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EDUCATIONAL ART TECHNOLOGIES IN IMPROVING THE PROFESSIONAL PERSONALITY OF A STUDENT

Abstract

Objective: the aim of our pilot study was to examine the pedagogical conditions for personal and professional changes in students of a college by means of different kinds of art.

Methods: experimental method, a questionnaire, methodology “incomplete sentences” introspection students interviewing (method written annotations), the method of focus groups, self-test (adapting the questionnaire T. V. Morozova).

Results: the author summarizes the experience of exploring the potential of art as a necessary condition for the creation of a special educational university. The notion of art as a phenomenon of the potential for integrating the results of perceptual and intellectual, reproductive and creative process of the subject. The author focuses at the study of the dynamics of artistic perception of students in specially organized educational environment, which integrates the workshop, as well as a complex art technology. Under art technology author understands these humanitarian technologies, which create favorable conditions for realization of creative potential of all subjects of the educational process, their professional — personal development through art. In the article presents the diagnostic performance characteristics of artistic perception.

Scientific novelty: the author for the first time developed and implemented a set of art technologies as a tool for improving a professional personality.

Practical significance: the results of the introduction of a training course and a set of communicative art technologies into educational practice allow developing the professional and personal potential of students

Keywords: artistic perception; artistic communication; artistic reflection; imaginative empathy; artistic anticipation subjective your creativity; humanitarian art technology; professional and personal changes.

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Introduction

It is an obvious fact that the man of the twenty first century, it is difficult to build a successful professional career, realizing only professional competence and general neglect, personality [10]. The researches emphasize the priority of formation and development of personal competencies that are being realized, provide effective interaction with other people in the process of further work, in interpersonal communication; it stress that personal principle possible to develop only in a unique educational environment [7; 9].

Approaches to own research, we took into account the integrative mechanism of internal, individual and

personal movements involved in the pilot training, which provides organic interaction, interweaving processes of artistic perception of creative thinking, communication. The integrity of the artistic image in judgment; the emotional nature of the assessment; the presence of certain theoretical knowledge and skills of operating them; originality and novelty of the judgment; especially personal expression (improvisation), described the levels of the professional and personal changes in EG and CG.

Research results

We believe that artistic perception is a complex mental phenomenon is a complex structure in which the interaction results of perceptual and intellectual,

reproductive and creative acts, which makes it more or less broader concept than the initial perception of the works of art on itself, displayed the level of their emotional perception. It creates simultaneous interaction of feelings, perceptions, associative thinking, which is of paramount importance for the development of mental and sensory activity of the modern student. When developing the goals and objectives of the pilot art perception in students, we relied on theoretical positions presented in the works of B. G. Ananiev, L. S. Vygotsky, A. N. Leontiev, S. L. Rubinstein about the interaction between subject and object in the process of perception; the concept of the functioning of art, representing the “disclosure in the sense values (smysloobrazovanie)” (L. S. Vygotsky, A. A. Leontiev, D. A. Leontiev); the concept of human interaction and works of art as a mutual transition to the mental art (L. Y. Dorfman, V. P. Zinchenko, E. B. Morgunov, P. A. Florensky); the idea of the polyphonic nature of the interaction of creative and non-creative forms of activity of the subject in the process of perception (M. M. Bakhtin, N. A. Berdyaev, A. L. Gotsdiner, L. Y. Dorfman, O. A. Lanovenko) [3; 7; 9; 12].

In T. Adorno, R. Arnheim, R. Franaise reflects the conditions of formation of auditory and visual perception, assuming a high level of education of the subject [1]. C. G. Jung, E. Neumann from the standpoint of psychoanalysis, to consider the process of interaction of the person and works of art as cognition of a spiritual substance is not directly perceived at the level of consciousness [14].

The most important psychological condition for artistic perception as a manifestation of creative activity of the subject is an empathic way of communicating with a work of art [5]. K. Rogers, describing the empathic way of communicating with another person, writes that “it implies entering the personal world of another and staying in it as at home”. It involves a constant sensitivity to the changing experiences of the other — this means temporarily living a different life. It’s hard to be empathic. It means to be a responsible, active, strong and at the same time delicate and sensitive [11].

