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### **The current state of the teaching mastery content in the jewelry art**

**Abstract.** This article provides an overview of the current state of craftsmanship teaching content in higher education in the jewelry art. Special attention is paid to changes in technologies and production methods in the jewelry industry as well as the dynamism of the industry itself which requires constant expansion of professional knowledge of graduates of jewelers updating the content of education.

**Keywords:** jewelry art, training, educational programs, structural and functional model, academic disciplines, modern technologies, jeweler artist.

The acceleration of the pace of life, the introduction of educational innovations in vocational education determine the directions of adjusting the strategy for the development of education in Russia. "The rapid changes in the education system in the Russian Federation have affected higher education in a special way. The researchers are focusing on the actual significant problems of developing and implementing the content of student education updating the forms methods and means of their education. At the same time new types of professional educational institutions are being created and developed..." [8, p. 5].

In 2003 the Higher school of folk arts (academy) was opened in St. Petersburg. The university has branches (institutes) that are located in the historical and regional centers of the origin and existence of specific types of traditional applied art (Moscow and the Moscow region, Ryazan, Omsk, Vladimir and Ivanovo regions). The interaction of branches with the main university is potentially a resource for solving the task of reviving, preserving and flourishing the splendor of Russia's artistic heritage. The basis for training future artists of traditional crafts in the field of artistic embroidery, decorative metal painting, artistic lace weaving, bone carving etc. is strengthened in the context of such interaction and cooperation [6, 7].

Professional training of future artists of traditional crafts in the field of jewelry is carried out on the basis of the Higher school of folk arts (academy) in St. Petersburg and its structural unit - the Institute of Traditional Applied Arts (Moscow branch). The training of future jewelers in the educational environment of the university focused on traditional crafts was not carried out until 2003. This explains why the problem of developing and implementing the content of training artists in the field of jewelry art has become the focus of modern researchers.

In the process of developing unique technologies for professional training of future artists of traditional crafts in the field of jewelry M.V. Churakova [10], D.S. Dronov [2], N.V. Sevryukova [9], E.V. Efremov [4] perform their works. The

source base of their research included scientific works devoted to the training of future jewelers in Russian universities. Taking into account the fact that the Russian State University named after A.N. Kosygin, Kostroma State University, Ural Federal University named after B.N. Yeltsin did not have any experience in training future artists of traditional crafts. Scientists for the first time turned to finding a solution to the problem of developing professional education in this field in the direction of decorative and applied arts and folk crafts (artistic metal - jewelry art). Consequently, the stage of developing and implementing the content of training jewelers in the field of traditional arts and crafts has begun since 2003 in the history of professional education in the Russian Federation. It corresponds to the directions of strategic development of the Higher school of folk arts [6, 7].

The vastness and diversity of network interaction between the Institute of Traditional Applied Arts and the Higher school of folk art (academy) creates the necessary conditions for cooperation between subjects of the educational process involved in joint activities. For example, a manual "Special technologies in jewelry art" and a textbook "Performing arts in jewelry art" have been created for students of jewelers [4, 11].

The need to improve the technologies of training artists of traditional crafts in the field of jewelry art has increased at this stage of the innovative development of jewelry art. The interest in the study of the resource potential of students' mastery of jewelry has been actualized which is manifested in modern processes:

- changes in production technologies and methods: computer modeling, 3D printing. Automated processes have changed the way we work in jewelry production. This determines the need to update curricula taking into account modern requirements and realities of the introduction of interactive technologies into the educational process;

- the dynamism of the industry. New technologies materials and modern market requirements create a constant need to update and modernize the content of education in this area.

Mastery of the skills of future artists of traditional crafts in the field of jewelry is an important indicator of their successful development of specialized disciplines: performing skills, mastery improvement etc. It became necessary to strengthen the basic basis of their professional activities in order to increase the effectiveness of the formation of the skills of future jewelers. The basic principles in line with the research of Academician of the Russian Academy of Sciences V.F. Maksimovich is considered as "practical including the source material corresponding to a specific type of traditional applied art" and "theoretical including artistic and technological traditions coloristic and design features" [5, p. 390].

