

ORGANIZATIONAL AND PEDAGOGICAL CONDITIONS FOR ARTISTIC AND AESTHETIC COMPETENCE FORMATION IN CHILDREN OF SENIOR PRESCHOOL AGE

^aKATERYNA DEMCHYK, ^bNATALIA MYROPOLSKA,
^cLYUDMYLA BLYZNYUK, ^dOLENA MONKE, ^eVICTORIA
ATORINA,

^a*Department of Theory and Methods of teaching in Pre-school,
Faculty of Pedagogics, Kamianets-Podilskyi Ivan Ohiienko
National University, Kamianets-Podilskyi, Ukraine*

^b*Department of Sciences, Faculty of Theater Arts, Kyiv National
I. K. Karpenko-Kary Theatre, Cinema and Television University,
Kyiv, Ukraine*

^c*Department of Language and literature (German), Lesya
Ukrainka Volyn National University, Lutsk, Ukraine*

^d*Department of Family and Special Pedagogy and Psychology,
Faculty of Preschool Pedagogy and Psychology, South
Ukrainian National Pedagogical University named after
K. D. Ushynsky, Odesa, Ukraine*

^e*Preschool Pedagogy and Psychology Department, Oleksandr
Dovzhenko Hlukhiv National Pedagogical University, Hlukhiv,
Ukraine*

email: ^ademchyk@kpn.u.edu.ua, ^bs.fedorenko297@gmail.com,

^cluda_blysnjuk@ukr.net, ^dmonkeolena@ukr.net,

^eviktoria081216@gmail.com

Abstract: Art as a way of reflecting the world in the process of artistic cognition enriches the child's spiritual world, develops creative potential, expands the scope of his creative activity, and forms the basis of artistic and aesthetic competence, cultural creativity. The purpose of the academic paper lies in empirical verification of the results of forming organizational and pedagogical conditions in order to develop artistic and aesthetic competence among 5-6-year-old children. An experimental study of the organization of pedagogical conditions in the art workshop for the formation of artistic and aesthetic competence of 21 5-6-year-old children has been carried out. The major research methods are as follows: observation and content analysis of recordings made during the fine art activities of preschoolers. The pedagogical, practical and educational effectiveness of the following organizational and pedagogical conditions for the artistic activity of preschool children has been confirmed in the research, namely: the possibility of cooperation between children and a teacher, a professional artist; range of materials available; instructions and involvement of children in creative activities; discussions on works of art; conducting dialogue and attention to the children's interests; raising children's awareness through questions, suggestions, explanations and support in solving problems. The research has demonstrated that the creation of an artistic environment, the application of restrictions, taking into account the needs of children's artistic activities, can create effective organizational and pedagogical conditions, deep and exciting art education. Preschool children, having a favourable stimulating environment, high-quality art materials, time and support on the part of preschool teachers, and a professional artist, are able to create works of art of a high aesthetic and artistic level developing their thinking, learning, theorizing knowledge and self-expression. The practical significance of the results obtained lies in using the child-centered approach and collaborative approach by teachers in order to stimulate children towards creating their own works of art.

Keywords: Artistic and aesthetic competence, aesthetic competence, preschool children, pedagogical conditions, organization of artistic activity..

1 Introduction

Each personality has numerous resources for the development of artistic and aesthetic competence; however, teachers do not always implement its value for the purpose of successful self-fulfilment in the society. The organizational process of aesthetic education using the methods of fine art education at different educational levels aims to create conditions for determining the orientations of the personality, meaning and ways of life, creativity, competence formation, ensuring his self-actualization in the process of socialization. Attracting senior preschool children to artistic culture through creative activity is a recognized objective of preschool education, forasmuch as art itself is an area of "high culture" that is open, accessible to children for perception and mastering. Art, as a way of reflecting the world in the process of artistic cognition, an example of creative activity of the individual, his personalization and a way of self-expression, is a carrier of knowledge and skills. Mastering artistic knowledge enriches the spiritual world of the child, develops creative potential, and expands the scope of his creative activity; it is the basis of artistic and aesthetic competence, cultural creativity.

Competences of senior preschool children are classified into sensory-cognitive, artistic-productive, communicative, etc. Reconsideration of the essence of art education in the direction of emotional-sensory, aesthetic, sensory-perceptual mastering the reality of the world by children requires the implementation of organizational, pedagogical and methodological fundamentals of educational technologies within the framework of the competence-based approach. The priority goal of modern preschool education is the development of emotional intelligence of the child, his involvement in the world of art culture, identification of artistic abilities and mastering cultural forms of artistic and aesthetic self-expression. The implementation of the goals outlined requires scientific and practical reconsideration of methodological and methodic aspects of pedagogical support of the child's artistic and aesthetic development.

