

УДК 378.147.381.036

[https://doi.org/10.31652/3041-1017-2023\(2\)-03](https://doi.org/10.31652/3041-1017-2023(2)-03)

Розвиток творчих здібностей у майбутніх фахівців художньо-декоративного мистецтва під час вивчення народних ремесел і промислів

Оксана Марущак* , Олександр Шинін , та Наталія Вусик 

Вінницький державний педагогічний університет імені Михайла Коцюбинського, м. Вінниця, Україна

* Автор для кореспонденції. E-mail: ksanamar77@gmail.com

Анотація

У статті з'ясовано, що в контексті відродження національної культури особливої актуальності набуває проблема формування в майбутніх фахівців декоративного мистецтва художньо-естетичної культури, що зумовлює кардинальні зміни в напрямі розвитку їхніх художньо-творчих здібностей. Підґрунтя для розвитку художньо-творчих здібностей здобувачів вищої освіти створює діяльність з декоративно-ужиткового мистецтва. Основна проблема нашого дослідження полягає в розробленні теоретичної, методологічної бази та методичної системи розвитку в майбутніх фахівців декоративного мистецтва художньо-творчих здібностей під час вивчення народних ремесел і промислів. Мета дослідження передбачає обґрунтування науково-методичних основ розвитку в майбутніх фахівців декоративного мистецтва художньо-творчих здібностей під час вивчення народних ремесел і промислів. Для її досягнення застосовувалися теоретичні методи: вивчення, аналіз та узагальнення психолого-педагогічної, методичної, історичної літератури, монографічних праць, систематизація теоретичних положень, порівняльний аналіз дисертаційних робіт, вивчення навчальних програм дисциплін циклу професійної підготовки мистецького спрямування, вивчення довідникової літератури, методичних посібників з декоративно-ужиткового мистецтва та народних промислів; емпіричні: вивчення педагогічного досвіду навчання здобувачів педагогічних закладів вищої освіти основам декоративно-ужиткового мистецтва, спостереження за аудиторною та самостійною навчально-творчою роботою, науково-дослідною та художньо-творчою діяльністю здобувачів освіти, бесіди, анкетування педагогів, студентів, вивчення продуктів художньо-творчої діяльності здобувачів вищої освіти з декоративно-ужиткового мистецтва.

У статті теоретично обґрунтовано особливості та способи розвитку художньо-творчих здібностей здобувачів вищої освіти з декоративно-ужиткового мистецтва. Визначено основні складові їхніх художньо-творчих здібностей: розумові (продуктивні та репродуктивні), практичні й особистісні якості. Визначено основні групи художньо-творчих здібностей здобувачів вищої освіти з декоративно-ужиткового мистецтва: образно-асоціативного мислення, образно-асоціативної уяви, здібності з декоративно-ужиткового мистецтва. Запропоновано цілісну методичну систему та організаційно-педагогічні умови розвитку в здобувачів вищої освіти художньо-творчих здібностей з декоративно-ужиткового мистецтва.

Ключові слова: фахівець декоративного мистецтва; художньо-творчі здібності, декоративно-ужиткове мистецтво; народні ремесла і промисли; методична система; організаційно-педагогічні умови

Development of artistic and creative abilities of future specialists in decorative arts during the study of folk crafts and trades

Oksana Marushchak* , Alexander Shynin , and Nataliia Vusyk 

Mykhailo Kotsiubynskiy Vinnytsia State Pedagogical University, Vinnytsia, Ukraine

