

ŠIAULIAI UNIVERSITY

**Rimantė Kondratienė**

**THE RELATIONSHIP  
OF ARTISTIC EDUCATION AND VOCATIONAL TRAINING  
MODELING SUBJECT STUDY  
AT AN INSTITUTION OF HIGHER EDUCATION**

Summary of Doctoral Dissertation  
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## INTRODUCTION

**Novelty and relevance of the problem.** An institution of higher education should “train specialists in accordance with the state and labour market requirements”, therefore, one of the higher educational goals is “<...> to educate an individual and society, literate and open for science and modern technologies as well as cultural values <...>” (the Law on Higher Education of the Republic of Lithuania, 2000). These are the prerequisites to stimulate an individual’s maturity in the study process.

In scientific literature, maturity is assessed both as an individual’s feature and as a system. It is analyzed in various aspects distinguishing social maturity (И. С. Кош, 1999), an individual’s maturity (G. Butkienė, A. Kepalaitė, 1996; V. J. Černius, 2006; L. Jovaiša, 2001; R. Žukauskienė, 1996), spiritual maturity (V. Aramavičiūtė, 2005; E. Martišauskienė, 2004), civil, working and intellectual maturity (Б. Г. АНАНЬЕВ, 1968), school maturity (B. Bitinas, 2002; V. Glebuviene, B. Grigaitė, O. Monkevičienė, 2002; A. Gučas, 1999; J. Laužikas, 1999), vocational maturity (P. E. Barnes, 2000; E. Kargi, G. Haktanir, 2004; J. Navaitienė, 1998, 2000; W. Patton, P. A. Creed, 2001; D. F. Powell, D. A. Luzzo, 1998; M. L. Savickas, 2001; D. E. Super, 1974, 1988; V. Šernas, 2004) and artistic maturity (J. Kievišas, 1997). Besides, maturity is also viewed as a process. “Maturation is the development of inborn, hereditary and acquired qualities towards maturity. Maturation, or maturity, is the result of growing, nurturing, education, training and formation, otherwise the result of maturing” (L. Jovaiša, 1993, p. 30). It is analyzed by investigating an individual’s development – “<...> the development of all his physical, intellectual and spiritual qualities as a unified and unary process” (B. Bitinas, 2000, p. 88), an individual’s “vocational and individual perfection” (L. C. Johnson, 2001, p. 331), by distinguishing “the periods of social maturity” (A. Juodaitytė, 2003, p. 21), and by characterizing the maturity of a person’s social-psychological development (Г. С. Сухобская, 2002). An individual’s maturity is analyzed by the representatives of various schools of psychology, providing a whole range of divergent criteria (A. Adler, 2003; G. Allport, 2002; E. H. Erikson, 2004; V. Frankl, 1990; Z. Freud, 1992; C. G. Jung, 1999; J. Pikūnas, 1990; K. Rogers 1989). They distinguish the following qualities of a mature personality: the perception of responsibility, the need to care for other people, active participation in social life by effective handling of personal knowledge and skills, constructive resolution of various life problems by full-scale self-realization. Maturity analysis from different aspects discloses a substantial educational role in the process of an individual’s development.

Individual maturity is stimulated by various means, including vocational training. “Vocational training is the process of acquiring a person’s vocational skills (competences) by way of learning, in the course of which vocational qualification is achieved and perfected” (R. Laužackas, 2005 p. 71). Scientific literature uses the concepts of both vocational maturity and career maturity. These two concepts are frequently used synonymously. Vocational maturity is “<...> an individual’s readiness to solve the problems of vocational development, confronting the individual due to their biological and social development as well as individual anticipations,

which have already achieved a certain stage of vocational development” (D. E. Super, 1974, p. 151).

A distinctive way of stimulating an individual’s maturity is artistic education, which is topical for general education and continues for the person’s entire conscious life. Artistic education is “a unified system of a person’s spiritual values and their realization means, its movement and vicissitude” (J. Kievišas, J. Kisielytė-Sadauskienė, R. Gaučaitė, 2003, p. 101). By evaluating art disciplines as disciplines of general education, artistic education is also topical for the personality’s maturity there are distinguished the subjects of general education and the subjects in the study process, where there are distinguished the subjects of general education and speciality fundamentals (The Regulations of Primary, Special Vocational and Integral Studies Curricula, 2005). In the study process the personality matures influenced by the subjects of both artistic education and vocational training. Therefore, it is necessary to determine the relationship of artistic education and vocational training as well as their subjects, and thus to create a unified process of an individual’s maturity stimulation. This distinguishes vocational maturity from an individual’s maturity and limits the possibilities to optimize the study process. The aim of the study process becomes the stimulation of a student’s vocational maturity, which would unite artistic education and vocational training into a unified entirety. Therefore, at an institution of higher education a student’s vocational maturity is assessed as a unified entirety, which relates a person’s cultural education and vocational training – the center of the process is the trainee’s personality, whose cultural alterations also include vocational training (B. Bonz, 1998; J. Kievišas 1998, 2002). It is necessary to shift a student’s vocational maturity as well as the research of the relation between artistic education and vocational training stimulating it in that direction.

Art is “the main symbolic form of human culture” (R.A. Smith, 2000, p. 46). This viewpoint forms a basis to organize artistic education, which would stimulate a person’s cultural development. Therefore, artistic education is topical at various stages of an individual’s life, including the studies at an institution of higher education. It is being explored as a component of the system of academic education (J. Pabrėža, J. Kievišas, 2004), as the process art cognition (T. Anderson, 2004; P. Duncum, 2000; D. E. Fehr, 1994; G. Grigaliūnaitė, 2004; Y. Hurol, 2004; D. Karatajienė, 2001; D. Matijkienė, 2004; G. Mažeikis, A. Vaitkevičienė, 2004; H. Middleton, 2005; M. A. Stankiewicz, 2004; D. Šiaulytienė, 2000), and as a means of individual cultural education and vocational training (R. Gaučaitė, 2004, 2005; J. Kievišas, A. Kievišas, 2004; J. Kievišas, A. Jasiukonytė, 2003). Consequently, the conception of art stipulates the mission of artistic education. However, similar problems arise from the objectives of a person’s cultural education. In this case, the mission of artistic education remains unclear from the point of view of vocational maturity. This is a topical issue of studying at an institution of higher education, where raising the aims of a person’s cultural education seems insufficient.

The full-scale analysis of integrating artistic education into the process of students’ vocational training by modeling subject studies has not been carried out. Therefore, a general format system is applied for art cognition and a person’s cultural education by merely creating divergent teaching syllabi and achievement standards.

This encourages the analysis of the relationship of artistic education and vocational training with regard to a student's vocational maturity, defining the subject study format, factors and assessment guidelines.

Study process, which emphasizes personal culture and the relationship of artistic education and vocational training, is topical in seeking for the creation of common European space of higher education (Bologna Declaration, 1999; Prague Communiqué, 2001; Berlin Communiqué, 2003; Bergen Communiqué, 2005). In creating the common space on higher education, the significance of cultural studies and personal activeness are emphasized, as well as the specialists' creative activity format, mobility abilities and experience are highlighted. The above-mentioned requirements are consolidated in state documents (the Law on Higher Education of the Republic of Lithuania, 2000; the Law on Education of the Republic of Lithuania, 2003; 2003-2012 Provisions for State Education Strategy, 2003; The Regulations of Primary, Special Vocational and Integral Studies Curricula, 2005). Therefore, the relationship of artistic education and vocational training, stimulating a student's vocational maturity, is the requirement for the studies at a contemporary institution of higher education.

Referring to the above-mentioned concept of the study process it is topical to model corresponding subject studies and a generally unified study process oriented towards vocational training, in which the relationship of artistic education and vocational training would be united in the context of a student's vocational maturity. The described studying experience also remains a future factor of a student's vocational maturity, as a model of the process of development, which is based on the established self-educational attitudes, the needs of creation and expression possibilities in the constantly changing environment. It means that in the study process the relationship of artistic education and vocational training, regarded as students' vocational maturity, is in the state of constant change, related to a student's individual cultural development, and corresponds to the current vocational training requirements. This consideration makes it necessary to analyze the subject studies, their modeling in the context of artistic education and vocational training relationship as well as considering the changes of a student's vocational maturity – the changes of a student's vocational maturity determine the changes of the study contents. Therefore, the relationship between artistic education and vocational training modeling the subject studies at an institution of higher education is a topical pedagogical **problem**.

**The object of the research** – the relationship of artistic education and vocational training at an institution of higher education.

**The goal of the research** – to disclose the relationship of artistic education and vocational training by modeling subject studies at an institution of higher education.

**The hypothesis of research** – the relationship of artistic education and vocational training in an institution of higher education is a pedagogical factor if it:

- stipulates the modeling of subject studies and study process;
- stimulates a student's vocational maturity.

