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Spiritual-moral and artistic-aesthetic education of the creative personality in the process of training bachelors in the field of art embroidery

Abstract: Due to the constant and rapid updating of technologies, the process of personal formation and cultural development of students, their outlook and value system, spiritual and creative potential increases in the conditions of social, economic, political, scientific and technical changes taking place in modern society. The modern stage of social development is characterized by an accelerated pace of development of technology and technology. The application of new techniques in the field of technical and technological creativity and the solution of problems in this area depends on basic knowledge, mental qualities of a person, knowledge of working methods and prerequisites for successful creative activity. Arts bachelor training is especially relevant and can give society new strength on the path of economic, social and spiritual development. The article attempts to formulate two actual problems in pedagogical science. The author believes that the formation of personality in the system of spiritual, moral, artistic and aesthetic education of students is currently one of the priorities of state policy in the field of education and culture, and the formation of technological training of bachelors is possible only when performing practical tasks of various levels of complexity and joint research activities with the teacher.

Keywords: moral and aesthetic education, aesthetic culture, technological training, art embroidery.

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Духовно-нравственное и художественно-эстетическое воспитание творческой личности в процессе подготовки бакалавров в области художественной вышивки

Аннотация: Благодаря постоянному и быстрому обновлению технологий, процесс личностного становления и культурного развития студентов, их мировоззрения и системы ценностей, духовного и творческого потенциала возрастает в условиях социально-экономических, политических, научно-технических изменений, происходящих в современном обществе.

Современный этап общественного развития характеризуется ускоренными темпами развития техники и технологий. Применение новых методик в области технического и технологического творчества и решение проблем в этой области зависит от базовых знаний, умственных качеств человека, знания методов работы и предпосылок для успешной творческой деятельности. Подготовка бакалавров искусств особенно актуальна и может придать обществу новые силы на пути экономического, социального и духовного развития. В статье предпринята попытка сформулировать две актуальные проблемы педагогической науки. Автор считает, что формирование личности в системе духовно-нравственного, художественно-эстетического воспитания учащихся в настоящее время является одним из приоритетов государственной политики в области образования и культуры, а формирование технологической подготовки бакалавров возможно только при выполнении практических заданий различного уровня сложности и совместной научно-исследовательской деятельности с преподавателем.

Ключевые слова: нравственно-эстетическое воспитание, эстетическая культура, технологическая подготовка, художественная вышивка.

Introduction

In the life of modern society, education plays a major role, as it is the main source of generating, improving and developing human capital.

Due to the constant and rapid updates of technologies, the process of personal formation and cultural development of students, their worldview and value system, spiritual and creative potential increases in the conditions of social and economic, political, scientific and technological changes taking place in modern society. The current stage of social development is characterized by an accelerated pace of development of equipment and technologies. New ideas are constantly needed to create competitive products and train highly qualified personnel. The application of new techniques in the field of technical and technological creativity and solving problems in this area depends on the basic knowledge, mental qualities of a person, knowledge of working methods and prerequisites for successful creative activity. Students, as the most progressive part of the youth, due to their educational level and active working age, who have a non-standard 'view' of the surrounding reality, will take the place of the main intellectual and creative productive force of society in the nearest future. The training of bachelor artists is particularly relevant and can give society new strength on the path of economic, social and spiritual development.

1. Relevance of personality formation in the system of spiritual, moral, artistic and aesthetic education of students

It should note that the artistic and aesthetic culture of the individual is an effective way of moral transformation, both of the individual and of society as a whole. The inner beauty of the soul and a special sense of connection with the surrounding world, the creative orientation of young person's artistic activity is a necessary condition for the harmonious development of his personality.

The formation of personality in the system of spiritual, moral, artistic and aesthetic education of students is currently one of the priorities of state policy in the field of education and culture, which is reflected in the Federal Law of *Education in the Russian Federation*, the concept of the federal target program *Youth of Russia* for 2020, the federal program *Culture of Russia* for 2016-2020.

