

Semyonova E.I., candidate of pedagogical sciences, director of the Siberian institute of traditional applied arts – branch of the Russian university of traditional art crafts, 644045 Omsk, M. Nikiforova St., 5; e-mail: elena-andreenko@mail.ru

The media course “Dialogues with art” as an innovative tool for developing professional competencies of future artists in traditional art crafts within a digital educational environment

Abstract. The article examines the features and potential of the media course «Dialogues with art» as a modern interactive educational tool for studying the history of art. Its key characteristics are analyzed – multimedia, interactivity, variability and accessibility – and their role in the implementation of the didactic principles of clarity, adaptability and activity-based approach. The importance of using digital technologies to increase students' motivation, stimulate creative thinking and develop professional competencies of future artists of traditional arts and crafts is emphasized. The article substantiates the need to integrate such tools into educational practice to improve the quality of education and adapt to the challenges of the information age.

Keywords: professional education, traditional art crafts, art history, media course, interactive tasks, artistic means of expression, multimedia technologies, professional competencies, non-linear navigation keywords: digitalization of education, educational modules, creative projects.

In the context of the modern information era, digitalization is encompassing all spheres of human activity, including education and professional training. The development of technologies provides new opportunities to expand educational horizons, enhance the efficiency of independent information search and foster critical thinking skills. Particular significance is attached to the concept of lifelong learning (life-long learning), which implies continuous competence development throughout life, as well as individualized educational trajectories using advanced learning technologies (advanced-learning-technologies) [4, p. 109]. In this regard, it becomes relevant to develop interactive educational tools capable of ensuring deeper mastery of educational material.

Reality has determined a sharp increase in the role of interactive components in educational activities and necessitated the development of an interactive media course called “Dialogues with art”. A media course is a complex system consisting of interactive academic, testing and creative assignments, virtual educational journeys through museum and urban spaces aimed at deepening the understanding of art history content [5]. Its dominant feature is organizing interaction, direct dialogue with cultural heritage objects, creating a comfortable, enriched developmental environment that fosters the formation of experience in creating one's own texts of culture and their justification.

The media course “Dialogues with art” is a multimedia tool developed as an auxiliary interactive means for studying art history and enhancing students' research activities. On the one hand, its creation was driven by the need to develop contemporary methodological support for teaching art history and regional components consistent with the goals and objectives of educational activities. On the other hand, it aligns with the strategy of education development, which identifies digitization and the creation of a digital educational environment as priority resources, emphasizing the increasing role and influence of interactive elements in the educational process. The development of a media course focused on utilizing digital technologies and gamification becomes a necessary component of successfully adapting the educational process to the requirements of the information age [1].

The development of a digital educational environment initiates the creation of innovative tools. One such component is the media course “Dialogues with art”. When designing this course, the author relied on the characteristics and properties of an interactive media course formulated and elaborated upon in the article titled «Media course 'Art of being a viewer': problems and prospects of designing a modern textbook» [2, p. 153], which include:

- an open system that can be modified by implanting new content blocks and interactive resources, expanding pedagogical tools, allowing users to receive and complete tasks from any device;

- a flexible and mobile system enabling teachers to combine modules from the media course into personalized modular or overview courses in desired sequences, facilitating the design of individual educational scenarios;

- a poly-sensory system capable of integrating auditory and visual channels;

- a multifunctional system providing not only basic informational components but also assessment tools, enabling prompt feedback, task verification and self-assessment.

These characteristics were adapted specifically for developing the content of the media course “Dialogues with art”.

The goal of the media course “Dialogues with art” is to create an interactive universal toolkit for working in a modern digital educational-developmental environment, promoting the formation of analytical and interpretive skills regarding cultural phenomena, as well as developing the ability to create one's own cultural texts and justify them [6].

The logic behind constructing the media course does not follow the historical-chronological principle of studying art history. Instead, the content revolves around key systemic categories, terms and concepts essential for professional practice (line, color, form, composition, texture and structure, decorative quality, rhythm, conventionality, space, perspective). These serve as the foundation both for selecting instructional materials and analyzing, interpreting works of art and creating artistic images.

