

# METHODOLOGICAL ASPECTS OF ART CRITICISM COMPETENCE PERSONALIZATION OF ART FIELD EDUCATED BACHELORS

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## Abstract

Today, the methodological aspects of the students' competency-based development are the subject of numerous studies. The study of the essential characteristics of competences, in general, and the definition of art criticism competence, in particular, gives reason to understand that it is impossible to master such an integrative personal resource from the outside in the form of declarative knowledge or certain information about such psychological component. Art criticism competence should be the result of an independent process of holistic knowledge and understanding of art. A conscious orientation to mastering the structural components of art criticism competence and gaining experience in socially significant activity is activated in the process of socialisation of a student. This takes place through the activation of his/her subjective position, in which mastery of art criticism competencies is considered as a need for personal self-realization. In this regard, the development of the art criticism competence of bachelors in the field of art is possible in a student-centred environment. In our study, we consider the principles of personalization as a methodological basis that promotes the activation of the personality-subjective position of students and teachers, and thereby the development of art criticism competence. Personalization of the art criticism competence development is implemented on the basis of the principles of personal orientation and significance; individualization; interactivity; and subjectivity. The reliability of the theoretical study conclusions is confirmed by the positive results of experimental work.

**Keywords:** art education; art criticism competence; visual and spatial art, personalization, student-centred learning, subjectness.

## 1 INTRODUCTION

Currently, there is a continuous search and implementation of effective innovations that are designed to ensure the effective functioning of the higher education system in modern conditions of the rapid development of social relations, culture, information and computer technologies, political and economic problems. We see that higher education is more and more clearly oriented towards maintaining the

independence, mobility, creative initiative of students, and the free development of an individual as a whole [1; 2; 3; 4].

The competent development of university students is considered as a factor in their personal self-realization. In this regard, mastery of competencies by bachelors, in particular of the artistic field, is possible in conditions of personality-oriented training. The creation of an optimal personality-oriented education system is facilitated by such methodological guidelines as the principles of a subjective, projective, active, and contextual learning, etc. [5; 6; 7; 8; 9] In our study, we consider the principles of personalization as a methodological basis that promotes the activation of a personal and subjective position of students and teachers, and thereby the formation of their professional competence and the development of competencies, in particular, art criticism competence.

In order to study the essence of personalization, we turned to research [10; 11]. The results of a theoretical study allowed us to determine that personalization in the educational process is presented as:

- firstly, the process of formation of a unique personality and individuality, the development of the author's position in relation to society and his/her own life through a self-initiated and responsible transformation of the surrounding reality, in particular, elements of the educational system and building individual development paths;

- secondly, the interdependent process of exteriorising the characteristics of a particular person into an external reality, directly into the educational process; as a result, there is an impact and transformation of either its specific components or the personalities of other individuals, that is, there are an appropriate transformation and diversification of the learning process activating his/her potential for personality development in accordance with its needs (interests, motives, abilities) and the inverse process of interiorisation, i.e. borrowing from the public relations sphere and public experience of personally important elements of socialization;

- thirdly, the process of manifestation, presentation, transmission of one's personality to other personalities, inclusion in interpersonal relationships, in joint activities, in interaction with others, and with society; making adjustments to one's "self-image" in order to be in demand, competitive, to contribute to culture and social processes, and to fulfil oneself personally.

Based on the studied theoretical material, we will disclose the main personalization provisions for the art criticism competence development in art bachelors:

- Firstly, the personalization of art criticism competence development involves considering this competency as an integral component of the professional and personal formation and self-realization of future teachers of the art criticism direction;

- Secondly, personalization of art criticism competence development is carried out through the recognition by bachelors of the artistic field of the need to form their unique experience in the field of art criticism, which is possible through the proactive building of individual educational and self-realization routes;

- thirdly, personalization of the art criticism competency development is updated in the process of manifesting by artistic field bachelors of subjectivity through inclusion in mutually enriching interpersonal communication, dialogue, cooperation, co-creation, including with carriers of art criticism competence.

