ETHNO-CULTURAL APPROACH TO DESIGNING AN EXTRACURRICULAR WORK CONTENTS IN A UNIVERSITY AS A CONDITION FOR THE PRESERVATION OF CRAFTS

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ABSTRACT

The paper is devoted to the analysis of the ethnocultural approach potential of education in the structure of training students-designers, in particular, when forming components of the students' designing culture based on ethnic design in the educational process in higher educational institutions of a pedagogical profile. Particular attention is paid to teaching traditional arts and crafts in the process of extracurricular work, which is based on the study of the history of designer profession and the search for a self-expression way. At present, pedagogical science is developing new forms and technologies for the formation of teacher's professionalism, where the competency-based approach is adopted as the basic criterion for assessing the quality of education. This approach is based on the principle of continuous self-education which helps to increase the professional level of teachers-designers. The ethnocultural approach to designing the content of extracurricular activities aimed at preserving arts and crafts is a specially organized process of transferring, learning and mastering the characteristics of the spiritual and material culture of one's (native) and other ethnic groups; purposeful activities of a socio - cultural character, based on educational principles and aimed at achieving the education goals by means of practical mastery of crafts. Studying the national features of leather mosaics reveals the special peculiarity of this folk-art craft, professionally master the technology of manufacturing products in this technique.

Keywords: traditional arts and crafts, ethnic design, new pedagogical technologies, extracurricular work at a university, designing the content of extracurricular work.

1. INTRODUCTION

Today, the problem of preserving and reviving arts and folk crafts remains significant and is becoming increasingly relevant in connection with the widespread dissemination of popular culture samples and the loss of traditional spiritual, moral, and artistic and aesthetic norms. Currently, there are various programs for the revival of the national historical culture of the Russian peoples, developed at the level of federal and a number of regional departments, numerous studies by scientists on ethnography, folk

art, ethnic pedagogy, the formation of interethnic communication culture, etc. (Busygin E.P., Valeev F.K., Valeeva-Suleymanova G.F., Volkov G.N., Hasanov Z.T., Shabalina L.P., Kozlov V.N., Mokshin N.F., Pankeev I.A., Soloviev V.S., Halikov A.H. and others). [2]

Folk arts and crafts are one of the effective means for forming the creative activity of students-designers in the modern educational system at universities. A significant contribution to the theory of folk art was made by the works of A. B. Bakushinsky, I. Ya. Boguslavskaya, F.Kh. Valeeva, G.F. Valeeva-Suleymanova, and others. The study of folk-art crafts in their diverse manifestations allowed researchers to consider folk art in the unity of ethnic, historical, geographical and cultural ties, to determine its place in the modern culture of society. “The priority is not so much the acquisition of knowledge as the management of knowledge, information to solve specific social and professional problems” [1, p.299]. However, the work of these researchers almost did not touch on the topic of methodological and technological developments, which does not allow to fully solving the tasks of forming creative activity using traditional arts and crafts.

Famous domestic scientist V.I. Bidenko, who studies the competency-based approach to personality education, defines it as “a method of modelling and designing the results of education” [2, p.66]. He believes that the competency-based approach sets new directions for the development of the educational system of higher professional education. First of all, this is a transition from an orientation to the reproduction of knowledge to its application; the introduction of interdisciplinary-integrative requirements for the results of the educational process; establishing links between educational goals and employers' needs; rejection of highly specialized training [4, p.70].

The main criteria of pedagogical technology which assess pedagogical activity are effectiveness (ensuring the goal), reproducibility (the ability to use under changed conditions), translatability (the possibility of transferring the experience of its use in the form of knowledge) [3]. Thus, the study examines the ethnocultural approach to designing the content of extracurricular activities at universities as a condition for the preservation of traditional arts and crafts.

2. METHODS

Theoretical methods were the study of philosophical, pedagogical and psychological literature (analysis, systematization, classification, generalization and comparison). Empirical methods: observation, questionnaires, testing, pedagogical experiment, methods of mathematical statistics.

