

Perspectives Of The Diagnostic And Development Of Art Endowments And Art Disciplines' Future Teachers

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Abstract

The research's relevance is determined by the importance of assessing the transformation of methods of artistic teaching in the Soviet and post-Soviet period, as well as searching for effective methods for diagnosing the artistic endowments of young people, which determines the perspectives of the development of high art education, and as a result the professional qualities of future art teachers. In this connection, this article is aimed at revealing the main characteristics of artistic endowments, developing a system of exercises-tests. It helps to identify artistically gifted and talented students. The leading approach to the study of this problem is the introduction in the academic process of the university of a set of effective methods, such as acceleration (a technique aimed at accelerating the development of acquired artistic skills); (method of complication of compositional, graphic and pictorial tasks) and enrichment (the method of inclusion in an active artistic group activity.) The article presents a diagnostic tool on the basis of which the main components of the student's artistic talent are revealed, recommendations on work with artistically gifted youth in higher education. The materials of the article are of practical value for teachers in the field of art education.

Keywords: Artistic Endowment, Creative Abilities, Criteria Of Artistic Endowment, Diagnostics Of Giftedness, Exercises-Tests, Methods Of Work With Talented And Gifted Students.

Perspectivas Del Diagnóstico Y Desarrollo De Dotaciones De Arte Y Futuros Profesores De Arte

La relevancia de la investigación está determinada por la importancia de evaluar la transformación de los métodos de enseñanza artística en el período soviético y post-soviético, así como la búsqueda de métodos efectivos para diagnosticar las dotaciones artísticas de los jóvenes, lo que determina las perspectivas del desarrollo de alta educación artística, y como resultado las cualidades profesionales de los futuros maestros de arte. En este sentido, este artículo tiene como objetivo revelar las principales características de las dotaciones artísticas, desarrollando un sistema de pruebas de ejercicios. Ayuda a identificar estudiantes artísticamente dotados y talentosos. El enfoque principal para el estudio de este problema es la introducción en el proceso académico de la universidad de un conjunto de métodos efectivos, como la aceleración (una técnica destinada a acelerar el desarrollo de las habilidades artísticas adquiridas); (método de complicación de tareas compositivas, gráficas y pictóricas) y enriquecimiento (el método de inclusión en una actividad de grupo artístico activo). El artículo presenta una herramienta de diagnóstico sobre la base de la cual se revelan los componentes principales del talento artístico del estudiante, recomendaciones en el trabajo con jóvenes artísticamente dotados en la educación superior. Los materiales del artículo son de valor práctico para los profesores en el campo de la educación artística.

Palabras Clave: Dotación Artística, Habilidades Creativas, Criterios De Dotación Artística, Diagnóstico De Donación, Pruebas De Ejercicio, Métodos De Trabajo Con Estudiantes Talentos Y Dotados.

INTRODUCTION

One of the priority tasks of the high professional post-Soviet education is the forming of a graduate's creatively gifted personality. In this connection, the problem of diagnosing the artistic endowments

of students - future teachers of fine arts today is not so much scientific-theoretical as practical.

Despite the fact that young people entering the artistic specialties of higher education, participate in creative tests which determine the degree of artistic ability, there is a need for mechanisms to further study these abilities. Identifying students who have individual abilities - artistic talent, to this day remains a rather complex problem.

Two points of view on giftedness in traditional scientific research, are presented. Some researchers believe that giftedness is a unique phenomenon, given by nature or "the supreme", which is inherent only in a small number of people (E. Winner, S. Richet). Supporters of another point of view believe that everyone can be gifted, it is only necessary to notice abilities and develop them in time (V.N. Druzhinin, S.L. Rubinshtein, A.A. Melik-Pashayev, E.A. Korsunsky and others). Paying attention to both points of view, the authors believe that today it is important not only to learn how to develop and, if possible, develop creative abilities, but also to use them effectively in the learning process. For this, it is necessary: 1) to develop effective methods and techniques for diagnostic and developing of students' abilities; 2) create psychological and pedagogical conditions for their implementation. It is necessary to identify to which area of fine arts a student is more likely to gravitate. Building a further individual student training route will allow the university's teachers not only to diagnose these abilities, but also to develop specific methods and techniques.

