Design Practice as a Method of Professional Orientation of Teenagers in the System of Supplementary Education

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ABSTRACT

The impact of the career orientation in the sphere of design for teenagers is primarily determined by the level of mastering of special artistic and graphic knowledge, skills and creative application of them in new educational conditions. For this purpose, it is necessary to raise the social significance of both the learning process itself and its results. The solution for this task is facilitated by the inclusion of teenagers in such teaching methods that are aimed at the systematic implementation of artistic and project activities. Design practice is the most effective among these methods.

The effectiveness of the study was confirmed by the results of diagnosing the level of the career orientation of the teenagers in the experimental group after their inclusion in the educational process of design practice.

We used a set of methods: 1) theoretical – analysis of educational, psychological, philosophical, art history literature, methods of scientific knowledge (analysis, synthesis, induction, deduction); 2) empirical – questioning, pedagogical observation, method of peer review, pedagogical experiment, generalization and systematization of empirical material, interpretation of the data obtained.

As a result, we came to the following conclusion: design practice, aimed at increasing the level of professional orientation, stimulates teenagers' need to develop their artistic and graphic skills, artistic literacy, socially relevant personal qualities necessary for their future profession in design.

Keywords: Professional orientation, Supplementary education, Artistic and project activities, Teaching methods, Design practice.

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Introduction

Today, creative professions are one of the most popular in the labor market, including the profession of a designer. The reason for this is that, firstly, visual and project cultures are actively developing, and secondly, design, media art, computer graphics and other multimedia arts are being introduced into many spheres of human life. Modern young people show interest in the professions of a designer, decorator, graphic designer. However, their understanding of the specifics of these professional spheres is often influenced by the mass media, which give not an adequate representation. These motives determine their commitment to an active, creative, problem and methodological justification for the professional orientation of teenagers in design in the conditions of supplementary education.

Before we began to search for the most effective methods of professional orientation of teenagers, we studied the essential and substantive features of the "professional orientation" concept [1, 2].

We analyzed the works devoted to the professional orientation of students by such Russian scholars as T.L. Badoev, E.M. Borisova, S.I. Vershinin, A.A. Gornysheva, E.A. Klimov, N.S. Pryazhnikov, P.A. Shavir and others [2, 3, 4, 5].

As a result, we defined the concept of "professional orientation" as a state of teenagers' awareness of the professional sphere of design, in which the motives for choosing a profession and interest in various types of artistic and creative activities are formed; independence, responsibility and initiative are activated; the person has a developed artistic thinking, holistic visual perception, creative imagination, spatial awareness, which give sufficient knowledge about the profession of a designer, as well as initial professional artistic and graphic knowledge and skills. This suggests that the structure of professional orientation includes motivational, behavioral, cognitive and activity components.

It is known that the effectiveness of professional orientation of teenagers in design is primarily determined by the level of mastering of special artistic and graphic knowledge and skills, as well as their creative implementation in new conditions. For this reason, it is necessary to raise the social significance of both the learning process itself and its results. The solution for this task is facilitated by the inclusion of teenagers in such teaching methods that are aimed at the systematic implementation of artistic and project activities that have such characteristics as integrativity, phasing and focus on the creation of new cultural patterns, objectively and subjectively significant projects [6, 7]. It is important to allocate the following methods: the artel of young artists, decorator's creative workshop, design group, design practice.

We suggest considering the method of design practice in more detail, since it has not taken its rightful place and it is not regularly used in the modern system of supplementary education. On the one hand, this method is not traditional and requires some specific training from the teacher. On the other hand, its technology fully corresponds to the capabilities and potential of the supplementary education system.

The main purpose of design practice is to introduce teenagers to the professional activities of the designer, increase the need for missing artistic and graphic competencies and the need for their search and acquisition. We have outlined the following tasks that contribute to the achievement of the goal:

firstly, to expand the idea of artistic and project creativity through socially relevant activities;

secondly, to facilitate the acquisition of experience in solving conceptual artistic and creative problems;

thirdly, to promote the development of independence and awareness of activities [8].

As a part of design practice, teenagers learn the algorithms and specificity of the profession of a designer, the major task of which is artistic and project activity. Thus, students study the stages of project implementation: the pre-project stage, which involves introduction to the design problem; the stage of

creative search, aimed at active sketching; the implementation of the project in the material; the presentation of the project; the evaluation of the project [9, 10].

Method

In the study, we used a set of methods. To identify the problem of the research, we conducted an analysis of pedagogical, psychological, philosophical, and arts literature. Thus, the method of analysis allowed us to determine the essential and substantive features of the basic concept, the structure of professional orientation, and, consequently, to define design practice as the main method of training in the process of formation of the professional orientation. To test the effectiveness of design practice in the formation of the professional orientation of teenagers, we organized an experiment and applied a set of empirical methods: questioning, pedagogical observation, peer review, conversation, pedagogical experiment, generalization and systematization of empirical data.

