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## ANALYSIS OF IDEAS AND MODERN APPROACHES TO CREATIVE SELF-DEVELOPMENT IN ART

### ANÁLISIS DE IDEAS Y ENFOQUES MODERNOS PARA EL AUTODESARROLLO CREATIVO EN EL ARTE

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#### Suggested citation (APA, seventh ed.)

Neicheva, L., Androsova, D., Shevchenko, L., Motornaya, T., & Serhiyivna, O. (2024). Analysis of ideas and modern approaches to creative self-development in Art. *Revista Conrado*, 20(99), 260-269.

#### ABSTRACT

The problem of the research is to resolve these contradictions, which is possible subject to the development of an effective methodology for teaching decorative and applied arts, aimed at the holistic development of the artist's creative personality. Thus, the relevance of the research problem is emphasized by the need to resolve the identified contradictions, and allows us to identify the problem: how should the process of education and training be organized, maximally activating the professional and creative self-development of bachelor students of decorative and applied arts, adequate to the requirements of the modern socio-cultural situation? To solve this problem, an in-depth analysis, generalization and systematization of domestic and foreign historical, theoretical and practical-methodological experience in teaching arts and crafts, as well as modern concepts and approaches to creative self-development is required.

#### Keywords:

Methodology, socio-cultural situation, applied arts, Bachelor students.

#### RESUMEN

El problema de la investigación es resolver estas contradicciones, lo cual es posible sujeto al desarrollo de una metodología eficaz para la enseñanza de las artes decorativas y aplicadas, orientada al desarrollo holístico de la personalidad creativa del artista. Así, la relevancia del problema de investigación se enfatiza en la necesidad de resolver las contradicciones identificadas y permite identificar el problema: cómo organizar el proceso de educación y formación, activando al máximo el autodesarrollo profesional y creativo de los estudiantes de licenciatura de artes decorativas y aplicadas, adecuadas a las exigencias de la situación sociocultural moderna? Para resolver este problema se requiere un análisis en profundidad, generalización y sistematización de la experiencia histórica, teórica y práctico-metodológica nacional y extranjera en la enseñanza de artes y oficios, así como de los conceptos y enfoques modernos del autodesarrollo creativo.

#### Palabras clave:

Metodología, situación sociocultural, artes aplicadas, estudiantes de Licenciatura.

## INTRODUCTION

The relevance of the article is determined by the fact that in modern socio-cultural and economic conditions one of the priority directions of state policy is the education and development of an active creative personality with spiritual, moral and ideological self-awareness, capable of self-education and self-realization in professional activities. This attitude is caused by the growing opposition between mercantile-material utility and the spiritual sphere, forming a pragmatic worldview and persistent resistance to humanistic ideas and ideals, leading to a decrease in the value qualities of the individual. Therefore, the main focus of the education sector is the creation of objective conditions for the self-development of the younger generation, capable of stimulating the formation of emotional, spiritual and moral principles, creative and professional qualities. At the same time, the semantic orientation of students towards receiving education as creative self-creation for full professional self-realization, which requires acquiring the skills to independently manage the process of their development in accordance with life goals, which is a prerequisite for success in the new socio-cultural space, acquires special significance.

Of particular relevance is the scientific understanding of the problem of enhancing the creative self-development of students in the process of mastering decorative and applied arts, primarily at the undergraduate level, since this is where aesthetic and professional competencies are laid that allow them to successfully master new stages of art education (Turkle, 2011). Therefore, the processes of forming an active creative personality, capable of independent work, associated with the search for various forms and methods of self-expression, finding one's own individual style, the author's handwriting, which requires the mobilization of all the highest essential forces of the artist's personality, deserve special attention.

Csikszentmihalyi, Mihaly: Author of such works as *Flow: The Psychology of Optimal Experience*, where he explores the concept of flow and its impact on the creative process and enjoyment of life.

Gardner, Howard: Known for his book *Frames of Mind: A Theory of Multiple Intelligences*, in which he proposes the concept of multiple intelligences and examines different types of talents and abilities.