At the same time we take into account the specificity and nature of the influence of art in the interaction of several of his species. As we know, professionals in the field of scientific research are based primarily on the principle of the integrity of the body and his life, as well as the nature of the interaction of different senses. The driving position then becomes the doctrine of the role

of associative links, which is a prerequisite for the physiological ability of the CNS to the associative activities. In this regard, Y. U. Samarin said that the formation of intra-association is crucial in training. If knowledge is an association, enclosed within the respective sections and chapters of the textbook that is still private system associations, and do not establish those links (associations), which provide an opportunity to relate the studied knowledge with each other within a given school subject, we can not talk about the effectiveness of the educational process. Only intra-association provide adequate mobility (dynamics) of knowledge and skills of students in the respective discipline.

According to B. G. Ananiev, the development of thinking of students takes place only during the interaction of old and new knowledge from different systems, their mutual enrichment, as the key to shifts the overall development, according to the scientist, is the increase in the synthesis of knowledge, skills and their transfer and application in different fields of study.

Consequently, the impact on the senses of the student a lot of colors, sounds, verbal intonation skills in interacting causes the same diversity of sensations, which are analyzed, compared, are compared with existing ideas and concepts. As a result of the processes activated by the development of the whole person: intensified imagination enriches the emotional sphere, deeper mentality and attitude, including the perception of works of art. At the stage of ascertaining experiment it was diagnosed 167 students of the second, third and fourth years of technical university. It was developed a set of indicators of the development of art perception in students, which included:

- integrity of the perception and understanding of the artistic image;
- the nature of emotional evaluation;
- presence of certain theoretical knowledge and skills of operating them;
- originality and novelty of the judgment;
- peculiarities of personal expression (improvisation) [6].

We represent the characteristics of each of the indicators. The integrity of the perception and understanding of the artistic image is defined by us as the ability to perceive the work of various types of art in general, the transfer of a particular mood, to disclose figurative content, empathic deep insight into the space-time continuum of the artistic image in the art of communication [1].

The nature of emotional evaluation manifests itself in emotional coloring in the imagery of value judgments. Modern pedagogical science tends more and more to use the emotional sphere. The activity of the brain, resulting in the emotional reaction from the perception of art, takes place at an unconscious level. The growth of consciousness "is carried out in the course of its ongoing interaction with the fundamental unconscious" [2]. Thus, the emotional and figurative language of art is able to influence the formation of the conscious sphere. Development of emotional sphere of students allows influence on the formation of emotional culture in general, and the development of individual professional and personal qualities (empathy, communication, reflection, anticipation) [8].

The presence of certain theoretical knowledge and skills they operate is characterized by our ability to discover the essence of the concepts of "figure-ground", "forward and reverse perspective", "movement", "symmetry", "rhythm", "motion" in various art forms. The universality of artistic perception makes it possible to reveal the essence of these concepts by means of music, fine arts, literature, and to draw analogies between the manifestation of these theoretical concepts in various art forms.

Handling data knowledge and analytical skills in their future professional activity of the students can be shown on inter-sensory, motor-motor, emotional, abstract, transcendent levels of personality.

The originality and novelty of the judgment manifested in the immediacy, originality, unconventional perception of works of art in various art forms, in a variety of associations, in the richness of the images, their fantastic, extraordinary. The spatial and temporal experience of artistic knowledge (intermodal integrative) opens up the possibility to create a dissociative-associative connections in the professional activity of the student.

The nature of personal expression (improvisation) suggests its own interpretation of a work of art, the ability to communicate their understanding of artistic imagery that allows to involve in the process of artistic knowledge of the whole person, leaving a deep impression in my soul. The structure of this criterion includes the following components: emotional, conscious, expressive, integrity and meaningfulness in the statements. The high degree of penetration in the space-time continuum of the artistic image of students in the conditions of interaction of arts, characterized by the emergence of arbitrary notions that due to the manifestation of creative abilities,

namely the ability of improvising, the ability to continue to anticipate, predict the further deployment of the artistic image.

At the stage of forming experiment was designed prospective long-term program to create special artistic enriched educational environment in a technical college, which have been integrated into a specially designed workshop "Development of art perception" and a set of copyright humanitarian-art technology, "theatrical journey", "theatrical flash mob", "art-conference".

