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Interdisciplinary Integration in the Learning Process of Students in Humanities

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Abstract--- *The paper analyzes the process of interdisciplinary integration, learner-centered and interactive approach in teaching future teachers in humanities.*

The aim of the work is to analyze the subject matter of synthesis and the process of integration, which consists of creative forces: artistic intuition and intellect of future humanitarians. The methods and results justify the importance of interdisciplinary integration in the learning process of students in humanities, which is considered leaning on individual and interactive approaches.

The essence of teacher's professional individuality lies in an efficient self-consciousness that includes a reasonable position of personality, internal system of abilities, harmony and integrity, continuous self-development and formation of a personality, acquisition of competencies and self-assertion, self-actualization and realization of individual value in personal and social factors.

In education, the professional individuality is described as a progressive phenomenon, multilevel system, or a personal life agenda. The subject matter of the interconnection between intuition and intellect in the scientific cognition of the existing reality is revealed. The authors also describe the methods promoting activation of creative activity are given.

Keywords--- *interactivity, Miniature Composition, Intuition, Intellect, Scientific Cognition, Creative Project, Students, Artist Teacher, Design, Methods of Activating the Creative Process.*

I. INTRODUCTION

Modern cultural educational space implies a learner-centered approach in the process of interdisciplinary integration of science and art. In fine arts, an artist discovers a cosmic world for themselves and others. This world is a result of complete complex biochemical operations that occur on the nervous system of an observer or a listener, who eventually would come to comprehending their environment. Intuition in fine arts appeals directly to people's feelings and emotions; it is closest to comprehending the world. The theoretical methods of scientific research are idealization, hypothetical method and reference to the abstract and the specific (Baskakov, Tulenkov, 2002).

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Comprehending the world begins with an intuitive examination of the perceived space.

"Nothing - neither words, nor thoughts, nor even our actions express our selves and our attitudes to the world as clearly and correctly as our feelings ... "- wrote Ushinsky K.D. (Ushinsky 1954).

The well-known methods of analysis, synthesis, abstraction, generalization, analogy, modeling, and system approach are usually referred to as the general-purpose methods (Baskakov, Tulenkov, 2002).

Some methods relate to specific scientific methodological means, like intellectual and imaginative reflections of the epoch. They include verbal and non-verbal "texts" of culture, author's interpretations embodied in philosophical, religious, epistolary, artistic, and other works (Levit, 1998).

The word "methodology" consists of the words "method" and "-logy" (Kondakov, 1975).

The synthesis of intuition and intellect creates conditions for the emergence of artistic images in their original modern interpretation. It is assumed that L.N. Gumilev, N.J. Danilevsky, P. Sorokina, A. Toynbee, and O. Spengler had general ideas about "historical individuals", which are represented by all cultural integrity, as well as about the existing life cycle for each of them. Therefore, the above-mentioned researchers can be considered the supporters of cyclical theory in modern culturology (Levit, 1998).

The reason and the statement of the problem lies in the fact that the creative capacities of the youth, consisting of intuition and intellect, take part in the scientific knowledge of the existing reality and can be solved through the process of interdisciplinary integration.

The aim of the work is to analyze the subject matter of synthesis and the process of integration, which consists of creative forces: artistic intuition and intellect of future humanitarians.

The problem of research is an interdisciplinary integration in the learning process of students in humanities. This integration considers individual and interactive approaches as a learning tool.

The tasks of fine arts on the example of miniature composition are represented by the following parameters:

- To define the notion of "interactive" in the sphere of miniature composition;
- To develop awareness of the importance of interactivity as a modern approach in theoretical and practical aspects in students.

II. Materials and Methods

In theory and practice this learning method is promising in the field of its development The project technologies of using interactivity in the scientific and philosophical aspect proved to be very successful if compared with the theoretical insights into this problem in the educational and creative activities. Miniature composition is not only an indicator of the development of creative power of the artist teacher, but also indicates a carrier of interactivity. The "interactive" means "containing an element of interaction with an observer". The word "interactive" consists of "inter" (between) and "active" (effective). The interactive approach was applied in the Humanities and Education Science Academy for the observers of miniature. The process of their preparation included the workshops, where the spectators/listeners by observing the process of writing miniature compositions themselves started using interactive

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artistic techniques. They combined and found new solutions with further tracing the outlines with the brush using a dot method.