It should note that the need for ready-made works of modern traditional applied art with art embroidery that have artistic and aesthetic value, can be met only through high-quality and professional training of students, future professionals in this field.

The understanding of the essence of moral and aesthetic representations is based on two fundamental categories – 'morality' and 'aesthetics'. In philosophical encyclopedia, morality is defined as one of the most important and essential factors of social life. Morality consists in voluntary amateur coordination of feelings, aspirations and actions of society members with the feelings, aspirations and actions of fellow citizens, their interest and dignity, with the interest and dignity of the whole society (Kairov & Bogdanova, 1980).

From the point of view of *S.I. Ozhegov*, "morality is the internal spiritual qualities that guide a person, ethical norms, rules of behaviour determined by these qualities" (*Ozhegov, 2006*). Moral and aesthetic culture is the most important component of the spiritual development of the individual. Their presence in a person depends on his intelligence, creative orientation and the special attitude to the world. Moral and aesthetic education is a part of the general system of personal education, which involves education in the process of artistic activity.

In the period of modernization of higher professional schools, there is a problem of preparing bachelors, future artists of traditional applied art for professional activities, developing their creative thinking, creating high-demand professional products with art embroidery. Successful work of a modern bachelor artist requires knowledge of various techniques and technologies to perform artistic embroidery taking into account local historical artistic traditions, awareness of the current state and development of modern high fashion. The formation of personal morality is carried out through the education of moral qualities, creative features and the disclosure of the student's personality. Organizing the process of moral-aesthetic priorities' formation in today's environment, you must always remember about the impact of factors at different levels on the personality of the future bachelor artist: scientific and technical, social, regional, environmental, conditions of the Higher School of Folk Arts (Academy), the Faculty of Applied Art, the Department of Art Embroidery, the characteristics of the teaching staff, their skills, personal qualities of the student internal state.

Thus, the moral transformation of a person and society, the relationship with the surrounding world, the creative orientation of artistic activity is a necessary condition for the harmonious development of the individual and readiness to create highly professional works of art with artistic embroidery is possible only through high-quality and professional training. Personal morality is carried out through the aesthetic education of moral qualities, creative features and the disclosure of the student's personality.

2. Disclosure of the essence of aesthetic education and culture

Thinkers of different centuries interpreted the concepts of morality, ethics, and the ideal in different ways. In the works of Aristotle on the moral man, it was said: "Morally beautiful is

called a person of perfect dignity. After all, they speak about moral beauty about virtue: courageous, prudent person generally possessing all the virtues is called morally beautiful" (*Kairov & Bogdanova, 1980*). The concepts of "morality", "ethics", and "aesthetics" are similar in meaning, but they originated in three different languages.

Aesthetic education is a very broad concept. It includes the education of an aesthetic attitude to nature, work, social life, everyday life, and art.

In the process of the realization of aesthetic education, it is necessary to solve the following tasks:

- systematically develop the aesthetic perception, feelings and representations of the students, their artistic and creative abilities;
- form the basis of aesthetic taste.

Aesthetic education is the most important aspect of education. It helps to enrich the sensory experience, the emotional sphere of the individual, affects the knowledge of the moral side of reality and increases cognitive activity. It is very important that the educational process is carried out on a scientific basis and according to a specific program taking into account the current level of development of traditional applied art in the field of art embroidery in compliance with the principle of gradualism, consistent complexity of requirements, and a differentiated approach to knowledge and skills.

Aesthetic education is closely connected with modernity, the desire to transform the world around us, society, nature, the subject environment, the ability to respond to beauty and create according to the laws of beauty in all spheres of human life. Aesthetic culture of the individual means the unity of aesthetic knowledge, beliefs, feelings, skills, norms of activity and behaviour. Aesthetic culture has the following functions:

- informational-cognitive, value-oriented, active-volitional one, which is implemented in aesthetic abilities;
- communicative-regulatory, which is manifested in emotional and normative self-regulation of behaviour and activity of the individual (*Meshcheryakova & Zinchenko, 2003*).