Each of these concepts serves as the core framework for structuring the content of thematic modules with assignments. Their completion assumes that learners utilize already mastered diversity of global fine arts, decorative-applied arts,

and traditional crafts from ancient times to the present day. Works of art act as a kind of building material; by researching and analyzing them, conducting comparative and art-historical comparisons, learners gain a deeper understanding of professionally useful concepts and their practical application in their own creative work.

The media course is a set of interactive academic, test-based and creative assignments, along with virtual educational journeys through museum and city spaces aimed at deepening comprehension beyond just art history – the potential of the course extends to exploring traditional applied arts and other professional disciplines.

The media course includes illustrations, audio and video fragments, high-quality images of works of art culture, assignments and educational virtual travels. Most importantly, it comes equipped with interactive tools that allow each learner to conduct creative experiments with line, color, shape and create their own creative projects using interactive resources.

At the same time, the media course allows not only representation of completed projects and creative essays but also organizes discussions about them. For this purpose, there is a resource called “Gallery”, where all participants can display their works and discuss them on the “Forum”.

One of the most important features of the media course is free non-linear navigation. This means that the teacher does not aim for sequential study of ten thematic modules but positions each module as a tool used for mastering any block of art history or regional component. Depending on the specific educational task addressed during class, the teacher may use themselves or suggest that learners make use of any of the ten modules and any interactive tool provided by the media course.

Figure 1 graphically represents, as a model example, topics of art history and regional components of educational practice, where resources from the module “Color in art” of the media course “Dialogues with art” might be utilized. Assignments in each of the 10 modules are synchronized with the content of art history studies, meaning that corresponding themes have been selected for each module, highlighting distinctly the uniqueness of particular artistic expression techniques exemplified by works of art from different eras.

Thus, the free navigation of the media course enables the creation of a roadmap for studying the content of art history. Non-linear navigation through modules can be extrapolated to using the media course when studying other professional and general humanitarian subjects, ensuring the possibility of designing individual educational scenarios.

Each expressive means structures the content of a thematic module, defines the essence and forms of assignments. Completing these assignments involves investigating a wide range of artworks spanning from antiquity to modernity.

The content of all modules unfolds across three semantic vectors, which help understand the role and importance of each expressive means in creating an artistic image. We will illustrate the structure of modules and methods of working with interactive tools using the example of the module “Line in art”.