* Corresponding author. E-mail: ksanamar77@gmail.com

Abstract

In the context of the revival of national culture, the problem of forming an artistic and aesthetic culture in future specialists of decorative arts, which causes radical changes in the direction of development of their artistic and creative abilities, becomes particularly relevant. The foundation for the development of artistic and creative abilities of higher education students is created by the activity of decorative and applied art. The main problem of our research is the development of a theoretical, methodological base and a methodological system for the development of artistic and creative abilities in future specialists of decorative arts during the study of folk crafts and crafts. The purpose of the research involves the substantiation of the scientific and methodological foundations of the development of artistic and creative abilities in future specialists of decorative arts during the study of folk crafts and crafts. To achieve it, theoretical methods were used: study, analysis and generalization of psychological-pedagogical, methodical, historical literature, monographic works, systematization of theoretical provisions, comparative analysis of dissertation works, study of curricula of disciplines of the professional training cycle of the artistic direction, study of reference literature, methodological manuals on decorative and applied art and folk crafts; empirical: study of the pedagogical experience of teaching students of pedagogical institutions of higher education the basics of decorative and applied art, observation of classroom and independent educational and creative work, scientific research and artistic and creative activities of students of education, conversations, questionnaires of teachers and students, study of products of artistic and creative activities of students of higher education in decorative and applied arts. The article theoretically substantiates the peculiarities and methods of development of artistic and creative abilities of students of higher education in decorative and applied arts. The main components of their artistic and creative abilities are determined: mental (productive and reproductive), practical and personal qualities. The main groups of artistic and creative abilities of students of higher education in decorative and applied art are defined: figurative and associative thinking, figurative and associative imagination, abilities in decorative and applied art. A comprehensive methodical system and organizational and pedagogical conditions for the development of artistic and creative abilities in decorative and applied art among students of higher education are proposed.

Keywords: decorative arts specialist, artistic and creative abilities, decorative and applied art, folk crafts and crafts, methodological system, organizational and pedagogical conditions

Problem statement. The current stage of modernization of Ukrainian society puts forward new requirements for the quality of professional training of specialists, leading to global changes in the context of the objectives and content of higher education, its orientation towards learning outcomes – competencies that imply the ability of the graduate to act independently in various life and professional situations, solve professional tasks to preserve socio-cultural stability, tolerance in the dialogue of cultures and identity of society. The new millennium requires us to make the most of the intellectual and creative po-

tential of the individual, which necessitates the identification of its creative potential, the development of its creative abilities and the formation of self-realization skills as one of the fundamental principles of reforming, modernizing and democratizing education in the modern conditions of the development of society. The indicated tasks are also relevant for the professional training of future specialists in decorative art. In this context, «the problem of a scientifically grounded system of professional training of a future specialist in the field of arts and crafts is of great importance, especially taking into account con-

temporary global and national tendencies in the development of pedagogical education, prospective spiritual and creative aesthetic orientations» [9, p. 719-720].

Stimulating the development of creative processes has now become not only the priority direction of everyone's self-development, but also the true direction of the progress of society in general [1, p. 3]. Due to the lack of a unified management system in modern pedagogy, the formation and development of artistic and creative abilities in the pedagogical process is one of the most difficult problems of pedagogy, its theory and practice. The content of modern artistic and pedagogical education of applicants studying in pedagogical higher education institutions in the specialty 023 Fine Arts, Decorative Arts, Restoration is characterized by trends towards the integration of knowledge, skills and abilities in fine arts, decorative and applied arts, folk crafts and trades, humanistic and aesthetic orientation, development of creative abilities of future specialists.

The issues of developing personal creative abilities are covered by pedagogy, psychology and other sciences in the context of general positions of the theory. However, the issues of developing artistic and creative abilities of future specialists in decorative arts in the study of folk crafts and trades remain insufficiently researched, which emphasizes the relevance of our study.

Analysis of recent research and publications. The problem of the phenomenon of creativity, in particular its nature, formation and manifestation of creative abilities, their diagnostics, is revealed in the scientific works of A. Arnoldov, M. Barga, M. Bakhtin, N. Berdyaev, W. Bieber, L. Buyeva, G. Bush, T. Volobueva, Y. Davidov, B. Kedrov, V. Molyako, Y. Ponomaryov, V. Roments, V. Stepun, A. Shumylin, and others. In the studies of K. Abulkhanova-Slavskaya, V. Andreev, D. Bohoyavlenskaya, V. Druzhynin, A. Maslow, C. Rogers, M. Yaroshevsky, the relationship between creativity and self-development of the individual is investigated. The psychological and pedagogical aspects of creative development and self-realization of the individual are highlighted in the scientific works of V. Andreev, V. Zagvyazinsky, V. Moliako, V. Rindak, Y. Senko, S. Sysoeva, M. Skatkin, T. Sushchenko, B. Teplov, V. Shadrykov, T. Shamov, N. Yakovleva, and others. The problem of creativity has also been considered by foreign researchers: J. Guilford, E. Torrance, E. de Bono, H. Eysenck, S. Mid-

nick, C. Rogers, R. Sternberg, M. Wallach, S. Freud, E. Fromm, N. Kogan, T. Ribot, C. Jung, and others.