Amabile, Teresa: Author of *Creativity in the Context of Organizations: Three Hundred Years of Research*. She explores the factors that drive creativity in the workplace and its impact on performance.

Sawyer, Keith: Author of *The Structure of Creativity*. It explores the process of creative thinking and offers various strategies to stimulate creativity.

Craft, Anna: Author of *Learning for Creativity*. She explores the role of art in learning and developing creative abilities in children.

Sternberg, Robert J.: Known for his work *Creativity and Intellectual Development*, which examines the relationship between creativity and intellectual development.

The authors of these fundamental works, based on the general didactic principles of artistic and aesthetic development of reality in the decorative and applied arts, identify the features of the development of sensory perception and imaginative thinking, the specifics of the formation of artistic mastery, and focus on the unity of solving artistic and pedagogical problems in the process of professional training of students. However, most of these studies were based on other state educational standards that provide for a 5- and 6-year period of training for an artist, sufficient classroom time to carry out educational and creative work, conduct various types of practices and final certification. Therefore, there is a need to understand the existing methods in accordance with the requirements of the modern state standard, focused on the development of the active personality of the artist, capable of independent creative activity.

Thus, the analysis of scientific, methodological and theoretical provisions carried out in the dissertation, as well as the practice of training artists of decorative and applied arts, indicates that existing research has developed quite thorough scientific and pedagogical material aimed at developing professional skills in the processing of artistic materials in the context of a six-year specialist training plan. However, existing studies do not focus on the specifics of teaching arts and crafts in the context of a shortage of educational time allocated by the bachelor's educational standard for specialist training. In addition, due to the wide variety of types and types of decorative and applied arts and the diverse vision of the formation of professional skills, there is no unified approach to their special training.

It is obvious that the development of art education cannot remain aloof from the changes taking place in society as a whole, which are forming a huge variety of views on the conceptual foundations of teaching arts and crafts, introducing new requirements and adjustments to the organization of the educational process. Therefore, the problem of finding effective forms and methods of creative self-development, finding means and ways to activate students in creative and transformative activities, building themselves as individuals and as professionals remains unresolved

(Warschauer, 2004). The most important problem of the harmonious interaction of educational and creative tasks in the educational process has not received proper coverage, and the specifics of the integrative-interdisciplinary nature of education have not been identified, without which it is impossible to fully develop the professional qualities of an artist, which indicates insufficient scientific development of the area we are studying.

These circumstances lead to a superficial familiarization of students with their future professional activities, do not deeply enough form their basic and professional competencies, and do not create the prerequisites for self-development. Accordingly, the search for effective methods of teaching arts and crafts that meet the challenges of the time, means and technologies for organizing the educational process, innovative approaches to solving traditional problems aimed at creating conditions for effective creative self-development in the system of higher art education is being updated. At the same time, there are a number of contradictions in the modern theory and practice of training artists in decorative and applied arts.

– between the objective need of society for the development of an active creative personality capable of self-realization in the field of decorative and applied arts, and traditional approaches to the training of applied artists in the educational environment of a university;

– between high state requirements for the quality of student training and the lack of scientific and theoretical developments of professional and personal development of a specialist in conditions of reduced academic hours for professional disciplines;

– between the need to search for new forms and methods of activating the creative self-development of bachelor students of decorative and applied arts, motivating for further self-improvement of professional skills, and the insufficient development of scientific and theoretical provisions and methodological and pedagogical conditions for managing this process.

The problem of the research is to resolve these contradictions, which is possible subject to the development of an effective methodology for teaching decorative and applied arts, aimed at the holistic development of the artist's creative personality. Thus, the relevance of the research problem is emphasized by the need to resolve the identified contradictions, and allows us to identify the problem: how should the process of education and training be organized, maximally activating the professional and creative self-development of bachelor students of decorative and applied arts, adequate to the requirements of the modern socio-cultural situation? To solve this problem, an

in-depth analysis, generalization and systematization of domestic and foreign historical, theoretical and practical-methodological experience in teaching arts and crafts, as well as modern concepts and approaches to creative self-development is required.

