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СЕРІЯ «ПЕДАГОГІКА»

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AN ACTIVITY-BASED APPROACH TO THE FORMATION OF ARTISTIC AND CREATIVE COMPETENCE OF CHILDREN IN THE CONDITIONS OF A PRESCHOOL EDUCATION INSTITUTION

Abstract. The article reveals the essence of the interpretation of the phenomenon “artistic and creative competency” and the activity approach to its formation in the context of the new edition of the Basic Component of Preschool Education. The relationship between the concepts of “art” and “creativity”, “competence” and “competency” has been emphasized. Attention is paid to the fact that competence in artistic activity is interpreted in the scientific discourse as: aesthetic, artistic-aesthetic, artistic-productive, artistic, creative, artistic-creative. The peculiarities of artistic and creative competence have been highlighted, thanks to which the child shows the ability for creativity related to various types of art. It has been found that the main conditions for the formation of artistic and creative competence of a preschooler are: sensory experience of the artistic content of a work of art; mastering various means of artistic expression; freedom of creative expression. The need of the modern system of preschool education to rethink the essence of pedagogical approaches, to recognize the priority of the development and self-development of the child’s personality as a subject of



activity, and to actualize the idea of introducing an activity approach to the organization of the educational process has been noted. It has been noted that the activity approach model proposed by The LEGO Foundation (Kingdom of Denmark) takes into account five key characteristics of play (activity, joy, motivation, meaningfulness, sociality), which are based on the theory presented by Kathy Hirsh-Pasek, Jennifer M. Zosh, Roberta Michnick Golinkoff, James H. Gray, Michael B. Robb, and Jordy Kaufman. The potential of the activity approach in the process of perceiving works of art and artistic self-expression of preschool children has been considered. It has been indicated that the activity approach based on the organization of the game contributes to the artistic and creative self-expression of each child, ensures its activity, initiative, creativity, creates a positive mood, helps to get pleasure, feel joy, achieve success and motivates to further activity.

Keywords: art, creativity, competence, artistic and creative competence, activity approach.

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ДІЯЛЬНІСНИЙ ПІДХІД ДО ФОРМУВАННЯ МИСТЕЦЬКО-ТВОРЧОЇ КОМПЕТЕНТНОСТІ ДІТЕЙ В УМОВАХ ЗАКЛАДУ ДОШКІЛЬНОЇ ОСВІТИ

Анотація. У статті розкрито сутність феномену та розглянуто трактування поняття «мистецько-творча компетентність», запропоновано діяльнісний підхід до її формування у контексті нової редакції Базового компоненту дошкільної освіти. Наголошено на взаємозв'язку понять «мистецтво» і «творчість», «компетенція» і «компетентність». Звернено увагу на багатогранність мистецької компетентності, яка в науковому дискурсі розглядається як естетична, художньо-естетична, художньо-продуктивна, мистецька, творча, мистецько-творча. Виокремлено особливості мистецько-творчої компетентності, завдяки якій дитина виявляє здатність до творчості, пов'язаної з різними видами мистецтва.



З'ясовано, що основними умовами формування мистецько-творчої компетентності дошкільника є: чуттєве переживання художнього змісту твору; опанування різноманітними засобами художньої виразності; свобода творчого самовираження. Зазначено потребу сучасної системи дошкільної освіти у переосмисленні сутності педагогічних підходів, визнанні пріоритету розвитку і саморозвитку особистості дитини як суб'єкта діяльності та актуалізації ідеї запровадження діяльнісного підходу до організації освітнього процесу. Зауважено, що запропонована The LEGO Foundation (Королівство Данія) модель діяльнісного підходу враховує п'ять ключових характеристик гри (активність, радість, вмотивованість, значущість, соціальність), які ґрунтуються на теорії, представлений: К. Гірш-Пасек (Kathy Hirsh-Pasek), Дж. М. Зош (Jennifer M. Zosh), Р. М. Голінкофф (Roberta Michnick Golinkoff), Дж. Г. Грем (James H. Gray), М. Роббом (Michael B. Robb) та Дж. Кауфманом (Jordy Kaufman). Розглянуто потенціал діяльнісного підходу в процесі сприймання творів мистецтва і художнього самовираження дітей дошкільного віку. Вказано, що діяльнісний підхід на основі організації гри сприяє мистецько-творчому самовираженню кожної дитини, забезпечує її активність, ініціативність, творчість, створює позитивний настрій, допомагає отримати задоволення, відчутти радість, досягти успіху і мотивує до подальшої активності.