The main requirements for the process to form the moral and aesthetic culture of the individual are:

- aesthetic perception and feelings, aesthetic taste, aesthetic need, aesthetic activity, which becomes the basis for identifying pedagogical means of their development;
- age features, which consist of the flexibility of imagination, disposition to creativity.

The choice of content, methods and means of training bachelor artists is based on the integration processes of various types of artistic and creative activities: visual, applied, musical, speech, theatrical ones, which form the ability to feel and perceive aesthetic values.

Thus, the goal of moral education is a set of moral qualities of the individual that determine the behaviour and attitude of the individual to the surrounding reality, other people and himself, and based on the system of moral values of the socio-cultural space, in which this person exists.

The term 'aesthetics' comes from the Greek "aisteticos", i.e., feeling, sensual. Following definition is in the *S.I. Ozhegov*'s explanatory dictionary, "Aesthetics is philosophical teaching about the essence and forms of beauty in artistic creation, nature and life, about art as a special kind of social ideology." (*Ozhegov, 2006*)

In the brief dictionary of aesthetics, we can read that "aesthetics is the science that studies the nature, the basic laws of development and functioning of the aesthetic in nature and society, material and spiritual production, lifestyle, people, aesthetic consciousness' forms, the basic laws of occurrence, development and place in society art as the highest forms of aesthetic. An integral part of aesthetics is the theory of aesthetic education." (*Akonshina et al., 2003*)

Scientists give many interpretations of the concept of 'aesthetic education'. In the research of *S.M. Vishnyakov*, "aesthetic education is a purposeful process to form a creatively active person able to perceive, feel, evaluate the beautiful, tragic, comic, ugly in life and art, live and create according to the laws of beauty" (*Vishnyakova, 2000*). In the Brief Dictionary of Aesthetics, its education is defined as "a system of activities aimed at developing and improving a person's ability to perceive, correctly understand, appreciate and create the beautiful and sublime in life and art" (*Akonshina et al., 2003*). *Y.S. Lyubimova* said that "aesthetic education is a purposeful system of effective formation of a man capable of the social and aesthetic ideal to perceive and appreciate the beautiful, perfect, harmonious in life and art, able to live and work according to the laws of beauty" (*Lyubimova, 2008*).

Consequently, the ability to live and create 'according to the laws of beauty' aims the entire system of aesthetic and educational work to form an aesthetically active and creative personality, but not a passive contemplative personality.

Various creative activities contribute to develop thinking, imagination, will, organization and perseverance. According to *M.M. Rukavitsyn*, the ultimate goal of aesthetic education is a harmonious personality and a fully developed person, i.e., educated, progressive, highly moral man with the ability to work, the desire to create and understand the beauty of art (*Rukavitsyn, 2002*).

Thus, considering the moral and aesthetic sphere of the individual, we can conclude that moral and aesthetic education is a single process, in which both spheres are connected by a common foundation, i.e., the goal to develop the spiritual sphere of the individual, his harmonization and socialization.

Moral and aesthetic education is a labour-intensive process of forming and developing values, views, and ideals of the individual; tastes of the younger generation. According to *O.V. Larmin*, the purpose of moral and aesthetic education is to form the consciousness and activity of people in the spirit of high, continuously creatively developing moral and aesthetic ideas (*Volkov, 2008*), which are integral components of spiritual culture.

The formation of moral and aesthetic ideas, the development of the individual emotional sphere, the transfer of necessary artistic knowledge and the development of their creative potential is carried out through education. Moral and aesthetic education occupies an important place in the entire system of the educational process since it is the development of aesthetic and moral ideas of the individual as a whole.

It should note that aesthetic education contributes to the enrichment of sensory experience and emotional personality, increases cognitive activity observing the principles of consistent complexity of the requirements of a differentiated approach to knowledge and skills in the field of art embroidery. There is the formation of a creatively active person, who can perceive, feel, evaluate and "create according to the laws of beauty". The creative process through education and training, as we see, contributes to the highly artistic training of future bachelor artists.

