

process from conscious and specific goal setting and strategic planning. It's noted that goal setting is the basis for self-management and time-management. The article proves the importance of goal setting in the teacher's professional development, explains the methods and techniques of goal setting in time management mode. It pays attention to framing the issues of goal setting. It marks the main reasons, why the teachers waste their time, so that make them to spend their personal time on the work matters. According to these reasons it gives the recommendations on time planning. The article points, that goal setting is preceded by an analysis of the accumulated cases and determination of their importance by the teacher himself, and goal setting itself begins with open questions and is carried out using SMART technology.

Key words: *professional competence, time-management, goal setting, deadline, the Wheel of Life, Franklin's pyramid*

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DECORATIVE AND APPLIED CREATIVITY AS A FACTOR FOR THE FORMATION OF THE CREATIVE PERSONALITY OF THE FUTURE TECHNOLOGY TEACHER

In modern conditions, education is an important factor in reviving the nation, instilling in young people a national consciousness, a harmoniously developed personality of a future teacher of technology – a bearer of the best assets of national and world culture, capable of self-development and self-improvement, to transfer experience to his schoolchildren.

The article examines the peculiarities of decorative and applied creativity as a factor in the formation of the creative personality of a student of higher education. The effective role of folk art as a source of spiritual and aesthetic culture of the future technology teacher is revealed. The potential of decorative and applied creativity in the formation of the creative personality of the future technology teacher was revealed.

Key words: *folk art, embroidery, professional training, decorative and applied creativity, formation of a creative personality*

Introduction. One of the tasks of higher education in the conditions of humanization and democratization in Ukraine is the formation of an educated personality, ensuring the priority of its comprehensive development, the formation of spiritual values and creative activity. It is the study of decorative and applied creativity that creates conditions for the creative orientation of students' educational and educational activities, involves them in the cultural traditions of their people, the formation of artistic abilities and creativity, and ensures the harmonious development of the cognitive activity of the future teacher of labor training and technology.

In today's conditions, considerable attention is paid to the issue of involving young people in the study of national forms of Ukrainian folk art, revealing the national uniqueness of Ukrainian ethnodesign. The formation of a creative personality capable of independent thinking, generating original ideas, and making non-standard decisions in the process of productive and transformative activity is one of the most urgent socio-pedagogical problems of social progress.

In modern science, the problem of attracting student youth to the achievements of folk decorative and applied creativity is not new. Thus, in the last decade, the following issues were actively investigated: education of national self-awareness among student youth in the process of studying various types of decorative and applied creativity; artistic and aesthetic education of youth by means of fine, decorative and applied art and design; formation of creative activity and artistic skills in classes on decorative and applied creativity, etc.

Analysis of research and publications. Modern researchers of reforming world systems of professional teacher training pay more and more attention to the creative development of the teacher's personality. They consider the teacher's personality as a systematically structured social quality of an individual, which is formed in social activities and communication and is characterized by the individual's entry into sociocultural relations. Modern researchers in the field of personality theory (A. Asmolov, A. Bodalov, V. Maslov, V. Simonov, M. Udovenko) adhere to this point of view. The influence of folk art on personality development became the

subject of studies by famous scientists – O. Danchenko, D. Zhola, I. Zyazyun, V. Losyuk, D. Thorzhevsky, and others. Yu. Kolomiets, V. Musienko, L. Orshanskyi, V. Radkevich, L. Savka and others devoted their dissertation studies to the problem of student and student youth studying decorative and applied creativity.

The effectiveness of the development of an individual's creative activity is largely related to the clarification of the essence of the creative process, psychological regularities of its course, and pedagogical factors influencing the creative potential of an individual. Many works are devoted to these key issues. The psychological-pedagogical theory of the development of the creative abilities of the individual is reflected in the studies of L. Vygotsky, I. Voloshchuk, V. Molyako, G. Kostyuk, O. Savchenko, V. Sukhomlynskyi, V. Palamarchuk, Ya. Ponomaryev. Thanks to the research of foreign scientists J. Gilford, E. Torrens, L. Hollingworth, the structure and content of the creative potential of an individual has been clarified.