The goal of the study is developing of methods for diagnostic and developing of artistic endowment. Authors set tasks to develop tools for diagnostic and developing of artistic endowments, creating test exercises which require creative solutions, and developing skills and skills of managing the creative process.

REFERENCES REVIEW

Before the pedagogical science of the post-Soviet period and college practice there is the problem of developing effective methods for diagnosing and developing artistically gifted students; methods which

promote the forming of professional competencies and enable future teachers to be competitive in the domestic and foreign markets for intellectual and creative educational services.

However, despite the existing scientific and theoretical works of Russian and foreign scientists, today in the Russian higher art education there is a shortage of methods and technologies for identifying, developing artistic abilities and giftedness. It is difficult not to agree with the founder of the school of differential psychology, Professor B.M. Teplov, who believed that “abilities are not any generally individual characteristics, but only those that are related to the success of any activity or many activities.” A high level of ability sometimes manifests itself as giftedness. In giftedness, as well as in self-control, self-discipline, zeal, perseverance in achieving the goal, a huge creative potential is laid (Teplov, 1961: 21).

On the other hand, an artistically gifted person possesses distinct abilities for artistic creation in a certain sphere of art. As a rule, these abilities characterize the degree of mastering of artistic activity both in the world outlook (the ability to develop the idea of a work of art that will find response from the viewer) and in the technical (the ability to select the means of artistic expressiveness that are adequate to the idea). Certain abilities for visual activity are inherent in nature, but under certain conditions they receive or do not receive further development.

Artistic abilities, talent, components of artistic talent occupied the minds of foreign scientists. A well-known scientist in the work of H. Manual “Talent in drawing. Experimental study of the use of tests for the detection of special ability” highlights the artistic abilities that make up artistic talent: innate ability, aesthetic responsiveness and combinatorial ability (Manual, 1919). Empirical studies of H. Manual, allowed art-gifted young people to distinguish such abilities as: the specifics of hand motor, observation, visual memory, the ability to see the beautiful and create new artistic images, sensitivity to color, proportions, visual acuity, interest in the process and results drawing, general intelligence and other abilities (Manual, 1919). Inherent artistic abilities for artistic activity are interested and they are presented in Table 1.

Table 1. Inherent artistic abilities (Manual, 1919)

Inherent artistic abilities							
Ability of a holistic vision	Ability to sharply feel the vertical and horizontal directions	The ability to accurately estimate the deviation from the reference directions	Ability to accurately estimate proportions	Ability to assess "light" relations	Ability to assess perspective reductions	Sense of color	Visual memory

Geza Reves (Revesz, 1952:115), who based on many-years observing of musicians, considered existing of different levels of artistic endowments (Table 2):

Table 2. Levels of artistic endowments (Revesz, 1952)

Endowments	Talent	Genius
Ability to get used to nature	A wealth of imagination	Constantly growing independence of creative activity
Feeling of harmony and proportions	Fantasy of painter	Unshakeable faith in own confession
Technical skills	Originality of displaying	Creating of the own spiritual world
	Motivation to the best (optimum)	Motivation to perfection
Right choice of expression's means	Constant development and enrichment of expression's means	

Max Meyer considers artistic talent as a complex, including:

- an innate abilities,
- an esthetic responsiveness,
- a sense of color and its memory
- a sense of balance, proportions, rhythm, perspective (Meyer, 1911: 27).

K.Tibu's researches supplement the list of abilities of artistically gifted children:

- a fullness and accuracy of observation during reproduction of the perceived material,
- an originality of imaginary constructions and situations,
- an ability to distinguish between shapes and features in the drawings.

R.M. Milgram and Yu Hong presented a structural model of abilities

for the fine arts, in which the main categories included general creative thinking, that is, the process of generating unusual, high-quality solutions (Milgram and Khong 2000: 211).

Foreign researchers come to conclusions on the basis of empirical studies of the abilities for visual creativity, apply various tests and exercises. At the same time, one should recognize the stability of interest in this problem and the desire to consider it from various scientific positions.

But in giftedness (o-gift), that is, given as a “gift from above,” there is also a certain danger - not to save this gift in the future. Therefore, giftedness requires special educational (but not “greenhouse” and not “supervisory”) control, a special careful implementation in the team. In other words, in order for a gifted person to realize himself, it is necessary to create psychological and pedagogical conditions that promote the development and development of the creative potential of the individual.