3. Features of formation of educational and cognitive activity in modern conditions

Creative learning in the modern traditional and applied art, for example, lessons on the technology of art embroidery and performing skills, also combining different techniques contribute to the highly artistic training of future bachelors and have great creative potential, as well as educational and developmental opportunities that should be implemented in the pedagogical process (*Nosan, 2012*). According to the concept of *P.R. Atutov*, academician of the Russian Academy of Education, the technology combines nature- and culture-forming functions and becomes associated with the entire system 'nature-practice-man-science', and "in a broad sense, technology is interpreted as a transformative human activity, but not only as an activity related to material production" (*Atutov, 1997*).

Researchers *Y.L. Khotuntsev* and *O.V. Kozhin* defined technology in the aspect of production activity "...as knowledge about the optimal transformation of materials in the interests of man". The subject orientation of technology training is to develop skills of high-quality work when creating products that are in demand "...technology provides certain technical information and develops skills that help to understand the technological world" (*Nosan, 2012*).

In modern conditions, there is an active integration of modern trends in art and design, the emergence of new trends and trends in art. There are also changes in folk art, in particular in art embroidery with its stable regional traditions. These changes can be at the level of the composition structure, material, colouristic and technological techniques. The concept of 'technology' is an ordered set of methods, techniques, forms of organization of activities, equipment and tools, the use of which provides the solution of practical tasks and is evaluated according to criteria that determine the quality of the results obtained. The disciplines of *Technology and Materials Science* and *Performance Skills* have a practice-oriented orientation, practical activity is considered here as a means of the general development of the student, the formation of special, technological, universal methods and techniques of their activities in the educational process. Students' productive activities based on the technology of art embroidery and performing skills create a unique basis for personal self-realization. They correspond to the age characteristics of the mental development of bachelor artists, when, thanks to their productive performing activities, students can realize their skills, earn recognition for their conscientiousness in their work, perseverance in achieving the goal, as the authors of an original creative idea embodied in material form. As a result, it is here that the foundations of hard work and self-expression are laid, valuable practical skills, experience in transformative activities and creativity are formed. Classes in the technology of art embroidery and performing skills have unique opportunities for the spiritual and moral development of the individual: the development of creative abilities to perceive artistic values. Practical activity is considered as a means of general development. The formation of social personally significant qualities of the student, the formation of special, technological and universal-technological techniques creates a unique basis for self-realization of the individual showing perseverance in achieving the goal, or as the authors of an original creative idea embodied in material form. The education of spirituality is also promoted by the active study of images of decorative and applied art, art embroidery and natural objects, which are an inexhaustible source of ideas for bachelor artists. Familiarization with natural crafts, the study of folk cultural traditions also has a huge moral meaning.

The basis of the emerging educational and cognitive activity of bachelors is made up of visually-figurative and visually-effective samples of products from the fund of the Department of Art Embroidery. According to the main forms of training in art embroidery technology, it is necessary to use verbal (explanatory and illustrative), visual, practical and heuristic methods. Verbal one is a method of systematic and consistent discussion of the task, a specific difficult situation, its essence and meaning. Instruction is a type of training that always accompanies the implementation of practical work, research, and independent work.

Visual methods are always used in the classes of art embroidery technology and performance skills. The teacher demonstrates clarity in the form of illustrations when studying the properties of materials, the sequence of execution of products of various types of samples of decorative and applied art with art embroidery.

There can be art albums, art and graphic schemes depicting traditional embroidery techniques, drawings, photographs of historical samples of products, samples of collars, napkins, coupons of women's clothing made in various techniques of art embroidery from the department's fund, instruction cards, i.e., a series of drawings, diagrams indicating the order of the sequence of operations (*Nosan, 2012*). Practical methods of art embroidery technology training include:

- consolidation of the obtained theoretical knowledge, skills, performing exercises – performing, repeated repetitions of practical actions according to a given pattern;
- partially search method that includes elements of reproductive and search activity (*Babansky, 2002*).