**The objectives of the research:**

1. To determine the peculiarity of the relationship of artistic education and vocational training at an institution of higher education.
2. To substantiate the theoretical model of the factors and guidelines stimulating the relationship of artistic education and vocational training.
3. To determine the possibilities and significance of the relationship of artistic education and vocational training by modeling subject studies.
4. To substantiate a student's vocational maturity model on the basis of the relationships of artistic education and vocational training in the study process.
5. To substantiate the assessment of study process with reference to the relationship of artistic education and vocational training.

#### **Research methods:**

1. *Theoretical:* review of philosophical, psychological, arts, pedagogical references and other topic-based literature; analysis, comparison and summation of the documents on the system of education, other topic-based documents and Internet databases.

#### 2. *Empirical:*

1) *Written questionnaire.* The applied questionnaires were prepared by the author of the dissertation in order to determine:

a) pedagogical factors of vocational training in the study process. The survey included responses from 718 future teachers and first-to-fourth-year students of different specialities studying various art subjects at Vilnius Pedagogical and Šiauliai Universities, Marijampolė, Panevėžys, Šiauliai and Vilnius Colleges;

b) students' artistic experience. The survey included responses from 753 future art teachers and first-to-fourth-year students of different specialities studying various art subjects at Vilnius Pedagogical University, Šiauliai University and Vilnius College;

c) vocational experience of landscape gardening and design engineers. The survey included 28 (from 42) specialists' responses from companies conducting the activity of environment management and planting in Vilnius region, and 118 responses of landscape gardening and design students of all years of study.

2) *Diagnostic tasks, prepared by the author of the dissertation to disclose artistic experience.* The survey included responses from 304 future art teachers and first-to-fourth-year students of different specialities studying various art subjects at Vilnius Pedagogical University, Šiauliai University and Vilnius College. 7 experts were inquired for the expert assessment of the diagnostic tasks;

3) *Testing used to disclose creativity (test "Creativity" H. Ф. Вишнякова, 1999).* 58 first-to-third-year students of landscape gardening and design speciality at Vilnius College were investigated (I-II sections);

4) *The analysis and assessment of creative tasks (projects).* The creative tasks (projects) of landscape gardening and design first-, second- and third-year students were assessed;

5) *Qualitative contents analysis.* The contents of the responses to open questions by 36 second- and third-year students of landscape gardening and design speciality was investigated by applying a qualitative contents analysis;



6) *Pedagogical experiment.* The experiment was carried out at Vilnius College in the first-, second- and third-year groups of landscape gardening and design students.

3. *Statistical:* by methods of descriptive and analytical statistics the calculation of the research data (absolute and percentage-bearing rates, averages, standard deviation, correlation ratios, application of chi-squared criterion, Mann and Whitney U test, Kendall W test, Wilcoxon test) and their analysis were carried out. The research results were processed by the computer software package SPSS 13.0 (Statistical Package for the Social Sciences for Windows).

**Theoretical background and provisions.** A personality-oriented education (Education Conception, 1992), stipulates vocational training, since “the subject knowledge is not an aim, but just a means to stimulate the individual’s self-development” (B. Bitinas, 2000, p. 50). Such education is a medium for the maturity of an individual and his/her culture (V. Aramavičiūtė, 2005; M. Barkauskaitė, 2001; B. Bitinas, 2004; A. Juodaitytė, 2003; L. Jovaiša, 1993; J. Kievišas, 1998; E. Martišauskienė, 2004; K. Pukelis, 1998). Vocational maturity in this medium depends on both the scheduled subjects and their contents in the study process and the peculiarities of studies – the activeness of a trainee, kind of activity, the assessment of subject purposefulness and other educational conditions (R. Adamonienė et al, 2003; S. Balevičienė, P. Jucevičienė, B. Stanikūnienė, 2003; V. Gynnild, 2003; R. Laužackas, 2005; V. Rajeckas, 1999). This encourages the adjustment of vocational training, i.e. to alter the studies, which are based on the traditional teaching paradigm into the studies based on educational paradigm. Therefore, in the study process it is important to stimulate vocational training including individual cultural development, not merely solve the tasks of vocational training and vocational activity improvement. This forms the theoretical basis for disclosing the relationship of artistic education and vocational training as well as the provisions stipulating it.

*Theory of Constructivism* (S. Balevičienė, P. Jucevičienė, 2005; D. Buehl, 2004; A. Juodaitytė, 2003; G. Petty, 2006; M. Teresevičienė, G. Gedvilienė, 2003; A. Tofler, 2001). It is sustained on the principle that a person, interacting with the environment on the basis of his/her former experience, alters his/her disposable knowledge and creates its new construct. The theory emphasizes the learner’s autonomy in the process of constructing his/her knowledge system, and stresses the subject’s activity in the perception of phenomena.

*The Conception of Competency* (R. Adamonienė et al, 2003; Laužackas, 2005): competency is the synthesis of the structural parts of competence, which in practice is manifested through the abilities to rationally combine various spheres of life, plan one’s activity and vocational career, and assess the effect of various factors on the process and results of the activity in an integrated way.

*The Conception of Cooperative Learning* (R. I. Arends, 1998; M. Barkauskaitė, 2001; P. Jucevičienė et al, 2000; A. Juodaitytė, 2003; M. Fullan, 1998; R. Kontautienė, 2006; V. Lepeškienė, 1996; M. Teresevičienė, G. Gedvilienė, 1999). The most important aspects of communication are exchanging information, interaction and inter-relations. The essential conditions of an uninterrupted process

are the equal rights to learning and the development of constant demand for learning. This helps to preserve the authenticity of a person's trained culture and thus marks the peculiarities of contemporary education as a process of collaboration.

*The Methodological Conception of Quantitative and Qualitative research* (B. Bitinas, 1998, 2002, 2006; K. Kardelis, 2002; G. Merkys, 1995) which is both quantitative (incorporates the systematic collection of digital information and its statistical analysis) and qualitative (incorporates the systematic collection of oral and (or) visual information).

*The Methodological Conception of Contemporary Test Theory* (I. Luobikienė, 2004; A. Анастаси, С. Урбина, 2003): a test is a short-term experiment, which helps to measure the level of a certain psychological quality (feature, characteristics) or the degree of its manifestation, as well as the entirety of a personality's psychological features or psychological states of groups and collectives.

*The Conception of Qualitative Contents Analysis* (Ph. Mayring, 2000, 2001; M. Stockrocky, 1997; V. Žydžiūnaitė, 2005): contents analysis is based on multiple reading of the text; the identification of manifest categories based on "key" words, the segmentation of category contents into subcategories, and the interpretation and substantiation of categories and subcategories.

**The organization of the research.** The research of the dissertation was carried out in four stages. The first stage (May 2003 – October 2004) included the formation of the primary design of the research of the dissertation, and the analysis of the references of scientific literature and documents. Non-standard questionnaires were formulated by the author. During the second stage (November 2004 – March 2005) the questionnaire was applied at Vilnius Pedagogical and Šiauliai Universities as well as Vilnius, Marijampolė, Šiauliai, and Panevėžys Colleges in order to determine the pedagogical factors of the students' vocational maturity. The research data were analyzed and results were provided. During the third stage (April 2005 – April 2006) a questionnaire was carried out at Vilnius Pedagogical University, Šiauliai University and Vilnius College in order to determine the students' artistic experience. The research data were analyzed and results were provided. During the fourth stage (April 2004 –September 2006) a pedagogical experiment and questionnaire were carried out at Vilnius College in order to determine vocational maturity of landscape gardening and design engineers in the context of the relationship of artistic education and vocational training. The research data were analyzed and results were provided, as well as the text of the dissertation was prepared.

**Theses defended in the dissertation:**

1. The relationship of artistic education and vocational training at an institution of higher education is a factor of *subject studies* modeling.

2. The relationship of artistic education and vocational training is a prerequisite to stipulate artistic education from the vocational viewpoint and stipulate vocational training from the artistic viewpoint as a factor of students' *vocational maturity*.

3. The unity of artistic and vocational experience development based on the relationship of artistic education and vocational training is a factor of *study process organization* at an institution of higher education.

**The novelty of the research.** The relationship of artistic education and vocational training is disclosed as a factor of subject study modeling at an institution of higher education. The research has revealed the prerequisites of the appearance of this relationship and verified its application possibilities and significance in modeling the study process at an institution of higher education. A theoretical model of the relationship of artistic education and vocational training is presented. It is based on the subject studies stipulating a student's vocational maturity.

The experiment has determined that artistic education stipulated from the vocational viewpoint and vocational training stipulated from the artistic viewpoint is a valid pedagogical factor of the studies organization and students' vocational maturity; and the unity of artistic and vocational experience development is the principle of organizing the study process in training landscape gardening and design engineers at an institution of higher education.