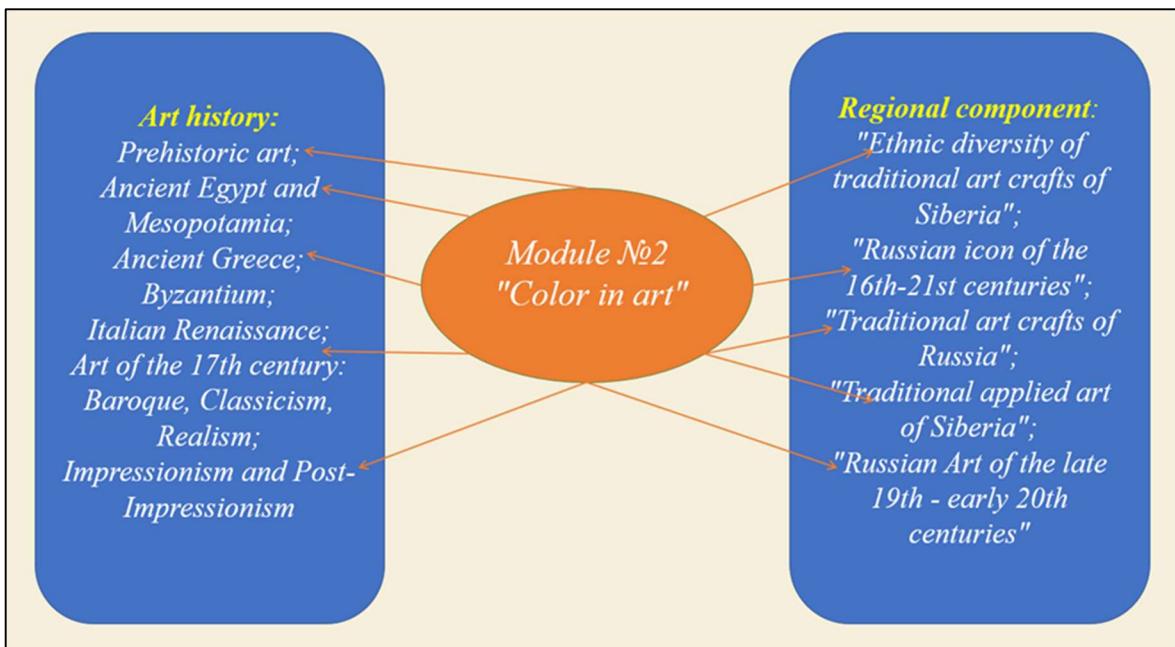


Fig. 1. Interrelation between the content of the module "Color in art" and art history and regional component

The focal point of the module is the key problem around which the content is structured – "The role of line in creating an artistic image". Learners are encouraged to reflect on the systemic questions: What can a line express and depict? What can a line imply? The line is the hero of the artwork. Screenshots of the screen allow us to trace the algorithm for completing the assignments of the module "Line in art".

Figure 2 shows the title page of the module "Line in art", where the key problem, systemic questions and platforms for discussing the results of creative projects "Gallery" and "Forum" are indicated, which learners can use.

When working on the first question "What can a line express and depict?" learners are asked to start their research by watching a video segment "What is a Line? A Line is a point that went for a walk" (2.5 minutes). After that, they are to provide examples demonstrating the use of lines in everyday life, placing their responses in a special window "Your answer" (Fig. 3).

The next stage is experimental work, the goal of which is to investigate the artistic features of lines of different thickness, color and configuration, determining the characteristics of the image created by different lines. The experiment is conducted using the Paint graphic editor, which allows creating compositions on the screen from lines of various colors, thickness and configuration. The results of the experiment are placed in the "Gallery" tool and are available for discussion by all participants of the research work on the "Forum".

The next stage is experimental work, the goal of which is to investigate the artistic features of lines of different thickness, color and configuration and to determine the characteristics of the image created by different lines. The experiment is conducted using the Paint graphic editor, which allows creating compositions on the screen using the entire variety of lines.

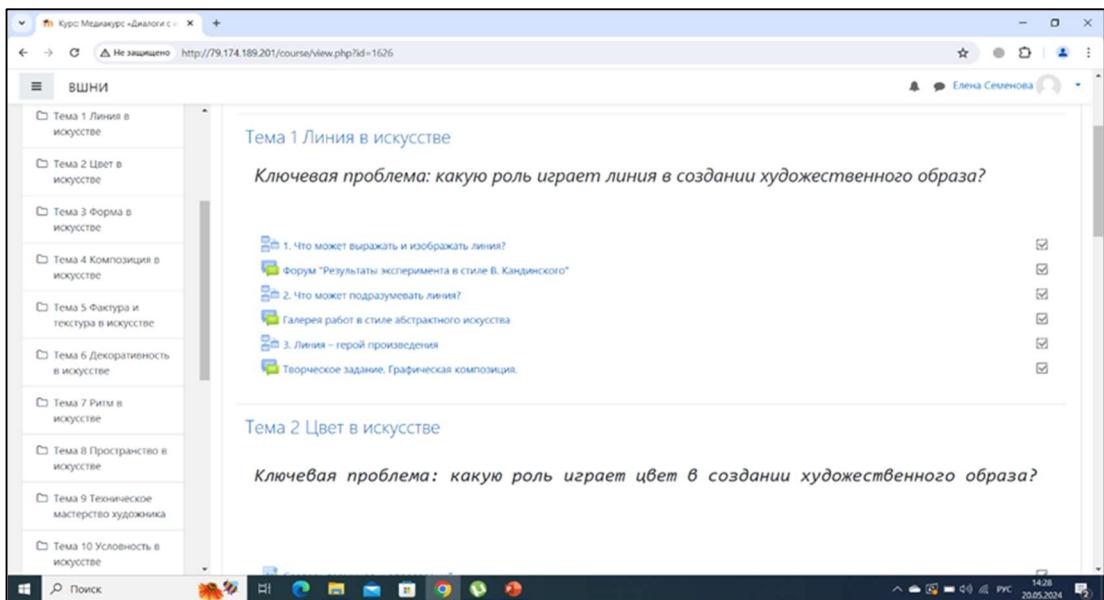


Fig. 2. Screenshot of the title page of the module "Line in art"