2 Literature Review

Artistic activities reflect the ideas of humanistic pedagogy. The culturological approach, often used in pedagogy, is based on a person-centered picture of the world, containing the ideas of raising a child in the context of culture and student-centered education with an emphasis on the development of children's personal qualities (Deans & Brown 2008; Richards 2007). Within the framework of the culturological approach, the child-centered approach of early childhood education (ECE) is used (McClure 2011), which provides an understanding of the inner world of children during the period of accumulation of experience of the aesthetic attitude to the world. These approaches make it possible to study the children's mental development, to identify features of aesthetic perception in the exploration of reality (Eckhoff 2011).

Art activity is considered, modelled and functions as an environment for activating the artistic and creative potential of senior preschoolers (Dronova, 2021). Scientists argue that a child seeking to understand and feel the art offered to him, at the same time learns creativity (Nosiar & Yantsur, 2010; Semenova, N. I., & Klish, 2016). The result of artistic and aesthetic education should be the appropriate competence. Competence determines the ability to manage the artistic knowledge and skills acquired by the child, the willingness to use the experience gained in independent practical aesthetically creative activity in accordance with common human values and worldviews (Prymachenko, 2017).

In the literature, within the competence-based approach, the principal concepts are "competency", "competence", "key" and "subject" competencies. The essence of the competence-based approach in preschool education and primary school determines the focus of the educational process on the formation and development of key (basic) and subject competencies based on the child's mastery of competences in a particular area of knowledge and field of activity (Nikolaiesku & Dronova, 2019; Gudovsek & Koval, 2019; Mnyshenko, 2021).

In studies of the aesthetic competence of preschoolers, scholars recognize the complexity and versatility of this concept. It concentrates all the knowledge and skills of the child, acquired in the learning process and his awareness of fine art. Indicators of aesthetic competence and its level are determined by the age capabilities of the child (Kudriavtsev et al., 2016; Gavriluk, 2018; Shulga, 2017).

Gorshkaliyova (2015) identifies the objectives of aesthetic education of preschoolers as follows:

- formation of artistic and aesthetic needs. For this purpose, the aesthetic education of children should be organized in such a way that practical acquaintance with the beautiful concepts arouses the interest, concernment of children and

causes internal contradictions between new aesthetic needs and the level of aesthetic development of the child;

- development of aesthetic perception. Aesthetic perception is a process of perception of beauty, as a result of which aesthetic feelings, emotions, experiences arise. The wealth of feelings is a necessary condition for the diverse development of personality. Aesthetic perception occurs through the senses;
- development of aesthetic ideas, concepts, evaluations, judgments and tastes. The main tool of developing the basic aesthetic consciousness of children is their aesthetic education.

Modern pedagogical technologies of artistic and aesthetic development of preschool children are characterized by the integration of arts, the creation of polyartistic developmental environment and active interaction of the teacher with the child in it, selection of basic knowledge of the theory of fine arts and providing the child with the opportunity to gain experience in using the acquired knowledge in artistic and aesthetic self-expression (Dronova, 2021; Mnyshenko, 2021). The theory of pedagogical support as a special activity of the teacher in the process of the child's creative self-expression is closely related to the processes of social self-determination, self-development, and self-fulfilment of the child (Gavriliuk, Zasyphkina & Tverdokhlib, 2021; Gulpinar & Hernes, 2017; Nikolaiesku & Dronova, 2019; Mnyshenko, 2021).

In the process of determining the content of preschoolers' artistic and aesthetic competence, the works of psychologists are taken as the basis of the present research explaining the artistic creativity of the child as a process ranging from the emergence of artistic ideas and images inspired by beauty to intermediate and final phases, in which social-cultural experience, specific knowledge and erudition is actively used (Pons, Alvarez & Thompson, 2020; Kubala, 2021).

In the scientific literature, fine arts are considered as a tool for the development of aesthetic competence in preschool children (Ko & Chou, 2014). The artistic component fulfils a number of challenges as follows: forms the child's awareness of the "artistic picture of the world"; the idea of art (artistic image) as a form of interpretation of the world and beauty in it; awareness of a work of art as a result of creative efforts, skill and emotional uplift of a person; awareness of creativity as a way of self-expression (Nikolaiesku & Dronova, 2019). The investigation conducted by Yazici (2017) revealed a positive effect of the "Program on Art Education" on the average scores of social skills of preschool children, which were higher in the experimental group compared to the control group, in which such a program was not included in educational activities. In the scientific work of Fan & Tan (2019) on the state of aesthetic education of preschool children using information technologies, preschool teachers have found a high level of aesthetic knowledge of children.