Ключові слова: мистецтво, творчість, компетентність, мистецько-творча компетентність, діяльнісний підхід.

Formulation of the problem. The modern demands of society make adjustments to the preschool education system of Ukraine, which leads to constant changes and updates. The practical mechanisms of introducing democratic and humane approaches to its content are being modernized, the means that ensure the proper quality of preparing a child's personality for life in society are being changed. The values of preschool education are focused on ensuring the successful adaptation of the child to the school environment and one's socialization. Not only knowledge becomes significant, but also the ability to change and adapt to the needs of life, to act actively, to make decisions. In this context, the Basic Component of Preschool Education (State Standard of Preschool Education) (2021) emphasizes the importance of educational activities, the result of which should be the formation of key competencies of a preschooler.

The priority task of the artistic direction in preschool education is the formation of a positive emotional and valuable attitude to aesthetic objects based on interest in artistic activity, emotional reaction to manifestations of



beauty, elementary ideas about types of art. The formation of artistic and creative competence takes place precisely under the conditions of the combination of emotional-value and activity components.

Analysis of recent research and publications. The works of I. Bila, N. Vitluhina, O. Dronova, O. Polovina, A. Fedorovych, L. Fesiukova and others are devoted to this problem. Scientists emphasize the importance of integrating various types of art in the educational work of a preschool institution, as well as the importance of forming an individual artistic picture of the world in the child's mind. Perception and understanding of works of art, study and awareness of the language of various types of art enable the child to reincarnate and realize one's own ideas in interesting forms of creativity. The implementation of the activity approach in education was covered in the scientific publications of I. Bekh, V. Lozova, L. Masol, O. Roma, A. Shevchuk, L. Shulha and others.

The purpose of the article is to highlight the essence of the activity approach to the formation of the artistic and creative competence of preschool children in the conditions of a preschool education institution.

Presentation of the main material. For a deeper understanding of the stated research topic, in particular the phenomenon of artistic and creative competence, it is worth analyzing the concepts of "art", "creativity" and "competency".

The concept of "art" in the "Great Interpretive Dictionary of the Modern Ukrainian Language" (2007) is interpreted as "1. Creative reflection of reality in artistic images, creative artistic activity. // Sphere of creative artistic activity. 2. Perfect skill in some business, industry; mastery" [1, p. 668]. In the "Philosophical Encyclopedic Dictionary" (2002), "art" is defined as a branch of human culture in which, with the help of signs, through specific images of the world, its generalized meanings are expressed [2, pp. 380-381].

Scientist-pedagogue O. Rostovskyi considers art as an aesthetic mastering of the world in the process of artistic creativity – a special type of human activity that reflects reality in concrete-sensual images in accordance with certain aesthetic ideals; one of the forms of social consciousness [3, p. 605].

I. Novoseletska emphasizes that each type of art has special mechanisms of influence on a person: "music – harmony of sounds; painting – line, colors, plot", choreography, theater, cartoons integrate several types of art and contribute to "the strongest impact on mental and physiological processes in the human body" [4, p. 99].

Scientists have proven that art and meeting with it is the most effective means of influencing a person. As L. Mykhailova notes, "in any period of its development, society is faced with a problem: art can significantly, and at the



same time, affect the consciousness of a person in different ways, and therefore, the need to search for effective ways of using its educational function at any time remains relevant” [5, p. 26].

Creativity is interpreted as a human activity aimed at creating spiritual and material values, imbued with elements of new, improvement, enrichment, development [1, p. 1435]. In the “Philosophical Encyclopedic Dictionary” (2002), creativity is “productive activity according to the standards of freedom and renewal, when the external determination of human activity is replaced by internal self-determination” [2, p. 630].

S. Honcharenko believes that “creativity is a productive human activity capable of generating qualitatively new material and spiritual values of social importance. The development of the creative potential of activity is an important condition for the cultural progress of society and human education” [6, p. 326].

O. Rostovskyi states that “creativity is a productive human activity capable of generating qualitatively new and spiritual values. Presupposes the presence of personal and procedural characteristics: abilities, motives, skills, imagination, intuition, etc.” [3, p. 633]. The Ukrainian researcher of the psychology of creativity V. Romenets notes that “it is in creativity that the formation of a person takes place, and it is through creativity that the expression of one’s unique individuality becomes possible” [7, p. 9].