Presenting main material. The study of national culture and folk art by the younger generation is one of the important problems of pedagogy. Over the centuries, the best traditions were refined and passed down from generation to generation as standards of beauty, samples of taste, national characteristics, as part of the culture of the people. The beauty of objects used by people in everyday life nurtured aesthetic taste and intensified the appreciation of beauty.

The study of folk art is a means that contributes to solving professional problems in the field of aesthetic education and art education of the younger generation through the development of artistic and creative ideas, spiritual needs, imagination, and skills to evaluate works of art. The main value of art lies in its influence on human thinking as a tool of cognitive activity, on communicative qualities as a means of spiritual and business communication, and on creative abilities as the main means of self-realization.

Folk decorative and applied creativity is a symbol of human affairs, aspirations, feelings, ideas. We have always been and continue to be attracted by the beauty and practicality of works of folk art. In the works of artists, we observe the laconic language of art in combination with the natural world. These features formed in people a high, optimistic attitude to life, patriotic feelings, showed features of the national character.

Decorative and applied creativity covers a whole complex of artistic and aesthetic attitudes of the individual to reality, its transformation in creative activity. The study of the properties of various natural materials, their artistic processing, as well as the improvement of professional skill and creative level in mastering the technique and technology of various types of decorative creativity should be interconnected in order to provide the most effective conditions for the formation of creative abilities of young people.

Mastering the skills and techniques of artistic processing of various materials is subordinated to the main task – to embody creative ideas in the material. Pedagogical science considers artistic creativity as an important means of upbringing and education, assimilation to cultural values. The educational value of creativity lies in the fact that, influencing the mind and feelings at the same time, it organizes emotions, contributes to the deepening and development of a person's emotional and moral culture.

The possibilities of mastering composition and artistic expressive means in the process of studying decorative and applied creativity are mainly based on the student's readiness to solve educational and creative tasks, on a certain amount of knowledge and skills in the field of visual arts (composition, drawing, color science, material science). The knowledge acquired by students about the peculiarities of composition in decorative and applied creativity is organically supplemented when mastering embroidery.

Embroidery occupies a significant place among many types of decorative and applied creativity (carpet making, pysankarstvo, pottery, shoemaking, carving, etc.).

As is well known, the traditional synthesis of the sacred and the festive, the archaic and the religious, the utilitarian and the aesthetic, the synthesis inherent in the soul of the Ukrainian people, is naturally embodied in decorative and utilitarian works, in particular in embroidery.

The history of Ukrainian folk embroidery in Ukraine goes back centuries. The data of archaeological excavations and the testimony of travelers and chroniclers prove that embroidery as a form of art has existed in Ukraine since time immemorial. According to Herodotus, Scythian clothes were decorated with embroidery. Silver plaques with figures of men dating back to the 6th century found in Cherkasy region, upon examination, showed the identity of not only the clothes, but also the embroidery of the Ukrainian folk costume of the 18th-19th centuries. Arab traveler of the 10th century. N. e. in his stories about the Rus notes that they wore embroidered clothes (Tytarenko, 2000).

From time immemorial, women have been engaged in embroidery, who passed down the most typical, brightest patterns of ornament, color, and embroidery techniques from generation to generation. The embroideries, conveying the characteristic features of the area, differ among themselves in terms of ornamentation, technique of execution, and range of colors.

Over many centuries, the immediate concrete meaning of the symbols on embroidery was lost, but the traditions of their use did not disappear. According to the motifs, embroidery ornaments are divided into groups: geometric, plant, plant-geometric, zoo- and anthropomorphic (Tytarenko, 2003).

The embroidery technique has about a hundred different options and, just like the range of colors, is a feature of a certain area.