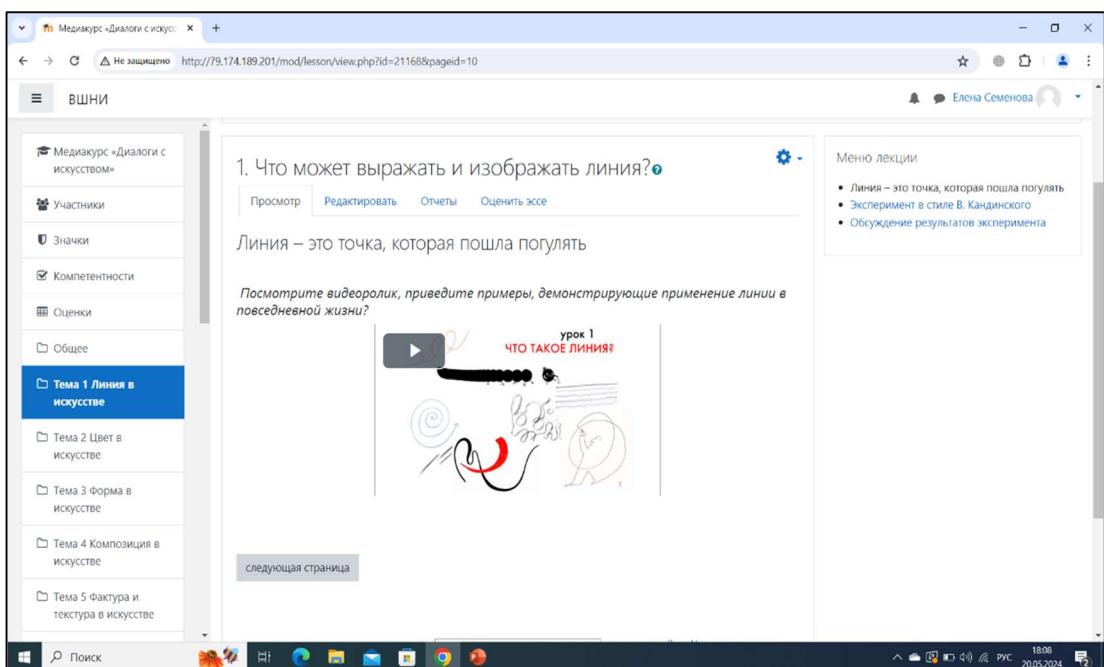


Fig. 3. Screenshot of the screen. Working with a video fragment

Completing the assignments allows learners to master various drawing techniques using interactive tools, as well as understand how lines can be used to express different emotions, convey texture and structure, create an embossing effect and create contrast. Discussing the results of the experiment on the "Forum" allows sharing impressions, ideas and observations, as well as possible difficulties that may arise and receiving feedback from the teacher.

The next assignment involves working with ancient sculpture. Learners are asked to watch the video segment "Laocoön and his sons" and discuss the main elements of the sculpture's composition: describe the poses and facial expressions of the characters and how they interact with each other. Place the answers in a special window "Your answer".

The second stage of working with sculpture involves expanding the experience of visual communication: analyzing and comparing the artistic means of sculpture. Learners are asked to describe their impressions using guiding questions: try to formulate what role the line plays in creating an emotional impression? Which specific fragments of the artwork help you understand this? What types of lines predominate? How are they used to create form and size? How do the curves of the line in the sculpture convey the drama of the events? Learners can place their answers in a special window "Your answer".