The creative process in the sphere of miniature composition is so interesting that it cannot leave anyone indifferent. However, for the observer, watching experienced actions of miniaturist, everything seems to appear by itself: the vast spaces, forest, certain state, color, etc. Music and literature are important factors in the awakening of creative power (see Table 1).

The language of art is actually a figurative system through which the artist expresses and the viewer perceives the subject matter of the work (Nemensky, 1987).

The interactive approach allows the flight of inspiration to balance the perceptions of an artist and an observer. Interactivity modifies depending on the set creative tasks. Modern technologies allows using to use art techniques and their combinations in their interactive aspect, that is, in which an observer can influence the result and even participate.

In educational and creative activities, this approach can expand the scope of artistic activity of an artist teacher, while the observer's role will transfer from an empty observation to direct participation. The essence of interactivity is that the artist teacher becomes a flexible counselor that perceives an observer as a trainee. That is why the significance of interactivity is difficult to overestimate.

Artistic thinking, the consciousness in its formation requires also long-term constant communication with art, i.e. the skill of perceiving the spiritual experience of art (Nemensky, 1987).

The main technique of a curricular program is interactive communication of the artist teacher with students. In addition, the creative activity stipulates several types of interactive communication. First, it is the direct participation of attendees in interaction. The teacher who asks a question offers different answer options.

To make a decision, an attendee only needs to choose and thus determine the necessary graphic direction. It lasts only a few minutes, and a student can note the signs of the planned result. This creative phenomenon bonds the audience and the artist teacher. Attendee's feedback that comes to the artist teacher immediately after receiving information and the workshop creates a common creative space for them.

Interactivity aids the exchange of opinions and statements of their thoughts, as well as the birth of new ideas.

The thinking of an artist teacher should not be limited only to himself; it is a certain impetus for the existing problems. The same processes as thinking are also typical for the common thinking, and therefore they have a sensual basis. Empathy refers to the ability to perceive the others' feelings (Arnkheym, 2007).

Usually, empathy is not interpreted as an intellectual analogy only, but as a correlation of feelings with one's own. In fact, there is a direct perceived similarity of overt behavior and the relevant mental processes of a person.

III. Review of Literature

In the 17th century, Rene Descartes in the "Rules for the guidance of the Mind" pointed to such phenomena as foresight and inference. The topic for discussion is the modern form of a creative project.

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Is consists of defining the problem of the creative project, searching for its solutions, independent practice, discussing the obtained data, expertise, defense of the project, and evaluation of the carries out work.

If the students were offered to express their points of view upon creating a certain state in miniature composition, it would be essential to offer them the comments from a professional artist.

Dzhambattisto Vico, whose views can be reflected by the following statement, persistently preached the intellect and intuition: "The weaker is the reasoning, the more powerful is the poetry". Composition and painting are the ways and forms of perceiving and reproducing the existing world in various kinds of professional activity of an artist teacher. Researchers consider the presence of professional experience and presence of internal motives in different types of art to be more efficient.

For G.S. Al'tshuller (Al'tshuller, 1988), O.N. Blokh (Blokh, 2015), T.P. Varfolomeeva (Varfolomeeva, 2008), G.A. Vashchenko (Vashchenko, 2000), I.V. Grinenko (Grinenko, 2008), S.P. Grushevsky (Grushevsky, 2001), S.L. Rubinshteyn (Rubinshteyn, 2007), O.V. Chaplygina (Chaplygina, 2003), the combination of theoretical and practical vocational trainings was important in preparing a specialist as a component of communication between the creativity and the learning process.

Considering the scientific research in teaching methods of drawing, painting, and composition, great importance was given to the studies of G.V. Beda (Beda, 1989), V.S. Kuzin (Kuzin, 2005), N.N. Rostovtsev (Rostovtsev, 1995), and E.V. Shorokhov (Shorokhov, 1979).

S.A. Gil'manov notes the following features of professional individuality: high personal motivation for professional activity; interest in students; showing morality, ethics and aesthetics; a wide range of interests; high emotional level; professional intuition; will, focus on creativity, and dedication (Gil'manov, 1996).

The author distinguishes the following features of professional individuality:

- Integrity of a personality, needs, orientations, motivation, values; Individual traits (intellectual and emotional capabilities, temper, habitus);
- Professional orientation, thinking, strong-willed qualities (motives and capabilities and professionalism expressed in behavior, activity and its results);
- Self-consciousness, self-development, self-actualization, self-improvement, integrity, originality of the inner world.

