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Research paper

National-Regional Component in the Training of Artists of Decorative-Applied Art

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Abstract

The article considers the regionalization of education as an important condition for preservation and development of ethnocultural artistic traditions. Regional culture is understood to mean a world of material and spiritual elements that make up being of particular region inhabitants with their constituent parts such as history, religion, folklore, and traditional applied art. The authors emphasize special role of culture and art universities in the process of humanizing art education. The article draws attention to the problem of identity in the modern global world and the importance of introducing the values of the past through the knowledge of the region's cultural heritage to the modern person. In this context, the authors emphasize the importance of traditional folk art as an area of self-determination and human identity.

The article proposes a set of special tasks for inoculation of a regional component in the educational process. The main methodological task is the formation of national historical self-awareness, group and individual self-identification, patriotism through the acquisition of cultural samples by their mastering in the process of creative activity and the further development of traditional arts and crafts in the new conditions of cultural existence.

The article concludes the renewal of the content of teaching arts and crafts on the basis of its enrichment by studying various national cultures taking into account regional peculiarities becomes the most important thing at the present stage. The training of future artists of decorative and applied art should be based on the principles of cultural appropriateness, historicism, creative development and socialization, which presuppose students' development in the process of nonmaterial culture learning

Keywords: *Professional training of artists of decorative and applied arts; Regionalization of education; Traditional folk art.*

1. Introduction

1.1. Regionalization of Education as a Necessary Condition for the Preservation and Development of Ethnocultural Artistic Traditions

The processes of modernization and internationalization of education, taking place against the backdrop of the formation of a multilevel and multiway system of world economic, political and cultural integration, reveal two conflicting trends in its functioning. On the one hand, the integration of national education systems deepens the knowledge base of institutions and the educational process members, pushes the limits of scientific research, enriches curricula, promotes the export of educational services, activates student mobility, which leads to the development of cultural dialogue, interethnic and international communication. On the other hand, the integration of educational programs leads to a chaotic search for new ideals, the depersonalization of Russian culture universality, the levelling of conventional thinking stereotypes, cultural traditions, morality and the loss of national identity and originality. According to A.B. Veber, "At present, global culture of consciousness devoid or almost devoid of local (national, ethnic, confessional) identity" [1, p. 15]. At the same time, ignoring the spiritual basis of the national culture will lead to a loss of society's ability to maintain its vital parameters. Similar processes occurred in the architecture, interior and exterior design in the period of 1970-1980s. The tourism boom of the 1960s led to the universalization of requirements for the hotels, their equipment, comfort and interior decoration in different countries, cities, and in various national and state formations. As a result, when traveling to another country, the tourist did not see much difference in where he was, since his familiar interior decor was standardly universal. The tourism boom in the 1960s raised the question of finding national identity with existing international unity. "The reference to the traditional ornament in architecture, folk art, as an integral part of cultural artistic environment, provided the key to a systematic approach to the formation of environment" [2, p. 54]. Folk applied and decorative art became an integral part of environmental approach to the solution of artistic and national cultural space. Items and products of folk crafts have become actively used in decorating interiors of public buildings and structures [3]. Therefore, in conditions of multinational education, as well as in solving the problem of environmental design in the 1980s, the main direction for the education system is its regionalization based on folk decorative art and specialists' training for a particular region. These graduates are able to work on preserving the historical and national cultural heritage of their country and ensure its development, taking into account the social and cultural factors inherent in it. The Federal Law "On Education" (2004) indicates the need to preserve and develop national cultures and regional artistic traditions, as a means of forming system of spiritual and moral values among youth. "The

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society is able to set and solve large-scale national tasks only when it has a common system of moral guidelines, when the country keeps respect for the native language, for an original culture and for original cultural values, for the memory of its ancestors, for every page of our national history" [4, p. 3].

There is a particular importance in the preservation of cultural identity and mentality of art education in the field of folk art as a transmission into the modern society the best regional and all-Russian national traditions, affecting society's spiritual sphere development. The regional system of art education in the field of folk decorative and applied art is the most important factor in preserving the diversity and mutual enrichment of Russian peoples' cultures. Under the regional culture we mean the world of material and spiritual elements that make up the existence of particular region inhabitants with their parts such as its history, religion, folklore, traditional arts and crafts, etc.

Therefore, regionalization as a component of education is considered as the formation of a regionally-oriented education system. Such system will meet not only the requirements of educational standards, but will also be aimed at meeting the needs of the region in specialists which are in demand on the labor market. It's also important that these specialists will have world outlook, spiritual and moral qualities based on the customs, traditions and the region's history. These graduate specialists will create the basis for the preservation and development of ethnocultural artistic traditions.