The **object of the article** is the process of training bachelor students in decorative and applied arts in the higher education system, focused on the holistic development of the artist's creative personality.

The **subject of the article** is a methodology for teaching bachelor student's arts and crafts, aimed at enhancing creative self-development in an effective methodological system.

The **purpose of the article** is a scientific-theoretical substantiation and experimental testing of the methods of teaching decorative and applied arts, which activates the motivational activity of students for creative self-development in professional skills.

#### Research methods:

- study and analysis of art history, scientific-methodological and psychological-pedagogical works on teaching arts and crafts, as well as state educational standards, curricula and programs;
- studying the specifics of teaching decorative and applied arts in art and industrial institutes and academies, cultural institutes and art faculties of pedagogical and humanitarian universities;
- methods of empirical research: pedagogical observation of the process of making arts and crafts, analysis of students' work, conversations with students and teachers;
- pedagogical experiment and generalization of the results of experimental work.

#### MATERIALS AND METHODS

An analysis of the historical experience of teaching arts and crafts revealed that professional skills were acquired as a result of long-term craft practice. The main form of training for applied artists was apprenticeship, carried out by the method of visual learning in the process of work and making it possible to maintain the continuity of the transfer of skills from one generation to another, which was expressed in the inheritance, preservation and development of material culture (Thomas & Brown, 2011). The basis of training was the copying and reproduction of samples, which allowed for variability. Creativity, as a rule, went beyond the educational process. Long years of study undoubtedly contributed to the acquisition of technical skills in processing materials, which served as a starting point for the development of creative abilities and,

to a certain extent, guaranteed success in professional activities.

At each historical stage, the goals, objectives, forms and methods of training applied artists changed, which is associated with the development of science and technology, as well as the attitude of government agencies, the public and academic artists towards applied arts.

The purposeful training of applied artists was caused by the development of mass industrial production, which required the search for new principles for designing the objective world based on the functionality and expressiveness of the technical form, giving it aesthetic significance. The need to achieve a connection between art, technology and industry contributed to the emergence and development of new artistic and design activities - design, which until the beginning of the 20th century, identified with applied art.

The problem of creative self-development in the decorative and applied arts has been repeatedly voiced by foreign and domestic artist-teachers, as evidenced by their numerous methodological developments. The educational and methodological materials they developed became the foundation for the practice of training specialists for the art industry.

It is important to emphasize that during the formation of the arts and crafts teaching system, effective methods for developing creative activity of student's process in the formation of professional skills in the processing of artistic materials. But due to the transition to a "tiered" system, the training time for specialists was significantly reduced to 4 years (versus 6 years). The shortage of training hours for studying a cycle of special disciplines leads to a superficial familiarization of the future artist with the basics of professional activity, as well as to the unpreparedness of graduates for independent creative work.

A distinctive feature of teaching arts and crafts is that it is located simultaneously in the field of fine arts, artistic craft and technical aesthetics, as well as a huge variety of types and types. Therefore, existing methods are local in nature, expressed in a diverse vision of the priority of special disciplines, their tasks and the sequence of mastery, which ultimately interferes with the process of development of the artist's creative personality.

It is assumed that a bachelor's degree should provide the student with the development of subjectivity and the formation of aesthetic and professional competencies that allow him to successfully master new levels of art education. Effective self-determination obtained in bachelor's education will allow you to design your professional route through independent choice of the paths of your personal

and creative self-development. However, research devoted to the activation of creative self-development in the process of training applied artists in the system of modern higher art education has not yet been carried out. Consequently, there is an obvious need to search for and theoretically substantiate new forms and methods of teaching bachelor students of decorative and applied arts, motivating them to independently transform themselves as creative individuals.