Thus, having studied the term "teacher's professional individuality", the following components were distinguished: constructive, organizational and communicative. Teacher's social and professional positions, professional creativity, and personal traits are also very significant.

The topic for discussion is the modern form of a creative project. It consists of defining the problem of the creative project, searching for its solutions, independent practice, discussing the obtained data, expertise, defense of the project, and evaluation of the carries out work. Project design is complex because due to its direct connection with the creation of the artificial environment and the person. In the 60s of the last century, artistic engineering was

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called "design" for the first time. However, it did not play a leading part in the world of things. Though, the emergence of more rigid conceptions of form-building and stylization facilitated the introduction of design into the object-space environment. The design of the XXI century has become a global phenomenon, covering a wide variety of areas from architecture to various forms of arts and crafts and theater. The language of design has become a universal and expressive means of making personal choice in the world of unlimited possibilities. Designers of the XXI century often turn to history, drawing inspiration from the past. Artistic styles have become a component of modern visual culture.

The methodological basis of the study was formed by an integrated approach (Kraevsky, 2000, Nazarova, 1998, Rubinshteyn, 2007) and learner-centered approach (Zimnyaya, Nesterenko, Petrenko, 2004).

Today the design not only determines the shape of an object and its function, but is an independent language, the knowledge of which everyone need to fully comprehend the modern world. Modern design does not observe, but absorbs various changes occurring in the society. It is closely connected with the fashion industry and even "translates" things into its language. Design is not a constant value, design is an ever-changing process that which depends on many components and requires constant training and improvement (Ayzekson, 2012).

In the learning process it is important to use such means of research activities that allow to awaken creative power, to reveal individuality, temper, and artistic capabilities. It is necessary to use the methods that develop the potential of an artist or designer and stimulate creativity.

Modern design process is based on visual and verbal types of information. Its main difference is its communicative interaction-interactivity in the form of visual questionnaires and verbal tasks. Whereas it was previously believed that the designer's activities involved specific means of information transmission, today there arouse a need to take into account absolutely all means of information. Designers should be able to transform the intangible into the tangible, inventing the idea of the designed product. The use of different meanings and techniques will help to apply a more creative approach to the designer's mission, to show his own point of view on the solution of the problem, and in the end, the decision would be more creative.

Correct and time wise expression of artistic content in the form implies not only the ability to follow the laws of forming, already recorded in the systems of composition, but also to violate these laws. That is a creative approach to the design process.

The composition is included in the system of means of artistic engineering, being at the same time and its direct product. It comes from the fact that artistic design includes the work based on the fixed systems of composition and design of these systems. This work is subject to the logic of solving creative problems. If it is impossible to solve the problem using fixed systems of composition, the designer proceeds to searching for the appropriate composition systems for the project. After all, the form the designer is looking for is meant for expressing his thought, and as soon as it is found, it turns into thought itself. The specific feature of design consists in namely this intended transition from one type of activity to another.

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IV. RESULTS

The hypothesis of the study is the assumption that interdisciplinary integration will effectively influence the intellectual development of students if:

- The pedagogical ways of interdisciplinary integration in the learning process of a higher school are determined;
- The developed pedagogical technology of interdisciplinary integration forms the basis for the organization of the learning process in the higher school;
- The discovered pedagogical conditions of the interdisciplinary integration as a means of intellectual development of students contribute to effective realization of the developed pedagogical technology.

The study analyzed the creative work of 100 students aged 17–25 years. As a result 70 students got "5" mark (70%), 20 students got "4" (20%), and 10 students got "3" (10%). The experiment was carried out on the premises of the Department of Fine Arts, Teaching Methods and Design of the Humanities and Education Science Academy (branch of V.I. Vernadsky Crimean Federal University, Yalta).

Table 1: Results of the Experiment (100 Participants)

Levels / Participants	**"high" (H)**	**'"average" (A)**	**"satisfactory" (S)**	**"low" (L)**
people	70	20	10	-
%	70	20	10	-

The aim of research is developing creative potential of a student and peculiarities of perception of reality, which determines the creativity of a project.

Scientific-creative activity in design is focused on practical application of research and fundamentals of technical creativity. Scientific activity in design aids the development of creative approach to accomplishing the task and acquiring skills of independent creative activity.