Thus, in special scientific literature, creativity is most often defined as a process of activity, the result of which is the creation of qualitatively new material and spiritual values, or as the creation of a new reality that satisfies various social and personal needs.

For a deeper understanding of the mentioned phenomenon of artistic and creative competence, it is important to consider the concept of “competence” in the interdisciplinary scientific discourse.

In the scientific literature, there are different approaches to defining the concepts of “competence” and “competency”:

- competence is a predetermined requirement for training a person (properties or qualities, potential abilities of a person), a predetermined requirement for knowledge and experience in a certain field;

- competency is the possession of competence that manifests itself in effective activity and includes a personal attitude to the subject and product of activity; integrated personality formation that integrates knowledge, abilities, skills, experience and personal attributes that condition the desire, ability and willingness to solve problems and tasks that arise in real life situations, while realizing the importance of the subject and the result of activity [8].



The analysis of dictionary interpretations of the concept of “competence” proves the existence of its various components, but among the common characteristics, awareness is most often referred to [9, p. 302; 1, p. 560].

The large interpretive dictionary of the modern Ukrainian language considers “competency” as a property with the meaning of competent, that is: one who has sufficient knowledge in any field; who is well versed in anything; clever; which is based on knowledge; qualified; which has certain powers; full-fledged, full-power [1, p. 560].

The emphasis on the combination of various components of competency is also reflected in the glossary of the European educational project “Tuning”, in which “competencies represent a dynamic combination of cognitive and metacognitive skills, knowledge and understanding, interpersonal, intellectual and practical skills, and ethical values” [10, p. 52]. The specified document defines among the competencies subject-area related (specific to a field of study), others are generic (common to any degree course) and provides that it is normally the case that competency development proceeds in an integrated and cyclical manner throughout a program.

Knowledge, experience, and personal qualities are considered components of competency by I. Rodyhina, who considers it as a pedagogical phenomenon and notes the role of self-organization in its formation [11, p. 47]. The process of developing competency, according to the scientist, “involves both external influence and internal transformations associated with the involvement of the value-motivational sphere of the individual, and can be considered in the dimensions of self-organization. The educational process and education as a whole act as an integral system with a single socially significant goal – the formation of a competent individual, preparing one for a full life in society” [11, p. 48].

Academician I. Bekh in his work “Theoretical and applied meaning of the competence approach in pedagogy” (2009) provides an interpretation of the psychological structure of competency: “a subject at a certain stage of age development masters various practical methods of action (communicative, social-cooperative, subject-transformative, etc.), which provide one with cultural (normative) functioning first in the immediate social environment, then in a wider one through trial and error or with the help of the imitation mechanism, thus forming the ability to implement these methods in certain situations (skills and abilities), and the corresponding empirical knowledge about these methods, that is, the so-called constructive knowledge... The central motive of this level of competency is the subject’s need to live in society, to adapt to the demands of life” [12, pp. 26-27]. The scientist believes that “the competence approach in modern education should ensure a higher



level of competency of the subject of study... Competency of this level as a relevant skill is motivated by a motive based on the desire for self-affirmation, experiencing a sense of dignity, and broad social motives” and depends on the quality of the educational process, which can be implemented “only by the pedagogy of development (and not the pedagogy of knowledge)” [12, p. 27].

Academician A. Bohush, considering competency as a complex personality characteristic, emphasizes that the specified definition “includes the results of previous psychological development: knowledge, skills, abilities, creativity (the ability to creatively solve tasks: to compose creative stories, drawings and designs according to the plan), initiative, independence, self-esteem, self-control” [13, p. 106].

Competency in artistic activity is interpreted in scientific discourse as: aesthetic, artistic-aesthetic, artistic-productive, artistic, creative, artistic-creative.

L. Hlazunova in the article “Formation of aesthetic competency of the future philology teacher” (2012) considers aesthetic competence as the ability of an individual “to aesthetic perception and understanding of beauty, which involves the possession of aesthetic knowledge, abilities, skills, the formation of aesthetic judgments, feelings, values, ideals, behavior” [14, p. 273].

I. Revenko interprets artistic and aesthetic competence as knowledge in the field of art, the desire and ability to realize in practice the artistic and aesthetic potential for obtaining one’s own unique result of creative activity [15, p. 143].

