the third place are the self-actualization parameters (6.1), the spontaneity (5.8), the reactive sensitivity and the creativity (5.7). Scenarios such as the synergy (3.8), the self-support (4.5), the cognitive needs (4.7) and the acceptance of human nature (5) are the least represented in the control group at the ascertaining stage.

Self-actualization options	EG	CG
Orientation in time	10,4	6,8
Self-Support	6,7	5,4
The value of self-actualization	10,6	7,5
Flexibility of behavior	13,7	7,8
Reactive sensitivity	9,2	6,3
Spontaneity	8,3	6,3
Self-esteem	9,1	6,1
Self-acceptance	11,5	7,5
Acceptance of the nature of man	6,9	5,7
Synergy	5,6	4,6
Accepting your own aggression	8,5	6,9
Contact	10,1	7,02
Cognitive needs	7,7	5,4
Creativity	9,4	6,3

Table 5. Parameters of self-actualization in EG and CG at the control stage of the experiment

The generalization of the most important signs of creative self-realization of university students led to the understanding that when creating the pedagogical conditions that would ensure the development of the individual, taking into account its internal motives for raising its general and professional culture in the context of creative self-realization, it is necessary to take into account the following provisions: the professional culture of students by means of national decorative art; orientation of the training of future specialists for the development of their ability to preserve the traditions of folk decorative art and the artistic heritage of folk crafts in their region; the inclusion of students in the design and implementation process of both their creative projects, and meaningful interaction with other samples of artistic creativity; the ensuring the possibility of an effective solution of artistic and pedagogical problems for the formation of the necessary artistic and pedagogical skills and abilities of students; the provision of conditions for the development of students motivation for the forma - tion of their artistic skills and spiritual growth on the basis of national and world culture; the creation of an appropriate educational space for the formation of students readiness to develop the ability for creative self-realization through the means of national decorative art C. Mouillere [8], G.I. Egorova et al [9], S. V. Karkina [10], A. V. Mishina [11], A. V. Mishina [12].

SUMMARY

The developed practice of mastering folk arts and crafts in higher education, despite the long history and the existence of proven methods and forms, is characterized by its inadequate use as the basis for creative self-realization, which requires the creation of new pedagogical models for its development.

CONCLUSIONS

In the work with students, when the future profession is defined, the main task is the formation of an aesthetic need in a creative attitude to any activity, and if the chosen case is also related to the creation of artistic objects, the teachers task is to maximize involvement in creativity, the daily need for it [13].

Using the pedagogical potential of folk decorative arts, increasing the competitive-

ness of the individual, it focuses on creative self-actualization in the process of educational and practical activities.

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