

SPIRITUAL AND INTELLECTUAL DEVELOPMENT OF PERSONALITY IN THE CONTEXT OF CREATIVE SELF-REALIZATION OF NATIONAL AND CHINESE STUDENTS OF ARTISTIC AND PEDAGOGICAL SPECIALTIES

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In the context of the creative self-realization of national and Chinese students of artistic and pedagogical specialties, spiritual and intellectual personality development occupies an important place. Fine arts promotes the development of human spirituality, nurtures a culture of its emotions, awakens receptivity to the beautiful and the ability to aesthetically taste, activates the manifestation of imaginative thinking, artistic imagination, associative memory, observance. Attracting young people to the beautiful, mastering the best folk traditions and customs is the needs of today, as the leveling of the values of highly artistic values, the impoverishment of human spirituality, its intellectual potential. Only a creative teacher with high artistic talent and moral qualities, self-sufficient and successful can influence the spiritual and intellectual development of the individual.

Similar thoughts were expressed in K. Guseva's scientific work [2], namely, how the teacher is responsible for the development of students' spirituality through the means of fine arts. Therefore, the preparation of the teacher of fine arts should be aimed at the development of the spiritual and intellectual personality of both the teacher-artist and the future of the students. It is necessary to create conditions for creative self-realization of students of artistic and pedagogical specialties, to form in them a sense of beauty through worldview and worldview of artistic examples.

In revealing the creative self-realization of future pedagogical workers of the fine arts, basic research is devoted to such issues as:

- identification of creative aesthetic abilities of future teachers, including teachers of fine arts, in the process of professional training, in the non-auditory activity, in the conditions of application of computer technologies (T. Agapova, L. Bazylchuk, O. Vygovskaya, O. Kaidanovskaya, N. Martynovych, L. Milto, O. Muzyka, M. Stas, L. Pokrovshchuk, O. Polyakova, V. Khmel, T. Khomenko, R. Shakurov);
- formation of artistic competence and professional culture in students of artistic and pedagogical specialties (S. Golovaty, O. Kaleniuk, S. Konovets, Liu Tsiansian, M. Pichkur, O. Tkachuk);
- development of the ability for professional self-development of future teachers of art training (T. Stritievich, N. Chorna).

According to Maine Maine [6], human intellectual capabilities are characterized by knowledge of the principles of finding solutions to problematic situations and situations, the ability to choose the right and effective ways to solve situations, find algorithms for solving typical problems and to form new knowledge from previously known, predict events and behavior, plan and correct your own actions. The term «intuitive intelligence» was used in the research as the ability to predict the dynamics of the situation, to form new images, ideas, to reveal the hidden content of information. In this sense, workers of artistic and pedagogical specialties need to learn to perceive the spiritual world of man and to reproduce him in artistic ways, to shape the outlook of young people and their aesthetic tastes.

According to the analysis of the results of studying the problem of creative self-realization of future teachers of fine arts, the scientific work of O. Muzyka [7] is close, because it deals with the development of the creative abilities of these students in professional training. It is noteworthy that the author defines the working concept of «development of creative abilities of the future teacher of fine arts» as a dynamic continuous process of modification of individual properties and qualities, together with special visual abilities, which takes place in the open, holistic system of his creative activity-personality. It should be noted that the content of this interpretation should be added to the psychological and pedagogical qualities of the teacher's personality and in the study to focus on the essential provisions of the acmeological approach, since it is about the development of the teacher's personality.

According to the scientist L. Pokrovshchuk, the development of creative abilities of future teachers of fine arts contribute to computer technology, which provide information, organizational and dialogic support of the educational process, in particular, the development of computer training programs aimed at creative development of the teacher's personality; widespread use of development resources of the information and educational environment; organizing a large part of students' independent work in telecommunication mode, enhancing the role and functions of computer dialogue in order to create their own products of artistic and aesthetic content. Modern computer aids help the teacher to expand and deepen educational, methodological, socio-cultural, artistic and aesthetic scientific and cognitive information [11].