It is no accident that the American researchers A. Shvedel and R. Sternberg understand the giftedness as “a quality that arises, as a rule, gradually, in the context of” man - environment” (Csikszentmihalyi, 1988: 328). The teacher in such a case is the conductor of the socialization of the gifted person in a “normal” collective overcoming the resistance of a number of psychological problems. For example, the feeling of a vacuum, the lack of adequate communication of the gifted with the “ordinary” can easily lead to apathy or depression. Paradoxically, but feeling isolated from others, a gifted student or student may erroneously feel inadequate, he can even have a feeling of guilt, shame, constraint to others (Csikszentmihalyi, 1988: 348).

According to the American scientist K. Jamieson, talented people have obsessive ideas, a fear of losing their minds, thoughts of suicide, addiction to alcohol and drugs, hunger, seasonal mood swings. Most often, foreign authors attribute self-confidence, courage, originality, creativity, the ability to take risks, eccentricity, self-recognition, independence of judgments, freedom, the ability to find attraction in difficulties, activity, aesthetic orientation, sensitivity to the features of a creatively gifted person. British psychologist E. de

Bono highlights the desire of artists to develop an extreme sensitivity and eccentricity, bordering on recklessness, and correlates them with the general trend of art's striving for originality (Bono, 1997: 333). According to A. Shvdel and R. Sternberg, the condition for the development of giftedness is the creation of moral, ethical and aesthetic conditions for involving man in cultural activities aimed at expanding the "horizons of his attitude to the world and himself" (Csikszentmihalyi, 1988: 338).

Interesting concepts of the development of artistic ability in Soviet Russia were proposed by V.S. Kuzin and N.N. Rostovtsev. The development on opinion of these authors of programs for teaching the fine arts of children is a turning point in the study of artistic abilities and methods for assessing the visual activity of school-age children. In the same period, B.M. Nemensky and A.A. Melik-Pashayev the development of artistic abilities of children was actively associated with the esthetic and general cultural education of a child.

V.I. Kireenko in the work "Psychology of abilities for visual activity (1959)" for the diagnostic of abilities for visual activity distinguishes such components as: the ability of a holistic vision, the ability to acutely feel the vertical and horizontal; the ability to accurately estimate the deviation from the reference directions; the ability to accurately estimate the proportions; the ability to assess "light" relations; ability to evaluate prospective reductions; ability to color; visual memory (Kireenko, 1959: 18). Views of V. I. Kireenko and H. Manuel are close, but V.I. Kireenko considers the most important component of artistic abilities - the ability of an integral and synthetic vision that develops in the process of artistic experience (Kireenko, 1959: 28).

Soviet scientists are actively using the term "artistic giftedness" in scientific works. According to A.A. Melik-Pashayev's opinion the term "artistic giftedness" has several meanings: on the one hand, it is a designation of the qualities of a person's personality, whose creative abilities and achievements far exceed the norms typical for his age; on the other hand, "artistically gifted" not only has special abilities, but is a special state of personality, described as a man of art (Melik-Pashaev, 2000: 15). The main criterion for the devel-

opment of artistic endowments is an aesthetic attitude to reality. In addition, as components of artistic endowments, as A.A. Melik-Pashayev, personality qualities such as the development of the will to expression and the possession of material and artistic form (Melik-Pashaev, 2000: 19).

The analysis of scientific works on the problems of identifying and developing artistic endowments during the Soviet period indicates the formation of several directions for studying this phenomenon. This is both the disclosure of the nature of giftedness, and the development of diagnostic methods. However, these studies were more theoretical in nature.

In the post-Soviet period in Russia, research has acquired an increasingly pronounced practical focus related to solving the problems of identifying and developing gifted children and young people. An important step in solving this problem is the development of a working concept of giftedness, which is a generalization of the modern study of this phenomenon, presented by a team of domestic scientists (Shadrikov, Bogoyavlenskaya, Babaeva et al., 1998; 2003).

However, the problem of identifying artistic endowments in the university in the artistic areas of preparation has not been resolved, the methods of diagnosis do not take into account the specifics of students' preparation, and exercises for the development of artistic abilities were developed, mainly for preschool and school age (the method of developing the artistic abilities of preschool children TS Komarova and TG Komarova, diagnostic maps of AV Savenkova, tests and game tasks of AA Melik-Pashayev, etc.).