The suggested model of the relationship of artistic education and vocational training corresponds to the provisions of Education Conception of Lithuania and cultural peculiarities in the context of globalization processes.

**Theoretical significance of the dissertation.** The dissertation discloses the relationship of artistic education and vocational training as a factor of modeling subject studies at an institution of higher education, determines the prerequisites of the appearance of this relationship and verifies its application possibilities and significance in the study process. It also presents a theoretical model of the relationship of artistic education and vocational training, which is based on the studies of subjects stipulating a student's vocational maturity as well as enriches the didactics of an institution of higher education.

It presupposes the adjustment of study curricula, subject models, the system of the applied methods and tasks as well as the establishment of subject studies stipulating a student's vocational maturity and the artistic nature of vocational activity at an institution of higher education.

**Practical significance of the dissertation.** The emphasized relationship of artistic education and vocational training adjusts the organization of subject studies, influence the effectiveness of vocational training and a student's vocational maturity, i.e. encourages the creativity and forms the student's viewpoint towards vocational activity and his/her relationship with culture. The disclosed relationship of artistic education and vocational training is a prerequisite to consolidate artistic education not just as a factor of personal culture, but also as a component of vocational training system at an institution of higher education.

**Structure and volume of the dissertation.** The work consists of the introduction, three parts, conclusions, the list of scientific publications and appendixes. The volume of the body text comprises 141 pages (excluding the appendixes). The work includes 49 tables and 27 pictures. The list of references comprises 235 positions.

## REVIEW OF THE DISSERTATION CONTENTS

In the **Introduction** the scientific problem and relevance of the subject of the research are discussed; the object, goal and objectives of the research are defined; the hypothesis of the research is declared and the methods of research are described; the novelty of the research presented in dissertation and its theoretical and practical significance are assessed; as well as a list of scientific publication, the conference and the seminar are presented.

The first part of the dissertation „**THE PECULIARITIES OF ARTISTIC EDUCATION AND VOCATIONAL TRAINING AT AN INSTITUTION OF HIGHER EDUCATION**” consists of three chapters.

The first chapter “*Artistic Education in the Context of an Individual’s Culture*” describes artistic education, which is based on the conception of an individual’s artistic education and vocational training entirety. In such a process it is necessary to refer to the parity relationships of education subjects. This helps to preserve the authenticity of the trainee’s culture and thus marks the peculiarities of contemporary education as of the collaboration process (M. Barkauskaitė, 2001; B. Bitinas, 2000; P. Jucevičienė et al, 2000; A. Juodaitytė, 2003; M. Fullan, 1998; G. Mažeikis, A. Vaitkevičienė, 2004; M. Teresevičienė, G. Gedvilienė, 1999). Besides, the parity relationships of education subjects is an essential feature of artistic education. At this point artistic education is related to vocational training and can stipulate the trainee’s vocational maturity.

From the artistic viewpoint the concept of artistry is necessary for education, as it is an indicator of the trainee’s artistic culture. In scientific literature the category of artistry is closely related to the concept of artistic value (A. Andrijauskas, 1990, 1995; J. Dewey, 1980; J. Grinius, 2002; A. Katalynas, 1996, 2003; J. Mukařovský, 1994). It is unstable and depends on a certain artistic paradigm (A. Andrijauskas, 2003; A. Dempsey, 2004; J. Derrida, 2000; E. H. Gombrich, 1984; Ch. Jencks, 1985; J. Mukařovský, 1994; E. Lucie-Smith, 1996; H. Read, 1994; B. И. Тюпа, 1997). The topicality of the concept of artistry remains in emphasizing creativity, which is also the feature of the trainee’s vocational maturity. This consolidates the inter-dependence of artistry and creativity as well as their development, which unifies a person’s artistic cultural education and vocational training into a united system of stimulating the trainee’s vocational maturity.

The inter-dependence of artistry and creativity as well as their development consolidated in the study process means that in studying art subjects the tasks of vocational training are being solved, and in studying vocational subjects the tasks of personal culture (as well as certain artistic educational tasks) are being solved. These are purposeful studies characteristic of vocational training – “the common aim for vocational training is a conscious, independent, energetic personality, mature for the needs of the society and state, who creates their personal life, material and spiritual values as well as social welfare on the basis of objective and co-human values” (R. Laužackas, 2005, p. 122). The theoretical model presented in the dissertation discloses the relationship of artistic education and vocational training in the process of studies and the trainee’s vocational maturity.

The second chapter “*The Correlation of Artistic Education and Vocational Training*” describes vocational training, personal culture and competence in the context of vocational training and the trainee’s vocational maturity. The peculiarities of the trainees’ vocational maturity and training are adjusted by contemporary globalization processes. Thus the state, the student him/herself and the institution of higher education confront the necessity to stimulate the trainee’s vocational maturity, which would include a person’s cultural education and sociocultural integration, as well as vocational training as a unified entirety. This is the exact context where art and artistic education are topical. Hereby it reveals the correlation of artistic education and vocational training, the systematizing purpose of artistic education and significance for the trainee’s vocational maturity at an institution of higher education. In order to further analyze the discussed correlations it is necessary to refer to the training of specialists for a particular activity. The sphere of environment design and the required specialists’ training have been selected for this purpose.

The third chapter “*The Conventionality of Vocational Training*” defines environment design, its specialists’ activity, higher education in the trend of environment design in Lithuania, the guidelines of training landscape gardening and design engineers.

In training landscape gardening and design engineers the studying of art subjects should help to solve the tasks set for the trainees’ vocational maturity and thus stipulate the peculiarities of the studies. The above mentioned facts can be presented by a specific model (see figure 1):

The relationship of vocational training components (artistic, technological and engineering spheres) and the attitude towards education, which is topical in training the specialists of various spheres, are consolidated. This is a systemic viewpoint towards the studies as a means of stimulating vocational maturity including human activity (culture), competence and mobility in the environment

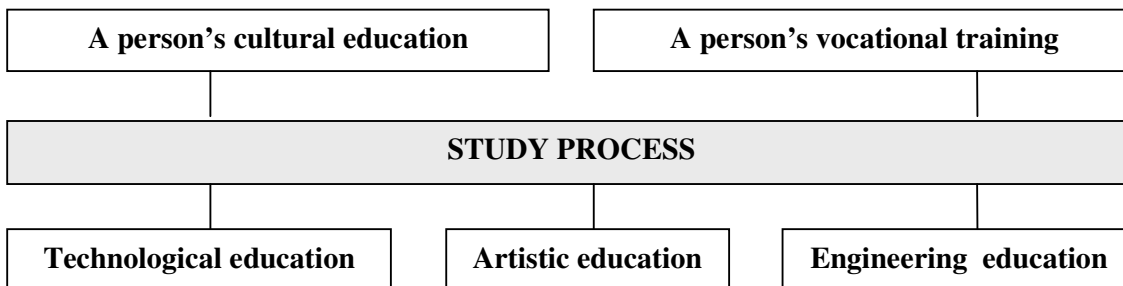


Figure 1. **The relationship of artistic education and vocational training at an institution of higher education** (model) (speciality of landscape gardening and design)

(J. Kievišas, R. Kondratienė, A. Kievišas, 2004). The training of landscape gardening and design engineers analyzed in this dimension, theoretical assessment of the studies vocational purposefulness and the concept of the studies mission are of topical importance in reconstructing vocational training at an institution of higher education.

The second part of the dissertation „**THE EXPRESSION OF ARTISTIC EDUCATION AND VOCATIONAL TRAINING RELATIONSHIP IN THE STUDY PROCESS (EMPIRICAL RESEARCH)**” consists of four chapters describing the actual research and its results.

The first chapter “*Research Methodology*” reveals the conditions of the relationship of artistic education and vocational training by evaluating social and personal factors. By recording social and individual factors during the research attempts were made to disclose the prerequisites of the relationship of artistic education and vocational training, the topicality and conditions of their interdependence in modeling subject studies at an institution of higher education. The research of the dissertation was carried out in the following directions aiming at: 1) determining the peculiarities and factors of the trainees’ vocational maturity; 2) determining the peculiarities of the trainees’ artistic experience, its development assumptions and possibilities; 3) determining the necessity of training landscape gardening and design engineers as a base for the implementation of the pedagogical experiment and assessing their vocational maturity. The research was based on the compatibility of quantitative and qualitative research and their autonomy provisions. The research was carried out at Vilnius Pedagogical University and Šiauliai University as well as at Vilnius, Panevėžys, Marijampolė and Šiauliai Colleges in 2003-2006. Pedagogical experiment was accomplished at Vilnius College in 2004-2006.