The correct use of methods allows to organize the process of learning the technology of art embroidery excitingly, form a student's attitude to himself (honesty), others (respect, responsiveness), work (responsibility), and nature (careful attitude). After analyzing the methodological foundations of moral and aesthetic education, we can identify methods that contribute to the effective development of moral and aesthetic ideas. To develop a cognitive indicator, we should use the following methods: story, explanation, instruction, illustrations (diagrams, instructional maps). The emotional and value indicator will be developed through the use of such methods as ethical conversation, illustrations, and demonstration of a sample model in the classroom. To optimize the bachelor's educational activities and successfully implement the tasks of moral and aesthetic education, it is necessary to take into account the specifics of conducting classes in technology. We should know what can contribute to the formation of moral and aesthetic ideas and the development of students' creativity. The curriculum of *Technology and Materials Science of Art Embroidery* and *Performance Skills* are the basic academic disciplines to train artists in this field. The method of teaching art embroidery technology is based on the joint integrated activity of the teacher and the student to identify the aesthetic and technological features of a particular exhibit-sample.

An important role is played by the level of training of the teacher, his creative personality type, pedagogical orientation, psychological and emotional competence, creating special audio and visual environment in the classroom; 'immersion' in the problem being studied: viewing, listening, inventing. Before classes on art embroidery technology and performing skills, students get detailed information about traditional centres of art embroidery in Novgorod, Olonets, Ivanovo, Gorky (Nizhny Novgorod), Moscow, Ryazan, get acquainted with their characteristic

features, which are expressed in the technology of performance, compositional structure, colouristic and stylistic features. Students also learn to compare and analyze historical patterns and other types of embroidery.

Illustrative material (photos from museums, albums, and online resources) and educational samples from the methodological fund are provided for this work. The study of the content of the discipline of *Technology and Materials Science of Art Embroidery* is carried out by students in the first year of study. This is the necessary theoretical information related to the topics of all specialized disciplines.

Thus, the above list of works indicates a complex and time-consuming process that requires students to focus, attention, and skill in performing, which contributes to improving their professional level. As an example, Table 1 shows the topics of classes on art embroidery technology and performance skills (see Appendix).

4. Structure and types of classes teaching art embroidery technology

There should be a special organizational introductory part aimed at providing an understanding of the essence and procedure to perform practical work on the independent activity of converting material into a product.

The theoretical part should be organized dynamically and entertainingly. It is necessary to rely on the professional experience of the teacher and students (integrated activities of the teacher and the student to identify the historical, aesthetic and technological features of a particular exhibit-task), the need for a quality level of the teacher. At each stage of the lesson, we should consolidate the skills of work culture:

- properly organize the workplace;
- make a sequence-a work plan – select materials, choose tools, observe order in the workplace;
- perform the task efficiently, accurately and accurately bring what you started to completion;
- economically spend materials, use tools and devices efficiently, time;
- strictly follow the safety rules when working with tools and devices;
- monitor the correctness of the task;
- find errors and correct them if possible.

When choosing a product to perform, it should take into account that they must be diverse in their execution technology, have different opportunities for moral and aesthetic impact on the student. To teach the technology of art embroidery, the following types of classes should be used:

- a theoretical lesson,
- a lesson to consolidate the studied theoretical knowledge or the development of practical skills;
- a practical, combined, control lesson, an excursion lesson.

Structure of the combined technology lesson is the main one and consists of the following stages:

- motivational (communicating the goals and objectives of the lesson), reviewing and analyzing a sample, sketch, drawing, encouraging activity, creating an exclusive product, discussing issues of moral and aesthetic orientation;
- organizational (planning, instruction and the study of schemes, study of safety regulations, organization of the workplace);
- practical (independent work, control and correction of labour movements and actions);
- control and evaluation (summing up and evaluating the final results of activities) (*Atutov, 1997*).

In the organization of art embroidery technology classes, which form the moral and aesthetic ideas of the student, the most important stage is motivational. When the analysis of the sample, the ability to aesthetic and subject creative activity develops, in addition to fact that an aesthetic and moral assessment, aesthetic judgment (when discussing the appearance of the sample: "beautiful" – "not beautiful", what feelings and emotions are caused by the object), attitude to the surrounding world also form. In the course of an ethical conversation, the teacher's story, at this stage, students learn to clearly express their judgment about the subject, compare their assessment with the assessment of others, enrich their ideas about the beauty of products with artistic embroidery, their significance in the lives of others.