According to L. Mykhailova, artistic and aesthetic competence involves the development of artistic interests, tastes, needs, ideals and aesthetic value orientations in the field of art, artistic and visual thinking, mastering the languages of various types of art, the ability to be a listener, viewer, reader and creator, the ability to perceive, interpret and evaluate works of art, express a personal attitude towards them, arguing their opinions and assessments, readiness to use the experience gained in independent creative activity [16].

A. Karam in the article “Essential characteristics of the phenomenon “aesthetic competency of the individual”” (2019) expresses the opinion that artistic-aesthetic competency should be considered as a system of internal means of regulating artistic-aesthetic actions, which includes artistic-aesthetic knowledge, social guidelines, skills and experience, aesthetic orientation, based on knowledge and sensory experience, fluency in artistic-aesthetic means and achievement of an adequate perception of an artistic-aesthetic situation [17, p. 83].

L. Masol in the methodological manual “Technologies of art and pedagogics in secondary school: the unity of learning and education” (2015)



considers the artistic and aesthetic competency of the individual as an integral spiritual and aesthetic phenomenon that ensures the readiness and ability of the individual to mobilize personal resources – organized into a system of artistic knowledge, skills, attitudes, abilities, qualities necessary for effective solving of artistic tasks in typical and non-standard situations, in building one's own trajectory of life creativity [18, p. 23].

From the outlined definitions, it follows that artistic-aesthetic competence is an extremely broad concept, as it covers motivational, perceptive, cognitive, creative-active and reflective spheres of the personality structure. In this sense, this category refers to children involved in artistic and aesthetic culture and adults who are interested in art or are engaged in it at a professional level.

Artistic competence is classified by subject content: musical, artistic-productive, theatrical and other varieties, and within each specific type it is separated into the corresponding competency. Thus, musical competency is considered as the ability to understand and creatively express oneself in the field of musical art, which is formed in the process of musical activity (perception, performance, creation), and artistic-productive competency is considered as graphic, pictorial, form-creating, coloristic from the perspective of the specifics of visual art, which involves performance of certain functions of artistic and creative activity.

The concept of creative competence in the literature is mostly interpreted from the position of the highest level of development of professionalism and is seen in the ability to generate ideas, put forward hypotheses; fantasizing; associative thinking; vision of contradictions; transfer of knowledge and skills to new situations; overcoming inertia and critical thinking; independence of judgments.

In the new edition of the Basic Component of Preschool Education (State Standard of Preschool Education), artistic and creative competency is defined as the ability of a child to practically realize his/her artistic and aesthetic potential to obtain the desired result of creative activity on the basis of developed emotions and feelings, emotional and value attitudes towards various types of art, elementary use of artistic skills in life situations, during educational and independent activities [19, pp. 21-22].

In determining the artistic and creative competency of a preschool child, L. Shulha considers the key components: “artistic and aesthetic potential”, “creative activity”, “artistic skills” and outlines the features of its formation in preschool childhood. The scientist considers the main conditions for the formation of artistic and creative competency to be: sensory experience of the artistic content of the work, “which attracts attention and immerses into itself, impresses with its colors, forms, sounds, rhythms, dynamics, evokes an



emotional response, feelings, shifts internal forces, creative flow, fills with energy, requires self-expression, self-realization, and thereby develops the ability to look and see, listen and hear, feel, understand, love, which as a result enriches the child's spiritual life" [20, p. 51]; mastering various means of artistic expression; freedom of creative expression.

The results of a child's acquisition of artistic and creative competence in the State Standard of Preschool Education reflect a system of interrelated components: emotional and value attitude; formation of knowledge; skills of active, creative implementation of acquired experience.

Emotional and value attitude: responds emotionally to manifestations of beauty in the environment, everyday life and works of art; shows a valuable attitude to artistic creativity; shows interest in artistic activity (artistically productive, musical, theatrical); responds positively to proposals for inclusion in various types of artistic and creative activities; enjoys artistic activity.

Formed knowledge: has elementary ideas about types of art; shows interest in works of various types of art, shows a personal attitude towards them, expresses impressions of art, interprets works; distinguishes the specificity of the image of artistic-productive, decorative-utility, musical, dance, theatrical art; understands the purpose of visual materials, theatrical props, attributes of artistic activity; capable of realizing a creative idea with their help.