The second chapter “*Educational Factors in the Study Process*” consists of two sections. The first section “*The Purposefulness of Studies (Education)*” analyzes which education is significant for the trainee and in what way it can influence the vocational purposefulness of the subject studies. The purposefulness of the subject studies has been analyzed by applying the following indicators: subject significance for vocational maturity as perceived by the research participants; the favourite subjects of the research participants; the awareness of the aims and format of the subject studies. The prevailing attention towards speciality subjects has been diagnosed; therefore the possibilities to educate a person’s general culture are weaker than the ones of solving the tasks of vocational training. In assessing the research participants’ indicated significance of the studied subjects in the first ( $\chi^2 = 4,587$ ;  $df = 2$ ;  $p > 0,05$ ), second ( $\chi^2 = 0,456$ ;  $df = 2$ ;  $p > 0,05$ ) or third ( $\chi^2 = 2,225$ ;  $df = 2$ ;  $p > 0,05$ ) places, no substantial difference has been observed between the university and college students. It has consolidated the assumption that vocational maturity dominating in the study practice at an institution of higher education is oriented towards qualification improvement and is incomplete from this point of view. The data of the correlation analysis (see table 1) show that an extremely weak relationship exists between the most significant and favourite subjects. Therefore, it is claimed that the unity of a person’s cultural education (general education) and vocational training is not emphasized in the study practice.

Table 1

**The most significant and favourite subjects (n=718)**

Indicated By research participants		Subjects		General education		Study Fun- damentals		Special part		Not indicated		Total		Pearson correlation coefficient (r)
		n	%	n	%	n	%	n	%	n	%			
I place	Significant	33	4,6	427	59,5	239	33,3	19	2,6	718	100	0,185**		
	Favourite	78	10,9	448	62,4	168	23,4	24	3,3	718	100			
II place	Significant	58	8,1	411	57,2	226	31,5	23	3,2	718	100	0,164**		
	Favourite	114	15,9	395	55	178	24,8	31	4,3	718	100			
III place	Significant	73	10,2	400	55,7	214	29,8	31	4,3	718	100	0,109**		
	Favourite	109	15,2	376	52,4	197	27,4	36	5,0	718	100			
VI place	Significant	116	16,2	205	28,6	201	28,0	196	27,3	718	100	** p < 0,01		
	Favourite	155	21,6	230	32,0	175	24,4	158	22,0	718	100			

It has been diagnosed that the greater part of the research participants at universities and colleges are fully or partially aware of subject aims. This can be assessed as one of the peculiarities typical for contemporary studies, since it discloses the research participants' attitude towards the studies and their role in the process of education. However, it is important to determine which aims adjust the peculiarities of the subject studies and vocational maturity. It is noteworthy that just a minor part indicated the aims of creative character.

The second section "*Personal Study Assessment*" highlights individual factors. The personal assessment (peculiarities) of the study process has been investigated by applying the following indicators: the awareness of the subject studies assessment criteria and their nature; acquaintance with the study curriculum; the awareness of the pursued qualification. It has been diagnosed that the greater majority of the research participants at universities and colleges know the subject studies assessment criteria just partially. Besides, the subject studies assessment criteria of reproductive origin dominate at both the universities and the colleges. It has also been diagnosed that the greater majority of the research participants are fully or partially aware of the study curriculum. Almost half of the research participants take constant interest in the study curriculum, the remaining part get acquainted with it at the beginning of the studies or a new semester. The greater part of the research participants are able to name the pursued qualification and only a fifth part are unable to indicate it.

The analysis of the entirety of the research results has revealed the role of the research participants in assessing pedagogical factors in the study practice. In reconstructing the study process it is important to emphasize the provisions of self-sufficiency and creativity, and develop the experience of creative activity as a prerequisite of stimulating vocational maturity. Referring to the entirety of the research, the trainee's vocational maturity factors, adjusted by the subject correlation and individual conventionality (see figure 2), have been singled out:





Investigating the students' (n=753) conception of the artistic value of an artwork, it has been diagnosed that more than a half of research participants recognize kitsch elements partially and more than a third do not recognize it at all. This fact reveals their limited artistic experience. Besides, the results of the investigated participants of various specialities are similar to the results of the art trainees. Consequently, the former studies of the art trainees were not effective enough. Therefore, it is topical to adjust artistic education on the whole.

The second section "*The Prerequisites and Possibilities of Artistic Experience Development*" presents the analysis of the prerequisites of artistic experience development and the possibilities of artistic education improvement. The prerequisites (the peculiarities of studies) of artistic experience development have been investigated with reference to the following indicators: theoretical studies of artistic value of artworks, subject study aims and assessment criteria format characteristic for future teachers of fine arts. It has been diagnosed that a greater part of the research participants were not acquainted to the kitsch phenomenon at the school of general education. More than a half of research participants studying at an institution of higher education were unable to define the kitsch phenomenon correctly. Referring to the research results it can be claimed that the kitsch phenomenon is not properly analyzed in the process of artistic education. In the research it has been diagnosed that the aims and assessment criteria of subject studies of reproductive format prevail in training fine arts teachers, which consolidate a corresponding conception of artistic education and its mission as well as vocational activity experience grounded on knowledge reproduction.

The entirety of artistic experience researches has revealed that in order to stimulate the trainee's vocational maturity it is necessary to adjust artistic education at an institution of higher education. Therefore, seeking to improve the perception of artistry and artistic experience it is topical to: 1) emphasize the creative nature of studies. This is significant in training not just future teachers of fine arts, but also in stimulating vocational maturity of the trainees of other specialities; 2) in developing the perception of artistry and artistic experience in the study process, the aims of an institution of higher education and the mission of studies constrain to associate this with the trainee's vocational training. Therefore, the artistic education at an institution of higher education should be oriented towards vocational training and stipulate the trainee's vocational maturity in the context of the unity of artistic and vocational experience. The project research, the local educational experiment, has disclosed that there are possibilities to develop the perception and artistic experience of artistry in the study process and thus stimulate the trainee's vocational maturity.

The fourth chapter "*The Relationship of Labour Market and Vocational Training*" consists of three sections, which describe the labour market requirements, the trainees' vocational maturity, the relationship of artistic education and vocational training and its topicality with regard to the alterations of social culture and the peculiarities and development of environment design. Vocational training at an institution of higher education has been explored by selecting a particular speciality, namely, the training of landscape gardening and design engineers at the college. In

investigating the relationship of labour market and vocational training the following indicators have been applied: the labour market requirements, students' attitude towards vocational studies, as well as the spheres and specializations of vocational activity.

The research has disclosed the forecast of the demand for the specialists of environmental management and planting with both university and non-university degrees: the majority of the surveyed people hold the opinion that there is a growing tendency for the need of the specialists of environmental management and planting. This also highlights the perspectives of their training and consolidates the topicality of vocational maturity researches. The popular activity spheres of environmental management have been diagnosed, which could employ landscape gardening and design engineers. The research has revealed that students are more oriented towards vocational training, whereas employers consider the subjects of general higher education and vocational qualification as equally important. All the above-mentioned facts point out that the studies should be oriented towards the trainee's vocational maturity and not restricted to mere tasks of qualification improvement.

The third part of the dissertation „**THE EXPRESSION OF ARTISTIC EDUCATION AND VOCATIONAL TRAINING RELATIONSHIP IN MODELING THE SUBJECT STUDIES OF LANDSCAPE GARDENING AND DESIGN SPECIALITY**” consists of four chapters.

The first chapter “*The Peculiarities of Vocational Activity*” consists of two sections “*The Trends of Vocational Activity*” and “*The Context of Vocational Activity*”. Assessing the vocational activity of landscape gardening and design engineers, three different attitudes towards profession and the corresponding activity are clarified (creative, conformist and heuristic). Personal qualities necessary for vocational activity are discussed; artistic education is valued as a means to activate the trainee's education of artistic culture and self-awareness, and as a prerequisite to consolidate the system of values and the demand for vocational responsibility. In the above-described context of vocational training conception there arise a possibility to implement personal artistic intentions in a responsible way with regard to the historical development of culture and thus seek for vocational maturity.

The second chapter “*The Vocational Conventionality of Artistic Education*” analyzes a topic of the subject of garden-park history, selected as an example, by applying active teaching/learning methods in the study process. The contents of this course includes the analysis of styles, trends, esthetic ideas and the alterations of artistry criteria. Besides, the conception of artistry is presented with reference to vocational training, which attempts to improve it. The obtained artistic knowledge becomes necessary for vocational activity, it acquires personal meaning and help the students to accumulate vocational experience in the study process.

The discussed orientation of vocational activity and subject studies show the possibilities of educating the artistic culture of landscape gardening and design engineers and improving vocational activity as a unified entirety. The mentioned possibilities occur in assessing the professional conventionality of artistic education and art subject studies as the principle of didactics. On this basis a model of topic coverage has been suggested and a system of the stages of topic studies has been

defined, which marks the changes of the trainee’s vocational maturity. All the above-mentioned factors have been applied in modeling subject studies in the process of experimental education.