The study of the problem of strengthening the basic principles of the professional activity of the jeweler artist as shown by the analysis of the works of the followers of V.F. Maksimovich scientific and pedagogical school is focused on improving the content of teaching skills. A certain contribution to solving this problem is made by works aimed at creating methods and technologies for teaching students taking into account their level of proficiency in basic skills. This is how the

"Structural and functional model of mastery improvement" was created and tested [4].

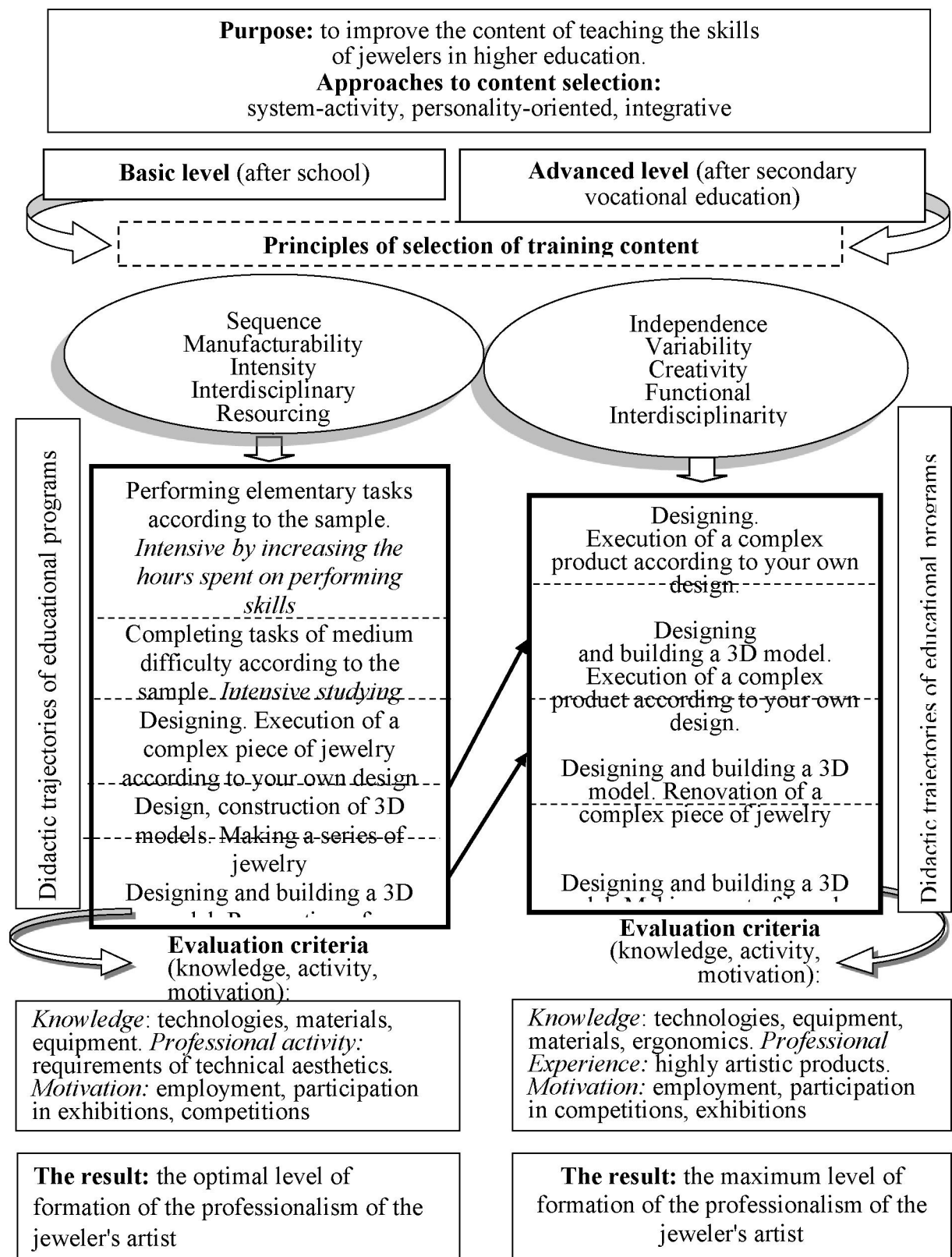


Fig. 1. Structural and functional model of mastery improvement

The practical significance of this model is manifested in improving the quality of students' education who do not have sufficient experience working with tools,