Skills: possesses available techniques and uses them to reflect life's impressions and feelings. Has the simplest skills of performing culture and audience culture. Cooperates with children, in particular with special educational needs, and adults for the sake of joint success during artistic activities – artistic-productive, musical, theatrical, entertainment, celebrations. Reveals the elements of aesthetic taste and supports aesthetic manifestations in everyday life (the appropriateness of choosing clothes for the situation, the culture of eating, sleeping, resting and working, the culture of behavior and observance of elementary rules of etiquette during celebrations). Demonstrates the experience of artistic actions in an independent artistic activity at one's own will. Demonstrates elementary reflection skills – reflects with others on one's artistic experience, impressions, attitude to artistic activity [19, pp. 21-23].

Fulfilling the tasks of the State Standard requires the modern system of preschool education to rethink the essence of pedagogical approaches, to recognize the priority of the development and self-development of the child's personality as a subject of activity, and actualizes the idea of introducing an activity approach to the organization of the educational process, which is interpreted as leading to ensuring the child's activity. "It provides priority to the acquisition of the child's personal experience and the process of its



formation in all types of activities that are implemented in preschool age: motor, game, artistic and creative, cognitive and research, economic and household, directs the organization of the educational process to obtain its results – relevant competencies” [19, p. 33].

L. Masol, in defining the activity approach in the artistic direction of education, points to its focus on the development of artistic skills, emphasizes the practical orientation, the formation of the culture of the consumer of artistic values and the creative ability to embody the idea in one’s own activity [18, p. 17].

Thus, the activity approach contributes to the organization of artistic and creative self-expression of each child, ensures his/her activity, initiative, freedom, creativity, communication, creates a positive mood, helps to achieve success, get satisfaction, feel joy and motivates to further activity.

The activity approach model proposed by The LEGO Foundation (Kingdom of Denmark) takes into account five key characteristics of play (activity, joy, motivation, meaningfulness, sociality), which are based on the theory presented by Kathy Hirsh-Pasek, Jennifer M. Zosh, Roberta Michnick Golinkoff, James H. Gray, Michael B. Robb, and Jordy Kaufman in “Putting Education in “Educational” Apps: Lessons From the Science of Learning” (2015). Scientists emphasize that taking into account the specified characteristics helps establish a connection with the child’s experience, develops communication and social skills, guarantees the right to choose based on proposals and requests, provides the opportunity to explore, share ideas, experiment, make mistakes, provides a positive experience and a sense of confidence in one’s own possibilities [21]. Note that the mentioned characteristics are considered as the conceptual basis of the teacher’s interaction with children.

Scientist A. Shevchuk in the article “Art Education of Children” (2021) details the implementation of the activity approach from the point of view of methodology. At the first stage, preschoolers perceive a work of art, show emotions, their impressions of it. Then they get to know it in more detail, inspect it – visually, by touch, by ear, communicate and get information about the work, learn specific names, artistic and speech expressions, and enrich their active vocabulary. The process of enriching the child’s emotional and sensory sphere and forming a personal and valuable attitude to art begins. At the second stage, preschoolers gain artistic and aesthetic experience. The teacher-facilitator adjusts the children to active self-expression and identification of personal attitude. The third stage is the mandatory creation of a novelty-seeking situation. It is worth offering children to show creative individuality in changed conditions. Pedagogical support for the playful nature



of image formation during artistic activity contributes to the motivation, activation and artistic and creative self-expression of every preschooler [22, pp. 21-22].

Conclusions. Summarizing, we note that the analysis of the phenomenon of artistic and creative competency in the interdisciplinary scientific discourse allows to define artistic and creative competence as a child's ability to practically realize one's artistic and aesthetic potential to obtain the desired result of creative activity based on developed emotions and feelings towards art forms, elementary application artistic skills in life situations during educational and independent activities. The structure of artistic and creative competence consists of a system of interconnected components: emotional and value attitude; formation of knowledge; skills of active, creative implementation of acquired experience. The main conditions for the formation of artistic and creative competence are: sensory experience of the artistic content of a work of art; mastering various means of artistic expression; freedom of creative expression. The generalization of the conducted research allows us to draw conclusions that the introduction of an activity approach into the educational process of a preschool institution will make it possible to more effectively form artistic and creative competence, to ensure an emotional and valuable attitude to aesthetic objects and satisfaction from artistic activities, to enable the artistic and creative self-expression of each child.

We see the prospects for further exploration in the study of the activity approach to the formation of artistic and creative competence of preschool children in the EU countries.

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