Thus, the purpose of professional education is to develop students' readiness for artistic and technological activities in the field of traditional applied arts, creation of material and spiritual values, development of personal abilities, striving for improvement. Table 2 (see Appendix) provides recommendations on how to develop functional maps, tables for studying operations and their constituent techniques:

1. Analysis of the content of the program topic and selection of subtopics – types of operations that are disclosed in a separate map;
2. Defining the components of the exercise map.

Conclusion

Thus, as we can conclude from the above, moral and aesthetic representation develops more successfully when creating a special atmosphere in the classroom in the process of performing a task that relieves tension as a result of emotional experience and exposure to the senses. The discipline of *Technology and Materials Science* provides real inclusion various structural components of the individual in the educational process: intellectual, emotional and aesthetic, spiritual and moral and physical. In their unity creating conditions for harmonizing the development, preservation and promotion of mental health of the younger generation, the course of technology art of embroidery skill and performance is effective from the point of view of the development of the moral aesthetic and technological bases of creativity of bachelors' professional training. The results of students' practical activities are evaluated according to Table 3 (*Appendix*).

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Appendix

Table 1. Development of artistic and technological techniques of artistic embroidery in the regions

№	Region	Type of art embroidery	Features of art embroidery	Specifics of professional train
1. 1.1.	Vladimir region: Mstera	White surface	Color: white fabric, white threads. White smooth surface is performed in combination with other types of embroidery: a stalk seam, a smooth surface with a split, knots with a winding, a pyshechka, a polka dot, a placer, a lining (blown) seam, openwork cuts, banners, stitch seams that give plant patterns openwork and lightness. Compositional features – miniature plant patterns, with exquisite	Materials: awning, cambric, chiffon, silk. Sequence of execution: the contour of the drawing is sewn with frequent stitches 'forward needle' or stalk seam, perform large stitches flooring (inside each form), then cover it with tightly laid parallel stitches of double-sided smoothness to obtain a convex texture.

			garlands and bouquets of wild herbs and flowers. The most common image here is of a rose surrounded by small flowers and leaves gathered in garlands or small bouquets. Genre scenes depicting castles, elegant ladies and gentlemen, fairy-tale birds, swans.	Smooth surface with a split, knots with a winding, placer, pyshechka, polka dots lining, slotted smooth surface (embroider a very thin needle). The contour is sewn forward with a needle or a stalk seam.
2. .	Novgorod region: Kresttsy	Krestetskaya stitch	Color: white fabric, white threads. Krestetsky seams: loose guipure, old guipure, soap bubble, Vologda glass, tarlata, simple and complex earrings: bug, simple town, punk, counting surface, medallions, cobweb, kopecks, fan, crackers. Elegant geometric shapes consisting of a complex interweaving of rhombuses, rosettes, and stars, inscribed in the background of the lightest grids.	Materials: marquisette, cambric, wool, silk, (embroidered with a thin needle). The sequence of execution: marking, pre-roller, pruning, holding, netting, flooring on the grid, single, double darning, air loop, spider, spider web, cracker, penny, leaves, squares with overlap, hoof, medallions, cut-out, edge teeth, roller.

Table 2. Recommendations on developing functional maps, tables for studying operations and their constituent techniques