The third chapter *“The Artistic Conventionality of Vocational Training”* describes thematic creative tasks (projected education) applied in the study process as intended for the consolidation of the esthetic conception of vocational training necessary for the trainee. The process of consolidation has incorporated the search for ideas, solutions and realization (adjustment) stages as well as the stages of activity improvement. The improvement of vocational activity has been stipulated by the search for artistry and the guidelines of esthetics. Thus the artistic conventionality of vocational training improvement has been revealed as a didactic principle, applicable in training specialists of various specialities concerned with artistic activity.

Besides, the artistic conventionality of vocational activity has also been revealed as typical of the studies of project arrangement and the trainee’s vocational maturity, and the trainee’s personality maturity as a prerequisite for the esthetic assessment and signification of the environment. The revealed mission of artistic education in the process of vocational maturity has shown the possibilities to give esthetical sense to the search for engineering and technological solutions, define the purpose of their application and use them in stimulating the trainee’s maturity and systematizing the studies. Combining the functions of artistic, engineering and technological education in such a way the relationship of artistic education and vocational training stimulating the trainee’s vocational maturity has been signified (see figure 3):

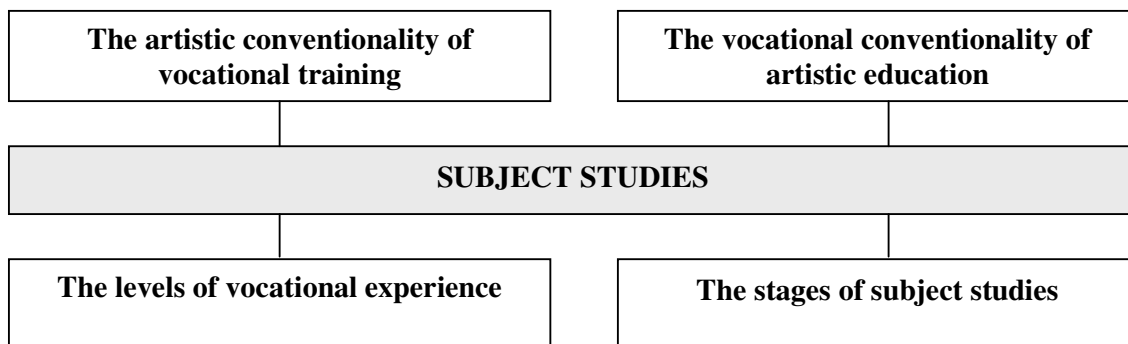


Figure 3. **The relationship of artistic education and vocational training in the study process (model)**

The fourth chapter *“Landscape Gardening and Design Engineers’ Vocational Maturity”* consists of two sections. The first section *“The Unity of Artistic and Vocational Experience”* presents the analysis of the research results. The expression of artistic education and vocational training relationship has been investigated by highlighting the peculiarities and unity of artistic and vocational experience. The conception of artistry and the peculiarities of artistic and vocational experience have been explored with regard to the following indicators: the conception of artistry of fine arts works and children books illustrations (reproductions), the perception of the artistry of artworks, the changes in the assessment of artworks artistry, the trainee’s

creativity and its assessment indicators, creativity and project quality, and the possibilities of vocational experience development.

Slight changes of the conception of artistry have been diagnosed in comparing the data of senior and junior landscape gardening and design years. The research has disclosed that the first- and second-year students' assessment of children books illustrations is obviously better and closer to the experts' assessments rather than the assessment of fine arts pieces. The assessment of children books illustrations by third-year research participants corresponds to the experts' assessment, whereas the conception of artistry of fine arts works is not sufficient. By way of research it has been diagnosed that profession-oriented artistic education stipulates the development of artistry conception and that it is necessary to refer to the training of artistry and creativity in the study process by stimulating the trainee's creativity in the context of artistry development. As can be seen from Table 3, assessment depends on the peculiarities of artistry and creativity – the projects in the groups of high creativity and artistry have been assessed as good, very good or excellent.

Hence, the projects arranged by the research participants with high indicators of creativity and artistry have been assessed by the highest marks. Whereas, in the groups with lower indicators of creativity and artistry there are only the projects assessed by lower marks. These calculations consolidate the factors of the relationship of artistic education and vocational training for vocational maturity and the effectiveness of the subject study model applied during the experiment.

Table 3

**The assessment of projects in the context of creativity and artistry indicators (assessment marks)**

<b>Creativity</b> <b>Artistry</b>	<b>Low</b> (< 5,9)	<b>Average</b> (5,9 – 7,4)	<b>High</b> (> 7,4)	<b>Assessment marks</b>	<b>Task No.</b>
<b>Low</b> (<0,5)	7; 7	7; 7; 7; 9; 9	-	7-9	Proj. No.1
	6; 6	6; 7; 7; 8; 9	-	6-9	Proj. No.2
	6; 6	6; 7; 8; 8; 8	-	6-8	Proj. No. 3
<b>Average</b> (0,5 – 0,7)	7	9	9	7-9	Proj. No.1
	8	8	8	8	Proj. No.2
	7	9	8	7-9	Proj. No. 3
<b>High</b> (0,7 – 0,9)	-	7; 8; 8; 10	8; 9; 10	7-10	Proj. No.1
	-	7; 7; 8; 8	8; 8; 9	7-9	Proj. No.2
	-	7; 7; 8; 8	8; 8; 10	7-10	Proj. No. 3
<b>Assessment marks</b>	6-8	6-10	8-10	6-10	

The second section “*The Expression of Artistic Education and Vocational Training Relationship and the Theoretical Guidelines of its Modeling*” highlights the possibilities of artistic education and vocational training relationship, and the factors and assessment criteria of a student's vocational maturity displayed in their context at an institution of higher education. This is a prerequisite to adjust the study process and optimize a student's vocational maturity (see figure 4):

<b>STUDY PROCESS</b>	
<b>Objectives of an institution</b>	<b>Student's objectives</b>
A student's vocational maturity stimulated at the institution	The student's pursued vocational maturity
The proposed study curriculum, subjects	The student's interest for study curriculum, subjects
The proposed subject curriculum	The student's interest for subject curriculum
The mission of a subject, study objectives, assessment criteria	The conception of the mission of a subject, study objectives, assessment criteria

**Figure 4. The relationship of artistic education and vocational training modeling the studies at an institution of higher education**

The significance of the relationship of artistic education and vocational training for the trainee's vocational maturity is disclosed by applying a unified system of models of the proposed conception of artistic education and vocational training relationship (see figure 1), study (education) assessment (see figure 2) and the relationship of artistic education and vocational training in the subject study process at an institution of higher education, which marks the manifestation of the above mentioned relationship (see figure 4). Thus is consolidated the hypothesis that the relationship of artistic education and vocational training at an institution of higher education is a pedagogical factor, since it stipulates the modeling of subject studies and study process as well as adjusts a student's vocational maturity. The assessment of the mission of this relationship and the disclosed significance confirm that the intended aim of the research has been achieved.

**Conclusions:**

1. The relationship of artistic education and vocational training and its peculiarity are revealed in assessing *subject studies* and a student's *vocational maturity* at an institution of higher education. This maturity is a unified entirety, which incorporates a person's cultural education and vocational training. The relationship of artistic education and vocational training in this context is marked by professionally purposeful subject study. Therefore, attention towards the above-described relationship of artistic education and vocational training is topical in organizing the studies at an institution of higher education.

2. The research has shown that a student's vocational maturity is stipulated by the purposefulness of studies and personal assessment of the study process. The study purposefulness is marked by the emphasized significance of the studied subjects, favourite subjects, the awareness of subject study assessment criteria and format

conception, as well as the orientation towards the study curriculum and the pursued qualification. These conditions are significant in consolidating the relationship of artistic education and vocational training by professionally purposeful subject study. Thus arise the possibilities to unite subject studies into a unified entirety, assessing it as a prerequisite of a student's vocational maturity. The described unification possibilities are disclosed by the proposed model of the relationship of artistic education and vocational training in the subject study. It is a guideline of stimulating and managing a student's vocational maturity in the study process, and its substantiation is a theoretical input into the improvement of didactics of an institution of higher education.

3. The research has confirmed that the relationship of artistic education and vocational training in the context of a student's vocational maturity, applied in the experiment (the model of vocational maturity and the study assessment) adjusts pedagogical stimulation (education) of a student's vocational maturity. In the practice of training landscape gardening and design engineers this is revealed through the systematizing effect of artistic education in solving the tasks of engineering and technological training. Hereby combining the functions of artistic, engineering and technological education, the relationship of artistic education and vocational training is signified as a factor of a student's vocational maturity and subject study modeling by relating artistic and vocational experience into a unified entirety. Therefore, the proposed model of vocational maturity and study assessment corresponds to the provisions of The Education Conception of Lithuania and the needs of specialists' training in the context of globalization processes and thus is significant from the point of view of theory and practice.