Scientist L. Bazylchuk [1] relates the essence of artistic and aesthetic direction of work of institutions of general secondary education with the development of aesthetic perception, thinking, artistic abilities, creative potential and the result — creative self-realization of subjects of the educational process by means of various forms of art. Accord-

ing to the author of the mastery of future teachers of fine arts experience of the organization of extracurricular work should deepen their knowledge about themselves, understanding and understanding the need for self-improvement through the techniques of self-knowledge, self-diagnosis. Valuable in the plan of our research are the pedagogical conditions of professionally oriented preparation of future teachers of fine arts to the organization of extracurricular work in the institutions of general secondary education, developed by the researcher, as: substantive filling of the educational process; practical and creative training on the basis of cooperation; technological (didactic-methodical) provision of educational and professional program. In our opinion, these conditions reflect the characteristics of students' educational and professional activity as a collaboration between the participants of the educational process in order to realize the content of art and pedagogical education on the basis of partnership.

Researcher M. Stas [12] theoretically substantiates the peculiarities of the influence of the fine arts on the formation and self-realization of the personality, namely the development of such personal qualities as: creative thinking and originality, boldness of imagination and fantasy, empathy and intuition, etc. We are impressed by the authors opinion that fine arts have a positive effect on students' motivation to express the desire and desire of creative expression and self-affirmation in educational and professional activities. This proves the possibilities of creative self-realization of teachers by means of fine arts.

S. Konovets says «aspects of the professional and artistic and pedagogical training of the teacher of fine arts, concerning their personal and creative development, creative self-realization, practical and methodological improvement and acquisition of pedagogical skill, still remain the exception rather than the rule» [4, p. 38]. Despite the timing of the study, this problem remains and is still not fully resolved. We fully agree with the author's opinion that the disciplines of pedagogical direction and content help to shift in the professional training of future teachers of fine arts from what he knows and knows how to do as an artist, to how he will be able to convey the acquired experience and aspirations self-expression and self-affirmation for modern students. It is obvious that the educational and professional activity of the artistic and pedagogical direction should be aimed at creative self-realization of students, to promote the disclosure of their acmeological potential.

According to the National Qualifications Framework, the professional training of Bachelor of Fine Arts teachers is aimed at developing the ability of future educators to solve complex complex problems and practical problems in the field of fine arts based on the application of modern psychological and pedagogical concepts, technologies and methods of education, teaching school age, including in situations of uncertainty [3].

In fact, all of these content constituents of the topic, despite the general characteristics of pedagogical skill and competence of the teacher, professional communication of the teacher, contribute to the disclosure of the creative potential of future teachers of fine arts, diversify the forms of expression of their creative self-realization, pedagogical skills).

The following information is appropriate in the study. In Liu Tsiansian's scientific work [5], the differences between the curricula and the formation of elementary artistic competence of students in the universities of China (An Yan, Shan don) and Ukraine (pedagogical universities of Odessa, Kiev, Lugansk, Melitopol) were established. Comparison of curricula revealed a broader range of choreographic disciplines in the preparation of music students and music disciplines in the preparation of choreographic students at universities in China. However, students from China had a much worse pre-university literacy status than students from Ukraine.

Researchers Wang Tsing and Ning Ting [8] note that the educational process of evaluating Chinese oil painting begins with the first impression of the work and gradually helps students to analyze the composition of the painting, the beauty of the color, the beauty of the line, the beauty of the smear, the light beauty. The spiritual core, this process from cognition to analysis to perception, plays an important role in developing students' aesthetic abilities. The evaluation of oil paintings is aimed at developing and improving the aesthetic taste of students, as well as using the unique spiritual realm and the excellent quality embodied in oil paintings to shape students' spiritual and intellectual potential.

According to these scholars, the spirit of Chinese traditional art can be characterized as deep and ancient: Chinese Aboriginal artists have deeply imprinted the national culture's imprint on oil painting. Through the interpretation of Chinese oil painting, on the one hand, students can understand the inclusivity of the art of oil painting, that is, to learn and learn from the essence of Western oil painting, and to lay a solid foundation for Chinese oil painting without losing its essential attributes, on the other hand, should attach great importance to the analysis of Chinese oil painting for the nation. The heritage and innovation of the traditional artistic spirit draw attention to the living conditions and emotional appeal of the Chinese people so that students can understand national characteristics and truly understand and respect multiculturalism.