The analysis of scientific literature shows that the problems of training future specialists, forming their creative potential, developing important creative abilities, qualities, skills, style of thinking, activity are covered in a number of scientific studies that reflect certain aspects, in particular: problems of professional training of specialists (I. Ziazun, O. Dubaseniuk, N. Kichuk, T. Liurina, V. Semichenko, etc.); research of effective ways and methods of developing a creative personality in the conditions of aesthetic activity (N. Miropolska, G. Padalka, L. Khlebnikova, etc.); readiness of a future specialist for creative activity (V. Vasenko, O. Hryshyna, JI. Milto, V. Syrota, L. Spirin, etc.); selection of effective forms and methods of developing creative abilities of future specialists (G. Kostiuk, O. Leontiev, Y. Pelekh, etc.). Scientists V. Zinchenko, V. Kyreienko, O. Kovalev, V. Kuzin, O. Melik-Pashayev, E. Shorokhov and others study the specific features of the development of creative abilities during artistic and creative activities in the field of decorative and applied arts, which are related to the psychological patterns of artistic perception and the processes of creating an artistic image.

Despite the fact that there is a lot of research on specific issues of the problem under consideration in scientific studies, the actual problem of developing artistic and creative abilities in future decorative art professionals during the study of folk crafts and industries remains insufficiently researched.

The aim of the article is to substantiate the scientific-methodical foundations for developing artistic and creative abilities in future specialists in decorative arts during the study of folk trades and crafts.

The presentation of the main material: The conditions of societal development define a new character for the paradigm of higher education, emphasizing «the theoretical necessity of integrating existing theories of personality development, clarifying its target orientations, social order for the formation of personality with creative multifaceted thinking» [2, p. 8]. Within various forms of creative activity, a distinct place is held by the activities of individuals in the realms of visual and decorative-applied arts, with creativity representing their higher qualitative level. Examining creative activity, several aspects gain significant importance within the context of our study. Firstly, creative activity signifies the process of searching and creating within certain occupations, the outcome of which manifests as something quali-

tatively new, primarily reflecting the individuality of the creative subject aspiring to develop their talent, study traditions, and innovate. The second thesis pertains to the assertion made by researchers F. Moiseyev and V. Usachov that the creative process contributes to the preservation and enrichment of cultural life, both on an individual level and within society as a whole [3, p. 70]. The third aspect highlights that a crucial prerequisite for individual creativity involves motivation towards creative endeavors, the display of interest in the surrounding environment, the ability to identify emerging societal issues within specific cognitive, professional, social, and domestic situations. The fourth aspect emphasizes that an essential condition for creativity involves the accumulation of experiential knowledge in creative activities, critically analyzing creative failures, which ultimately discard conventional, stereotypical perceptions of the environment and delineate innovative approaches and methods within artistic and creative activities.

For understanding the mechanisms of knowledge dynamics in the process of artistic and creative activities during the teaching of decorative-applied arts, the functional asymmetry of the brain becomes of significant importance. This is related to the fact that both psychologists and artists attribute artistic creativity to unconscious processes of brain function. A. Stefan notes that «creativity is an individual activity of a person, a phenomenon of their intellectual activity in which the unconscious and conscious processes are combined. The creative process takes place at the unconscious level, giving rise to images, and with the use of consciousness, they develop, become complete, and are embodied in the work» [8, p. 9]. The analysis of various concepts of the creative process results in the assertion that the cumulative work of the brain throughout all stages of the creative process allows for obtaining a creative outcome and is defined as the cycle of the creative process, which can be viewed as the technology of living creativity.