Analyzing the poses and facial expressions of the characters helps learners notice the smallest details that influence the overall perception of the artwork. By examining the emotional states of the heroes, they develop the ability to interpret and convey emotions using visual means. Understanding how the curves of lines in sculpture create drama contributes to the realization of how lines convey movement and feelings. Investigating the various types of lines used to form shape and size helps understand the technique of creating sculpture and the overall artistic composition. Learners learn to see how individual elements of the artwork affect emotional perception and how artists achieve this effect.

The second systemic question of the module "What can a line imply?" involves working with the works: K. Hokusai "The great wave off Kanagawa", prehistoric non-figurative art, J. Pollock's composition "№ 5", R. Lichtenstein "In the car" (Figs. 4, 5).

The first assignment involves analyzing the technical techniques of creating lines in the work "The great wave off Kanagawa". Learners are asked to investigate the technical techniques of creating lines and determine their characteristics that convey the feeling of movement. Answer the questions: how do the lines affect the perception of the artwork? What emotions and feelings does the engraving evoke? Answers are placed in a special window "Your answer".

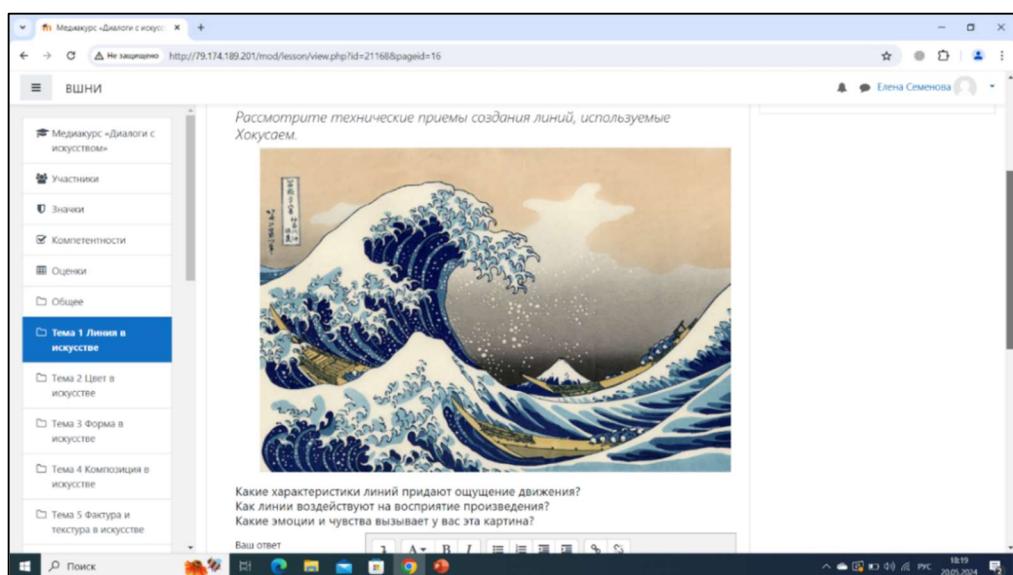


Fig.4. Screenshot of the screen. Working with the works

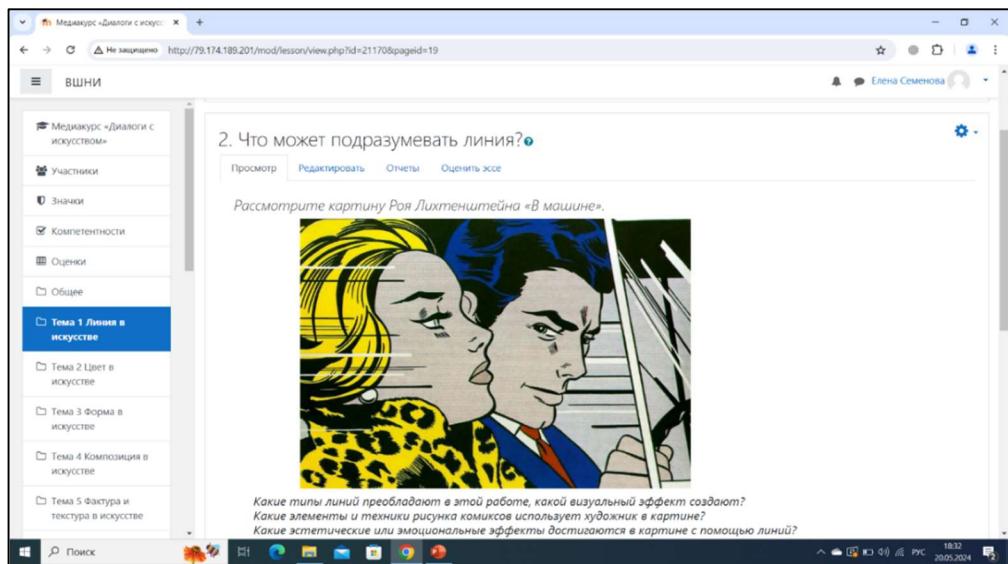


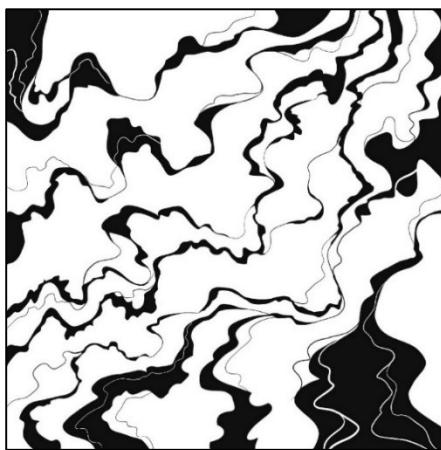
Fig. 5. Screenshot of the screen. Working with the works

Studying the line as an expressive means in various works of art, from prehistoric to modern, allows:

- analyzing the technical techniques of creating lines and identifying their characteristics that influence the perception of the artwork;
- investigating the symbolic meaning of lines using examples from prehistoric non-figurative art and meander drawings, revealing their connection to ancient beliefs and customs;