The process of artistic perception in the formative experiment took place in three stages, symbols us as information, synthesis and modeling.

The purpose of the information stage is to form a system of knowledge about the specifics and scope of artistic perception, the importance of development to the individual, of the diversity of the principles of interaction between different arts; on improving the emotional culture of the subject.

In synthesizing important step was the assimilation of the students special skills, knowledge, aimed at personal and professional updating received at the first and, in part, to the second stage of the experiment. This object is achieved by a special workshop "Psychology of artistic perception" and implemented in the practice of the art technology. At this stage, students are not only ready to receive knowledge from the teacher, but also they extracted the required information for further work. The students were put in a situation guided externally organized search, discovery of new knowledge and its use. Learning situation includes a plurality of the following students: problem solving; evaluation of the results; experimentation.

The synthesis step requiring students transition from learning activities to the academic type of research, innovation.

In the modeling stage is put into practice received in the early stages of knowledge and skills; self-modeling and practical implementation in the course of training under the program of the workshop, theater trip, art conferences and theatrical flash mob.

We proceed to the immediate consideration of the summary of the special course "Psychology of artistic perception", which is structurally represented in three sections, including lectures, seminars, workshops and a final colloquium.

The first section deals with the role of art in the personal and professional development of the subject; modern foreign and domestic conception of art and hu-

man interaction; specificity and essence of artistic and scientific knowledge; the role of art in the development of emotional culture of personality.

The second section is devoted to the study of philosophical and psychological and pedagogical foundations of the concept of artistic perception, his emotional and logical level; artistic communication, empathy, art, artistic reflection, artistic anticipation; artistic sensibility as the polyphonic interplay of creative and non-creative forms of activity of the person.

The third section covers the principles, types and forms of embodiment of the interaction of arts; the specificity of the space-time components of the artistic image in various art forms.

In the course of employment with the students, we used various forms of training: Mini-lecture, workshop, workshop, symposium. With all the functional predetermination of each of the traditional forms at the same time they do not have clearly defined boundaries, as due to the peculiarities of presentation of a particular subject, a certain level of training audiences. As rightly observed John. Bruner in "Reflections on the teaching of the arts", "the best teacher — not the one who" throws "to the pupil all he could give, but one who is like a wise experienced gardener patiently observes, evaluates and helps in cases where it is necessary to help" [2]. During the formative experiment was performed by students of three series of tasks involving self-diagnosis artistic perception (in the form of personal and professional reflection, reports, drawings) works of folk art, vocal, instrumental, symphonic, opera and ballet music; analysis of spatio-temporal, verbal and visual aspects of synthesizing various art forms; create your own prose and poetry texts, visual, musical and plastic sketches, scenarios.

Interim results of the formative experiment in a training program for special course "Psychology of artistic perception" show undoubted qualitative changes in students of the experimental group. This is expressed in particular in the absence of EG students who rejected the task. Students in the control group on this indicator (did not take the job), the result was 26, 4%. It is important to note also that there was an increase in the number of student responses, which are manifested in the high and average severity criteria of artistic perception. This phenomenon is clearly demonstrated by observing the criteria of "originality and novelty of judgment" and "particularly of personal expression". In our view, this has become possible due to the formation and develop-

ment in the process of artistic perception is associative dissociative spatio-temporal relations in the conditions of interaction of various types of art. In the works of students in the control group these figures are not available.

The manifestation of artistic perception of the five criteria as the quality of the integral characteristic of its development represented 47, 4% of the students of EG; on four criteria — at 21,4%; on three criteria — at 15, 8% of students; two criteria identified in the annotations at the 15, 8% of the students enrolled in a special course program. In the control group for this characteristic manifestation of the five and four indicators of artistic perception at the same time is not revealed; Three criteria are presented in the works at 5, 2% of the students; two criteria — in 31, 6% of the students kg; one criterion represented 36, 8% of student annotations (table 1 and table 2).