The process of cognition in decorative and applied arts, being part of general artistic manifestations, is also based on understanding objective reality. But the processing of objects of perception in the minds of an applied artist occurs according to laws different from fine art, which is associated with the specifics of revealing figurative content in an expressive-symbolic form in relation to a specific decorative material. In the process of perception, the ability to see the possibility of a conditionally associative configuration of real objects and to know the ways and techniques of its material embodiment becomes especially significant. Based on various forms of abstraction, comparison, juxtaposition, analysis and grouping, images of perception, abstracting and losing touch with reality, are filled with new semantic and meaningful meanings based on a personal understanding of beauty and harmony, taking into account the expressive capabilities of the material, which determine the specifics of constructing an image with only it an inherent measure of stylization and generalization. This gives grounds to assert that, originating during sensory perception, mental processes proceed depending on knowledge of the structural and plastic properties of the material and in connection with practical actions.

Consequently, the formation of a plan and performing skills are a single process aimed at creating an artistic image, in which the technical side is considered as a necessary means for expressing the artist's aesthetic idea. Overcoming the discrepancy between the idea and its embodiment in decorative material in an expressive form acts as an incentive to self-mastery of professional skills, the search for one's own signature and individual style.

The interconnectedness of the cognitive-analytical and emotional aspects of activity determines the unity and simultaneity of solving educational and creative tasks, in which creativity is both a part of learning and its result. This statement emphasizes the need for students to develop a method of active observation and develop the will to conscious compositional calculation when constructing simple objects at the initial stage of training, before figuratively revealing the content of the work in the final courses.



By criterion, as a more general concept, we understand the main sign of mastering the methods and techniques of creating an expressive decorative work, justifying certain indicators of its artistic value and forming assessments of students' professional skills. Craftsmanship here is understood as the process of creating decorative work without a gap between recognizing the creative task and finding ways to solve it.

The group of criteria for evaluating educational and creative work includes: feasibility of the work; ideological and semantic content of the plan; consistent formation of a concept through visual actions; expressiveness of the artistic image; originality and novelty of the author's idea; integrity and harmony of the compositional solution; stage-by-stage implementation of technological work; efficiency of material processing technology; expressiveness of the idea in the material; quality of execution (Iasechko et al., 2022).

The results of the ascertaining experiment made it possible to identify typical gaps in teaching students the decorative and applied arts, which consist in the lack of skills to independently search for imaginative solutions, formulate a compositional concept, taking into account the understanding of its technological implementation in decorative material, determine the aesthetic and practical significance of products and show their creative individuality. The unformedness of the plan leads to frequent adjustments to the image and the solution of exclusively technological problems. Students have a weakly expressed research type of thinking, do not show individuality and originality in creating decorative images, lack an understanding of the unity of expressiveness, imagery, integrity of composition and execution technique, which limits the possibility of creative self-realization in the field of decorative and applied arts.

In the process of conducting an ascertaining experiment, it was revealed that training is predominantly focused on one side of the educational process - the development of special technical skills that indirectly activate creative activity. Such traditional training can contribute to the relatively successful acquisition of practical skills in initial courses. But at subsequent stages, the requirements for decorative and applied works change, which requires a fairly high level of imaginative thinking and artistic comprehension. Therefore, technical and analytical knowledge and skills are clearly not enough. Therefore, it is advisable to emphasize methodological influences on solving problems of developing figurative perception, representation and imagination simultaneously with teaching elementary visual literacy.