Functional map to perform art embroidery exercises	
Exercise 1. The study of the art of embroidery Colored Perevit' 1. Color Perevit' – general information about the variety of this type of stitch embroidery, its features. Centers for the distribution of colored perevit'. Originality technological methods: 'stan', 'deck', previt', paint, smooth surface, 'set', drawn thread work. Regional features of coloristic performance of colored perevit'. Variety of subjects, motifs, ornaments. 2. Practical task: performing routing for the execution of the process sequence of embroidery the corner of the swipe in the technique of colored perevit': a. draw a sheet of Whatman according to the size of the corner element format into cells with a size of 0.2 X 0.2 cm. for the calculation scheme; b. perform the layout of the counting schemes of cutting in the prepared format for the corner element; c. perform a technical audit scheme for napkins in the technique of 'paint', smooth surface, 'set', 'stan', "deck", perevit', drawn thread work; d. perform and draw step-by-step technological scheme for receiving embroidery on a landscape sheet of A-4 format: a sequence of 'paint', smooth surface, 'set', 'stlan', 'deck', perevit', drawn thread work, cage dimension: 0.2 on 0.2 or 0.3 on 0.3 cm. 3. Making a sample, a fragment of embroidery. 4. Drawing up an album with diagrams and samples of art embroidery.	**Tools and materials:** pencil, ruler, cutter, millimeter paper, tracing paper, albums, needles, floss threads of different shades, eraser, round embroidery frame, samples for laboratory and practical tasks using old regional embroidery.
Exercise 2. The study of the art of Ivanovo stitch embroidery 1. Ivanovo stitch – general information about the variety of this type of stitch embroidery, its features. Distribution centers of the Ivanovo stitch. Originality of technological techniques: 'flooring', 'cracker', 'fan', 'spider'. Regional	**Tools and materials:** Pencil, ruler, cutter, millimeter paper, tracing paper, albums, needles, floss threads of different

features of the coloristic execution of the "Ivanovo stitch". Variety of subjects, motifs, and ornaments. 2. Practical task: implementation of the technological map for the execution of the technological sequence of embroidery of the corner element of the napkin in the technique of Ivanovo stitch. a. draw a sheet of Whatman according to the size of the corner element format into cells with a size of 0.2 X 0.2 cm. for the calculation scheme; b. mark up the counting schemes of the cuttings in the prepared format for the corner element; c. perform the technical counting scheme for the napkin in the technique: 'flooring', 'cracker', 'fan', 'spider', drawn thread work; d. perform and draw step-by-step technological scheme for receiving embroidery on a landscape sheet of A-4 format: 'flooring', 'cracker', 'fan', 'spider', drawn thread work; cage size: 0.2 on 0.2 or 0.3 on 0.3. cm. 3. Making a sample of an embroidery fragment: 'deck', 'cracker', 'fan', 'spider', drawn thread work. 4. Drawing up an album with diagrams and samples of art embroidery: 'flooring', 'cracker', 'fan', 'spider', drawn thread work.	shades, eraser, round embroidery frames, samples for laboratory and practical tasks using old regional embroidery.
Exercise 3. The study of the art of Kadom veniz embroidery **Kadom veniz** – general information about the variety of this type of stitch embroidery, its features. Centers of distribution of Kadom veniz embroidery. Originality of technological techniques: a unique needle embroidery in white on white – veniz, (resembling expensive needle lace), and is performed as a contour seam forward needle or stalk, smooth surface with flooring, double-sided smooth surface with locks, cutout of fabric for cutting, throwing warps, spiders, navels, kopecks, leaves, stars, cucumbers, with elements of needle lace, "knots with winding", 'placer', 'blown', slotted surface, festoons, holes (embroider a very thin needle), seam covering twist. At the same time, the cuts that were previously studied in stitch sewing are used: white stitch, white smooth surface, stitch openwork, openwork cuts, banners, openwork backgrounds, white stitch on a small grid with complex earrings, semi-cross – painting, white stitch on a small grid with complex drawn thread work. Regional features of coloristic performance of Kadom veniz. Variety of subjects, motifs, ornaments. 1. Practical task: performing routing for the execution of the embroidery process sequence of corner swipe technique: 'Kadom veniz': a. draw a sheet of Whatman according to the size of the corner element format into cells with a size of 0.2 on 0.2 cm for the calculation scheme; b. perform the layout of the counting schemes of cutting in the prepared format for the corner element; c. perform a technical audit scheme for napkins in the technique of 'Kadom venise' drawn thread work; d. perform and draw step-by-step technological scheme for receiving embroidery on a landscape sheet of A-4 format: a sequence of 'paint', smooth surface, 'set', 'stlan', 'deck', perevit', drawn thread work, cage dimension: 0.2 on 0.2 or 0.3 on 0.3 cm. 2. Execution of a sample, a fragment of Kadomsky veniz embroidery. 3. Drawing up an album with diagrams and samples of art embroidery in the 'Kadom veniz' technique.	**Tools and materials:** Pencil, ruler, cutter, millimeter paper, tracing paper, albums, needles, floss threads of different shades, eraser, round embroidery frames, samples for laboratory and practical tasks using old regional embroidery.