The content of modern artistic and pedagogical education is the development of artistic and creative abilities of the individual, where the act of creativity is distinguished from the ordinary activity of consciousness, based on the simultaneous work of the right and left hemispheres of the human brain, which contributes to a holistic perception of the world; where talent as a natural gift must be developed to achieve creative heights; where artistic and creative activity performs an educational function, shaping

public consciousness, and is of particular relevance today.

The basis for teaching higher education students of decorative and applied arts is the dual nature of the human brain, which is directly related to visual images that arise in the right hemisphere of the brain and occupy the same place in the mental process as the verbal, analytical, sequential mode of the left hemisphere. The process of reflecting what one sees or senses (i.e., the images created by the imagination) is closely related to artistic imaginative-associative perception, creative imaginative-associative thinking, and artistic and creative abilities.

Modern psychological experimental studies confirm a deep relationship between the intellectual and emotional components of thinking. Works of art belong to the objects of the real world, which are perceived on an intellectual and sensory level [6, p. 87]. The artistic and imaginative nature of art requires a special perception of it, «the process of receiving and transforming information about reality, finding an object, determining its individual features, extracting content and forming an image» [5, p. 141]. Scientist O. Orlova notes that the mechanism of creation and functioning of sensory and imaginary images of perception is the main one in the study of art [4, p. 4]. Associations serve as the foundation for the creation of artistic images, forming the basis for a specific sensory perception of artwork. Human perception has the following mechanism: logical thinking transforms perception into purposeful observation. Other brain centers also participate in the formation of the image. There is a close relationship between the eyes and the brain, which not only perceives the world, but also creates it at the moment of perception, "creates" it. Starting with the eye, which is the primary receiver of information, a kind of "correction" and selection of information about the external state of the perceived object takes place. By adjusting the consciousness to purposeful perception, certain characteristic features of the object are distinguished from the entire amount of information received by the retina. Covering the entire object, the eye is able to perceive selectively, in accordance with the needs of the human consciousness at any given moment. The information that enters the visual center, after decoding, is subject to further processing. The brain analyzes and synthesizes it, thinking and memory come into play: a kind of comparison of the emerging image with the ones in the memory takes place. As a result, the perceived object is supplemented by information from the images formed dur-

ing previous experience of observing similar or the same objects. Thus, perception becomes similar not to a blind copying of reality, but to a creative process of cognition.

In the psychology of creativity, as highlighted by O. Turinina, perception and the creativity of an individual within the framework of the theory of reflection are regarded as a cohesive formation, simultaneously emphasizing the creative nature of perception [7]. The artistic image is a creative reflection of objective reality – a specific way of reflecting, comprehending, and reworking objective reality, constituting a general form of thinking in art. A human activity product ceases to be an artistic creation if it lacks imaginative content. This pertains to all forms of creative activity. Artistic, imaginative-associative perception constitutes a type of aesthetic activity, expressed through purposeful and comprehensive perception of artistic works as aesthetic values, accompanied by aesthetic experience.

Imaginative-associative thinking is defined as a dynamic professional and personal formation that involves the ability to associate, process information of utilitarian value into artistically and aesthetically significant information that reflects their structural relationship in accordance with the logic of the image.

Future specialists in decorative arts should have the ability to think abstractly, quickly generate numerous ideas within a limited time, be able to find original solutions, establish unexpected associative connections between the subject under study and the image being projected, invent and depict the most incredible and non-existent images in the real world using graphic means. Therefore, it is important to teach higher education students to think in images, to encourage them to manifest a natural desire to fantasize, invent, imagine, create something unique and individual – these are the most important prerequisites for the formation of imaginative and associative thinking as a professional and personal quality. The result of associative representations of objects and phenomena of the real world, sensory and emotional states that are reproduced in memory and differ from other objects created by humans by their imagery are works of decorative and applied art.

If practical activity is the basis of all human abilities necessary for the development of creativity, then the activity of decorative and applied arts creates the basis for the development of artistic and creative abilities of students. From the point of view of

epistemology, the artistic and creative abilities of higher education applicants in decorative and applied arts constitute a complex system that is capable of development and self-development during artistic and creative activities in the disciplines of the cycle of professional training in the arts.