Summarizing the above, we come to the conclusion that ensuring students ways formation decoratively transformed representation as an anticipation of the result, as well as knowledge about the main stages of the implementation of actions with fine and decorative materials will make it possible to intensify the self-development of the artist's creative personality. Pedagogical understanding of psychological developments on the research problem made it possible to formulate conceptual provisions for teaching methods of decorative and applied arts, which are as follows:

- scientific and artistic understanding of the world contributes to the emergence of the idea of a future decorative work in accordance with personal and social aesthetic needs, and, thus, increases the opportunities for university graduates for creative self-realization in the modern socio-cultural space;
- integrity of visual perception and tactile-motor movements allows you to form a complete decoratively transformed representation of the image of the future work and the representation of hand actions to materialize it, which actualizes the formation of the most complete artistic concept;
- bringing all levels and types of cognition into unity and giving them a close relationship simplifies and accelerates the creative process of forming a convincing compositional concept and its implementation in decorative material, helping to maintain the necessary activity until the complete completion of the work, which makes it possible to compensate for the reduction of training sessions in professional disciplines;
- the emotional and personal attitude of students to the process of activity develops reflection, deepens the semantic significance of their creativity and motivates them to consciously master the palette of their technical craft as a necessary condition for creative self-development.

The completeness of perception and activation of cognitive processes is enhanced by the creative use of themes, motifs and images of regional material and artistic culture in the search for ideas. Justifying that reliance on the types of decorative art of a particular region shapes students' abilities for intercultural interaction, a value-based attitude towards the surrounding reality and full-fledged personal development, helping to increase the humanitarian content of education.

The successful functioning of teaching methods requires the creation of certain pedagogical conditions. The first pedagogical condition we consider is the organization of an educational and creative environment based on cooperation. Co-creative and co-authorship of an emotionally

rich process of activity activates the processes of attention, memorization, comprehension and thereby increases the effectiveness of achieved goals (Prensky, 2001). An important factor influencing the successful development of professional skills is the student's activity itself, which is based on aesthetic needs as an incentive for artistic activity and determines targeted actions to achieve personal and professionally significant goals.

The most important pedagogical condition is the systematic presentation of the integrated interdisciplinary content of the material being studied, ensuring a holistic understanding and assimilation of theoretical and practical material (Tapscott, 1998). The key concepts of all professional disciplines are a kind of indicative basis for a high level of generalizations that make it possible to combine interdisciplinary knowledge of students and, on this basis, to intensify the inclusion of students in the educational and creative process.

The next pedagogical condition in our experiment is the introduction of problem-based learning technology into the educational process, aimed at developing the cognitive independence of students through a deterministic system of problem situations (Sternberg, 1999). Methodological consistency, phasing, dynamism and feasibility of solving educational and creative problems in accordance with cognitive opportunities and abilities will form a cognitive student independence. In this regard, a verbal, emotionally charged pedagogical setting with the display of educational material in a concretely figurative form in various visual forms is of particular importance, as a way of activating, stimulating and regulating the development of figurative and logical principles in the process of performing educational tasks in accordance with the stages of learning.

Also of utmost importance in a pedagogical experiment is the presence of clear planning and control of classroom and independent work of students according to the principle of advanced learning, which allows providing the student with the greatest possible independence in the search for a decorative image and means of its implementation, which awakens mental activity and a creative approach to educational activities (Amabile, 1996). Operational management of educational and creative activities of students is a stimulating factor for the search and assimilation of new knowledge and ensures the effective formation of practical skills.

As the pedagogical experiment showed, an effective means of activating creative self-development is the use of active forms and methods of conducting classes, which we include: master classes, individual and group design, presentations, excursions, educational and creative

screenings, collective discussions of pre-design research, including in the advisory forum in the MOODLE electronic environment. The undoubted advantage of electronic courses is the ability to present a variety of visual material, which is not always possible in a workshop, and also to solve the problem of providing them with educational materials. The designated pedagogical conditions activate cognitive processes and motivate students to self-development in the arts and crafts.

Thus, understanding the essence of the creative process of forming an expressive artistic image, which is the basis of the work, stimulates students to consciously master artistic and expressive means and master techniques and technologies for processing various decorative materials, contributing to the acquisition of special manual skills (Sawyer, 2012). This will increase the success and efficiency of the process of teaching arts and crafts in conditions of a shortage of teaching hours and will form students' abilities for further self-development and self-expression in any type of arts and crafts.