Poltava embroideries are made with a cross, double twine, netting, cut-out, gouging, topstitching, etc.

Patterns are made with separate seams and a combination of several seams. They are embroidered mainly with white threads (Tytarenko, 2000).

Towels, curtains, women's and men's clothes were decorated with embroidery. Special attention was paid to towels – ancient talismans of the home and family. In ancient times, a towel, embroidered with appropriate patterns and symbols, was an indispensable attribute of many rites: with a towel, they came to the mother-in-law to honor the birth of a new person, met and saw her off on her last journey, decorated images and covered bread on the table. In addition to ritual significance, towels also had a practical use. According to the functions they performed, the towels had their names. For example, for wiping the face and hands – a cloth, for dishes and the table – a washcloth, for decorating images, photos, portraits – a penitent, for marriage ceremonies – a wedding, for a funeral – a funeral, for tying in-laws – a shoulder cloth, etc. The colors and ornamentation of towels are characteristic of regional features (Onyshchuk, 2000, c. 77-82).

Since ancient times, the embroidered towel has been one of the nationally specific signs of Ukraine: "even now it symbolizes the purity of feelings, the depth of boundless love for one's children, for all those who do not callous in soul, it is generously laid out for close and distant friends, guests".

One of the oldest and most used images is the symbol of a tree – the tree of life. On towels embroidered in different regions, this ornament has many variations. However, the symbolism of the pattern remains unchanged (Onyshchuk, 2000, c. 78).

In the process of studying embroidery, students learn the basics of composition, methods of combining artistic form with technological possibilities and material properties.

Analysis of literary sources of ethnographic direction (Kara-Vasyleva, 2000; Nikishenko, 2002, c. 76-80; Tytarenko, 2003) showed that it is possible to implement the task of forming among student youth an idea of the national uniqueness of Ukrainian ethnodesign when they work out the issue of the artistic features of Ukrainian folk embroidery. So, during the classes, students get acquainted with the forms of ornamentation, the principles of composition, the peculiar color, and the techniques of execution that are characteristic of embroidery of various ethnographic regions of Ukraine.

In the educational process, various methods are used, both informational and reproductive, and creative. Embroidery training is carried out taking into account the individual abilities of students on the basis of the didactic principles of accessibility, scientificity, clarity. It is important to follow the didactic principle from "simple to complex". For example, in the process of studying the basics of composition, gradually move from the simplest motifs to more complex ones, teach students to independently create complex ornamental compositions from individual motifs.

It is in these classes that favorable conditions are created for the development of students' desire to independently make various changes and additions to the ornaments, to try to create a new variant of the motif, rather than reproduce a copy.

The creative approach to creating an ornamental image, decorative images is based not only on the knowledge gained during the study of fine art subjects, but also on the impressions obtained directly from communication with the environment. Therefore, at the initial stage of the formation of knowledge from this type of activity, it is quite important to correctly formulate the target instruction – to note the volume of the material to be studied, its novelty, the possibilities of forming creative abilities in the process of transformative activity (Orshansky, 2000, c. 80). The practical embodiment of ornamental compositions on the material is a necessary condition for the creation of artistic products. It is in ornamentation that the student's sense of proportion and aesthetic taste is manifested.

For successful creative activity, it is important to have work skills consolidated by exercises and the ability to perform one or another action. For this purpose, at the beginning of practical work, students make samples using various embroidery techniques.

In the educational process, students are shown samples of various embroidery techniques and ready-made products, as the visualization of classes makes the learning process easy, interesting, creative, and accessible.

Analysis of scientific-theoretical and methodical literature, study of works from the sphere of decorative and applied creativity of Ukraine (Kara-Vasyleva, 2000; Orlov, 2002, c. 209-217; Orshansky, 2000, c. 80; Tytarenko, 2000) showed that the most effective in the process of forming the artistic and creative activity of students is the production of an embroidered product.