4. The research has disclosed that the relationship of artistic education and vocational training influence a student's vocational maturity, when the studies of art subjects are stipulated by the objectives of vocational training and vocational training is stipulated by the objectives of artistic education. This orientation of subject studies helps to improve the trainee's unified experience and adjusts the system of tasks, activity aims, format, result assessment and the trainee's role in the study process. This experience corresponds to the labour market requirements set for vocational maturity and consolidate the fundamentals of personal self-education in the learning society. Therefore, the relationship of artistic education and vocational training and the relating unity of artistic and vocational experience development are the principle of study process organization at an institution of higher education – hereby organized subject studies stimulate a unified vocational maturity, not a merely regulated cultural education and vocational training of a person in the study process at an institution of higher education. Thus a hypothesis that the relationship of artistic education and vocational training stipulates the modeling of subject studies and the study process as well as stipulates a student's vocational maturity at an institution of higher education is confirmed.

5. While investigating the training of landscape gardening and design engineers at the college it has been clarified that a student's vocational maturity marks the individual's culture, which is manifested through vocational activity and competence. The assumption of such a manifestation is the individual's creativity, which in the

study process is stimulated by artistic education as a factor of vocational maturity. Besides, the research has revealed that artistic education opens new cultural layers and conception thereby altering a student's artistic culture and experience. Referring to this, a model of artistic education and vocational training has been proposed, which is topical in modeling the studies at an institution of higher education.

6. The analysis of the entirety of research data has revealed topical problems in seeking to optimize vocational training at an institution of higher education. It emerged that it is necessary to further analyze personal conventionality of pedagogical factors, the system of pedagogical and social criteria of vocational maturity assessment, the peculiarities of study purposefulness, the inter-dependence of artistry and creativity, their functions in the study process and other problems relating to these pedagogical phenomena. This would disclose new aspects of the relationship of artistic education and vocational training, broaden the conception of its significance and help to consolidate it in the process of vocational training.

# MENINIO UGDYMO IR PROFESINIO RENGIMO RYŠYS MODELIUOJANT DALYKŲ STUDIJAS AUKŠTOJOJE MOKYKLOJE

## Reziumė

Aukštoji mokykla turi „rengti specialistus atsižvelgdama į valstybės ir darbo rinkos poreikius“, todėl vienas aukštojo mokslo uždavinių yra „<...> ugdyti išsilavinusią, mokslui ir naujausioms technologijoms bei kultūros vertybėms imlią asmenybę ir visuomenę <...>“ (LR aukštojo mokslo įstatymas, 2000). Tai prielaidos skatinti asmenybės brandą studijų procese.

Mokslinėje literatūroje branda (angl. k. – *maturity*; rus. k. *зрелость, взрослость*) vertinama kaip asmens savybė, kaip sistema. Ji nagrinėjama skirtingais aspektais išskiriant: socialinę brandą (И. С. Кош, 1999), asmenybės brandą (G. Butkienė, A. Kepalaitė, 1996; V. J. Černius, 2006; L. Jovaiša, 2001; R. Žukauskienė, 1996), dvasinę brandą (V. Aramavičiūtė, 2005; E. Martišauskienė, 2004), pilietinę, darbinę ir protinę brandą (Б. Г. Афаньев, 1968), mokyklinę brandą (B. Bitinas, 2002; V. Glebuviene, B. Grigaitė, O. Monkevičienė, 2002; A. Gučas, 1999; J. Laužikas, 1999), profesinę brandą (P. E. Barnes, 2000; E. Kargi, G. Haktanir, 2004; J. Navaitienė, 1998, 2000; W. Patton, P. A. Creed, 2001; D. F. Powell, D. A. Luzzo, 1998; M. L. Savickas, 2001; D. E. Super, 1974, 1988; V. Šernas, 2004), meninę brandą (J. Kievišas, 1997). Be to, branda suprantama ir kaip procesas. „Brendimas – įgimtų, paveldėtų ir įgytų asmenybės savybių vystymasis sambrandos kryptimi. Brendimas, arba branda, yra auginimo, auklėjimo, mokymo, lavinimo, formavimo padarinys arba brandinimo padarinys“ (L. Jovaiša, 1993, p. 30). Ji nagrinėjama tyrinėjant individo vystymąsi – t. y. „<...> visų jo fizinių, protinių bei dvasinių savybių raidą kaip vieningą, neskaidomą procesą“ (B. Bitinas, 2000, p. 88), individo „profesinį ir asmeninį tobulėjimą“ (L. C. Johnson, 2001, p. 331), išskiriant „socialinės brandos periodus“ (A. Juodaitytė, 2003, p. 21), charakterizuojant socialinės - psichologinės žmogaus raidos brandą (Г. С. Сухобская, 2002). Asmenybės brandą nagrinėja įvairių psichologijos mokyklų atstovai, pateikdami visą eilę skirtingų kriterijų (A. Adler, 2003; G. Allport, 2002; E. H. Erikson, 2004; V. Frankl, 1990; Z. Freud, 1992; C. G. Jung, 1999; J. Pikūnas, 1990; K. Rogers, 1989 ir kt.). Išskiriamos šios brandžios asmenybės savybės: atsakomybės suvokimas, poreikis rūpintis kitais žmonėmis, aktyvus dalyvavimas visuomeniniame gyvenime efektyviai naudojant savo žinias bei gebėjimus, konstruktyvus įvairių gyvenimo problemų sprendimas kuo pilniau save realizuojant. Brandos nagrinėjimas įvairiais aspektais atskleidžia svarų ugdymo vaidmenį asmenybės raidos procese.

Asmenybės branda skatinama įvairiais būdais, taip pat ir profesiniu rengimu. „Profesinis rengimas – tai žmogaus profesinių gebėjimų (kompetencijų) įgijimo mokymosi būdu procesas, kurio metu pasiekama ir tobulinama profesinė kvalifikacija“ (R. Laužackas, 2005 p. 71). Mokslinėje literatūroje yra vartojama tiek profesinės brandos (*vacational maturity*), tiek karjeros brandos (*carier maturity*) sąvoka. Šios sąvokos paprastai yra vartojamos kaip sinonimai. Profesinė branda „<...> individo pasiruošimas spręsti profesinės raidos uždavinius, iškylančius prieš individą dėl jo biologinės ir socialinės raidos bei individualių, jau pasiekusių kurią nors profesinės raidos stadiją, lūkesčių“ (D. E. Super, 1974, p. 151).



Savitas asmenybės brandos skatinimo būdas yra meninis ugdymas, kuris aktualus bendrajam lavinimui ir tęsiasi visą sąmoningą žmogaus gyvenimą. Meninis ugdymas – „tai vieninga asmens dvasinių vertybių ir jų įgyvendinimo priemonių sistema, jos judėjimas bei kaita” (J. Kievišas, J. Kisielytė-Sadauskienė, R. Gaučaitė, 2003, p. 101). Meno dalykus vertinant kaip bendrojo lavinimo dalykus, meninis ugdymas aktualus asmenybės brandai ir studijų procese, kur išskiriami bendrojo lavinimo ir specialybės pagrindų dalykai (pagrindinių, specialiųjų profesinių ir vientisųjų studijų programų nuostatai, 2005). Studijų procese asmenybė bręsta studijuojant meninio ugdymo ir profesinio rengimo dalykus. Todėl aktualu nustatyti meninio ugdymo ir profesinio rengimo dalykų studijavimo ryšius ir tuo remiantis kurti vieningą asmenybės brandos skatinimo procesą, kuris sujungtų meninį ugdymą ir profesinį rengimą į vieningą visumą. Aukštojoje mokykloje proceso centre yra ugdytinio asmenybė, o jos kultūros pokyčiai apima ir profesinį rengimą (B. Bonz, 1998; J. Kievišas 1998, 2002). Šia linkme aktualu kreipti ir studento profesinės brandos, taip pat ir ją skatinančio meninio ugdymo bei profesinio rengimo ryšio tyrimus.