Ko & Chou (2014) argue that technological tools in the fine arts contribute to the quality and effectiveness of education of preschool children, increase their motivation in educational activities. Effective teaching tools in preschool education are audio-visual materials, including drawings, maps, charts, slides, filmstrips and videos; they enhance the positive effect of oral instructions, exercises and textbooks.

Bautista et al. (2018) have revealed that arts education plays an important role in pre-school education in Singapore, transferring Asian values to children through pedagogical practices that are reproductive and guided by teachers. Children are engaged in artistic activities in four different types of organizational and pedagogical conditions ("integrated activities, fillers, learning centres, art lessons"). However, the main disadvantage of children's artistic activities is that excessive focus on product-oriented instructions and rough schedules limit children's free exploration of art, limited access to materials, and as a consequence of self-expression and the formation of a set of the child's competencies.

The role of the teacher lies in planning and organizing relevant learning experiences with the management of a variety of teaching and learning materials in order to create the most stimulating learning environment (Bae, 2004). In addition, the teacher is also responsible for the important task of delivering ideas to children as skilfully as possible (Wallerstedt and Pramling, 2012), using a variety of fine arts in different forms, forasmuch as the child has a short concentration and is easily bored with words, but enjoys looking at pictures very much. According to the results of investigations, about 80 % of learning occurs through the senses; consequently, the systematic use of visual arts helps improve learning in early childhood, and this becomes the basis of the principle of visual arts for education. Fine art ranges from traditional blackboard to modern technological tools, including, but not limited to, tape recorders, movie projectors, in addition to radio and television, which usually have a compelling force focusing a child's attention, evoking the imagination. However, the principal challenge in applying the latest technologies in preschool education is cost, forasmuch as the majority of them are very expensive, especially films, filmstrips, slides, in addition to the transparency that entails using expensive projection technologies such as cinema projectors, overhead projectors and projectors. Nevertheless, there is no doubt that the inclusion of technological tools in visual arts enhances the quality and effectiveness of educational motivation for children, forasmuch as they provide an opportunity for young children to experience learning through the senses, reinforcing oral teaching without exercises and textbooks.

The purpose of the academic paper lies in developing the organizational and pedagogical conditions for the formation of artistic and aesthetic competence in 5-6-year-old children.

3 Methodology

The research is based on the Reggio Emilia approach; this is an educational philosophy and pedagogical approach focused on preschool and primary education. The program of artistic activity for children is based on the principles of respect, responsibility and community through exploration, discovery and artistic playing. This philosophy is based on the assertion that the children's individuality is formed in the early years of development and that they are endowed with "hundreds of languages" through which they can express their ideas. The aim of Reggio's approach lies in teaching children to use these languages (for instance, painting, modelling, drama) in everyday life.

A child-centered approach to early childhood education (ECE) has been used in the research, the main advantages of which are the child's autonomy in artistic activity, independent discovery of art, self-expression (McClure 2011). The basic advantage of this approach is the natural development of artistic and aesthetic competence of the child without the intervention of the preschool teacher, but with active support through instructions, technological tools (Deans & Brown 2008). Along with this, the main drawback is the randomness of the results of artistic activity, which requires the intervention of the teacher for the joint creation of a drawing, picture and the formation of a conscious perception of creativity (Eckhoff 2011). Therefore, in the present research, the child-centered approach is supplemented by a collaborative approach, which consists in involving a teacher in the drawing process and a professional artist with specialized education and ten-year-experience.

In the course of the research, an experimental study has been conducted how organized pedagogical conditions in the art workshop contribute to the development of artistic and aesthetic competence in 5-6-year-old children. In order to implement the purpose outlined, for 21 5-6 year-old children of the Kholopychiv preschool educational institution (kindergarten, PEI, USREOU code: 35168352, address: Volyn region, Lokachyn district, Kholopychi village), five practical sessions were organized in an art studio in Lutsk, lasting 2,5 hours. The content analysis has been used in the research based on the

results of observing the process of artistic activity of 5-6-year-old children (Figure 1). The main method is social-cultural analysis (Cutcher & Cook, 2016) of video materials that have been collected in the process of children's artistic practice and recorded weekly. In the process of observing with the help of webcams, the reasoning, the interaction of children, the process of creating artifacts, communication has been documented

Figure 1: The process of artistic activity of 5-6-year-old children



The children visited the workshop every week for the period of five subsequent weeks, accompanied by a teacher who, together with the children, participated in artistic activities with the support of a professional artist. The combination of child-centered approach and collaborative approaches to children's creation of their own paintings provided as follows:

- offering children art materials, art works as samples, discussing the directions of creativity with children every week prior to working, which provided a reflection of educational activities;
- children were given the opportunity to draw together in groups or separately, with a teacher or a professional artist;
- the child could refuse to be involved into activity at the lesson of his own free will; not all children participated weekly or in a certain type of creative activity.