The tasks of scientific research are studying means and methods of the basic directions of scientific research in design and developing logical thinking and abilities to analyze and synthesize the results of conducted research and analysis. Carrying out research in design aids the process of raising determination, creative approach to solving the set tasks and scientific objectivity in estimating the obtained search results.

The methodological framework is represented by a set of general scientific principles. There are various methods of discovering and recording of thoughts, which characterize processes of formation, development and creation of certain objects. The stage of form analysis in terms of the principles of its formation, structure and composition always came before the design. Development of scientifically proved methods in design in modern conditions stimulates the development of associative methods of activating creative process. All these methods are based on an interactive approach: the artist teacher and a student. These methods are based on the studying the application of promising means of artistic creativity. Besides the method of brainstorming, other methods are used today.

One of these methods, which is quite common today, is the method of focal objects. It produces high results while searching for new modifications of familiar objects. The subject matter of this method is transferring the

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properties of randomly selected objects to an object that is the focus of the transfer.

Concentrating on the solution of one problem, the brain spontaneously eliminates the chance from its environment. That is why the method of probability and associations garlands is quite popular today. The subject matter of this method is that the appropriate environment and random objects or phenomena, which are not related to the problem, result in a new idea. It is also necessary to describe another method of interactive communication between the artist teacher and the student. The method of organizing concepts is also aimed at activating the creative process.

The process of developing a new design object using the method of organizing concepts consists in outlining the main idea of the task in order to obtain possible solutions, identifying the shortcomings inherent in each solution, searching for opportunities to reduce their consequences, and finding a new, best creative solution. All mentioned above methods of activating creative activity are based on direct and indirect dialogs. Such methods eliminate unpromising creative activity. As for the painting, if the students are offered to express their points of view upon creating a certain state in miniature composition, it would be essential to offer them the comments from a professional artist.

Dialog as a creative interaction between two participants (student and teacher) is the result of creating a compositional-semantic work, which is of great importance in the sphere of creativity as an artistic technique of creating and perceiving an artistic work by the observer. The dialogue allows to show creative abilities of the listener, to become the form of its self-development and realization, to allow the spectator to push the boundaries of his worldview on the world.

Table 2: Content of Discipline Divided into Topics (Sections) showing the number of academic or astronomical hours and types of Lessons Sections of the discipline

№№ point	Name of the section	Hour, total	Including				
			Classroom lessons	Of which			Individual work
		96	72	Lectures	Practical classes (seminars)	Laboratory classes	
1.	Creative project of interdisciplinary integration in the learning process of future teachers in humanities by means of miniature composition	34	16	8	8		18
2.	Synthesis of fine arts and literature	36	18	2	16		18
3.	Decorative art and theatrical painting	38	22	14	8		16

Topics of Discipline Sections

Section	**Lesson No.**	**Type of a lesson**	**Lesson type No.**	**Topic of the lesson**	**Hours**
Creative project of interdisciplinary integration in the	1	Lecture	1	Topic 1. Concept, genres and directions of fine arts and literature. Topic 2. Role and significance of miniature	2
	2	Lecture	2		2

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learning process of future teachers in humanities by means of miniature composition				composition in the search work based on studying the golden ratio.	
	3-4	Lecture	3-4	Topic 3. Historical overview of the golden ratio in fine arts.	4
	5-6	Practical training	1-2	Topic 4. Design technology. Materials and tools. Topic 5. Thematic miniature composition regarding the synthesis of fine arts and literature. Topic 6. Artistic image and stylized form in decorative activity.	4
	7	Practical training	3	Topic 7. Search work using geometric diagrams. Topic 8. Analysis of artistic intuition and intellect of future humanitarians.	2
	8	Practical training	4		2
Synthesis of fine arts and literature.	5 9	Lecture Practical training	5 5	Topic 9. Synthesis of fine arts and literature Topic 10. Psychological and pedagogical bases of teaching fine arts and literature.	2 2
	10	Practical training	6	Topic 11. Collection of information by technical means of teaching.	2
	11	Practical training	7	Topic 11. Search and solution of mini-compositions in fine arts and literature.	2
	12-13	Practical training	8-9	Topics 12-13. Interaction of a word and a picture with the use of an interactive method.	4
	14	Practical training	10	Topic 14. Preparation and processing of the material.	2
	15-16	Practical training	11	Topics 15-16. Peculiarities of creative activity of poets and artists in fine arts.	4
Decorative art and theatrical painting.	17-18-19	Lecture	10-11-12	Topic 17. Creative approach in the process of creating artwork. Topic 18. Synthesis of decorative and applied arts and theatrical painting. Topic 19. Interdisciplinary relation of arts.	2 6 6
	20	Practical training	13	Topic 20. Making a miniature composition in a realistic or decorative manner.	2
	21	Practical training	14	Topic 21. Making a miniature composition regarding the source of literature.	2
	22	Practical training	15	Topic 22. Preparation and making conclusions of a creative project.	4
TOTAL of classroom hours in the discipline					108