METHODOLOGICAL FRAMEWORK FOR RESEARCH

The problem of giftedness continues to be at the center of scientific and public interest. The purpose of this study is to identify and accompany art-gifted art students, future teachers of fine arts. The research is based on the hypothesis that the identification of artistic endowments in first-year students and accompanying these students in the subsequent years of training will be most successful if the pedagogical process is based on the consistent disclosure of the artistic

endowments of students and the development of their abilities on the basis of the developed exercises.

The study took place in the Tyumen State University in three stages. The first stage (2013-2014) included the development of the conceptual idea of the research, the analysis of scientific sources on the problems of giftedness of children and youth.

The second stage of work (2014-2015) was devoted to the development of a complex of diagnostic and developmental techniques, the definition of a model for identifying and developing the artistic endowments of students.

The third stage (2015 – the first half of 2017) includes the introduction of changes in working programs on drawing, painting, composition on the 1 course of the direction “Visual Arts”, according to the conceptual idea, the application of developed exercises of tests in the teaching process, the use of diagnostic techniques for students of 1, 2, 3 courses of study.

The methodological basis of the research was Elkonin-Davydov's theory of developmental learning and the theoretical provisions of the “Working concept of giftedness”, developed by a team of Russian authors: D.B. Bogoyavlenskaya, V.D. Shadrikov, N.B. Shumakova, V.S. Yurkevich and others; the concept of giftedness of American scientists: J. Gilford, G. Gardner, R. Sternberg, S. Marland, the works of F. Barron and D. Harrington on the sociocultural origins of creativity (Barron and Harrington, 1981: 439-476).

The following research methods were used in the work: analysis of psychological and philosophical sources on the research problem; testing using diagnostic techniques aimed at studying the level of artistic and creative development of students; studying the process of forming key qualities of a creative artistically gifted person through exercises; observation of the educational and creative activity of students in classes on the schedule, painting, composition; Theoretical and Applied Modeling of the Training Program for the Teacher of Fine Arts.

RESULTS AND DISCUSSION

To study the artistic abilities of students at a pedagogical university, the authors used the following methods:

- 1) P. Torens' "Creativity" test;
- 2) Questionnaire of B.R. Kadyrov for the study of emotionality, artistic imagination and imaginative memory as the necessary qualities of the artist;
- 3) G. Raven's Progressive Matrix test for studying spatial-logical thinking;
- 4) Questionnaire of T.M. Khrustaleva for studying the level of development of artistic abilities;
- 5) Whipple's "aiming" test and a visual motor Gestalt test by L. Bender for the study of motor coordination (Bender, 1938);
- 6) Methods Lewerenz Visual Memory of Proportion Test, aimed at studying the ability to reproduce nature from memory.

In the work with students, several areas of research and development of exercises-tests for effective identification of artistically gifted students were identified:

1. Visual-motor sensitivity (sense of line, sense of proportion, sense of symmetry, sense of rhythm);
2. Creativity (indicators of fluency, flexibility of thinking, originality and coefficient of creative thinking);
3. Ability to create an artistic image;
4. Artistic direction of motor skills.

In the course of the work, the authors studied 78 students of the art and pedagogical university on the basis of voluntary consent: 39 first-year students and 39 third-year students. Participants in the experiment were asked to perform a series of exercises-tests. A comparative analysis of the performance of the test exercises made it possible to obtain a number of interesting facts. In particular, 36 percent of the students tested revealed the following qualities: a sense of "complex" color, a sense of the variety of color relationships, a sense of heightened compositional harmony (aesthetic taste). 22 percent of students are distinguished by an increased emotional reaction to the works of other authors and their own.

Groups of students surveyed were asked to perform test tasks, which are aimed at identifying individual elements of perception. Tasks-

tests were simple and understandable for all and did not depend on the level of art education, mental and mental development. Such conditions, in the opinion of the authors, correspond to tasks that reveal color and tono-distinctive talent, for example, the distinction between the multiplicity of the finest gradations (from light to dark) of green color, intensity and muted red color. A high level of these abilities showed 78 percent of the students surveyed.