Each week, the children's art works were photographed, and the obtained material was analysed on the basis of social-cultural framework during the project in order to review the practice and determine the direction for subsequent creative activities.

4 Results

The principal organizational and pedagogical conditions of artistic activity are as follows:

- providing an opportunity for children to work on an organized large project using a canvas of 3,5 x 1,35 meters;

(textually and visually). The collected visual / verbal data are significant research artifacts documenting and ensuring the process of visual analysis and theorizing. This is the most effective method of research, forasmuch as the paintings, taken separately, are an incomplete set of research documents (Knight 2013; Thompson 2015).

- the possibility of cooperation between children and the preschool teacher, as well as the artist on a new curriculum and artistic creativity in the preschool educational institution;
- a range of available materials and limited choice of colours every week;
- instructing and involving children in the use of materials as needed;
- discussions on works of art at different stages of creation;
- conducting dialogue and attention to the children's interests, their artistic decisions both in the process of artistic creativity and after it;
- documenting unfinished art works of children;
- periodic limitation of the number of groups;
- raising children's awareness through questions, suggestions, explanations and support in solving problems.

Within the framework of their own autonomy and practice, children have established conditions for artistic activity as follows:

1. The theme of the paintings was determined by the children; the children chose the type of creation on individual basis or jointly, planned and long-term activity.
2. The preschool teacher and the artist were observers of the children's works, in some cases providing support and discussing them.

3. Children had an opportunity to experiment with materials and make mistakes in an environment where mistakes were accepted and really encouraged.
4. Children chose colours, brushes and tools from a selection formed by the artist.
5. The children chose by themselves whether to work on a large canvas or be engaged in alternative activities, as well as the duration of each type of creativity.
6. The children expressed any objections that were accepted by the preschool teacher and the artist.
7. Children's way of thinking was noticeable in their art works; the preschool teacher and artist responded to the manifestation of children's thinking and changed the direction of creativity if necessary.

The offered organizational and pedagogical conditions and the corresponding context of the workshop formed the basis for revealing the creative potential of children; they played a key role in gaining artistic experience. These conditions were a kind of external stimuli for children who, at the age of 5–6 years, do not possess a bottomless and independent imagination for creating drawings. Traditional material support during classes in a preschool institution is not enough for providing high-quality artistic experience. Therefore, the creation of special creative conditions and context contributes to the strengthening of artistic and aesthetic abilities, thereby developing the relevant competences. As a result of observation over children's creativity, the theoretical assumption about the necessity for structured and stimulating art education for preschool children has been confirmed. The combination of artistic activity with the opportunity for children to choose individual or group work with structured artistic activities in the workshop allowed children creating a holistic product.

The children responded positively to the stimulation of creative activity and appropriate quality art materials, interaction between the preschool teacher, professional artist and each other, focusing entirely on the collective, artistic project. Thus, the joint creation of organizational and pedagogical conditions for learning on the basis of art was generative. The major aspects of the present empirical research are as follows: pedagogy (specially organized processes of education of artistic and aesthetic competence), practice (children's artistic activity) and training (knowledge gained). Along with this, the theoretical aspects of structured art and children's freedom of expression from a social-cultural perspective have been combined in the research. In the course of the research it has been revealed that the use of Reggio Emilia's approach and elements of practice have ensured the balancing of competing philosophies of structured art and children's self-expression and obtaining positive results of children's learning in the workshop.

4.1 Pedagogy

In particular, in the process of artistic activity children were allowed to create a new artistic training program (curriculum) developed in the process of activity; the training was documented with the help of videos, photographs and reflective magazines, contributing to children's self-expression. Although children were offered a developed, clear and contextual art education, teachers were able to manage the learning process and make it child-centered. The research focuses on artistic experience as a process or, more precisely, in practice, as well as a way to create a finished work of art - completed individual, joint paintings. Over the course of several weeks, relationships with the children developed into productive partnerships that were essential to the success of the art process. Consequently, researchers and children became a community of practitioners, critical friends and fellow artists.