The change of the society occurs through the renewal of educational sphere of activity and the updating the teachers' professional creativity. The interpenetration of disciplines is one of the aspects of such learning. The integration approach is also necessary for implementing the study of various disciplines in fine arts. In the course of their study, the professional individuality of future specialists is formed.

Discussion, One of the factors of personal traits development is motivation of the profession. The elements of this motivation system include the use of methods of systematic actions. These methods in turn consist of: logic of preparing classes; ability to choose the necessary and qualitative information; ability to organize individual work; creating favorable conditions for the development of associative figurative thinking; creative application of professional techniques.

Professional individuality is typical for comparing; concluding; evaluating the product of activity from the viewpoint of pedagogy, psychology, art; seeing positive and negative moments of methodological approaches; put a

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finger on innovative inventions; organizing active individual cognitive activity in students. Efficient organization of students' individual work implies using the didactic control for independent work in the form of recommendations, instructions, diagrams, samples, programs of observations and research.

Analysis of educational and developing opportunities of any task forms certain actions. These actions are: the formation of the system of artistic concepts and methods of activity contained in the task; creation of a certain sequence of thinking actions as the result of the above mentioned activity; defining the level of skills, abilities, receptions of mental actions, specifics of perception and memory for independent accomplishment of a task; statement of the problems according to the level of development; deliberate selection of tasks on the topic of the lesson sticking to the designated purpose; study of the causes of the emerging difficulties; search for adjustment; the development of the scenario of a lesson regarding the adjustment;

analysis of definitions in the visual activity, accomplishment algorithms, rules or formulating the laws of composition, painting and drawing with the purpose of highlighting the characteristics, properties and scope of the concept; stages of the order of their execution; private cases of the common; selection of possible ways of disclosing the meaning of the studied artistic concepts and methods of activity in scientific formulations; competent statement of problems and learning tasks.

Methodological actions in artistic types of educational and pedagogical practice training solve methodological problems, such as: search of the most efficient methods of teaching, development and education of students; individual approach based on the level of preparedness or development of students; selection of a methodology for applying one's skills and abilities. For the first time the miniature composition is considered as an important training course, which naturally connects different directions and fields of study. For example, it connects fine art and design, as well as the literary works creation process as one of the processes of the author's fine art.

As it was mentioned above, some researchers (G.S. Al'tshuller, O.N. Blokh, etc.) distinguished the union of theoretical and practical professional types of training. The methods of teaching drawing, painting and composition of G.B. Beds, V.S. Kuzin, N.N. Rostovtsev, and E.V. Shorokhov are also studied.

The analysis of scientific literature in drawing, painting and composition showed additional methods, communication of practice and theory, and separate study of each discipline. Due to this fact, it became necessary to consider the integration of special disciplines. In the process of mastering the drawing, painting and composition, regarding their mutual influence, one may more understandable and fully disclose the knowledge, skills and abilities in fine arts.

Methodological reflexion of a future specialist in the thinking process, based on the means and methods of pedagogical activity and decision-making, helps to form the practice of studying special disciplines. The emerging difficulties, their analysis and appropriate ways of overcoming them help to realize their professional activity, individual peculiarities, character of preparation and orientation. Characteristics of students' traits also influence the learning process.

The author's reflexion was formed based on considering the integration of special disciplines of fine arts

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(drawing, painting, composition).

Due to these conditions, the subject matter of education includes the following experience of students: cognitive, artistic and practical, experience of emotional and value relationships, artistic and creative one.

The purpose of special disciplines in art education is developing "polyartistic" abilities of future specialists, broadening the outlook, forming the deliberate position in art, and upbringing of aesthetic qualities. Integration in studying art is viewed as a form of organization of classes and pedagogical technology.

