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**ARTISTIC HERITAGE AS ONE OF THE METHODS OF THE FORMATION  
OF NATIONAL CONSCIOUSNESS OF THE PROSPECTIVE  
FINE ARTS TEACHERS**

Anad Ali Shaheid

Artistic Heritage as One of the Methods of the Formation of National Consciousness of the Prospective Fine Arts Teachers

The article concerns formation of national consciousness of the prospective teachers by means of fine arts. The author outlines that the majority of teachers are not ready to acquisition of historical traditions of national artistic culture and, as a result, do not use the methodology of introduction of national and regional component to students' graphic activity. The solving of this problem requires the model of educational system which, on the one hand, provides student with necessary professional and artistic skills, on the other hand, orients student to his/her future pedagogical profession. The process of teaching students special disciplines is to be conducted in the context of self-realization of the person as an artist and as a teacher. It is concluded that the possibility of the creation of the system of artistic and pedagogical tasks forms professional and personal qualities in the prospective fine art teachers.

*Key words:* artistic education, teacher, national consciousness, professional preparedness.

The relevance of this article is primarily due to the constant expansion of educational services, acceleration of obsolescence of all components of social experience that require from modern specialist in the field of education high mobility, subjective readiness for continuous self-education and self-improvement in order to achieve creative self-realization in teacher profession in accordance with social demands.

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Modern researchers – T. I. Vlasova, V. V. Ignatova, B. S. Lednyov, T. I. Monastyrskaya, N. D. Nikandrov, A. V. Pankratov, L. B. Sokolova, M.G. Taychinov and others – pay attention to the negative aspects that are present currently in the education system, and indicate arising in connection with these problems associated with the initiation of the young generation to socially and aesthetically meaningful values, as well as the devaluation of the spiritual and moral values among the youth.

At the same time, there is a search of means of shaping moral values the possibility of objects of artistic cycle for successful implementation of the process of formation of national consciousness is considering (T. B. Berchenko, A. K. Besova, S. G. Makeeva, A. V. Pankratov, V. D. Shadrikov, E. Shestunov, B. P. Yusov and others).

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Let's examine the concept "national consciousness". National consciousness – a collection of views and assessments, opinions and attitudes expressing the content, level, and features views of members of the national-ethnic community of its history, current status and future prospects of its development and its place among other similar communities and the nature of relationships with them. It includes rational (proper awareness of belonging to the nation) and, in part, to a lesser extent emotional (sometimes unconscious empathy its unity with other representatives of national and ethnic groups) components. In addition, national consciousness serves as the core system of estimating relations and rationally valuable concepts required for the proper self-determination of man in the spiritual and socio-political life. National consciousness reflects the general concepts of the national ethnic group, at the same time expresses the degree of assimilation of various components of the national consciousness of the individual member of the national community.

School today needs a teacher who successfully and productively collaborates with the participants of the pedagogical process, owns modern educational

technologies, able to respond quickly and adapt quickly in a variety of pedagogical situations. Ideally, we need an owner of pedagogical and artistic culture, familiar with the traditions and new trends in these areas of knowledge that can conceptually justify their activities. It is he/she who included in the solution of one of the main objectives of the education system – to prepare a new generation able to live in an unified educational space where education should be aimed for developing the creative person, (for) spiritual and moral development of the individual, (for) the formation of his/her qualities that correspond to the ideas of the true humanity, of the goodness and usefulness in the cultural perception of the world.

Of particular importance in the educational system is the task of creating a national consciousness of students – future teachers, that helps to build up the consciousness, emotionally-valuable relation to the history and culture of its people, and the personality itself becomes a carrier and continuer of this culture.

Therefore, targeted training of student, future teacher, could be achieved by incorporating him/her into this activity. Creative abilities evolve in the process of creative activity.

Being guided by the achievements of psychology, which are based on the use of the dialectical-materialist theory of knowledge to solve psychological and didactic problems there are methods of forming necessary properties and characteristics, providing professional readiness of the teacher's individual to absorb the wealth of spiritual and material culture, in cognitive and artistic-creative activities, and develop the folk art tradition. It is necessary to take into account:

- the principle of the decisive role of activity in the unity of the principle of reflection, developed in the works of S. L. Rubinstein, A. N. Leontieva, so Leontiev's theoretical position on the correlation of activity and consciousness is important for our study: "The real thing of the subject's consciousness depends on what the activity of the subject, what is its activities" [2], and others;

- the law of the unity of teaching and learning activities, formed by S. I. Archangelskiy;

– the processes of teaching and learning in the whole learning process form a bilateral natural connection mediated by the content of education in higher education. In this relationship a natural consequence of the law of “unity of teaching and learning activities”, according to S. I. Archangelskiy, is the consideration of the student not only as an object, but as the subject of training [3].