4.2 Practice (What were the children doing?)

In each particular situation, the children were consistently divided into three main groups, only occasionally moving between the groups. Firstly, these were the children who were fascinated by materials, especially paints. They were interested

in the perception of the material; they were fascinated by what paint can do, how it is perceived and how it can be used in the process of playing or studying colour mixing. Secondly, there were children who were interested in visual representations and sought to create an image that signified an idea, reproduction, or experience. These children were inspired by the stimulus and often spent a lot of time carefully creating the image. The overall quality of these drawings was sophisticated and intricate, and it took a long time for children who were proud of their work. A complex level of thinking is also noticeable in the details of these drawings. The third group of children was less developed, but more story-oriented. These children created simple drawings and paintings; however, at the same time, they were able to articulate meaning, intentions, interpretation and appreciation with confidence and detail. The quality of the signs is less sophisticated than in the second group, but the stories about the created picture were quite coherent and thorough. These children used visual modalities in order to present ideas and thinking, as well as to stimulate further ideas, thinking and verbal literacy. In general, their stories were generally detailed, specific, and well-founded and told with confidence. All children have unquestioningly accepted the idea of cooperation, which is probably the most important conclusion. They were indifferent to working on common paintings as a group and drew with each other with different notions of ownership and territorial behaviour. The concept of an individual artist almost did not exist for them, and the social nature of their game was reflected in the processes of creating images. Using the social-cultural aspect, it became clear that the group dynamics changed slightly in each class, and there were differences between children in the level of development of artistic and aesthetic competence.

Despite the fact that the children enjoyed working together as individuals in different groups, and sometimes united to create common images, it was noticed that they differ in terms of the perception of images. In the first group, the children were more thoughtful, sensitive and attentive; they tried not to cover up the previous art works of others, carefully drawing around their marks in order to keep them. In the second group, the children were indifferent to each other's images and seemed to be more spontaneous; they were unaware of the nature of the surfaces they had been working with. There were also differences concerning quality of materials and creating the image, long-term involvement, aesthetic sensitivity and enthusiasm in different groups. In general, the children of the first group were less excited concerning the materials available and felt more comfortable, purposeful and confident in their practice, most likely due to the fact that they had extensive experience working with such materials. Children from the second and third groups were very stimulated by the opportunity to draw in the workshop; the joy of learning the material often brought sufficient pleasure. Thus, their practice has often been focused on experimentation, impulsiveness and sensuality.

4.3 Training (knowledge gained)

In the present research, art was linked to learning in a specific way, where children investigated the materials and built stories in order to explain the images created. They learned about the possibilities of materials and tools, painting techniques, colours, their combinations and the scale of creativity. They learned to use materials in the process of artistic practice willingly, with energy and with a high degree of involvement and enthusiasm, which was supported by the preschool teacher and a professional artist. Children also had the opportunity to share experiences with each other, learn from each other, learn from the artist's experience, repeatedly examining and testing their own theories, forming experience in the process of drawing. In the process of contemplating their work, the children demonstrated sophisticated metacognition and reflection, as well as abstract, complex, creative and critical thinking. They had been working as a community of pupils, giving feedback to each other, and sometimes adopting each other's ideas, learning from each other. The children studied socially, and their learning was discursive and dialogical, which was traced through the social-cultural structure. Children's learning was stimulated through a creative

act. They were open to possibilities and ready to experiment, to explore these possibilities, such as the limits and potential of materials and their images. This balance and sense of confidence demonstrated the determination of the child – artist with authority and freedom of will. The children made purposeful choices and were focused, even when experimenting. Children enthusiastically responded to the opportunity to be engaged in artistic activity, to the opportunities inherent in artistic materials and tools, the opportunity to share experiences with each other within the framework of the existing environment fostering their creativity and providing constant opportunities for self-expression.

For productive, child-centered learning, the child's practical choice in the process of artistic activity is of particular importance. However, the choice does not have to be unlimited, and it is advisable to use the experience of a teacher or professional artist – to offer reasonable choices and offer previously determined ways to combine materials, guided by the interests of children. Successful art education in preschool educational institutions is a real collaboration between generations, where the child is the main participant. Empowering children by comprehensibly teaching them to use materials, colours, ways of applying tools and giving them the opportunity to expand their practice supports their involvement in creativity. Child-centered learning, where the interests of the child are taken into account and truly highlighted, provides discoveries in the learning process, authentically applied and supported by the preschool teacher. In the case of visual research, such intergenerational collaboration through in-depth listening, conversational pedagogy and effective interviewing provides an expansion of the child's practice, his experience and thinking.

5 Discussion

A similar study was carried out by Cutcher & Boyd (2018), who conducted and described a small research project involving preschoolers creating large joint paintings with preschool teachers at two rural preschool educational centres in Australia. Observation over the artistic practice of preschool children took place in order to develop a curriculum and pedagogy to support children's artistic activities. According to the results obtained (Cutcher & Boyd, 2018), children's artistic activity together with preschool teachers form the potential for learning, develop aesthetic awareness, artistic skills, critical thinking, imagination, abstractness, creative thinking. The role of an active art teacher in the development of children is also significant.