Such special disciplines as academic drawing, academic painting, and composition are important for training the specialists in fine arts and design. These disciplines are the fundamentals for the training of competent professionals in fine arts. Academic drawing and painting as well as composition form the basis for studying special disciplines.

Studying special disciplines within integration, the students develops certain professional competences in artistic activity. They include ability to master the skills of classical construction and light and tone of graphic work, the basic laws of academic painting and composition, coloring techniques; ability to study and analyze the necessary material when working on drawing, painting and composition; ability to adequately evaluate their work; ability to develop and explain practical classes in special disciplines and to accomplish work methodologically correct.

Such areas of activity expect the presence of knowledge in other disciplines, like descriptive geometry and perspective projection, plastic anatomy, chromatics and coloristics, painting miniature, and creation of theatrical costume. They examine dig in the basic laws, techniques and methods studied in the academic drawing, painting and composition.

The important conditions for the development of professional personality are the following positions of education and upbringing:

- Forming the defensible position, confidence in their abilities and adequate self-esteem in students;
- Stimulating self-allocation of goals, problems and ways of their solution in students;
- Solving the problems that have multiple correct decisions (it helps to develop fluency, flexibility and ingenuity);
- Problem training methods that stimulate the thirst for new knowledge;
- Interaction with a teacher in real research activity;
- Motivating to showing respect for the student's personality, to feeling and experiencing the value of other people.

Thus it is necessary to take into account the systematic provision of students with necessary knowledge and skills for their successful professional development.

Any creative work reproduces a distinct dominance of the drawn object consisting of the form building, beauty of lines and harmony of color. The expressive means of fine art (composition, drawing, painting, clear obscure, colors) are filled with aesthetic content and reflect the reality in the artistic creativity of future specialists in fine arts. The drawing process itself raises certain aesthetic emotions in students.

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Manifestation or lack of the creativity in a person, the attitude to work becomes that division that distinguishes creators and artisans.

Mastering painting and composition requires the following professional competencies:

- Ability to develop pictorial and compositional projects according to the basic requirements for all stages from sketching to detailed refinement, and critical evaluation of completed work according to the criteria of the disciplines "Painting" and "Composition";
- Ability to use imagination, to think creatively, to develop new solutions;
- Ability to reproduce spatial imagination, to show the developed artistic taste, to master methods of structural construction and harmonious reflection of environment during the work;
- Ability to actualize the idea, to investigate, develop, form and transform it in the course of activity by means of painting and composition;
- Ability to professionally apply the acquired knowledge and skills to the programs development and teaching fine arts.

The result of studying special disciplines is student's mastery of a variety of technical pictorial and compositional techniques, tools of professional communications, and ability to unfold new projects.

The whole block of special disciplines forms the general professional qualities, such as skills of working with materials and technologies of various kinds of fine art, ability to organize artistic and creative performance in the classroom, the focus on professional development. All of them are important for the successful training of a fine arts teacher.

All the tasks in the program are methodologically sequentially structured from simple to complex, from abstract exercises to plain-air, requiring the use of the students ' imagination. They also serve as a consolidation of the acquired knowledge. Initially, the students are expected to make simple exercises. The more complex ones follow simple exercises. Such classes continue to form the professional skills in fine arts specialists and expand their knowledge of patterns by the "simple-to-complex" method.

It is namely the last works that finally develop the competencies of a future specialist in fine arts. This competencies are: ability to design artistic expressive ideas and projects from the sketch stage to completion through detailed drawing; ability to reproduce the spatial image, to have an artistic taste in plain-air and imaginary works; ability to portray a particular idea in a correct picturesque and compositional manner; to use intuition, associative and creative thinking in professional activity.

Professional practices in studying these disciplines shows that it is very difficult to develop the abilities in students in this field. Starting from the first year of the academic drawing, painting and composition, students face the following problems: need in the rules of building and perspective projection, laws of chromatics and coloristics, drawing and painting techniques, compositional solutions, lack of motivation to studying basic disciplines, and, as a result, poor patience, small curiosity and unwillingness to improve. It is also important to solve these problems in a single set, which also complicates the goals of studying these disciplines. Assuming the importance of mastering the

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disciplines in a single set forms a professional individuality of future specialists in fine arts.