We have identified the main components of the artistic and creative abilities of higher education students studying in the specialty 023 Fine Arts, Decorative Arts, Restoration. They partially compensate for each other and include mental (productive and reproductive), practical and personal qualities. The mental components of artistic and creative abilities are characterized by the manifestation of productive and reproductive skills in the period before the creation of an artistic work. The productive (creative) components include creative imaginative-associative thinking, productive imaginative-associative imagination, spatial representations, and peculiarities of visual memory.

The high natural sensitivity of the visual analyzer, sensorimotor qualities of future specialists in decorative arts, emotional and associative perception reflect the practical component of artistic and creative abilities.

Emotionality and aesthetic feelings that arise in a person when perceiving and depicting a phenomenon, seeing the beauty of the environment, volitional qualities of the personality that ensure the practical implementation of creative ideas, perseverance and hard work, reflection, and the pursuit of perfection are the qualities of the personality that contribute to the implementation of artistic and creative activity.

Artistic and creative activity in decorative and applied arts embodies a distinct way of reflecting the surrounding environment through decorative images and concepts. Specifically, a piece of decorative and applied art, in this case, represents a materialized decorative image, embodied in decorative material.

In the context of the systematic approach, artistic and creative abilities are considered as properties of the functional systems of the human brain, which are realized in a specific artistic and creative activity, where practical activity is the most important condition and means of developing artistic abilities. The development of artistic and creative abilities depends on personal characteristics of a person, psychological and pedagogical methods and ways of influencing him or her, motivational factors of personality development, among which self-regulation and self-actualization, i.e., the person's desire to maxim-

ize his or her capabilities, occupy one of the most important places.

Undoubtedly, the formation and development of artistic and creative abilities in future specialists in decorative arts during the study of folk crafts and trades is determined, first of all, by the presence of appropriate inclinations and aptitude for the type of artistic and creative activity under consideration. At the same time, it is worth noting the special role of the personality's needs and motivational characteristics and attitudes to concentrate their efforts to achieve a specific goal in the process of artistic and creative activity.

Decorative and applied arts involve unique features of artistic, creative, sacred and practical activities. These peculiarities lie in the fact that in the course of arts and crafts activities, higher education students not only develop their own artistic and creative abilities, acquire knowledge about the world, but also acquire emotional and value-based attitudes towards the world around them and towards themselves. A creative person builds his or her own human, dialogic relationship with the world, i.e., discovers reality as a world of creativity, a human world, a world full of personal meanings.

In the process of studying the problem under research, we have identified three main groups of artistic and creative abilities of applicants for education in decorative and applied arts, which reflect a set of such characteristics of the abilities of artistic imaginative and associative thinking, imaginative and associative imagination, which, together with the abilities of decorative and applied arts, contribute to the mastery of the basics of artistic creativity of decorative and applied arts. In turn, the structure of the group of abilities in decorative and applied arts includes the ability to decorative interpretation and stylization of forms; the ability to plane and ornamental vision, emotional and associative perception of the environment; decorative and compositional abilities, the ability to develop skills in the field of decorative and applied arts.

The defined goal of teaching higher education students in decorative and applied arts stimulates the search for new optimal combinations of principles, methods, techniques, forms, means, conditions, content that will form an integral methodological system and provide for positive dynamics in the development of artistic and creative abilities. The integrity of the methodological system lies in the close interconnection of learning, education and development, which have a shared methodological basis.

The structure of our proposed integral methodological system for the development of artistic and creative abilities of future specialists in decorative arts in the study of folk crafts and trades provides for the conceptual provisions, goals, objectives, content of the disciplines of the cycle of professional training in the arts (basics of fine, decorative and applied arts), which are based on the principles, methods and forms relevant to our study using visual teaching tools.