Bautista et al. (2018), based on a dataset of observations of artistic practice in grades of kindergarten (4–5 year-old children), describe the organizational and pedagogical conditions of arts education in Singapore's preschool educational institutions. The authors have revealed the main shortcomings of education as follows: the instructions of preschool teachers were focused on the final product, rather than the child's competences and self-development, the development of individual creativity and self-expression of children. In addition, the authors have identified the limitations of artistic activities and children's access to materials due to the rough schedule. Reproductive and teacher-guided pedagogical practice requires the introduction of new approaches to the art education of children. For this purpose, it is advisable to ensure the professional development of preschool teachers in order to improve the level of training of teacher and ensure free exploration by children in the course of creative activity, to increase access to resources, materials, and ensure self-expression.

It should be borne in mind that not every child is ready to demonstrate his competence. Due to various reasons and circumstances, it is quite difficult for a preschooler to express his opinion, explain his actions, ask questions, be proactive in acquiring knowledge. In this context, individual, pair and group forms of organizing the creative activity of children in the process of creating drawings turned out to be the most effective ones. The preschool teacher has helped the children generate ideas; he has stimulated the discussion of artistic and creative

ideas, plans, in which the children have an opportunity to observe examples of benevolence, frankness, attention and respect towards each opinion expressed.

The atmosphere of trust created in the art workshop allowed the children discovering their inner world, learning to be a cultural subject of discussion, showing their competence. In contrast to the classical model of organizing classes, the model of "art studio", "creative workshop" has increased the degree of freedom of the child and the teacher in initiating the necessary creative and cognitive communications (Dronova, 2021), creating a dialogue creative search space, in which the mechanism of transfer of the art values perceived by the child into his own activity is "launched".

Teachers of preschool educational institutions are able to create various organizational and pedagogical conditions for children's creative activity (Todd, 2010). Conducting classes in art workshops most effectively contributes to the disclosure of children's creative potential, self-expression, involvement in art. However, in addition to organizing specialized events focusing exclusively on art-specific concepts or skills, training programs (curricula) for preschool children may include visual lessons involving a professional artist in the classroom as a separate course containing three to five lessons (classes). The pedagogical approach, focused on children and their self-development, involves educational activities focused on issues or problems of children's development, their aesthetic competences requiring knowledge of concepts and / or processes from different fields of knowledge (Goff & Ludwig, 2013). Only a professional artist is able to provide the transferring such conceptual knowledge and experience to children. According to the results of the present research, art education in the workshop has the most positive effect on children's competences, their awareness of the importance of creativity, forasmuch as preschool teachers are limited by knowledge due to limited professional training programs.

Preschool teachers can integrate fine arts lessons with artists into children's learning activities, in particular, through information technologies and communication. Integrated educational activities will allow children using the acquired knowledge in practical activities, establishing communication and cooperation with other children in the process of creating an art work (Bautista, Tan, Ponnusamy, & Yau, 2016). Such integrated learning activities related to the integration of art, or learning through art (Richard & Treichel, 2013), will ensure the use of art as a means of encouraging children to study other subjects, increasing the level of interest in learning. Thus, teachers of preschool children should include art in integrated training activities to stimulate learning, development of children's skills, including creative thinking skills, which are necessary to solve complex problems (Gadsden, 2008). Scientific literature for preschool children contains a sufficient number of studies on the integration of the arts, especially the evaluation of the effectiveness of specific curricula (Goff & Ludwig, 2013). For instance, Phillips et al. (2010) have assessed the impact of the program "Promoting and supporting early literacy through art". The investigation, conducted in the community-based preschool educational institution, has shown how visual and performing arts can be integrated into preschool curriculum. Along with this, the benefit of integrating the arts in order to improve literacy skills and school readiness for at-risk children has been also documented in the study. Gulpinar & Hernes (2017) have evaluated "Kaleidoscope", an art-integrated early childhood program (curriculum) for children of low-income families in Norway. The educational activities of children include visual arts, music, and dance and language art with other areas of study. It has been established that the "Kaleidoscope" has helped improve certain measurements of cognitive and language functioning of children in the experimental group over a two-year period compared with children in the control group. Art should be used as a tool in preschool classes (Stan & Popa, 2014). Children should take classes, have access to materials and resources related to art, while working in small groups, both within educational activities and during free playing (King &

Howard, 2016). In addition, preschool teachers around the world are encouraged to use a daily schedule that includes art (such as singing, music, and movement) as complementary components towards supporting and stimulating learning, ensuring the interest of children, increasing the level of concentration, imagination, and discipline (Sotiropoulou-Zormpala, 2012).