Academic drawing, painting and composition determine the professional orientation and form the basis of professional training in fine arts. The personality of future specialists requires that students should be professionally self-determined and to learn to develop and form correspondent personal traits. It is known that professionalism depends on the level of training.

Modern professional artist does not only realize his potential by choosing between the mechanical tactics of professional activity and the creative process. He is evolving on the proper level, takes reasonable risks, changes his professional efforts, looks for ways and possibilities of forming the required qualities, and develops his own concept of activity.

The future specialist should reasonably use the theory and practical meaning of the studied disciplines as the basis of professionalism. The organization of a complete, consistent, versatile volume of knowledge acquisition is important. The search, staging and substantiation of links between individual problems of visual activity, consistent and systematic introduction to speech communication in artistic terms, reasonable use of the system of exercises, variative attitude to them for consistent formation of the students' knowledge, skills and abilities of artistic professional activity or achievement of a certain level of mastering the technologies are also extremely significant.

The diversity of preparedness requires a more individual approach to the lessons organization – from explaining elementary concepts to in-depth creativity. Under created favorable conditions, there is an atmosphere of teacher-student and student-student interaction that helps their mutual professional growth.

Unfortunately, not all students succeed at end of the year. The reasons is insufficient motivation, psychological fixations, laziness, lack of diligence, the traits that do not fit into the group, etc. Some observations made were typical for second-year students. Those students, who were little motivated and did not find their place in the team, became more distracted, showed no creative qualities, skipped classes. In such cases, the role of curator and tutor is important; it is also necessary to draw the attention of teachers and course mates to participating in the formation of the required traits. As a rule, many creative people cannot find a communicative approach even being adults with formed personalities. Talented students may be lazy: they become bored, so for this category of students it is important to find more creative and complicated tasks.

For students of the middle level of preparedness the desire to succeed in the profession, diligence and interest is typical. In this case, it is important to gradually complicate the tasks, to attract and constantly motivate interest in creative activity.

Many second year students already work; they skip classes but acquire life experience. They miss a lot of information, bring their homework without the possibility to correct it, they often fail to learn the technical skills of their profession. For such audience, it is important to create reasonable conditions for their further creative development (dormitory, scholarship).

There are also some students that participate in public activities. They also acquire the creative and communicative experience necessary for their profession (teaching the fine arts, making scene decorations,

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participation in competitions and exhibitions, excursions, camping). Though they also skip classes, they compensate it on the account of public activity. Some observations made were typical for the third year students. This course is a determinant for the students "by chance". During this year there occurs a final choice of profession. Students who did not develop and were not enough motivated either drop out of educational institution or finish the bachelor's course to have a degree.

Students who have decided that this profession is desirable for them more meaningfully and creatively deal with special disciplines.

It is necessary to take into account creative potential and healthy lifestyle.

The conducted research lies in accomplishing the set tasks in necessary volume, but does not cover all aspects of the problem. Is considers only the basic questions of forming professional individuality of future experts in fine arts in the process of learning special disciplines. At the final stage, the results showed that the complete formedness of professional individuality can be achieved only through better gained experience of creative activity. Prospects of further research can be focused on the detailed study of complex opportunities of professional formation of individual specialists. Experimental lessons on substantiating creative potential of miniature composition allowed artist teachers not only acquire necessary theoretical knowledge, but also achieve high indices in practical work.

The use of individual and interactive approaches and practical application of miniature composition was revealed in the process of research, analysis and generalization. As a result, the efficiency of this training was justified, and the set tasks already brought positive results in the process of interdisciplinary integration.

V. CONCLUSION

The proposed course "Interdisciplinary integration" expands the students ' outlook and enriches their knowledge in fine arts and literature. The interactive approach contributes to the development of the students ' creative power and positively affects the educational and creative process. It develops creative abilities, sets conditions for the intellectual growth, and manifests intuition and interdisciplinary integration.

VI. RECOMMENDATIONS

The study of miniature composition as a creative process and creation of any design object is an indicator not only of the development of creative power of an artist teacher, but also the carrier of interactivity.

The obtained results of the research are of great practical importance, for they propose using an interactive approach to systematization and analysis of the modern training, focused on the dialog interaction with the observer and then with a student. The process of creative projects design reveals the main purpose of the obtained result. The drawn conclusions confirm its efficiency in the field of professional education.

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