3. RESULTS AND DISCUSSION

The study was conducted from 2017 to 2019 based on Kazan Federal University, Kazan, Tatarstan, Russia, under the direction of Gulnaz Akhmetchina, Svetlana Borodina, Rada Salakhova, and Elena Ivanova. To organize the experimental work, two groups of students were formed - an experimental group (25 people) and a control group (28 people). A legend has been introduced: experimental group was denoted as EG, control group - CG. During the formative phase of the experimental work, our research interest was directed to the formation of students' creative activity in the process of mastering traditional arts and crafts. During the formative phase of the **e**xperiment, the aim was to

prove the effectiveness of students' creative activity formation process in extracurricular time during class arts and crafts, i.e. mosaic patterned leather.

The first stage of the study (September 2017 - February 2018) we carried out the study and analysis of philosophical, psychological, pedagogical, methodological and art criticism literature on the issue under study; identification of problems on the formation of creative activity of students-designers. The second stage of the study (March - October 2018) was devoted to conducting and processing data from a stating experiment, drawing up methodological recommendations for developing creative projects using folk artistic crafts (by the example of patterned leather mosaics) to develop an additional experimental program "Teaching Methods and Learning Technology concerning patterned leather mosaic" and the identification of pedagogical conditions that serve as the basis for the formation of students' creative activity. The third stage of the study was the formative one (November 2018 - May 2019), experimental groups of students were involved here, who for four years were engaged in extracurricular activities in patterned leather mosaics. The experimental work at the university included testing methodological recommendations for developing creative projects using folk art crafts (using the example of patterned leather mosaics) and developing an additional program, "Teaching Methods and Teaching Technology for Patterned Leather Mosaics," a teaching aid for students in the profile of 072500.62 Design.

The results of the study devoted to the formation of creative activity in the experimental and control groups at an ascertaining stage are presented in table 1.

Table 1 Levels of the ability to form creative activity in the EG and CG at a ascertaining stage

Levels	EG		KG	
	%	Number of people	%	Number of people
High	18.4	12	25.0	15
Average	38.4	25	38.3	23
Low	43.2	28	36.7	22

The data confirm that in the experimental and control group of subjects at the ascertaining stage of the study, a low level of ability to form creative activity dominates, it is 43.2% (28 people) in the EG and 36.7% (22 people) in the CG. The average level of creativity was diagnosed in 38.4% (25 people) of students in the EG and 38.3% (23 people) of the subjects in the CG. A high level at the ascertaining stage of the study was found in 18.4% (12 people) of students and 25.0% (15 people) of the subjects in the CG. The results of the experiment were achieved by thoughtful entry into it of groups of students so that the control and experimental groups had the same indicators of the measured characteristics. These goals meet the parametric criterion - t-student test. As a result of applying Student's t-criterion at the ascertaining stage of the study, it was found that there is no significant difference in the average values in the levels of ability to form creative activity in the experimental and control groups, t_{emp} = - 0.2 at the confidence level = 0.05.

Table 2 Creative personality indicators in the EG and CG at the ascertaining stage of the experiment

Creative personality	EG	CG
Interest	7.3	6.6
Imagination	6.6	6.5
Complexity	6.8	6.2
Risk appetite	7.2	6.7

The results of the study of creative personality in the experimental and control groups at the control stage of the experiment are presented in table 3.

Table 3 Motivation development indicators in the EG and CG at the control stage of the experiment

Motivation development	EG	CG
Interest	10.3	7.2
Imagination	10.4	7.2
Complexity	10.1	6.6
Risk appetite	10.5	7.4

In the experimental group, all motivation development indicators are clearly expressed. The indicator of interest (10.3): the students are ready to learn various techniques and methods for working with material, are looking for different ways to solve problems, mastering copyright techniques, they like to learn new approaches to creating things and produce ideas, etc. The imagination index (10.4): the students with a developed imagination come up with non-standard compositions that they themselves has never seen; they imagine how others will solve a problem that they solve themselves; they often think of phenomena with which they are not familiar; they see what is depicted in the drawings in their own way. Difficulty indicator (10.1): the students like to set difficult tasks and explore new things; always persistent to achieve their goal; they offer more complex ways to solve the problem than it seems necessary. Risk appetite indicator (10.5): these students will defend their ideas, not paying attention to the reaction of others; they set high goals to themselves and try to achieve them; they allow the possibility of errors and failures for themselves. In the control group, creative activity formation indicators are insufficiently expressed; interest (7.2) and risk appetite (7.4) are still dominant.