Table 1. – Integral characteristic of artistic perception students in the control group (the results of a control experiment)

Severity criteria of artistic perception	% expression
Expressed five criterions	0
Expressed four criterions	0
Expressed three criterions	5.2
Expressed two criterions	31.6
Expressed one criterion	36.8
Not taken a job	26.2
Total	100

Table 2. – Integral characteristic of artistic perception students experimental group (based on results of a control experiment)

Severity criteria of artistic perception	%
Expressed five criterions	47.4
Expressed four criterions	21
Expressed three criterions	15.8
Expressed two criterions	15.8
Expressed one criterions	0
Absence of elements display criteria	0
Not taken a job	0
Total	100

Thus, as a result of the control study we found we were next-level dynamics of art perception in students of the control and experimental groups according to the results of a special course of training under the program, presented in table 3.

**Table 3. – Dynamics of development of art perception in students
(according to the study program elective course)**

Levels of artistic perception	The control group	The experimental group	
		Prior to the training program special course	After training in a special course program
	%	%	%
High level	0	0	47.4
Average level	21	21	36.8
Low level	52.6	58	15.8
Not taken a job	26.4	21	0
Total	100	100	100

Analysis of the data table shows that 47,4% of students in the experimental group a high level of artistic perception of art in terms of interaction, which corresponds to the manifestation of their copyright works (summaries, essays, interpretations, drawings, poems) of all five criteria (in the control group identified these indicators); the average level of artistic perception in terms of interaction of arts students in the experimental group revealed 36,8% (in the control group — 21%); low level of artistic perception in terms of interaction of arts students of the experimental group — 15,8% (in the control group — 52,6%, and 26,4% of the students surveyed showed no symptoms of criteria elements of artistic perception in the conditions of interaction of arts or It did not take the job).

Also on the stage of forming experiment the educational environment of the university have been developed by the author integrates the art technology as an integral part of the extracurricular work with students of engineering college. In this article we will focus more on the consideration of their developmental, innovative capacity. The term “art-technology”, the author, do not claim to be complete definition, understands such humanitarian technologies, which create favorable conditions for realization of creative potential of all subjects of the educational process, their professional — personal development through art. Different versions of the art technology to which we have assigned a theatrical tour, art conference and theatrical flash mob, saturating the natural sciences educational space of a technical college, think it possible to form a special relationship to the understanding of art as an integral part of the general cultural education of modern specialist.

To achieve this goal, we proposed “a theatrical journey” as a technology in which the prerequisite is to create a situation of immediate meeting of the student (audi-

ence) with a theatrical performance. Project participants (university students) are going through the most vivid emotions due to intimate-personal communication with the world of theatrical images. Theatrical tour includes several stages. These steps are indicated by us as conditional information (preparatory); stage direct immersion in the world of images of theatrical performance; analytical (step artistic and personal reflection — from the inner monologue to create an essay, photo essay and photos); modeling (embodiment in a classroom models and situations theatrical performance).

Theatrical tour allows you to overcome the “hard algorithmization over-organization” of the educational process, increase the level of readiness of the teacher to the dialogical and polylogic interaction with students as Subject, and the general didactic level. Note that the methodological foundations of the role of humanitarian component in professional and personal development of modern specialist has deep genetic, morphological and functional roots, but these issues are not the subject of this article.

Art Conference — a technology in which organically integrated scientific knowledge and theatrical action, implemented in the form of a report, presentation, video author, theatrical puppet miniatures, photo essay, a musical illustration, performance, master-class. These instruments implementing technology helped to create a unique space for the construction of a meaningful and fascinating art polylogue within scientific and practical art conference “doll as a historical-cultural and communicative phenomenon”, which took place within the walls of the Nizhny Novgorod State Academic Puppet Theatre, in the following areas: Doll as a cultural and historical phenomenon, the national peculiarities puppet tradition, the aesthetic nature of the doll as a model of

socio-cultural relations, the doll in the modern family, the implementation of gender archetypes in the doll industry dolls mental health, the theater communication in politics, aesthetics doll in business communication.