## 2 METHODS

Art criticism competence is manifested through the graduate's willingness to study, analyse and interpret artistic works, samples and phenomena of artistic culture, through the ability to use systematic artistic-historical and artistic-theoretical knowledge to solve professional problems in the field of art criticism education, on the basis of holistic, fundamental, philosophical understanding of art criticism and awareness of the role and importance of visual-spatial art criticism in the development of society and each individual separately.

The next stage in the study of the essence of personalization in the art criticism competence development of art bachelors was the identification of principles that best contribute to the implementation of the provisions presented.

Target settings for personalizing the art criticism competence development in the educational process are implemented in the principle of *personal orientation and significance*. For bachelors of the artistic field, the art criticism competence development is an important component of professional self-realization and, therefore, personal formation. A bachelor of the art criticism direction, who perceives art criticism competence as a personally significant component, should regulate the level of his/her development, proceeding not only from his/her own needs but also from the requests of other subjects interacting with it. At the same time, the development of art criticism competence should facilitate the gaining by bachelors an experience of being a person.

A thorough and meaningful mastering and study of visual-spatial art should be caused by the need to fill in the missing experience for the implementation of professional and personal functions. When developing art criticism competence, it is necessary to take into account previous experience in the perception and study of art, the level of independence of the assessment, analysis and interpretation of works of art, features of aesthetic thinking, creative activity of students, etc. The content and technology of training, in accordance with this principle, should correspond to the actual needs and interests of students.

We assume that the next principle of personalization of the art criticism competence development is the *individualization principle*, which is based on the recognition of the indisputable fact that each person has his own characteristics, a unique ensemble of individual abilities that determine the process of personality development and formation. It is this objective circumstance that leads to the realization that there is a need to take into account the individual characteristics of students, and the fuller and better the consideration of these features, the higher and more thorough the educational results.

Today, the individualization principle in the context of university education is considered as the possibility of transferring a bachelor of art from a passive participant in training, perceiving ready-made samples and standards, to the position of an active creator of his/her "I-concept", a conscious subject of his/her education and life. The individualization principle in the context of personalization of the art criticism competence development consists in revealing the uniqueness of each person, its inherent individual style of activity and behaviour in identifying the educational problems of a particular person and how to solve them. It is important to create the conditions for choosing the following components: methods and ways for studying visual and spatial art criticism, the rate of learning, the degree of breadth and complexity in mastering the theory and practice of art criticism, the forms of presentation and

updating of acquired knowledge, skills and experience, mechanisms of self-educational activity, self-reflection concerning the level of development of art criticism competencies, etc. So, in the educational process, personalization is presented as a suitable transformation and diversification of the learning process, activating its potential for personal development in accordance with its needs, interests, motives, abilities, etc.

Continuing to analyse the essence of personalization, which, in a particular way, is realized in the intensification of inter-individual interaction, the joint activity of all participants in the educational process in order to gain experience of being a person; in this regard, we should consider the *interactivity principle*.

In the best way, the actualization of personal experience, the manifestation of the student's active life position, the presentation of his/her personality takes place in communication, dialogue, joint activity, in other words, in the productive interaction between the participants in the educational process. Modern pedagogical thought, based on the findings of various sciences about the characteristics of personality development, comes to the understanding that the interactivity of all participants in the educational process can lead to the achievement of personally significant results.

Researchers point out that interactive forms of communication possess such features as equal relations, dialogue, mutual development, the most important advantage of which is the possibility of personal growth, based on social interaction. Promoting personal development, interactive forms of communication among participants in the educational process contribute to the personalization of learning.

Interactivity in the educational process performs not so much the function of transmitting the necessary educational information, as the establishment of professional and personal communication between individuals aimed at resolving significant contradictions and problems. Interactive forms of interaction contribute to the enrichment of the educational, professional, and communicative experience of an individual, the exchange of various points of view on various issues, and a new level of reflection.