1.2. Humanization of Art Education System by the Means of a National-Regional Component

The polyethnic nature of the Russian Federation, formed in the course of its historical development, has led to a tendency of including socio-ethnic cultural components into the educational process, which act as regional components of education's content, help to master the knowledge about other cultures and clarify the general and specific features in traditions, way of living, awareness of the intrinsic value of each national culture. We consider mentoring of a specialist who understands the need for international solidarity and cooperation, who is aware of himself as a cultural and historical subject, ready for constructive participation in the dialogue of cultures, countries, regions and continents, as an instrument for developing students' culture and world outlook. In this regard, the process of education in a multicultural society must be built on the basis of ethno-cultural dialogue, taking into account "on the one hand, the ethnocultural factor as the formation of the individual's ethnic identity, and, on the other, the education of tolerant relations between people belonging to different ethnic groups, faiths and races" [5, p. 292]. The methodology of interaction between cultures and culture dialogue was developed in the works of M. Bakhtin, who argued that this is a mutual understanding of those involved in this process. He also considered important keeping his own opinion and a certain distance in this dialogue. He suggested an idea that "great phenomena in culture are born only in the dialogue of different cultures, at the point of their intersection" [6, p. 12]. Thus, in the process of mastering the achievements of one culture by the other, occurs significant progress and growth of both of them. The mastering of cultural historical heritage is also a powerful impetus in the development of our own culture, and a new generation must stand in the forefront of it.

The problem of identity is very significant in today's global world. The value system level that engenders specific cognitive styles, behavioral norms, patriotism, national identity, depends on the understanding and comprehension of a person's ethnic identity. The modern man's reference to the values of the past through the knowledge of the region's cultural heritage makes it possible to talk about traditional folk art as an area of self-determination and human identity. In this sense, the study of regional arts and crafts is understood as the formation of the the individual's historical memory and his historical self-awareness.

The study of regional arts and crafts, due to their territorial accessibility and the possibility to communicate directly to the masters, causes the development of cognitive initiative among students, the desire to conduct researches, to interact productively with the surrounding world and generate a certain value attitude to various aspects of the surrounding reality. The formation of students' socialization ensues on the mastering by social norms, values and cultural traditions. The introduction of a new model of the graduates' training in accordance with the values and norms of national culture and regional traditions required the transition of education from the educational paradigm to the cultural, from the "educated person" to the "culture person". G.L. Ilyin interpreted cultural appropriateness as the formation of a person under the influence of public life and, in accordance with it, justified "the formation of a new educational paradigm by changing the understanding of human and society's nature and, consequently, the goals of education" [7, p. 17]. E.V. Bondarevskaya, L.Ya. Zorina, V.V. Krayevsky, V.S. Lednev and others considered the issue of education's humanization and believed that a culture as a dominant social value, an instrument of cognition and a mediator of individual's development should be the basis of the education's content. This aspect is emphasized also by A.A. Verbitsky, who considered education as a necessary condition to "create person's image of the world in himself through active self-reliance in the world of objective, social and spiritual culture" [8, p. 41]. In the opinion of U.V. Senko, "the humanitarian component of education must be oriented toward the human's formation in culture, the disclosure of the true, deep in him" [9, p. 29]. According to V.A. Slastenina, "the more harmonious will be the overall cultural, social and moral development of students, the more free and civilly adult they will become in the realization of humanistic values in society. In this sense humanization is considered as a factor of harmonious students' development" [10, p. 112]. Students of art schools play a special role in the process of dialogue and convergence of cultures. One of the leading contradictions in the artist's activity in the process of interaction and mastering of cultures is the contradiction between "one's own" and "another's" (perceived) cultures. The settlement of this contradiction in the process of perception of another culture is due to: the common mentality and convergence of their cultural codes [11, p. 337]. The artist's specific role in the process of culture interaction is respect for the value orientations of "the others'" culture. In the artist's training process, it is important to teach him to see universal values in every culture, as well as to overcome stereotypes. This helps to unite the original and the foreign, and leads to spiritual enrichment. Hence, we can talk about the special role of the artist and students of art schools in the humanization processes in society.

2. Methodology

2.1. A Set of Special Tasks for the Introduction of a Regional Component into the Educational Process

The regionalization of education is considerably connected to the perspectives of the regional and national traditions' preservation and revival. These tendencies in the development of society make it necessary to take into account regional and national peculiarities in the training of specialists, where the knowledge of national artistic creativity of their region, local economic, social, ecological, cultural, ethnographic features, the ability to learn culture samples independently and use them in their professional practice should become the important professional qualities. In this way, regional knowledge that traditionally has applicable aspect, acquires a new value meaning as "the most important condition for the formation of professionalism among students in the process of decorative and applied creative activity" [12, p. 199].