To determine the emotional endowment, which does not depend on the personal qualities of the recipient, his temperament, aesthetic and intellectual level of development, future teachers-teachers were offered a test "What does this mean?". The essence of the test is that everyone gets a photo with an image that can not be identified with any particular object, process, the phenomenon of the surrounding life, for example, a fragment of a mossy wall, spots and traces on wet asphalt and the like. During the test, the attributes of giftedness can manifest themselves in a complex associative series, non-stereotyped thinking, and most importantly, in the birth of an artistic image. 24 percent of the students surveyed had a desire to portray the associative images that emerged in the author's composition.

One of the methods of diagnosing artistic endowment was presented by A.A. Melik-Pashayev ("Description of the subject", "Grouping pictures", "Line of the horizon", "Technique" describe the subject twice ", etc.) (Melik-Pashaev, 2000). And although it is aimed at working with children, in most cases it is possible when working with students in the 1-2 course of study of artistic specialties.

The experience of the teachers of the Department of Arts of the Tyumen State University with artistically gifted students made it possible to reveal the basic qualities of the personality of an artistically gifted student and to develop a system of exercises-tests for their diagnosis. Typically, this diagnosis includes several methods: first, monitoring the work of students in group, individual and independent occupations; secondly, the use of a series of exercises-tests.

One of the qualities of an artistically gifted person is a positive idea of his artistic and creative abilities, which is revealed in the motivation of the student, in his passionate striving to fulfill the tasks of the teacher in such disciplines as "drawing", "painting", "composition."

In addition, the high motivation of the student reveals such qualities of artistic endowments as: creative interest, curiosity to the work of famous artists, to various materials, techniques and technologies of fine art. These qualities are revealed only as a result of monitoring the work of the student, his initiative, independence in the process of working on educational and creative assignments.

It is important for the teacher not to restrict students to study assignments, and from the first days of study at the university to offer creative topics, projects, research, experiments for self-fulfillment. Such an assignment can be the study of the work of a famous artist (color and compositional analysis, analysis of the technician and technology of the master, a copy of his famous works, cultural analysis, etc.). Evaluating such a research work of the student, you can determine the above qualities of artistic endowments. As a rule, artistically gifted students perform such tasks with a high level of independence, dedication, presenting not only the full spectrum of the analysis of the work of a famous artist, but also master and creatively refract the achievements of the master in their works.

In the work with students who study in the field of fine arts, artistic assignments are required which, on the one hand, become diagnostic material for constructing a further strategy for the work of teachers, on the other, make it possible to systematically develop creative, search activity and artistic abilities in a complex.

Such a system training can be a series of exercises-tests. These exercises can be conducted both at the beginning of practical exercises to activate the creative process, and as a diagnostic at various stages of training (at admission, after the first year of training, etc.).

The exercise-test for the performance of a creative composition with a large number of objects of animate and inanimate nature (people, animals and plants, household items, vehicles and mechanisms, etc.) makes it possible to determine such a quality of artistic endowment as determination in the choice of plot, material, format and purposefulness in solving compositional problems. A beginner artist finds himself in a situation of choice. He will have to make priority selection of objects, apply techniques to identify the main and secondary, so as not to create a chaotic image. Such an exercise is better limited

to a time interval, revealing its ability to mobilize creative resources. The test is not a universal tool, as it is not suitable for young people of a certain temperament.

One of the important qualities of an artistically gifted person is observation and visual memory. The forming of visual memory is characterized by the ability to preserve the image of the seen object, its shape and color. Trained visual memory allows you to look much more at an object, which makes the artist more attentive and concentrated. Training is to memorize the seen object and try to reproduce it as accurately as possible, imagining it in all subtleties. To identify these qualities, as well as their training, students are asked to pass a test task in drawing classes: to draw a portrait of an unknown person who entered the training workshop for one minute. This task is not universal, as giftedness can be accompanied by "creative absent-mindedness". Sometimes a novice artist can not cumulatively concentrate on the objects of the external world, possessing "inner" emotionality and, as a consequence, the ability to create rich images within his consciousness.

A gifted person, as a rule, gets satisfaction from his work, from artistic activity and strives for self-improvement, showing increased efficiency. To identify such a quality of personality as working capacity, students are asked to undergo an exercise-test: for a limited period of time, make 5-6 sketches from nature. According to Kara Zh. Yu. "The sketches open immense opportunities to experiment, invent new combinations of techniques and materials, and their own methods of work. This is the "kitchen" of the artist, in which his ideas are embodied, and the creative personality is formed "(Kara and Omelyanenko, 2010: 22). The test results can not be exhaustive, since for some category of young people work from nature is not of interest. This quality can appear in a later period of training.