Menas yra „pagrindinė simbolinė žmonijos kultūros forma“ (R.A. Smith, 2000, p. 46). Šis požiūris yra pagrindas organizuoti meninį ugdymą, kuris skatintų asmens kultūros raidą. Todėl meninis ugdymas aktualus visais individo amžiaus tarpsniais, taip pat ir studijuojant aukštojoje mokykloje. Jis nagrinėjamas kaip akademinės ugdymo sistemos komponentas (J. Pabrėža, J. Kievišas, 2004), kaip meno pažinimo procesas (T. Anderson, 2004; P. Duncum, 2000; D. E. Fehr 1994; G. Grigaliūnaitė, 2004; Y. Hurol, 2004; D. Karatajienė, 2001; D. Matijkienė, 2004; G. Mažeikis, A. Vaitkevičienė, 2004; H. Middleton, 2005; M. A. Stankiewicz, 2004; D. Šiaulytienė, 2000), kaip individualios kultūros ugdymo ir profesinio rengimo būdas (R. Gaučaitė, 2004, 2005; J. Kievišas, A. Kievišas, 2004; J. Kievišas, A. Jasiukonytė, 2003). Vadinasi, meno samprata sąlygoja meninio ugdymo paskirtį. Tačiau panašios problemos kyla iš asmens kultūros ugdymo siekių. Tokiu atveju lieka neaiški meninio ugdymo paskirtis profesinės brandos požiūriu. Tai aktualu studijuojant aukštojoje mokykloje, kur nepakanka kelti tik asmens kultūros ugdymo tikslus.

Kaip meninį ugdymą integruoti į studentų profesinio rengimo procesą modeliuojant dalykų studijas, lieka kol kas išsamiau nenagrinėta. Todėl studijų procese dažnai taikoma bendro pobūdžio meno pažinimui ir asmens kultūros ugdymui pritaikyta sistema, kuriant tik skirtingas mokymo programas ir pasiekimų standartus. Tai skatina nagrinėti meninio ugdymo bei profesinio rengimo ryšį studento profesinės brandos požiūriu, apibrėžti dalykų studijavimo pobūdį, veiksnius bei vertinimo orientyrus.

Studijų procesas, kuriame akcentuojamas asmens kultūros ugdymas, meninio ugdymo bei profesinio rengimo ryšys, ypač aktualus siekiant sukurti bendrą Europos aukštojo mokslo erdvę (Bolonijos deklaracija, 1999; Prahos, 2001; Berlyno, 2003; Bergeno, 2005 komunikatai). Kuriant bendrą aukštojo mokslo erdvę akcentuojama kultūros studijų, asmens aktyvumo reikšmė, pabrėžiamas aukštosiose mokyklose rengiamų specialistų kūrybinis veiklos pobūdis, mobilumo gebėjimai. Šie reikalavimai įtvirtinti ir valstybės dokumentuose (LR aukštojo mokslo įstatymas, 2000; LR švietimo įstatymas, 2003; Valstybinės švietimo strategijos 2003-2012 metų

nuostatos, 2003; Pagrindinių, specialiųjų profesinių ir vientisųjų studijų programų nuostatai, 2005). Todėl meninio ugdymo ir profesinio rengimo ryšys, skatinant studento profesinę brandą, yra laikmečio diktuojamas reikalavimas studijoms aukštojoje mokykloje.

Remiantis tokia studijų proceso samprata aktualu modeliuoti atitinkamą dalykų studijavimą ir apskritai profesinio rengimo požiūriu orientuotą vieningą studijų procesą, kuriame būtų įtvirtintas meninio ugdymo ir profesinio rengimo ryšys studento profesinės brandos kontekste. Tokia studijų patirtis išlieka ir kaip studento profesinės brandos veiksnys ateityje, kaip raidos proceso modelis, kuris remiasi įtvirtintomis saviugdų nuostatomis, kūrybos poreikiu ir raiškos galimybėmis nuolat kintančioje aplinkoje. Tai reiškia, kad studijų procese meninio ugdymo ir profesinio rengimo ryšys, kaip studentų profesinės brandos veiksnys, yra nuolatinės kaitos būsenoje, siejasi su studento individualios kultūros raida ir dera su profesiniam rengimui keliamais laikmečio reikalavimais. Ši aplinkybė verčia nagrinėti dalykų studijas, jų modeliavimą meninio ugdymo ir profesinio rengimo ryšio kontekste, atsižvelgiant į studento profesinės brandos pokyčius: studento profesinės brandos pokyčiai lemia studijų turinio pokyčius. Todėl meninio ugdymo ir profesinio rengimo ryšys modeliuojant dalykų studijas aukštojoje mokykloje yra aktuali pedagoginė **problema**.

**Tyrimo objektas** – meninio ugdymo ir profesinio rengimo ryšys aukštojoje mokykloje.

**Tyrimo tikslas** – atskleisti meninio ugdymo ir profesinio rengimo ryšį modeliuojant dalykų studijas aukštojoje mokykloje.

**Hipotezė** – aukštojoje mokykloje meninio ugdymo ir profesinio rengimo ryšys yra pedagoginis veiksnys, jeigu jis:

- sąlygoja dalykų studijų ir studijų proceso modeliavimą;
- skatina studento profesinę brandą.

**Tyrimo uždaviniai:**

1. Nustatyti meninio ugdymo ir profesinio rengimo ryšio savitumą aukštojoje mokykloje.

2. Pagrįsti meninio ugdymo ir profesinio rengimo ryšį skatinančių veiksnių ir orientyrų teorinį modelį.

3. Nustatyti meninio ugdymo ir profesinio rengimo ryšio galimybes ir reikšmę modeliuojant dalykų studijas.

4. Pagrįsti studento profesinės brandos modelį remiantis meninio ugdymo ir profesinio rengimo ryšiais studijų procese.

5. Pagrįsti studijų proceso vertinimą atsižvelgiant į meninio ugdymo ir profesinio rengimo ryšius.

**Tyrimo metodai:**

1. *Teoriniai*: filosofinės, psichologinės, meno, pedagoginės bei kitos temai aktualios literatūros studijavimas, švietimo sistemos bei kitų darbo temai aktualių dokumentų, interneto duomenų bazių analizė, lyginimas, apibendrinimas.

2. *Empiriniai*:

1) *apklausa raštu*. Naudoti klausimynai parengti disertacinio darbo autorės siekiant nustatyti:

a) profesinės brandos pedagoginius veiksmus studijų procese. Apklausta 718 Vilniaus pedagoginio ir Šiaulių universitetų bei Marijampolės, Panevėžio, Šiaulių bei Vilniaus kolegijų būsimųjų pedagogų bei meno dalykus studijuojančių įvairių specialybių I-IV kurso studentų;

b) studentų meninę patirtį. Apklausti 753 Vilniaus pedagoginio universiteto, Šiaulių universiteto bei Vilniaus kolegijos būsimi meno srities pedagogai bei meno dalykus studijuojantys įvairių specialybių I-IV kurso studentai;

c) želdinių ir jų dizaino inžinierių profesinę patirtį. Apklausti 28 (iš 42) aplinkotvarkos ir apželdinimo veikla užsiimančių įmonių atstovai Vilniaus apskrityje. Apklausta 118 želdinių ir jų dizaino specialybės visų kursų studentų.

2) *diagnostinės užduotys parengtos disertacinio darbo autorės siekiant atskleisti meninę patirtį.* Apklausti 304 Vilniaus pedagoginio universiteto, Šiaulių universiteto bei Vilniaus kolegijos būsimieji meno srities pedagogai bei meno dalykus studijuojantys įvairių specialybių studentai. Diagnostinių užduočių ekspertiniam vertinimui pasitelkti 7 ekspertai;

3) *testavimas (testas „Kūrybingumas“ H. Ф. Вишнякова, 1999) siekiant atskleisti kūrybingumą.* Tirti 58 Vilniaus kolegijos želdinių ir jų dizaino specialybės I-III kurso studentai (I-II pjūviai);

4) *kūrybinių užduočių (projektų) analizė, vertinimas.* Vertintos želdinių ir jų dizaino specialybės I, II, III kurso tiriamųjų kūrybinės užduotys (projektai);

5) *kokybinė turinio (content) analizė.* 36 tiriamųjų (želdinių ir jų dizaino specialybės II, III kursas) atsakymų į atvirus klausimus turinys nagrinėtas taikant kokybinę turinio (content) analizę;

6) *pedagoginis eksperimentas.* Eksperimentas vykdytas Vilniaus kolegijoje, želdinių ir jų dizaino specialybės studentų pirmo, antro ir trečio kurso grupėse.

3. *Statistiniai:* aprašomosios bei analitinės statistikos metodais atliktas tyrimo duomenų (absoliučių ir procentinių dažnių, vidurkių, standartinio nuokrypio, koreliacijos koeficientų, chi kvadrato, Mann'o ir Whitney U testo, Kendall'o W testo, Wilcoxon'o testo) skaičiavimas ir jų analizė. Tyrimo duomenys apdoroti kompiuterine programa SPSS 13.0 (Statistical Package for the Social Sciences for Windows).