The following criteria were used when selecting the above-mentioned object of work for embroidery classes: the possibility of taking into account regional characteristics when choosing colors and creating a composition; the possibility of using various embroidery techniques provided by the work program; feasibility for students to perform and compliance with the planned time spent on performing the practical task; taking into account the individual characteristics of students.

The production of embroidered products is, in fact, performed by students using materials and techniques that they had already learned during the execution of samples. And the creative direction of the activity consists in the fact that each student individually makes a product, which further determines the specifics of the choice of material for the product and its manufacturing technology.

So, in order to decide on the design of the future embroidered product, students visit current exhibitions of folk art, study ethnographic sources, ethnographic literature, study the artistic features of Ukrainian folk embroidery – ornaments, compositions, color.

Searching for independent ways to solve the task, viewing different options separate students from the sample, give space for thinking about the conditions of activity, and about their capabilities.

In the course of mastering artistic creative activity, a student in the process of studying embroidery develops a special system of organization of the sensory-volitional apparatus: a special vision of color, a sense of composition, active or passive perception, low or high emotionality at the initial stage of making an embroidered product, organization, etc.

In order to arouse students' interest in creativity and the desire to make artistic products, it is didactically justified to familiarize them with the cultural and everyday traditions of the region in the conditions of the expositions of the local history museum, the museum of ethnography and everyday life in various centers of national culture, where they will have the opportunity to examine the best embroidered products of well-known folk masters.

Meetings with the masters of art will have an extraordinary educational potential, because studying the work methods of master illustrators has a positive effect on the formation of artistic and creative activity of students. An excursion to one of the most famous centers of embroidery and carpet making – Reshetylivka of the Poltava region will contribute to the solution of this task. A visit to the Reshetyliv factory of artistic products will allow you to demonstrate the variety of embroidered products and carpets with plant and geometric ornaments, which are made by local craftsmen on machines and by hand, according to a sample, often from memory, to get acquainted with the creative work of the People's Artist of Ukraine Yevhen Ivanovich Pylyugin, People's Artist of Ukraine Leonid Samoylovych Tovstukha, honored master of folk art of Ukraine, laureate of the T.G. Shevchenko State Prize, world-renowned and respected craftswoman Nadiya Babenko (Tytarenko, 2008).

With students systematically mastering embroidery as a type of decorative and applied creativity, studying the artistic features of Ukrainian embroidery, conditions are created for revealing the national uniqueness of Ukrainian ethnodesign.

Conclusions and prospects for further research. In the process of educational activity, students develop cognitive activity at various levels, accumulate experience, realize the opportunity to create, discover new artistic techniques and create works of art, and develop the ability for independent creative activity. It is during embroidery that students' activities have a creative direction.

According to its content, the formation of creative activity and artistic skill takes place in the process of developing special knowledge, as well as abilities and skills, in which perfect mastery of artistic and technical methods of visual activity from decorative and applied creativity is realized, based on a creative comparison of one's own experience with the experience of masters, establishing cause-and-effect relationships, review of accumulated from this type of activity, available means, methods, desire to improve the existing one.

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СРІБНА Ю.

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ДЕКОРАТИВНО-ПРИКЛАДНА ТВОРЧІСТЬ ЯК ФАКТОР ФОРМУВАННЯ ТВОРЧОЇ ОСОБИСТОСТІ МАЙБУТНЬОГО ВЧИТЕЛЯ ТЕХНОЛОГІЙ

У сучасних умовах освіта виступає важливим фактором відродження нації, виховання у молоді національної свідомості гармонійно розвиненої особистості майбутнього вчителя технологій – носія кращих

надбань національної та світової культури, здатного до саморозвитку та самовдосконалення, до передачі досвіду своїм вихованцям-школярам.