The practical value of the research results lies in supplementing the existing theoretical fundamentals with new empirical knowledge on the effectiveness of combining child-centered approach and collaborative approach to children's creation of their own paintings. These approaches form the most effective and favourable organizational and pedagogical conditions for artistic activity for the self-growth and development of children.

6 Conclusion

The research results demonstrate that the creation of an artistic environment, the application of restrictions, along with taking into account the needs in the artistic activity of children provides an opportunity for developing effective organizational and pedagogical conditions, deep and exciting art education. High-quality art education is vital in any environment if children want to develop their own aesthetic awareness, artistic abilities, as well as critical, abstract, imaginative, collaborative and creative thinking. Preschool children, having a favourable and stimulating environment, quality art materials, time and support on the part of preschool teachers, a professional artist – in other words, enriched and effective art education – can create works of art of high aesthetic and artistic level developing their thinking, learning, theorizing knowledge and self-expression. Cooperation is a powerful way towards achieving the effectiveness of education through the fine art classes in early childhood. Therefore, the environment creates a community of practice and explorations, where active cooperation promotes the development of knowledge, improved relationships, thinking and reasoning. The role of an active art teacher in children's development is crucial, which has consequences for the teacher's training and advanced in-service training. In order to support artistic development and learning, the teacher should be confident in the results, motivated, with a high level of desire to organize such artistic practice. Thus, pedagogical educational institutions should conduct training of teachers of general profile as artists with an understanding of both practice and the possibilities of forms.

The possibility of practical use of the research results lies in applying a child-centered approach and a collaborative approach by the teachers towards creating drawings by children on their own.

The directions for further scientific investigations should be aimed at assessing the quantitative effects of the child-centered approach and the collaborative approach by the teachers towards creating drawings by children on their own.

Literature:

- Gulpinar, T., & Hernes, L. (2017). The importance of aesthetic activities in Norwegian kindergartens. In *Nordic dialogues on children and families* (pp. 157–172). Routledge.
- Kubala, R. (2021). Aesthetic practices and normativity. *Philosophy and Phenomenological Research*, 103 (2), 408–425.
- Pons, B., Alvarez, I., & Thompson, J. (2020). Aesthetic Quality Experiences (AQE) as a Means of Improving Reading and Writing: A Case Study. *Universal Journal of Educational Research*, 8 (11), 5376–5387.
- Gavriliuk, O. A., Zasyphkina, L. A., & Tverdokhlib, N. V. (2021). Formation of creative competence of the future teacher in the conditions of college education as a psychological and pedagogical problem. *Publishing House "Baltija Publishing"*.
- Gavriliuk, S. (2018). Psychological and pedagogical principles of creativity of preschool children. *LBC 74.202 G. 94*, 224.
- Gorshkaliova, T. M. (2015). Formation of musical, artistic and aesthetic competence in preschool children. *LBC 74.1/74.58 F 79*, 517.
- Gudovsek, O. A., & Koval, N. V. (2019). Pedagogical views on the formation of rural primary school in Ukraine. *Professional development of a teacher*, 2019, 45–47.
- Dronova, O. O. (2021). Pedagogical technologies of artistic and aesthetic development of the child's personality in the context of the tasks of modern preschool education. <http://enpuir.npu.edu.ua/handle/123456789/34525>
- Kudriavtsev, V., Kulchytska, O., Leites, N., Ladyvir, S., Matiushkin, O., Melik-Pashaiev, O., ... & Muzyka, O. (2016). Conceptual fundamentals of technology for the development of creative abilities of preschool children in drawing classes. *Scientific journal*, 209.
- Mnyshenko, K. (2021). Organizational and methodological principles of forming the fundamentals of artistic and aesthetic competence of preschool children. *Pedagogical sciences: theory, history, innovative technologies*, № 2 (106), 112–121.
- Nikolaiesku, I. O., & Dronova, O. O. (2019). Organizational and methodological principles of forming the fundamentals of artistic and aesthetic competence of preschool children. *Pedagogical almanac*, (41), 10–16.
- Nosiar, O. V., & Yantsur, L. A. (2010). Formation of artistic image in the artistic activity of senior preschoolers. *Science, education, society through the eyes of young people*, 2010 (P. 1), 100–101.
- Prymachenko, A. M. (2017). Formation of artistic and productive competence among senior preschoolers in art. 13 (2), 177–179.
- Semenova, N. I., & Clish, V. (2016). Development of creative abilities of pupils of preschool educational institution in art activity. Educational space of Ukraine. Ivano-Frankivsk: Vasyl Stefanyk Precarpathian National University Publishing House, 7. 126–131.
- Shulga, L. M. (2017). Modern approaches to revealing the creative potential of a preschool child in drawing classes. *Scientific notes [Central Ukrainian State Pedagogical University named after Volodymyr Vynnychenko]. Ser.: Pedagogical sciences*, (159), 182–187.
- Ko, C. H., & Chou, M. J. (2014). Aesthetics in early childhood education: The combination of technology instruments in children's music, visual arts and pretend play. *Journal of Social Sciences*, 10(1), 39.
- Yazici, E. (2017). The Impact of Art Education Program on the Social Skills of Preschool Children. *Journal of Education and Training Studies*, 5 (5), 17–26.
- Fan, R. J. D., & Tan, P. J. B. (2019). Application of information technology in preschool aesthetic teaching from the perspective of sustainable management. *Sustainability*, 11 (7), 2179.
- Cutcher, A., & Boyd, W. (2018). Preschool children, painting and palimpsest: Collaboration as pedagogy, practice and learning. *International Journal of Art & Design Education*, 37 (1), 53–64.
- Bautista, A., Moreno-Núñez, A., Bull, R., Amsah, F., & Koh, S. F. (2018). Arts-related pedagogies in preschool education: An Asian perspective. *Early Childhood Research Quarterly*, 45, 277–288.
- Cutcher, A., & Cook, P. (2016). One must also be an artist: Online delivery of teacher education. *International Journal of Education & the Arts*, 17 (13).
- Knight, L. (2013). Not as it seems: Using Deleuzian concepts of the imaginary to rethink children's drawings. *Global Studies of Childhood*, 3 (3), 254–264.
- Thompson, C. M. (2015). Prosthetic imaginings and pedagogies of early childhood art. *Qualitative Inquiry*, 21 (6), 554–561.
- McClure, M. (2011). Child as totem: Redressing the myth of inherent creativity in early childhood. *Studies in Art Education*, 52 (2), 127–141.
- Deans, J., & Brown, R. (2008). Reflection, renewal and relationship building: An ongoing journey in early childhood arts education. *Contemporary Issues in Early Childhood*, 9 (4), 339–353.