As it was established earlier, personalization deals with the subjectivity of participants in the educational process. Based on this characteristic of personalization, it is advisable to update the *principle of subjectivity* which is realized in the interdependent process of demanding the subjectivity of a bachelor of the artistic field and creating the conditions for self-positioning as the subject of own development. The subject position of a bachelor of the artistic field is manifested in a stable system of relations to the learning process, to self-development and, in particular, to the art criticism competence development, the characteristics of which are activity, independence, purposefulness, self-determination, awareness of the need for self-development and the realization of this need. The subjectivity of a bachelor of the artistic field is manifested in the situation of choosing the appropriate ways to develop own art criticism competence. Self-assessment of the art criticism competence level entails the need to adjust the ways of its development.

This principle requires the implementation of the subject-subject interpersonal interaction between a teacher and a future art criticism teacher regarding the effective art criticism competence development. An important requirement arising from this principle is the need to constantly take into account and enrich the subject experience of an art bachelor.

We have identified three criteria for art criticism competence development:

- The behavioural criterion is disclosed through such indicators as a responsible attitude to the constant increase in one's level of ownership regarding structural components of art criticism competence; interest in the in-depth study of the visual-spatial art content;

- A cognitive criterion that assumes knowledge of the visual-spatial art theory, a wide range of samples and works of world, domestic and regional art criticism, as well as their authors, the possession of a categorical apparatus of art criticism;

- The activity criterion involves the ability to perceive, analyse and interpret works of art and the phenomena of world art culture; evaluate the state of contemporary visual and spatial art.

Based on the content of the designated criteria, we have identified three levels of art criticism competence development (low, medium, high). Diagnostics of the art criticism competence development level for bachelors in the artistic field was held using the following methods: express tasks, testing, and expert method.

### 3 RESULTS AND DISCUSSION

An experimental study of the art criticism competence development of future teachers in the artistic field was carried out at the Institute of Philology and Intercultural Communication of Kazan Federal University, in groups in the field of training "Pedagogical Education" (Visual Arts). We divided the available number of students into two groups: 60 people in the experimental group (EG) and 60 people in the control group (CG). Pilot work was carried out in three stages: ascertaining, formative and control.

According to the results of diagnostics, students at an ascertaining stage in the indicated groups had a low level of art criticism competence development - 48.4% of the total number of students in the EG and 49.8% in the CG, on average - 34.5% in the EG and 31.9% in the CG, at a high - 17.1% in the EG and 18.3% in the CG.

In order to change the current situation, we carried out the formative stage of the experiment. We have transformed the educational process for bachelors of the artistic field in relying on the revealed principles of the art criticism competence development personalization. A feature of this stage was the inclusion of bachelors in the design process of individual educational routes for students to master such disciplines as "World Art Culture", "Cultural Studies". We carefully thought over the possibilities of the variable organization of independent work of students, since this particular type of activity has significant potential for personalizing the learning process. Students were offered an extensive subject of design work, educational and creative assignments; various feedback formats have been established: chats, discussions, debates on pressing art problems.

At the control stage, we re-diagnosed the level of art criticism competence development according to three criteria in the experimental and control groups. Comparative results for the initial and final stages of the experiment are shown in table 1.

Table 1: Dynamics of the art criticism competence development level for bachelors in the experimental and control groups (in %, of the total number of students)

Level							
Growth dynamics		High		median		Low	
		control group	experimental group	control group	experimental group	control group	experimental group
	Ascertaining stage	18.3	17.1	31.9	34.5	49.8	48,4
Control stage	21.6	41.1	39.6	49.3	38.8	9.6	

#### 4 SUMMARY

Thus, the development of the art criticism competence by bachelors in the field of art is realized under the conditions of personality-oriented learning, in particular as a result of the personalization of this process, which involves the diversification of the educational process taking into account the personal needs of students.

The methodological basis for the personalization of the art criticism competence development for bachelors in the artistic field is formed according to the principles of personal orientation and significance; individualization; interactivity; and subjectivity.

#### 5 CONCLUSION

As a result of the experimental work on personalizing the art criticism competence development by bachelors in the artistic field, we can argue that the indicators in the experimental group are objectively higher than in the control group. This situation gives us reason to consider the work carried out at the formative stage of the experiment as effective.

It should be noted that the diversification of the learning process based on the identified principles has allowed us to personalize the art criticism competence development of bachelors in the artistic field and achieve positive results during their experimental work in an experimental group.

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