- comparing works of modern and prehistoric artists, determining similarities and differences in the use of lines and their emotional impact on the viewer;
- developing one's own abstract works inspired by the studied artworks and exchanging opinions and ideas with other participants on the "Forum".

Thus, the work on studying the line – the main expressive means in works of art – provides learners with the opportunity not only for in-depth analysis and understanding of art but also for developing their own creative potential [3].

In the third block "Line as the hero of the work", learners become acquainted with the concepts of line as presented by V. Kandinsky and A. Rodchenko, clarifying the main differences in approaches to using this expressive means. Analyzing V. Kandinsky's "Composition VIII" and A. Rodchenko's series of works "Linism" allows understanding how lines become the central element of the composition and how this affects the perception of the works. Learners analyze the technical methods of creating lines in the works of V. Kandinsky and A. Rodchenko, identifying the features of strokes or composition that contribute to a unique visual effect. The creative application of knowledge involves creating one's own linear composition using a graphic editor, reflecting the concept of V. Kandinsky or A. Rodchenko. The works will be presented in the "Gallery", where learners can exchange opinions and ideas (Figs. 6-9).



Figs. 6-7. Gallery of abstract compositions created by students in a graphic editor.
Theme: "Line"

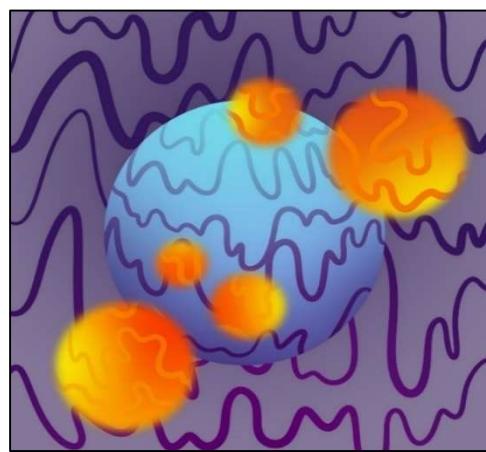


Fig. 8-9. Gallery of abstract compositions created by students in a graphic editor.
Theme: "Color"

Open access to the media course is a powerful resource and incentive for organizing independent work. Learners can study materials, complete practical assignments, including those in urban and museum spaces, represent their own creative projects and discuss them, prepare for seminars and exams. It is also important that learners have the opportunity to work with high-quality images of artworks from different eras found in museums and collections around the world, which is an essential condition for learning.