Emotionality is a special kind of subjective psychological conditions, reflecting in the form of immediate experiences the process of creativity and the results of artistic activity aimed at satisfying his creative needs. Since everything that the artist does, in the long run, serves the purpose of satisfying his various creative needs, insofar as any manifestations of the artist's activity are accompanied by a

rich spectrum of emotional experiences and can be a kind of indicator of creative endowments. To identify the level of emotionality, a task-test is developed: to convey expression and emotions through color solution in a creative composition. Emotions, creativity and working capacity of a person are in a linear relationship. If any of the three elements presents in a greater or lesser extent, then, as a consequence, two other elements developed in a greater or lesser extent in human also.

An artistically gifted student, as a rule, is distinguished by the alternative, the variability of thinking in compositional searches. The variability of thinking is the direction of thinking activity in the search for various solutions to a creative task. By the variability of pictorial thinking, we mean the ability to find a variety of ways to transform the form and color. Task test: creating a variety of quick sketches in order to create unusual artistic images of one trivial object (chair, pitcher, apple, etc.). This test can be considered effective for all categories of creative youth and largely indicates the presence of giftedness;

Divergence thinking, J. Guilford defines as “a type of thinking going in different directions”. This thinking is based on imagination and allows for varying ways to solve the problem, leads, as a rule, to unexpected results. It assumes that there may be several options for its completion at one start of the work, which makes it possible to generate original ideas in the unregulated conditions of activity and self-expression of the individual. The divergence of thinking when creating an artistic image is an indicator of the developed research interest, the orientation toward the search for new forms of activity, creative tasks that do not have a strictly algorithm of solution. Assignment-test: it is proposed to finish the “supposedly started by someone” drawing. The results of the test can not be exhaustive, since the “alien” image can be “closed” for perception.

Associative, creative imagination. Melik-Pashayev defines as “an imagination that presupposes an independent creation of an image, a thing, a sign that has no analogues, new ones, realized in original and valuable products; an integral part of technical, artistic and other creativity “(Melik-Pashaev et al., 2006: 18). Any object of animate

and inanimate nature can cause a whole picture of the images associated with it. On this property of the mind is based the visual memory and the creative imagination of man. The product of associative thinking and creative imagination can be a composition in which ordinary household items (a jug, an iron, a flower pot, etc.) are transformed into “magical palaces”, “city of the future”, “shadow theater” and the like, and the student is able to operate with the created analogies in the process of compositional activity. In such associations, there is no limit to imagination and it is possible to reveal a rich associative background as an indicator of giftedness. Task-test: several exercises for color, linear-graphic, form-building associations. This test can serve as a high index of giftedness.

Integrity and integrity of perception, in A.A. Melik-Pashayev's opinion is that “every object, let alone a spatial objective situation, is perceived as a stable systemic whole, even if some parts of this whole can not at present be observable, for example, an element of the object hidden from the eyes” (Melik-Pashayev, 2000: 11). The ability to see the whole in fragments and the desire to create a whole image can testify to the giftedness of the perception of the world as a whole. Task-test: from multiple separate fragmentary images create a single whole. To some extent this test can serve as a high indicator of giftedness.

Initiative is the ability of a person to independent volitional manifestations, the independent organization of his activities, goal-setting and goal-setting. The initiative of a creatively gifted student is manifested: when creating a design composition; when choosing a color and tonal solution; in the research activities of the previously accumulated artistic experience in the visual arts; in the ability to make a prediction of the expected creative result; in the generation of new ideas; in the developed imagination; in creative imagination. Signs of initiative: an adequate perception of the situation in which you have to act and the ability to objectively evaluate it. Initiative is an indicator of the development of the individual, manifested in all types of activities, but most clearly in artistic activity, in creative experimentation. Task-test: perform a composition according to a literary or poetic text. This test can serve as a high index of giftedness.