Results

On the basis of the supplementary education establishments of Children's School of Arts No. 4 and M.A. Balakirev Children's School of Arts of Kazan, we identified a control group (CG) and an experimental group (EG) of teenagers with 45 people in each group and approximately the same level of artistic training and progress. In accordance with motivation and target, cognitive, activity and substantive criteria, we diagnosed the existing level of professional orientation of teenagers in the CG and the EG before including them in the learning process of design practice.

The results showed the low (elementary) level of professional orientation. The teenagers demonstrated poorly developed cognitive abilities; they possess superficial, unsystematic knowledge of professions in the sphere of visual and spatial arts; they do not have enough experience of professional activity (Table 1).

Table 1. Level of professional orientation of teenagers in the EG and the CG at the indicating stage

Groups	Levels and score									
	High (excellent)		Above average (optimum)		Average (satisfactory)		Below average (elementary)		Low (threshold)	
	No. of	%	No. of	%	No. of	%	No. of	%	No. of	%
EG 45 ppl.	0	0	9	20	14	31	19	42	3	7
CG 47 ppl.	0	0	10	21	14	30	20	42	3	6

At the formative stage, we implemented training activities with the teenagers in the EG, involving them into design practice. Training with the teenagers in the EG lasted for nine months according to the author's program "Basics of Decorating and Design", which we created. The program suggests stable and regular involvement of teenagers in artistic and project activities, and other innovative teaching methods, including design practice. After that, we repeatedly diagnosed the level of the professional orientation of the teenagers in the CG and the EG. The level of professional orientation of the teenagers in the EG has increased in contrast to the teenagers from the CG (Table 2).

Table 2. Level of professional orientation of teenagers in the EG and the CG at the control stage

Groups	Levels and score									
	High (excellent)		Above average (optimum)		Average (satisfactory)		Below average (elementary)		Low (threshold)	
	No. of	%	No. of	%	No. of	%	No. of	%	No. of	%
EG 45 ppl.	5	11	30	67	7	16	3	7	0	0
CG 47 ppl.	0	0	15	32	15	32	14	30	3	6

By way of example we may cite the design practice conducted with the teenagers in the EG, which was devoted to the development of a conceptual project of a souvenir of M.A. Balakirev Children's School of Arts of Kazan (hereinafter referred to as CSA). The duration of the practice was 22 hours. We organized a round table discussion "The function and design of a souvenir" within the event, during which we discussed the problem of self-identification, the essence of souvenir production and types of souvenirs. The students also attended interesting workshops on the creation of souvenirs. Then they created their own project of a souvenir of CSA according to the requirements. After that, each participant of the design practice presented their project to the school board members, who selected the best variants of projects for realization and replication.

Discussion

The diagnostics has indicated an increase in the level of professional orientation of the teenagers in the EG, who actively participated in the artistic and project activities. Analyzing these activities, we should note that the teenagers have become able to competently organize their work, search for original ideas using graphics in various ways, create an expressive composition and original artistic images, actively use the obtained knowledge and skills when doing creative tasks in non-standard artistic and graphic situations. Furthermore, the teenagers have become more active in showing initiative, independence and responsibility towards work. The willingness of teenagers to implement the idea through modern computer technologies and the ability to independently select and use art materials, techniques and their combinations according to the subject and the design task have noticeably increased.

It is important to emphasize that the teenagers learnt that the essence of the profession of a designer is to work on an order that has specific requirements, conditioned by the taste and desire of the customer. In this regard, the method we have studied involves the creation of a game situation and specifying the roles (the director, the customer, the executors, etc.). However, the order may be not only imaginary, but also real. This requires the teacher to establish social interaction with other organizations, which can place an order, and work towards finding relevant topics and tasks within competitions, research conferences, lectures, round table discussions, exhibitions, etc.

Conclusions

The experiment had the greatest impact on the formation of the whole complex of professional orientation components. The teenagers have become more proactive and independent; artistic and project activities contributed to the acquisition of skills of responsible attitude to work. The teenagers learnt the algorithms and specificity of artistic professional activities. The participants of the experiment willingly and consciously approached the sketch, the brief sketch, concept drawing, they manufactured

cardboard that was later embodied in a real object and more complex material (a model, a household item, etc.). The readiness of teenagers in the EG to reflect intention through modern computer technologies has noticeably increased and the degree of independence in selection and application of art materials, techniques and their combinations in accordance with the plot and the design task has increased. The readiness of the teenagers from the EG to reflect the idea through modern computer technologies has noticeably increased and the degree of independence in selection and application of art materials, techniques and their combinations in accordance with the subject and the design task has improved. The analysis of the work of the students from the EG, performed during the indicating and the control stages, attests to their awareness of actions and an increase in the level of development of artistic and graphic skills. Thus, the majority of teenagers from the EG competently organized their preliminary work on the sketches, searched for original ideas using graphics in various ways, created an expressive composition and original artistic images, actively used the obtained knowledge and skills doing the creative tasks, projects in non-standard artistic and graphic situations.

Footnotes

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