For distance learning, the media course "Dialogues with art" is a priority tool for mastering the content of art history. The Moodle distance learning system provides full access to educational materials, allows conducting online classes, discussions and consultations. Educational activities with elements of distance learning ensure flexibility and variability in studying the content, allowing this to be done from any location with internet access. Access to the electronic information and educational environment opens additional channels for exchanging information and collaboration between learners and teachers.

The media course provides an individual learning trajectory, the possibility of choosing the speed and depth of material assimilation based on the initial level of knowledge and abilities, which includes the use of adapted tests and assignments.

Combining individual educational modules when using the material in the sequence needed by the teacher allows for developing individual learning scenarios for each learner. The possibility of flexible use in the educational process: when studying new material, completing creative works and controlling the mastery of art history content, when organizing classroom and individual work.

Thus, the media course “Dialogues with art” as an interactive auxiliary tool for studying art history and research activities during educational practice, stimulating the creation of creative projects using IT technologies, collective discussions and debates, corresponds to the modern strategy of education digitalization, opening new opportunities for non-linear construction of the learning process under the condition of activating the resources of the digital educational environment.

References

1. By`strova N. V. Formirovanie mediakompetetnosti studentov v sisteme SPO / N.V. By`strova, S. A. Zinov`eva, E. A. Konyaeva. – Tekst : neposredstvenny`j // Problemy` sovremennoogo pedagogicheskogo obrazovaniya. – Sankt-Peterburg, 2023. – № 79-1. – S. 86-88. – EDN ILGKWW.
2. Vanyushkina L. M. Mediakurs «Iskusstvo by`t` zritelem»: problemy` i perspektivy` proektirovaniya sovremennoogo uchebnika / L. M. Vanyushkina, S. A. Tixomirov, I. I. Kurakina. – Tekst: e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2020. – № 2. (33). – S. 40-69. – DOI 10.24411/2619-1504-2020-00029. – EDN FTQDJC. – URL: https://dpio.ru/stat/2020_2/2020-02-05.pdf (data obrashheniya: 03.10.2025).
3. Vanyushkina L. M. Tvorcheskie zadaniya kak prioritet obucheniya studentov – budushhix xudozhnikov tradicionnogo prikladnogo iskusstva / L. M. Vanyushkina, S. A. Tixomirov. – Tekst: neposredstvenny`j // Mir nauki, kul`tury` , obrazovaniya. – Gorno-Altajsk, 2018. – № 1 (68). – S. 213-215.
4. Nikulina T. V. Informatizaciya i cifrovizaciya obrazovaniya: ponyatiya, texnologii, upravlenie / T. V. Nikulina, E. B. Starichenko. – Tekst : neposredstvenny`j // Pedagogicheskoe obrazovanie. – Moskva, 2018. – № 8. – S. 107-113. – DOI: 10.26170/po18-08-15. – EDN: XYCBET.
5. Semenova E. I. Konceptual`ny`e osnovy` sozdaniya obnovlennogo soderzhaniya obucheniya istorii iskusstv v sredнем professional`nom obrazovanii v oblasti tradicionny`x xudozhestvenny`x promy`slov / E. I. Semenova. – Tekst: e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – Sankt-Peterburg, 2024. – № 3 (50). – S. 90-102. – URL: https://www.dpio.ru/stat/2024_3/2024_03-11.pdf. (data obrashheniya: 17.09.2025).
6. Semenova E. I. Iстория искусства: учебно-методический комплекс. Част` III. Rabochaya programma mediakursa «Dialogi s iskusstvom» s metodicheskimi rekomendaciyami dlya obuchayushhixya po special`nosti 54.02.02 Dekorativno-prikladnoe iskusstvo i narodny`e promy`sly` (po vidam) (srednee professional`noe obrazovanie) / pod nauchnoj redakciej L. M. Vanyushkinoj. – Sankt-Peterburg : VShNI, 2024. – 84 s. – Tekst : neposredstvenny`j.