У статті розглядаються особливості декоративно-прикладної творчості як фактора формування творчої особистості студента ЗВО. Розкривається ефективна роль народного мистецтва як джерела духовної та естетичної культури майбутнього вчителя технологій. Виявлено потенціал декоративно-прикладної творчості у формуванні творчої особистості майбутнього вчителя технологій.

Ключові слова: народне мистецтво, вишивкарство, професійна підготовка, декоративно-прикладна творчість, формування творчої особистості

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ФІЛОСОФСЬКІ ЗАСАДИ ЗАСТОСУВАННЯ ТЕОРІЇ І ПРАКТИКИ ПЕДАГОГІЧНОГО ПРОЄКТУВАННЯ АНТОНА МАКАРЕНКА У НЕПЕРЕРВНІЙ ОСВІТІ

У статті наведено аналіз розвитку теорії і практики проектування дидактичних систем, які започатковані Антоном Макаренком. Проектування курсів підвищення кваліфікації у неперервній освіті розглядається автором як цілеспрямована освітня діяльність педагога у закладі неперервної освіти щодо створення проекту курсів підвищення кваліфікації як інноваційної моделі системи неперервної освіти, орієнтованої на масове використання. Намічене вирішення низки проблем андрагогіки для вироблення концепції проектування курсів підвищення кваліфікації. Зроблений висновок про актуальність для системи неперервної освіти запропонованої автором концепції проектування курсів підвищення кваліфікації, яка ґрунтується на ідеях Антона Макаренка, Григорія Ващенка, Василя Сухомлинського, Григорія Костюка та інших вітчизняних дослідників.

Ключові слова: Антон Макаренко, неперервна освіта, проект, проектування, курси підвищення кваліфікації учителів

Постановка проблеми. Перспективним напрямом сучасних педагогічних досліджень у системі неперервної освіти вважається проектування освітніх об'єктів, зокрема курсів підвищення кваліфікації учителів. Засновником теорії і практики педагогічного проектування був видатний вітчизняний педагог світового рівня, діяльність якого пов'язана з Полтавщиною – Антон Макаренко. Важливо дослідити, якого продовження набула започаткована великим педагогом й актуальна для системи неперервної освіти теорія і практика в наш час. Адже й сьогодні визначальна роль у реформуванні системи неперервної освіти належить проектуванню об'єктів неперервної освіти, що має забезпечити високу якість курсів підвищення кваліфікації учителів. Змінити систему підвищення кваліфікації учителів слід відповідно до сучасних викликів, зміни політичних, соціально-економічних, воєнних умов, характеру і змісту діяльності здобувачів освіти в інформаційному суспільстві, заснованому на знаннях.

Аналіз останніх досліджень і публікацій, в яких розглядається досліджувана проблема, показав, що розвиток започаткованих Антоном Семеновичем Макаренком теорії й практики педагогічного проектування (Макаренко, 1984, с. 22-24, с. 118-121, с. 123-139, с. 161-180, с. 260-266, с. 235-236, с. 316-320, с. 364-365) йшов переважно у напрямі розкриття історичного аспекту педагогічних систем (і системи неперервної освіти), що дозволяло досліджувати їх на певних етапах розвитку соціуму.

Значно посилилася увага педагогічної науки до проблеми ефективного використання на курсах підвищення кваліфікації учителів педагогічної спадщини А. Макаренка у системі неперервної освіти в Україні в останні роки: інноваційність ідей А. Макаренка для педагогіки і системи неперервної освіти ХХІ століття розглядалася у наукових монографіях (Дубасенок, 2013; Ярмаченко, 1989); у роботах Л. Лебедик розкривалися можливості застосування педагогічної спадщини А. Макаренка для проектування змісту підготовки фахівців у магістратурі (Лебедик, 2013а, с. 184-189; 2013б, с. 95-97); актуальність розвитку за системою Антона Макаренка лідерства в колективі (Лебедик, 2008, с. 198-199; 2021, с. 112-113), що свідчить також про значущість досліджуваної нами проблеми застосування теорії і