Ability to interpersonal communication in an artistic environment. At the heart of interpersonal communication lie the ability to grasp and adequately respond to the moods, temperament, motivations and actions of others in the team, which means the ability to work in a group when creating a project task: collective videoart, performance, exhibition project. It should be noted that observation of the creative work of the student makes it possible to identify such qualities as: the ability to analyze, integrate and synthesize the recommendations of the teacher; ability to overcome inertia of thinking in collective activity, rejection of dynamic stereotypes when working on a creative composition; readiness to take risks when creating a composition. The test aims to identify the ability of the creative leader. As a result of testing 79 students, three forms of effective student education emerged, focused on identified individual artistic and creative abilities (Table 3):

Table 3. Individual art-creative abilities (authors' conception)

Expected maxi-effectiveness of artistic and creative abilities		
Individual work	Self-creative work	Work in creative group
<i>emotionality</i>	<i>determination in the choice of plot, material, format and purposefulness in solving compositional problems.</i>	<i>ability to interpersonal communication in an artistic environment</i>
<i>observation and visual memory u</i>	<i>initiative</i>	<i>ability to work by method of "brain storm"</i>
<i>divergence thinking</i>	<i>integrity and integrity of perception</i>	<i>ability to develop the group's idea</i>
<i>the alternative, the variability of thinking</i>	<i>work ability</i>	<i>work ability</i>
<i>associative, creative imagination</i>	<i>associative, creative imagination</i>	<i>associative, creative imagination</i>
47 people/59 percents	12 people/33 percents	6 people /8 percents

Further work with gifted students requires the modernization of the existing program aimed at further development of artistic endowment, which contributes to the intensive artistic development of all students. Such a program can be considered as qualitatively new, having a number of differences from the basic curriculum, and will have positive results with the appropriate modification of the curriculum. One can single out the following principles of teaching gifted students in three directions: acceleration, understood as the accelerated development of individual abilities and acquired artistic skills

in individual work with some (the first group); deepening, understood as a complication of compositional, graphic and pictorial tasks in independent work with others (the second group) and enrichment, understood as the inclusion in the group creative activity of the third (third group). Thus, testing shows that there are no ungraded, “mediocre” students, but there is a lack of techniques for identifying these abilities and inefficient distribution of types of educational activity in accordance with these abilities.

Based on the scientific works of such American scientists as F. Arkambault, S. Dobins, K. Westberg, T. Salvin, who identified the problems of children's and youthful talents, the content of the curriculum should highlight topics that allow for a comprehensive and in-depth immersion in the basic aesthetic ideas, in the problems of artistic form and the theme of artwork (Tartarashvili, 1988). At the same time, it is necessary that the curriculum should provide an opportunity to comprehensively examine not only actual and contemporary artistic and creative information, but also “eternal” artistic traditions, should help to find appropriate information and technological resources for their use in the educational process. The selection of subjects of independent work of students should stimulate their self-development in artistic creation. The curriculum focused on the identification of giftedness should ensure the development of an understanding of the personal internal artistic and imaginative world, as well as the nature of interpersonal relations in the social and creative environment, careful attitude to the cultural in general, artistic and creative heritage in particular.

CONCLUSION

The presented methodology of working with students suggests new methods of evaluation in the field of post-Soviet artistic and pedagogical education and assumes not so much the identification of artistically gifted unique ones as the potential possibility of each student to develop a creative beginning. The inclusion of special game tasks-tests and exercises in directly educational activities contributes to the creation of conditions for artistically-creative and per-

sonal growth of students. Evidence of the effectiveness of such work is the growth of the level of creative achievements of students in events of various levels (international, all-Russian, regional).

Clarification of the essential characteristics and qualities of the personality of an artistically gifted student, the substantiation of its principles, develops the theoretical and methodological aspects of the training of an art teacher.

The developed methods and techniques for the development of artistic abilities and qualities of the creative personality are aimed at improving the training of a teacher of fine arts in the post-Soviet educational space. The general content of the preparation of art students is supplemented by the author's algorithm for diagnosing the creative potential of each student and selecting the trajectory of the subsequent development of his abilities, modeling the system of indicators, oriented to achieve socially significant results.

The scientific and practical recommendations proposed in the study for integrating the test exercises in the teaching process help not only the identification of artistically gifted students, but also the development of artistic abilities, awareness and overcoming of barriers (cognitive and personal), stereotypes and patterns that impede the actualization of creative resources and the disclosure of creative potential of each student.

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