The experience of artistic and creative activity, in addition to didactic principles, involves the implementation of specific principles of the process of developing artistic and creative abilities. These principles include: the relationship between the perception of decorative and applied arts and artistic and creative activities; taking into account the cognitive, individual and age-related capabilities and characteristics of higher education students; integration of various activities in the field of decorative and applied arts. The considered principles of the development of artistic and creative abilities in decorative and applied arts together ensure the process of artistic and creative activity of students from awareness through the emotional and sensual sphere to artistic, creative, decorative and figurative embodiment of a holistic and harmonious decorative composition. In teaching higher education students of decorative and applied arts, it is worth applying the didactic principles known in pedagogical science in combination with special methods of thinking, artistic and practical activities and optimal forms that have a positive impact on the dynamics of the development of artistic and creative abilities of students of decorative and applied arts.

This study proposes a set of teaching methods that ensure the development of artistic and creative abilities of future specialists in decorative arts in the study of folk crafts and crafts, namely:

- methods of development of artistic and creative abilities in decorative and applied arts: problem-search, associative, relaxation-active, research, comparison and generalization, decorative interpretation and stylization, cut-out method, emotional and associative perception;

- methods of motivation and stimulation of the development of artistic and creative abilities in decorative and applied arts: motivation of external stimulation, self-actualization, self-affirmation, encouragement, pedagogical attitude, pedagogical influence, collective search;

- methods of control and self-control of the development of artistic and creative abilities in decorative and applied arts: positive assessment, control questions, practical control (departmental reviews), self-control.

The effective development of artistic and creative abilities of future specialists in decorative arts in the study of folk crafts and trades is possible in the presence of a set of organizational and pedagogical conditions, which we have included:

- pedagogical skills of a teacher in accordance with a holistic methodological system for the development of artistic and creative abilities in decorative and applied arts;

- creating a creative atmosphere during arts and crafts activities;

- fostering a desire for artistic and creative activity in the field of decorative and applied arts among students;

- fostering optimal motivation among students for the development of their own artistic and creative abilities in the decorative and applied arts;

- creating conditions for a continuous process of acquiring knowledge and experience of artistic and creative activity;

- creation of problem-searching situations and tasks aimed at developing artistic and creative abilities in decorative and applied arts;

- using the developmental potential of folk decorative and applied arts;

- organization of competition and exhibition activities.

The purpose of the proposed methodological system for the development of artistic and creative abilities of future specialists in decorative arts in the study of folk crafts and trades is defined in accordance with the methodology of artistic and creative activity as a dialectical interaction of the principles of scientific, artistic and applied creativity. The system itself realizes two main goals: it promotes the development of artistic and creative abilities based on the unconventional approach we use, based on the latest scientific research in the field of the dual nature of the human brain and its functional asymmetry, using relaxation-active teaching methods; creates conditions for the formation of a system of knowledge, skills and abilities necessary for the further development of artistic and creative abilities.

The proposed methodology for the development of artistic and creative abilities of future specialists in decorative arts in the study of folk crafts and trades involves the following main aspects:

- explanation of theoretical material in accordance with the above didactic principles of teaching;

- defining and formulating the methodological goal, educational and creative tasks, conditions and requirements for the final result at a particular stage of work, i.e., for search options, sketches, cardboard, finished products of decorative and applied art, as well as determining the criteria for evaluating the final result, i.e., the product itself, made in decorative material;

- alternation of rest and activity of students during artistic and creative activities, which consists in observing the harmony of biorhythms of the human body and brain and is important for the successful development of artistic and creative abilities of higher education students in decorative and applied arts;

- explanation of the specifics of mental brain switches and mastering the technologies of these switches, which contributes to the rapid and high-quality assimilation of theoretical and practical knowledge, skills, abilities and, accordingly, the positive dynamics of the development of artistic and creative abilities of higher education students in the process of artistic and creative activity in the performance of the proposed tasks;

- application of forms and methods of individual and frontal work in the process of thinking over and processing variants of topics of the content of the methodological system for the development of artistic and creative abilities in decorative and applied arts;

- application of the optimal set of principles, methods, means, forms and conditions that contribute to the development of artistic and creative abilities in higher education students in decorative and applied arts;

- application of creative search for multivariate solutions to artistic and creative tasks, problem tasks and problem situations, where the content of each task is a kind of stimulant for the development of artistic and creative abilities in decorative and applied arts among higher education students;

- preliminary reviews of the works performed at each stage of the artistic and creative process, their collective discussion and reasonable evaluation, discussion and approval of the proposed artistic and creative solutions of the sketchbooks by the faculty of the department;

- finalization and finishing of a product of decorative and applied art in a decorative material, de-

sign of the work in compliance with the requirements of the professional culture of the product of decorative and applied art;

- the main departmental review of completed educational, artistic and creative works performed in the material, collective discussion, justification of grades according to their criteria.