26. Eckhoff, A. (2011). Art experiments: introducing an artist-in-residence programme in early childhood education. *Early Child Development and Care*, 181 (3), 371–385.
27. Todd, R. J. (2010). *Curriculum integration. Learning in a changing world*. Victoria, AU: McPerson's Printing Group.
28. Goff, R., & Ludwig, M. (2013). *Teacher practice and student outcomes in arts-integrated learning settings: A review of literature*. Washington, DC: American Institutes for Research.
29. Bautista, A., Tan, L. S., Ponnusamy, L. D., & Yau, X. (2016). Curriculum integration in arts education: Connecting multiple art forms through the idea of 'space'. *Journal of Curriculum Studies*, 48 (5), 610–629. <http://dx.doi.org/10.1080/00220272.2015.1089940>.
30. Gadsden, V. L. (2008). The arts and education: Knowledge generation, pedagogy, and the discourse of learning. *Review of Research in Education*, 32 (1), 29–61. <http://dx.doi.org/10.3102/0091732x07309691>.
31. Phillips, R. D., Gorton, R. L., Pinciotti, P., & Sachdev, A. (2010). Promising findings on preschoolers' emergent literacy and school readiness in arts-integrated early childhood settings. *Early Childhood Education Journal*, 38 (2), 111–122. <http://dx.doi.org/10.1007/s10643-010-0397-x>.
32. Richard, B., & Treichel, C. J. (2013). Increasing secondary teachers' capacity to integrate the arts. *The Clearing House: A Journal of Education Strategies, Issues and Ideas*, 86 (6), 224–228. <http://dx.doi.org/10.1080/00098655.2013.826488>.
33. Stan, L., & Popa, N. L. (2014). The formative significance of aesthetic contents in early childhood education. An analysis of Romanian preschool curriculum. *Review of Artistic Education*, 7–8, 282.
34. Sotiropoulou-Zormpala, M. (2012). Aesthetic teaching: Seeking a balance between teaching arts and teaching through the arts. *Arts Education Policy Review*, 113 (4), 123–128. <http://dx.doi.org/10.1080/10632913.2012.719419>.
35. King, P., & Howard, J. (2016). Free choice or adaptable choice: Self-determination theory and play. *American Journal of Play*, 9 (1), 56.

Primary Paper Section: A

Secondary Paper Section: AM