To identify integration connections, the key points of the training content were identified and combined, and on this basis, cross-cutting topics were developed for performing practical work in the disciplines taught by the author of the study (Gardner, 2013). Based on the identified topics that required the completion of specific educational tasks, types of work intended for classroom studies and independent work of students were identified, their goals and objectives were formulated, deadlines and evaluation procedures were indicated, educational and methodological support was developed, including in electronic form. .

Training tasks were developed taking into account existing knowledge, skills and abilities, but at the same time with gradual complication and the addition of new techniques and operations (complexity of manufacturing technology, shaping and design of products), ensuring the feasibility of the learning process (Prensky, 2010). All tasks logically follow from what was previously studied and are distributed over time, taking into account the increasing level of complexity.

Lecture courses introduced the concept of "artistic image" in decorative and applied arts, the laws of construction and expressive means of decorative composition, the main types and techniques of ornamental constructions, the principles of stylization, various methods of generalization and simplification, metaphors, analogies and associations, the specifics of shaping and design in accordance with the plastic and decorative properties of specific materials (Gardner, 1993).

Particular attention was paid to the study of regional historical-cultural and ethnic-stylistic traditions, their modern

modification to the conditions of the art market and fashion, the analysis of traditional forms and technologies for manufacturing decorative and applied products through the use of analogies and associations to find an expressive compositional solution. Choosing artistic processing of natural materials (birch bark, cattail, straw) from a wide range of decorative and applied arts, we focused on the following aspects of education and training:

– artistic processing of birch bark, cattail, straw, being one of the oldest types of folk art, is widespread and neighboring countries. This allows you to expand the content of training through the study of semantics, traditional forms and technologies for manufacturing products of various ethnic groups;

– having different chemical and physical properties and technologies for their processing, these types of materials have both general and specific principles of shaping and design, which makes it possible to effectively develop the emotional-imaginative, creative and analytical aspects of thinking that form the creative personality of the artist, and also contributes to the mastery of professional skills in several types of decorative and applied arts.

When explaining a specific task, the peculiarities of perception were considered to identify the typical and essential in the image, methods of generalization and simplification of realistic objects, the specifics of decorative drawing necessary for the formation of a decorative image and its presentation in a visual form (Craft, 2003). The works of masters and the works of students from the methodological fund were analyzed. Thus, clear aspects of studying the phenomena of the surrounding reality were determined, which were formed into specific educational tasks.

The theoretical material was presented with the obligatory display of educational material in a concrete form in various visual forms and the use of information technology teaching aids. The most important thing was a personal visual demonstration of the sequence of execution of a specific product, which gives the most complete picture of the work process, allowing one to learn a certain algorithm of actions (Csikszentmihalyi, 1990). Thus, the theoretical part systematically and consistently identified specific educational and creative tasks necessary to complete practical tasks, revealing the features of decorative perception, figurative representation and understanding of the process of technological embodiment of a speculative image in a specific material.

Reasonable freedom to choose an idea, the maximum possible and conscious independence in the search for a decorative image and means of its implementation acted as an effective incentive to intensify the creative activity

of students. An emotionally rich explanation of educational and practical material, its informative and imaginative clarity presented in various forms, varying topics and tasks with different levels of complexity, and the experience of one's own creative activity created favorable conditions for the creative self-development of students. The active accumulation by students of technical and analytical knowledge and skills in working with fine and decorative materials, which occurs at the initial stages of training in the process of simultaneously solving educational and creative problems, allowed them to be used in the future in the search for new techniques and expressive possibilities for translating ideas into materials.

Thus, by the end of the first year of study, it was necessary to identify students' knowledge of compositional patterns and means of artistic expression and the ability to apply them in creating a decorative work. An analysis of the process of making decorative work and the final result at the initial stage of training showed that most students were able to form an original speculative image in their minds and present it in sketches.