Of the mentioned main stages of the methodology for the development of artistic and creative abilities in higher education students in the study of folk crafts and trades, the stages of alternating rest and activity of students in compliance with the harmony of the biorhythms of the human body and brain; the need to explain the specifics and mastering by students of the technology of mental brain switching during artistic and creative activity are of exceptional importance for our study.

It is worth noting that these stages are key in the training of future specialists in decorative arts of folk crafts and trades and the development of their artistic and creative abilities, as they play the role of the main factors in the process of transition from logical analysis to figurative and associative thinking of students in the activities of decorative and applied arts. The educational and methodological effectiveness of higher education applicants' brain switches during artistic and creative activity ensures the cross-cutting nature of its consistent inclusion in the practice of working on a work of decorative and applied art at any stage of training and development of students' artistic and creative abilities. Mastering the technology of mental brain switching during artistic and creative activity by higher education applicants encourages them to have a conscious, responsible attitude to the artistic and creative process itself, to join the principles, methods, conditions of artistic and creative activity during classes in the disciplines of the cycle of professional training of artistic direction from the first educational and practical steps.

Therefore, ensuring a conscious synthesis of figurative-associative and logical in solving educational and creative tasks, mastering the technology of quickly switching the brain from the artistic right hemisphere to the logical left hemisphere determines the success of each higher education student in achieving the goal, in comprehending professional culture, in developing their own artistic and creative abilities in the field of decorative and applied arts.

Conclusions. Nowadays, there is a need to reorient public consciousness to the education and development of holistic, creative thinking of the individual, to the motivation of a harmonious, ecological type of thinking, consciously possessing logical and imaginative thinking, equally using the left and right hemispheres of the human brain. The problem of forming and developing artistic and creative abilities in higher education students in decorative and applied arts is a complex problem. It consists of philosophical, psychological, pedagogical, physiological, didactic, technological, art historical and other aspects. The depth and comprehensiveness of the disclosure of the processes of each of these aspects related to the development of artistic and creative abilities of the individual determines the principles, methods, means, forms and conditions of artistic and creative activity of higher education students in the field of decorative and applied arts.

The study provides a scientific and theoretical substantiation of the peculiarities of the development of artistic and creative abilities in higher education students in the field of decorative and applied arts. Through the general psychological structure of creative activity, some features of the structure of the properties of artistic and creative abilities of higher education students in decorative and applied arts are revealed and the main groups of the studied abilities are identified. In order to effectively develop the artistic and creative abilities of future specialists in decorative arts in the study of folk crafts and trades, we have proposed a set of organizational and pedagogical conditions.

The conducted research does not exhaust all the problems of developing artistic and creative abilities in future specialists in decorative arts while studying folk crafts and trades. Other aspects of the problem also require further research, in particular: experimental verification of the effectiveness of the proposed organizational and pedagogical conditions and a holistic methodological system for the development of future specialists in decorative arts of artistic and creative abilities in the study of folk crafts and trades, which necessitates the development of indicators, levels and criteria for assessing the levels of artistic and creative abilities.