The approximate items of work: Study of regional embroidery techniques corresponding to the course program of *Art Embroidery Technology*. Making sketches and samples of embroidery in the material, a fragment of embroidery, drawing up an album with diagrams and samples of art embroidery.

Table 3. Example of a level description of indicators of professional training of art embroidery artists-bachelors

Indicators	**I** **Infantile level**	**II** **Reproductive level**	**III** **Productive level**	**IV** **Creative level**
Compliance of the execution technology with stitch embroidery	- grid cells of different sizes, columns are loosely wrapped, the smooth roller is not uniform over the entire length, has nodules; - cutting distort the cells of the grid; - 'kopeck' has an elongated shape, the last turn is not fixed in the 'kopeck' element, all kopecks are of different sizes; - single and double darning do not divide the cage into equal 2-3 parts, non-woven thread passing under each column, loosely wrapped; - floorings are tightened in a grid cage, a cage of different size and density, which should be checked by piercing the completed fragment with a working needle; - the mats are poorly wrapped, the turns of threads do not fit together, and do not create the appearance of a single thread; - the elements on the four tiles are not symmetrical and	- some grid cells are of different sizes, the columns are loosely wrapped, the smooth roller is uneven along the entire length, has nodules; - cutting distort the cells of the grid; - 'kopeck' has an elongated shape, the last turn is not fixed in the 'kopeck' element, all kopecks are of different sizes; - single and double darning should not divide the cage into equal 2-3 parts, non-woven thread passing under each column, loosely wrapped; - floorings are tightened in a mesh cage, a cage of different size and density, which should be checked by piercing the completed fragment with a working needle; - the mats are carelessly wrapped, the turns of the threads do not fit well together, and they do not create the appearance of a single thread; - the elements on the four tiles are not symmetrical and distort the shape of a square	- some cells of the grid are the same size, the columns are not completely wrapped tightly; the smooth roller is uniform along the entire length; - cuts slightly distort the grid cells; - 'kopeck' has a somewhat elongated shape, the last turn is weakly fixed in the 'kopeck' element; - single and double darning divides the cage into equal 2-3 parts, not quite smooth and not everywhere intertwined with a thread passing under each column; - floorings are unevenly stretched in the grid cell, the cell is of different size and density, which should be checked by piercing the completed fragment with a working needle; - the mats are carelessly wrapped, the turns of threads fit loosely to each other, and do not create the appearance of a single thread; - the elements on the four tiles retain their symmetry, but in some places, they distort the shape of a square or	- grid cells of the same size; - the posts are tightly wrapped; - smooth roller uniform along the entire length; - smooth roller without cuts and skips of threads; - cuts do not distort the grid cells; - the 'kopeck' is made in an even circle; the last turn must be fixed in the 'kopeck' element; - single and double darning divides the cage into equal 2-3 parts, smooth and intertwined with a thread passing under each column; - floorings are evenly stretched in a grid cage of the same size and density, which should be checked by piercing the completed fragment with a working needle; - the mats are neatly wrapped with tightly fitting turns of threads to each other, and create the appearance of a single thread; - the elements on the four tiles retain their symmetry and do not distort the shape of a square or rectangle; - the symmetry of the drawing is not broken;

	distort the shape of a square or rectangle.	or rectangle.	rectangle; - embroidered elements do not pull the fabric together.	all elements of the drawing are finished; - there are no loops or knots on the front side of the embroidery; - no skewing of the material when pouring; - the ends of the 'Brid' are well fixed.