Thus, the multifunctionality of the regional component provides great opportunities for professional development of the individual through the following tasks solution:

- the formation of national historical self-awareness, group and individual self-identification, patriotism;
- development of an emotionally valuable attitude towards oneself as a representative of ethnos and tolerance to other national cultures;
- study of regional traditions in the field of arts and crafts and their use in professional activities in order to preserve and revive the regional material and spiritual culture;
- the appropriation of cultural samples through their mastering in the process of their own creative activity and the traditional arts and crafts' further development in new cultural existence conditions;
- students' training for the upcoming practical activities in their region.

The introduction into the educational process of studying and mastering regional art traditions and their creative development means "purposeful use, appropriation and varied development of the Russian peoples' ethnic, national and cultural identity" [13, p. 19].

2.2. Pedagogical Conditions of Ethnocultural Training of Arts and Crafts' Artists

The most effective pedagogical conditions that form the future artist's professional competences are:

- creation of optimal versions of educational programs which contain a wide range of historical and ethnographic material, both from a particular region and Russia as a whole;
- parallel study of national traditions, manifested in the same cultural phenomenon;
- creation of a socio-cultural environment that develops students and promotes the formation of motivation to study regional traditions;
- involvement of masters of folk art into pedagogical activities within the framework of master classes;
- stirring up students' research activities, contributing to the increase of professional knowledge and self-determination of the individual, creative activity, independence, etc. development;
- the use of active teaching forms and methods, built on harmonious correlation of educational and creative tasks;
- providing the educational process with educational and methodological documentation, guides and textbooks for teachers to more productively conduct training sessions in accordance with the requirements of the regional labor market;
- development of educational and creative tasks, based on the study of regional traditions, incorporating modern innovations and manufacturing techniques. The inclusion of regional component in the education will make it possible for students to improvise more effectively in creative decisions, enrich and develop traditions;
- the use of the best works and products of national and regional fine and decorative and applied art as a visual material samples;
- the mastery of folk art samples made at active concerns of folk crafts, and original techniques, developed by professional artists using folk traditions.

3. Results

Training of artists of decorative and applied art which have ethnocultural consciousness capable of preserving and developing the national and cultural heritage of Russia and a particular region. The crucial condition of the regional component's use in the training is the person's vital need in various ethno-cultural traditions, which are the powerful factors in activating cognitive and artistic-imaginative thinking of students and it is the priority task of the education system. The training should be based on the principles of cultural appropriateness, historicism, creative development and socialization, and presuppose students' self-development in the process of researching particular region's material culture, studying and interpreting cultural exemplary of different ethnic groups in the process of mastering social, spiritual and moral values. Such approach as this will give the process of teaching decorative and applied art a special humanistic meaning, will let it overcome the national cultural centrism and make a significant contribution to the increase of the humanitarian education's content.

4. Discussion

Since 2004 until the present, the national-regional component is being actively introduced in the educational process at every level. Scientists-teachers are developing new approaches to arts and crafts and fine arts' teaching, deepening the content, justifying the forms and methods of teaching this kind of creativity. At the same time, filling the content of education's national-regional component causes discussion, conditioned by different views and judgments. G.S. Butorina proposes, within the framework of national-regional component, to increase the number of economic disciplines aimed at helping students to choose professions demanded in the region. A.V. Darinsky, agreeing with this proposal, suggests educational institutions to include in education the study of the characteristics of the ethnic, socio-political and socio-cultural nature of a particular region. V.S. Lednev, D.A. Pryakhin, V.I. Zagvyazinsky and others - for modeling personality with Russian and regional identity.

The inclusion of national-regional component in the school education system was the topic of the doctorate thesis of I.N. Polynskaya [14]. The author formulated her own definitions of the national-regional component, revealing various aspects of this didactic category and testing specifically developed models of training in specific regions. It indicates the local nature of the study. The university's methodology for selecting and maintaining the national-regional component was studied in the doctoral thesis of V.P. Strokov, who justified the system of arts and crafts training for students of arts and graphic faculties using the example of Far East. The scientist focused on the informative aspect of the national-regional disciplines, the development of which should adhere to the principles of historicity, complexity and integrativeness [15].

However, both in most studies and in various training programs, emphasis is placed on the study of specifically national cultural heritage of a specific region, which contradicts the principle of education availability and prevents the understanding of folk art in its various manifestations in the context of world and all-Russian significance.

5. Conclusion

In the context of globalization process, the main direction of art education is the training of specialists capable of reproducing and developing national cultures in all their diversity and ethno-cultural wealth. Therefore, crucially important is the renewal of teaching arts and crafts on the basis of enrichment with various national cultures study, taking into account regional peculiarities and the search for universal values in each culture. Regionalization of educational programs is thought of as education's humanization means, which contributes to the education of tolerance, respect for the other peoples' national cultures, the formation of national identity and self-awareness. The main methodological task is the formation of national historical self-awareness, group and individual self-identification, the formation of patriotism through the appropriation of cultural

samples and mastering of them in the creative activity process, as well as the further development of traditional arts and crafts in the new conditions of culture existence.

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