The research hypothesis is based on the assumption that the activation of creative self-development of bachelor students in decorative and applied arts will become much more effective if:

- a universal and effective methodology for teaching decorative and applied arts is proposed, based both on traditional principles of training applied artists, and on modern trends in scientific knowledge and artistic and aesthetic transformation of the surrounding reality;
- the methodology for teaching decorative and applied arts will be based on the close interaction of rational and sensory principles and will be implemented through the step-by-step solution of educational and creative problems;
- creative self-development of bachelor students of decorative and applied arts will be defined as a process of continuous self-improvement of the creative qualities of an individual, carried out in active cognitive and practical activities based on personal meaning and self-reflection.

For the first time in the practice of art education, a scientific and theoretical basis has been given for an effective methodology for teaching bachelor students arts and crafts in the educational environment of a university. The fundamental novelty of the proposed methodology is as follows:

1. The important scientific problem of activating the creative self-development of bachelor students in the process of mastering decorative and applied arts, based on modern

trends in scientific knowledge and artistic and aesthetic transformation of the world, has been solved.

2. On a new conceptual basis, a methodological system is proposed, where creative self-development in the decorative and applied arts is defined as a complex integral quality of personality, formed in the process of active artistic activity on the basis of personal meaning and self-reflection.

3. A correlation has been revealed between the conscious mastery of the palette of a technical craft and the formation of a convincing decorative design, which is due to the specifics of the creative processes, the presence of knowledge of expressive artistic means and the structural and plastic properties of the material and in connection with practical actions.

4. The dependence of the activity of creative self-development on the unity of development and the close relationship of all types of cognition, which determine purposeful actions to achieve personal and professionally significant goals, has been established.

5. It has been proven that an indicator of the artistic and creative activity of students in the process of learning decorative and applied arts is transformative activity, a holistic compositional solution and high-quality technical execution.

6. Criteria for assessing students' decorative work have been developed, allowing for an objective assessment of the effectiveness of the teaching methodology.

7. The principles of development of the creative personality of an applied artist are scientifically substantiated on the basis of consistent advancement through the levels of knowledge with a gradual complication of solving figurative and technical problems.

8. Pedagogical conditions have been identified that make it possible to effectively manage the process of enhancing the creative development of bachelor students in decorative and applied arts and motivate them to consciously and purposefully master their professional skills.

The theoretical significance of the study is determined by the effective contribution of this work to the system of higher education for the training of artists of decorative and applied arts, which is due to the following:

- generalized and systematized the theoretical and practical experience of teaching arts and crafts in domestic and foreign pedagogy;
- on the basis of a pedagogical analysis of psychological and philosophical developments in the theory of knowledge, the substantive, artistic, figurative and technical-analytical aspects of decorative and applied

art are determined, their substantive characteristics are given;

- theoretical material on philosophy, psychology and pedagogy was analyzed and summarized, taking into account the specifics of the methodology of teaching decorative and applied arts, which made it possible to significantly expand and deepen methodological influences on the activation of professional and creative self-development of future applied artists;
- the experimental and methodological principles of productive creative self-development of the personality of an applied artist, which are of decisive importance in the effective improvement of students' professional skills, are theoretically substantiated;
- the activating influence of scientifically based pedagogical conditions on a significant increase in the motivational activity of students for independent creative work and the possibilities of their self-realization in the modern socio-cultural space has been proven.

## CONCLUSIONS

As a result of the study, the important scientific problem of enhancing the self-development of the creative personality of an artist of decorative and applied arts in the modern system of higher education, based on modern trends in scientific knowledge and artistic and aesthetic transformation of the surrounding world, was solved. The working hypothesis put forward in the study is theoretically justified, practically tested during a pedagogical experiment and fully confirmed.

A major scientific contribution has been made to the art education system through the development, scientific substantiation and experimental testing of a universal and effective methodology for teaching bachelor students arts and crafts, activating their motivational activity for creative self-development in professional skills.