Chinese oil painting art combines the application of philosophy, aesthetics, colorology, music and many other disciplines. Teachers can integrate the knowledge of different disciplines into the evaluation of oil paintings during the teaching process, such as: Western philosophy stands for rationalism. Chinese philosophy emphasizes «the combination of heaven and man», «the noble monk is different and the difference is different», «yin and yang complement each other, movement and mutual roots»; Western aesthetics focuses on «rational theory», «material theory» and

«imitation theory», China Aesthetics emphasizes «writing of the gods», «images in the landscape» and «outside world», rhythm and speed of music, tone of sound, softness.

Researchers Li Sinhan and Pan Wei [9] believe that in order to develop the ideal creative thinking in oil education, they must first create a good learning environment and fully guide students to actively develop creative thinking. The Professional Department of Oil Painting can introduce self-assessment courses through creative thinking that help students understand creative thinking, understand the importance of creative thinking, and direct students to self-analysis and introspection, and to compare each student's creative thinking.

Some students have a relatively one-sided understanding of what “innovation in the art of creativity” is. It goes without saying that creative creativity in creativity is an expression of one's own thoughts, if they are different from others, it is an innovation. In fact, this kind of understanding is narrow and one-sided. For such misunderstandings, colleges and teachers should guide students to have a deep understanding of the value of innovative thinking, and to tell students through vivid examples of vivid, simple, and easy-to-understand realities. Innovation does not simply break traditions and differ from others. Innovations in the creation of oil painting are subject innovations, material innovations, innovative forms of performance and technological innovations based on the theory of painting. Good artistic innovations in oil painting will take the form of novels and themes. Thus, it is possible to effectively improve the artistic expression of a specialist with the help of oil painting.

M. Pichkur [10] stated the pedagogical conditions of creative self-realization of future teachers of fine arts in the course of compositional activity as the basis for the formation of their professional culture. However, according to the analysis of his work, the content of scientific work substantiates and verifies the pedagogical conditions for the formation of professional culture of these professionals. The external conditions include: updating the content of teaching a composition on the principle of its versatility; the use of intersystem, inter-art and intrinsic communication in the process of teaching composition, gradual assimilation by students of systematic theoretical and practical material on composition, which makes it possible to gradually solve and complicate tasks aimed at forming the professional culture of students, and to the internal — creating dialog communication; activation of independent creative and search activity of students on the basis of interpersonal interaction (teacher-student-student) in the process of professional preparation; stimulating students' creative expression through compositional activities. In our view, such confusion in the concepts of «creative self-realization of future teachers of fine arts» and «professional culture of future teachers of fine arts», as well as in the content of pedagogical conditions makes it difficult to understand the logic of scientific thinking of the author. The contentious issue is the correlation of these concepts since their cause and effect relationship is not disclosed. However, it is valuable that the researcher stated the need to develop the pedagogical conditions for the creative self-realization of future teachers of fine arts and their introduction into the practice of higher education institutions.

According to O. Kaleniuk [3], the main tasks of forming the professional knowledge of the teacher of fine arts include:

- formation of artistic and pedagogical interests;
- formation of intellectual and creative abilities of the future teacher of fine arts;
- formation of professional thinking.

In the conducted research it is stated that high level of formation of professional knowledge of the future teacher of fine arts is achieved under the following conditions: orientation of methodological concepts of art-pedagogical education on the basis of synthesis of innovative technologies in pedagogy and in fine arts; construction of educational process on the basis of humanization, humanization of education, personal-oriented interaction; introduction into the motivational setting of the process of learning creative elements that contribute to the formation of individual style of future professional activity; integration of integrative techniques into the content of professional disciplines; introduction into the activity component of professional training situations that simulate pedagogical activity in the educational process.

In this way, the spiritual and intellectual development of future teacher educators is a set of intellectual abilities of a person and a specific spiritual vision of the beautiful, which occurs in the process of creative self-realization throughout life. The domestic literature refers to the creative self-realization of future teachers, which is explained by a deeper development of this topic. Chinese literature clearly traces the connection of spirituality with art and national traditions. Much attention is paid to the aesthetic education of young people. The means of spiritual and intellectual development of students include oil painting.

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