Theatrical flash-mob in the educational space of a technical college — is rare and unusual. Theatrical flash-mob we regard as a technology whose implementation in educational practice promotes the development of intellectual — creative and organizational — the communicative life of students, provided that the collective specificity of its creation and implementation. Theatrical flash mob can be regarded as an act of artistic creation, which implies acting transformation of all participants. In polyphonic fabric theater mob represent and theatrical underground, and the movement of youth and street theaters role-players': it is difficult stage plan, clearly designated role that is impossible without rehearsal; improvisation, which requires a great actor and artistic talent, as well as communication skills — because the actor is necessary to captivate viewers representation [4; 13].

The scenario of our mob is the result of collaboration and co-creation group of students and teachers. It was based on the data of the pre-diagnostic method of focus groups to identify the needs of students in participating in the flash-mob. Diagnosis showed the positive attitude of students to participate in theatrical productions as a spectator (80%), the willingness to write the script, acting and production of props (5%). Through the idea of a mob — theater, love, life — has been realized in a special way: the art communication held in extracurricular space of the university (the foyer, hall, transitions between floors), while the mob was determined the scope of change between training pairs. The usual academic content was introduced element of playfulness, fun student, "a serious lack of seriousness" of the game in its joyful enthusiasm. Studying the dynamics of readiness for innovation among students of the experimental group showed greater improvement of their own innovation in all parameters compared to students in the control group (table 4).

Table 4. – Diagnosis willingness to innovate students EG and CG (10-point scale, adaptation questionnaire T. V. Morozovoy)

Criteria for evaluation	2017 year		2019 year	
	EG	CG	EG	CG
motivational component	6.2	6.21	6.35	6.27
cognitive component	5.1	5.09	5.23	5.11
moral-volitional component	6.3	6.28	6.4	6.3
gnostic component	5.25	5.27	5.4	5.31
organizational component	5.7	5.72	5.9	5.78
communicative component	6.1	6.1	6.3	6.15
average	5.77	5.77	5.93	5.82

We believe that the "germination" of innovation in students EG (average 5, 93), as compared with students CG, are not parties to the project (average 5, 82) is achieved by virtue of embedding agents in the unique context of theatrical communication and, as a result, — works of surprise, wonder and included those areas of consciousness, which, because of stereotyping and expected everyday communication are emotional and rational stupor.

The result is a program we have modeled three conventional levels of personal and professional changes in technical college students, are members of the pilot program, including a special seminar– workshop "Psychology of artistic perception" and a set of the-art technology ("theatrical journey", "Art Conference", "theatrical flash

mob"). Thus, the high level of the students with the following characteristics professional and personal changes: students use the theoretical knowledge and analytical skills rather actively in standard and non-standard situations of professional and personal interaction; show stable growth in all components (motivational, cognitive, moral and strong-willed, gnostic, organizational, communication); considered as a priority task of the active self-realization of his personal and professional innovation potential.

The average level of professional and personal changes in students requires partial use theoretical knowledge and analytical skills rather actively in standard and non-standard situations of professional and personal interaction; representation of innovative growth of the in-

dividual components or a very slight positive change; realization of his personal and professional innovation potential is possible with the active interaction with the teacher and students.

Low levels of professional and personal changes in students implies the absence or extremely rare use of theoretical knowledge and analytical skills in unusual

situations of professional and personal interaction; representation of innovative growth is very low, and only one or two parameters; realization of personal and professional innovation potential manifested affliction and possible with the active interaction with the teacher and students, demonstrating high rates (table 5).

Table 5. – The levels of professional and personal changes in the students involved in the pilot program

The levels of personal and professional development	%
High level	26.3
Average level	31.6
Low level	42.1
Total	100

Conclusion

Thus, we believe that a powerful incentive for the actualization of the innovative capacity of students is his subjective creativity in a special space-art communications that is not limited to the occurrence of sensory image only superficially the structural characteristics of objects and processes of the material world, directly impacting on the senses [10]. Moreover, the process of artistic perception requires generally ignore the sensual image external structural characteristics of the object as

the subject of the material world, a direct impact on the senses. Unlike ordinary perception, there are significant changes in the nature of the image forming art, and than it is more individualized, of the subjective, the subject exhibits a greater activity in the artistic perception (assuming that the activity of the subject does not contradict the definition of product quality). The subject shows true creativity in the process of conscious and purposeful change in the nature of the image in accordance with the essence of the problem, which is characterized as the work of.

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