Список використаних джерел

1. Біла І. М. Психологія дитячої творчості. К.: Фенікс, 2014. 137 с.
2. Вознюк О. В., Дубасенюк О. А. Цільові орієнтири розвитку особистості у системі освіти: інтегративний підхід: Монографія. Житомир: Вид-во ЖДУ ім. І. Франка, 2009. 684 с.
3. Моїсеєва Ф. А., Усачов В. А. Осмислення культури як процесу розвитку людського суспільства. Наука. Релігія. Суспільство. 2013. № 4. С. 70–74.
4. Орлова О. Художнє сприйняття: теорія і методика: навчальний посібник. Полтава, 2013. 177 с.
5. Пальм Г. А. Загальна психологія: навчальний посібник. К.: Центр учбової літератури, 2009. 256 с.
6. Полатайко О. Проблема критеріїв сформованості художньо-образного мислення майбутнього вчителя мистецьких дисциплін. Наукові записки. Серія: Педагогіка. 2007. № 10. С. 86–93.
7. Туриніна О. Л. Психологія творчості. К.: МАУП, 2007. 160 с.
8. Штефан А. Феномен творчої діяльності в авторському праві. Теорія і практика інтелектуальної власності. 2018. № 4. С. 5–13.
9. Marushchak O. V., Zuziak T. P., Savchuk I. V., Rohotchenko O. O. Artistic and aesthetic competencies development: training teachers using decorative and applied arts. Society. Integration. Education: Proceedings of the International Scientific Conference (May 22th-23th, 2020, Rezekne). Rezekne: Rezeknes Tehnologiju Akademija, 2020. Volume V. 719-728. <http://dx.doi.org/10.17770/sie2020vol5.4917>

References

1. Bila, I. M. (2014). *Psykhologhiia dytiachoi tvorchosti*. Kyiv: Feniks, 137 [in Ukrainian].
2. Vozniuk, O. V., & Dubaseniuk, O. A. (2009). *Tsilovi oriientyry rozvytku osobystosti u systemi osvity: intehratyvnyi pidkhid*. Zhytomyr: Vyd-vo ZhDU im. I. Franka, 684 [in Ukrainian].
3. Moisieieva, F. A., & Usachov, V. A. (2013). *Osmyslennia kultury yak protsesu rozvytku liudskoho suspilstva* [Understanding culture as a process of human society development]. *Nauka. Relihiia. Suspilstvo*, 4, 70–74 [in Ukrainian].
4. Orlova, O. (2013). *Khudozhnie spryiniattia: teoriia i metodyka*. Poltava, 177 [in Ukrainian].
5. Palm, H. A. (2009). *Zahalna psykhologhiia*. Kyiv: Tsentr uchbovoi literatury, 256 [in Ukrainian].
6. Polataiko, O. (2007). *Problema kryteriiv sformovanosti khudozhno-obraznoho myslennia maibutnoho vchytelia mystetskykh dystsyplin* [The problem of criteria for the formation of artistic thinking of the future teacher of art disciplines]. *Naukovi zapysky. Serii: Pedahohika*, 10, 86–93 [in Ukrainian].
7. Turynina, O. L. (2007). *Psykhologhiia tvorchosti*. Kyiv, 160 [in Ukrainian].
8. Shtefan, A. (2018). *Fenomen tvorchoi diialnosti v avtorskomu pravi* [The phenomenon of creative activity in copyright]. *Teoriia i praktyka intelektualnoi vlasnosti*, 4, 5–13 [in Ukrainian].
9. Marushchak, O. V., Zuziak, T. P., Savchuk, I. V., & Rohotchenko, O. O. (2020). Artistic and aesthetic competencies development: training teachers using decorative and applied arts. *Society. Integration. Education: Proceedings of the International Scientific Conference (May 22th-23th, 2020, Rezekne)*. Rezekne: Rezeknes Tehnologiju Akademija. Volume V. 719-728. <http://dx.doi.org/10.17770/sie2020vol5.4917>

Про авторів

Оксана Марущак, кандидат педагогічних наук, доцент, e-mail: ksanamar77@gmail.com

Олександр Шинін, Заслужений діяч мистецтв України, старший викладач

Наталія Вусик, асистент кафедра образотворчого, декоративного мистецтва, технологій і безпеки життєдіяльності

About the Authors

Oksana Marushchak, Candidate of Pedagogical Sciences, Associate Professor, e-mail: ksanamar77@gmail.com

Oleksandr Shynin, Honored Artist of Ukraine, Senior Lecturer

Natalia Vusyk, Assistant at the Department of Fine and Decorative Arts, Technology and Life Safety