Thus, after conducting formative work, students of the experimental group have developed an interest in traditional arts and crafts, which indicates the effectiveness of the work done. In the study of creativity levels according to Johnson's method at the control stage of the study, it was revealed that an average level of interest was the dominant in the experimental group - 50.8% (25 people) of the subjects, a high level of interest was found in 30.2% (23 people) of students, a low level of creativity was diagnosed in 12.7% (8 people) of the subjects, a very high level of creativity in 6.3% (4 people). In the control group at the control stage of the study, a low level is dominant and amounts to 40% (26 people). An average level of creativity was found in 35.4% (23 people) of the control group. A high level was detected in 18.5% (12 people) of the

control group. A very high level was detected in 1.5% (1 person). A very low level of creativity was found in 4.6% (3 people). As we see in the control group, no significant changes occurred.

Table 4 The results for the level of creative activity formation by means of work with folk art crafts of students-designers in the experimental and control groups at the ascertaining stage

The levels of development of the creative personality of students-designers	Experimental group		Control group	
	Number of students	%	Number of students	%
Low allowable	11	55	10	50
Average	8	40	8	40
High	1	5	2	10

When creating pedagogical conditions that ensure the development of interest in traditional crafts, taking into account the internal motives of an individual to improve their general and professional culture, it is necessary to take into account: the importance of technological support for the formation of students' creative activity; orientation of the training of future specialists on the preservation of the traditions of applied arts and crafts, and the artistic heritage of their region; the inclusion of students in the design and implementation of their own creative projects, as well as meaningful interaction with other examples of artistic creativity; providing conditions for the development of students' motivation to form their artistic skills; the creation of an appropriate educational space for the formation of students' readiness for creative self-realization [5].

Table 5 The results for comparative diagnostics of the creative individuality development level among students-designers in the experimental and control groups at the control stage

Group	Total number of students	Experiment Stages	Pragmatist and operational component					
			Low		Average		High	
			number of students	%	number of students	%	number of students	%
EG	20	Ascertaining	11	55	8	40	one	5
		Control	0	0	14	70	6	30
KG	20	Ascertaining	10	52	8	40	2	8
		Control	9	5	8	80	3	15

The control stage of the experiment is aimed at measuring indicators of the creative individuality development level of students-designers, which can be used to judge the effectiveness of the additional educational program on leather mosaic. Based on the results of resumes, tests and questionnaires, it was concluded that EG students

had a greater desire to master craft technologies, many of them began to attach great importance to the independent development of crafts. Thus, the data obtained at each stage of the experimental work on the application of pedagogical technologies for the development of creative personality in extracurricular activities during learning the additional program “Teaching Methods and Teaching Technology for Patterned Leather Mosaic” reflect the tendency to increase the level of development of the creative personality of students-designers included in the experimental group, which confirms the effectiveness of the developed program and allows us to consider the study a success.

4. SUMMARY

For five years, after their school hours, students-designers of Kazan Federal University mastered the unique craft of the Kazan Tatars - patterned leather mosaics and implemented creative projects in this technique in their courseworks and graduation works. Using the ethnocultural approach as the basis for the formation of students' creative activity requires the creation of new pedagogical models. One of the innovative ways is to use the ethnocultural approach in extracurricular work, during the development of crafts as an amateur activity.

5. CONCLUSION

In order to determine the effectiveness of the development of the creative activity formation at students-designers in the process of mastering traditional art crafts by them, we determine the following pedagogical conditions:

1. Formation of a creative learning orientation in the process of mastering the only artistic crafts;
2. The development of students-designers’ motivation to creative activities by creating favourable conditions for the implementation of creative projects in the technique of folk art and crafts;
3. An introduction into the educational process of studying the technologies of folk art and crafts and a large share of students' independent work as one of the most effective ways of enhancing students' cognitive activity, developing independence, responsibility and creative personality [8].

The final stage of the study was the development of the methodological manual “Teaching Methods and Teaching Technology for Patterned Leather Mosaics” intended for additional education of students in the field 072500.62 Design during mastering disciplines: “Decorative and applied art of the Volga peoples”, “Craft technology”. Further research involves the inclusion of a methodological guide intended for additional education of students in the content of special training for bachelors, consideration and justification of the possibilities of its implementation along individual educational routes of A. V. Mishina [9], S. V. Karkina [6], N.S Seidametova [7], E.G. Akhmetshina, L.H. Kadyjrova [10], A. V. Mishina [11].

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