understanding technology and constructing the composition of future jewelry (fig. 1). Let us present a more detailed description of the characteristics of the structural components of the model which includes the content organization and criteria for evaluating learning. The structural and functional model of mastery improvement is based on personality-oriented, system-activity and integrative approaches. The model is focused on different levels of basic and advanced training of students. The complexity and specialization of the educational content are designed for the initial knowledge and skills of those who are entering the university. The meaningful characteristics of the model components reflect the basic and advanced levels of jewelry training.

The achievement of the basic level of education is supported by a focus on technical progress and observance of didactic principles of consistency, intensity, interdisciplinary, integration as well as the implementation of intrasubject and interdisciplinary connections of performing skills, technical drawing materials, science. At this level an increase in academic hours is allowed which is one of the conditions for improving the level of skill and developing practical skills. All this is reflected in the adjustment of the curriculum ways to integrate the disciplines of technical drawing and the basics of composition. In such conditions a precedent is being set for the development of a new course of technical drawing in jewelry art.

Samples of practical work performed by students of the basic level in the first semester are shown in figures 2-6 <sup>31</sup>.



Fig. 2. A smooth wedding ring with a flat profile



Fig. 3. Two wedding rings of a semicircular profile



Fig. 4. A ring with a forged shank and a blind cast

A personality-oriented approach is implemented at the advanced level of bachelor's degree. It based on the principles of individualization, differentiation, variability development of critical thinking and the use of interdisciplinary connections. The structural and functional model of mastery improvement is implemented through the developed curricula of the disciplines of performing skills, mastery improvement. The goal-setting and goal-fulfillment of these programs are associated with the disclosure of the creative potential of students. This is facilitated by achieving a high level of knowledge skills and the embodiment of author's ideas in the material. Figure 7 shows the earrings made in the course of practical work by advanced level students.

<sup>31</sup> Figure 2-7 – photo of the author of the article.



The training of jewelers at the Higher school of folk arts (academy) is in a constant dynamic process corresponding to the rapidly changing jewelry industry. In such realities problems are found that require special attention to solve them. One of the problems is related to insufficient information about modern materials and innovative technologies used in jewelry production [4, 11]. Thus, students need to understand not only the characteristics of various materials but also the reasons for preference in choosing jewelry manufacturing technologies. They should take into account the advantages or possible limitations which are necessary in the professional activity of an artist-jeweler. In these conditions the need for future jewelers to master the methods of processing and finishing as well as knowledge about the compatibility of various metals with precious stones increases. Preparing students to solve these problems plays a key role in creating high-quality jewelry. This is especially relevant today when new methods (for example, three-dimensional computer modeling) provide students with modern opportunities to improve the processes of creative jewelry design.



Fig. 5. Earrings with hook locks, oval-shaped deaf castes



Fig. 6. Earrings with openwork casts and seam locks



Fig. 7. Earrings with complex mounting and seam locks

The proposed and developed methods for implementing the structural and functional model of mastery improvement have become the subject of discussions at conferences and forums (II International Forum of Students, Postgraduates, young Scientists "Culture of Russia in the XXI century: the past in the present the present in the future"; III International Forum of Students, Postgraduates, young Scientists "Culture of Russia in the XXI century: the past in the present the present in the future" (St. Petersburg 2022, 2023); All-Russian scientific and practical conferences: "Formation of moral culture of students through folk traditions and decorative and applied arts" (Institute of Art Education and Cultural Studies of the Russian Academy of Education - Moscow 2022); "Traditional arts and crafts and education: preservation development innovation" (Omsk 2022);. Currently the tested model has been applied in higher education in the field of jewelry [2, 3, 9, 10].

Education in the field of jewelry should be flexible, innovative and future-oriented in the modern world when standards and learning trends are constantly changing. In such conditions opportunities for high-quality training of the next generations of jeweler artists who are capable of preserving and flourishing the splendor of Russia's artistic heritage are being formed.

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