The proposed teaching methodology is based on an analysis of domestic and foreign historical, theoretical and practical experience in teaching decorative and applied arts, which made it possible to identify the effectiveness of methodological systems for developing the creative activity of students in the process of developing professional skills in the processing of artistic materials. As well as a long-term scientific study conducted in the context of the requirements of the bachelor's educational standard for the quality of training of university graduates, aimed at ensuring the effective formation of the creative personality of the artist.

Pedagogical understanding of psychological and philosophical research into activity theory has made



it possible to define creative self-development as a process of continuous self-improvement of personal and professional qualities, which is one of the most important forms of scientific knowledge and transformation of oneself and the world around us. The personal and professional qualities of an artist are a fusion of his cognitive, intellectual, emotional, volitional and physical capabilities, which manifest themselves in the complex development of general and artistic and creative abilities.

It has been proven that the conscious desire for self-development occurs only in the presence of active semantic activity through an adequate assessment of one's potential abilities, self-reflection and determination of ways of their development. On this basis it is justified that the ability for self-improvement is a complex integral quality of the artist's personality, formed in the process of active artistic activity, which has personal significance for a person. The degree of manifestation of personal and professional qualities in the implementation.

This activity contributes to successful self-realization in the field of decorative and applied arts.

A pedagogical experiment confirmed that the most effective formation of the ability for creative self-development occurs in a specially organized environment under the influence of education and training, motivating the subject of the educational process to active mastery of professional skills in decorative applied arts. The author's personal pedagogical experience in preparing artists of decorative and applied arts in a higher art school made it possible to identify untapped reserves for intensifying the process of self-development of bachelor students in the educational environment of the university.

2. Based on an analysis of the process of creating a decorative work and scientific works on the psychology of artistic creativity, the theory of cognition and reflection, the psychological and pedagogical principles of teaching decorative and applied arts are determined, which are as follows:

- The creation of original decorative works is a single process of concept formation and technical skill, requiring an artistic understanding of objective reality and a high level of imaginative thinking, carried out on the interaction and close relationship of subjective and objective, conscious and unconscious, rational and sensual principles.

- The formation of a plan is a gradually unfolding process, complex in structure and content, aimed at creating an expressive artistic image and its embodiment in a specific decorative material. Distinctive features of the construction of decorative images are the conventional and figurative-symbolic principles of form-building, based on the basic

rules of organizing a harmonious work and the method of creative stylization in the dialectical unity of content and form.

- Necessary components when creating a decorative image are all levels of perception, representation, thinking, imagination and intuition, which occur depending on knowledge of visual literacy, structural and plastic properties of materials, techniques and technologies for their processing and in connection with practical actions. Ideas about possible expressive means of realizing a plan intensify the artist's efforts to improve his technical skills, allowing him to convincingly materialize his idea in an aesthetically expressive form.

- Conscious mastery of the technique and technology of processing materials forms a professional vision, leading to unity of all types of knowledge and allowing the transition from performing skills to intensive artistic and creative self-development. The result of students' educational and creative activity is transformative activity, a holistic compositional solution and high-quality technical execution.

3. The indicators of a decorative and applied work as an object of art are determined, which include figurative expressiveness of a compositionally organized form, expressed in decorative material, manifested in the complete implementation of the plan, integrity and content, high-quality technical performance, possessing emotional power and serving as a source of spectator admiration. On this basis, criteria for assessing the effectiveness and quality of students' educational work have been developed and justified at the level of forming a plan, which includes an idea of the final product, and at the level of its practical implementation in the material.

For the successful functioning of the teaching methodology, pedagogical conditions have been identified and justified to ensure the effectiveness of managing the process of self-development of the artist's creative personality and including:

- organization of an educational and creative environment based on cooperation; – systematic presentation of the integrated interdisciplinary content of the material being studied;

- introduction of problem-based learning technology into the educational process. The indicated pedagogical conditions make it possible to successfully solve problematic problems that arise in the process of creating decorative and applied works, ensure the feasibility of the work at each stage and provide an opportunity for the author's self-expression, which activates motivation for creative self-development.

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