Professional readiness of the future teacher of fine arts at the Art and practical level, characterized by the development of his artistic and graphic skills, by gaining experience of graphic work to implement in their work with children, by the desire for artistic creativity.

At the methodological level professional readiness of the future teacher of fine arts is characterized by functional proficiency in technique of formation of national student’s consciousness through art.

Nevertheless, in the contemporary higher education there is a lack of spiritual and cultural components in the content and technology of the educational process, the dominance of the “alien” values, an absence of understanding and respect for national-regional historical culture and traditions of their people. Development of conceptual frameworks of moral education - one of the top priorities in education, the embodiment of which could be achieved by an appeal to the historical symbols of national and world painting.

Teachers’ mission is to pass values of folk art culture on to the younger generation while he/she himself/herself must possess the necessary knowledge and techniques of folk art’s values transmission. However, most teachers are not prepared to master the historical traditions of folk art culture and as a consequence, are not able to use the methods of introducing national and regional components into representational activity of schoolchildren. If this is not done, the education and upbringing of the youth of today will remain unresolved, the most important task of preserving its historical and cultural roots, the ability to understand and appreciate the spiritual and moral traditions that we have inherited from previous generations.

To solve this problem it is necessary to have such training system when, on the one hand, student acquires the necessary professional and artistic skills, and on the

other hand, classes orientate him/her toward future teaching profession. The process of teaching students special disciplines should take place against the background of self-identity as an artist and as a teacher.

Thus, the possibility of combining in artistic and pedagogical tasks promotes the formation of professional and personal qualities of future teachers of art. Therefore, it is this society's need for teaching artists who are carriers of the national values of art and able to handle to children the knowledge and skills, inculcation of love and respect for the traditions and culture of the people imparts a particular relevance and importance to this issue in terms of studying the various systems and methods of preparation artistic and pedagogical staff.

### References

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Анад Алі Шахейд

Художня спадщина – один із методів формування національної свідомості майбутніх вчителів образотворчого мистецтва

Стаття присвячена формуванню національної свідомості майбутніх вчителів засобами образотворчого мистецтва. Зазначено, що більшість вчителів не готові до засвоєння історичних традицій народної художньої культури і як наслідок, не володіють методикою ведення національно-регіонального компоненту в образотворчу діяльність школярів. Для вирішення цієї проблеми необхідно, щоб система навчання була створена таким чином, щоб, з одного боку, студент набував необхідних професійно-художніх навичок, а з іншого боку, щоб заняття орієнтували його на майбутню педагогічну професію. Процес навчання студентів спеціальним дисциплінам повинен проходити на тлі самореалізації особистості в якості художника та в якості педагога. Зроблений висновок, що можливість об'єднання в систему художніх та педагогічних

завдань сприяє формуванню професійних та особистісних якостей у майбутніх вчителів образотворчого мистецтва.

*Ключові слова:* художня освіта, педагог, національна свідомість, професійна готовність.

Анад Али Шахейд

Художественное наследие – один из методов формирования национального сознания будущих учителей изобразительного искусства

Статья посвящена формированию национального сознания будущих учителей средствами изобразительного искусства. Отмечено, что большинство учителей не готовы к усвоению исторических традиций народной художественной культуры и как следствие, не владеют методикой ведения национально-регионального компонента в изобразительную деятельность школьников. Для решения этой проблемы необходимо, чтобы система обучения была создана таким образом, чтобы, с одной стороны, студент приобретал необходимые профессионально-художественные навыки, а с другой стороны, чтобы занятия ориентировали его на будущую педагогическую профессию. Процесс обучения студентов специальным дисциплинам должен проходить на фоне самореализации личности в качестве художника и в качестве педагога. Сделан вывод, что возможность объединения в систему художественных и педагогических задач способствует формированию профессиональных и личностных качеств у будущих учителей изобразительного искусства.

*Ключевые слова:* художественное образование, педагог, национальное сознание, профессиональная готовность.

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