**Teorinis pagrindas ir nuostatos.** Į asmenybę orientuotas ugdymas (Švietimo koncepcija, 1992) sąlygoja profesinį rengimą, nes „dalyko žinios yra ne tikslas, o tik asmenybės saviraiškos skatinimo priemonė” (B. Bitinas, 2000, p. 50). Toks ugdymas yra terpė asmens kultūros brandai (V. Aramavičiūtė, 2005; M. Barkauskaitė, 2001; B. Bitinas, 2004; A. Juodaitytė, 2003; L. Jovaiša, 1993; J. Kievišas, 1998; E. Martišauskienė, 2004; K. Pukelis, 1998). Šioje terpėje profesinė branda priklauso ne tik nuo studijų programoje numatytų dalykų ir jų turinio, bet ir nuo studijų ypatybių – ugdytinio aktyvumo, veiklos pobūdžio, dalykų paskirties vertinimo bei kitų ugdymo aplinkybių (R. Adamonienė ir kt., 2003; S. Balevičienė, P. Jucevičienė, B. Stanikūnienė, 2003; V. Gynnild, 2003; R. Laužackas, 2005; V. Rajeckas, 1999). Tai skatina studijas, kurios remiasi tradicine mokymo paradigma, keisti į studijas, kurios grindžiamos ugdymo paradigma. Todėl studijų procese svarbu skatinti profesinę brandą apimant ir individualios kultūros raidą, o ne spresti tik profesinio rengimo ar

profesinės veiklos tobulinimo uždavinius. Tai teorinis pagrindas atskleisti meninio ugdymo ir profesinio rengimo ryšį bei jį sąlygojančias nuostatas.

*Konstruktivizmo teorija* (S. Balevičienė, P. Jucevičienė, 2005; D. Buehl, 2004; A. Juodaitytė, 2003; G. Petty, 2006; M. Teresevičienė, G. Gedvilienė, 2003; A. Tofler, 2001), kuri paremta principu, jog asmuo, sąveikaudamas su aplinka savo ankstesnės patirties pagrindu, keičia savo turimas žinias ir sukuria jų naują konstrukta. Teorija pabrėžia besimokančiojo autonomiją savo žinių sistemos konstravimo procese, akcentuoja subjekto veiklą suvokiant reiškinius.

*Kompetentingumo koncepcija* (R. Adamonienė ir kt., 2003; R. Laužackas, 2005): kompetentingumas – kompetencijos struktūrinių dalių sintezė, praktiškai pasireiškianti gebėjimais racionaliai derinti įvairias gyvenimo sritis, planuoti veiklą ir savo profesinę karjerą bei kompleksiskai vertinti įvairių veiksnių įtaką veiklos vyksmui ir rezultatams.

*Mokymosi bendradarbiaujant koncepcija* (R. I. Arends, 1998; M. Barkauskaitė, 2001; P. Jucevičienė ir kt., 2000; A. Juodaitytė, 2003; M. Fullan, 1998; R. Kontautienė, 2006; V. Lepeškienė, 1996; M. Teresevičienė, G. Gedvilienė, 1999): svarbiausi bendradarbiavimo aspektai yra keitimasis informacija, tarpusavio sąveika ir santykiai. Svarbiausios nenutrūkstamo proceso sąlygos yra lygiavertės mokymosi teisės ir nuolatinio poreikio mokytis plėtojimas. Tai padeda išsaugoti ugdomos asmens kultūros autentiškumą ir kartu žymi šiuolaikinio ugdymo, kaip bendradarbiavimo, proceso ypatybes.

*Kiekybinio ir kokybinio tyrimo metodologinė koncepcija* (B. Bitinas, 1998, 2002, 2006; K. Kardelis, 2002; G. Merkys, 1995), kuri yra kiekybinė (apima sisteminių skaitmeninės informacijos rinkimą bei jos statistinę analizę) ir kokybinė (apima sisteminių žodinės ir (ar) vaizdinės informacijos rinkimą).

*Šiuolaikinės testų teorijos metodologinė koncepcija* (I. Luobikienė, 2004; A. Анастаси, С. Урбина, 2003): testas - trumpalaikis bandymas, kuris padeda išmatuoti tam tikros psichologinės savybės (bruožų, charakteristikų) lygį arba pasireiškimo laipsnį, taip pat asmenybės psichinių savybių visumą arba grupių bei kolektyvų psichines būsenas.

*Kokybinės turinio (content) analizės koncepcija* (Ph. Mayring, 2000, 2001; M. Stockrocky, 1997; V. Žydžiūnaitė, 2005): content analizė remiasi daug kartų teksto skaitymu, manifestinių kategorijų išskyrimu remiantis „raktiniais“ žodžiais, kategorijų turinio skaidymu į subkategorijas, kategorijų ir subkategorijų interpretavimu ir pagrindimu.

**Tyrimo organizavimas.** Disertacinis tyrimas buvo atliekamas keturiais etapais. Pirmame etape (2003 m. gegužė – 2004 m. spalio) suformuotas pirminis disertacinio tyrimo dizainas, atlikta mokslinių literatūros šaltinių, dokumentų turinio analizė. Suformuluoti autoriniai nestandartizuoti klausimynai. Antrame etape (2004 m. lapkritis – 2005 m. kovas) Vilniaus pedagoginiame, Šiaulių universitetuose bei Vilniaus, Marijampolės, Šiaulių, Panevėžio kolegijose įvykdyta apklausa siekiant nustatyti studentų profesinės brandos pedagoginius veiksnius. Išanalizuoti tyrimo duomenys bei pateikti rezultatai. Trečiame etape (2005 m. balandis – 2006 m. balandis) Vilniaus pedagoginiame, Šiaulių universitetuose bei Vilniaus kolegijoje atlikta apklausa siekiant nustatyti studentų meninę patirtį. Išanalizuoti tyrimo

duomenys bei pateikti rezultatai. Ketvirtame etape (2004 m. balandis – 2006 m. rugsėjis) Vilniaus kolegijoje vykdytas pedagoginis eksperimentas ir atlikta apklausa siekiant nustatyti želdinių ir jų dizaino inžinierių profesinę brandą meninio ugdymo ir profesinio rengimo ryšio kontekste. Išanalizuoti tyrimo duomenys bei pateikti rezultatai, parengtas disertacijos tekstas.

### **Ginami teiginiai:**

1. Aukštojoje mokykloje meninio ugdymo ir profesinio rengimo ryšys yra *dalyko studijų* modeliavimo veiksnys.

2. Meninio ugdymo ir profesinio rengimo ryšys yra prielaida profesiniu požiūriu sąlygoti meninį ugdymą ir meniniu požiūriu sąlygoti profesinį rengimą kaip studentų *profesinės brandos* veiksnį.

3. Meninės ir profesinės patirties plėtotės vienovė remiantis meninio ugdymo ir profesinio rengimo ryšiu yra *studijų proceso organizavimo* veiksnys aukštojoje mokykloje.

**Tyrimo rezultatų naujumas.** Tyrimu atskleistas meninio ugdymo ir profesinio rengimo ryšys kaip dalyko studijų modeliavimo veiksnys aukštojoje mokykloje. Nustatytos šio ryšio atsiradimo prielaidos ir patikrintos taikymo galimybės bei reikšmė modeliuojant studijų procesą aukštojoje mokykloje. Pateiktas teorinis meninio ugdymo ir profesinio rengimo ryšio modelis, kuris remiasi studento profesinę brandą sąlygojančiu dalykų studijavimu.

Eksperimentu nustatyta, kad profesiniu požiūriu sąlygotas meninis ugdymas ir meniniu požiūriu sąlygotas profesinis rengimas yra svarus studijų organizavimo ir studentų profesinės brandos pedagoginis veiksnys, o meninės ir profesinės patirties plėtotės vienovė yra studijų proceso organizavimo principas rengiant želdinių ir jų dizaino inžinierius aukštojoje mokykloje.

Pasiūlytas meninio ugdymo ir profesinio rengimo ryšio modelis atitinka Lietuvos švietimo koncepcijos nuostatas bei kultūros ypatybes globalizacijos procesų kontekste.

**Tyrimo rezultatų teorinis reikšmingumas.** Meninio ugdymo ir profesinio rengimo ryšys, šio ryšio prielaidos ir taikymo galimybės studijų procese, taip pat pateiktas teorinis meninio ugdymo ir profesinio rengimo ryšio modelis praturtina aukštosios mokyklos didaktiką. Tai prielaida koreguoti aukštosios mokyklos studijų programas, dalykų modulius, taikomų metodų ir užduočių sistemą, įtvirtinti studento profesinę brandą sąlygojančią dalykų studijavimą ir kūrybinį profesinės veiklos pobūdį.

**Tyrimo rezultatų praktinis reikšmingumas.** Akcentuojamas meninio ugdymo ir profesinio rengimo ryšys koreguoja dalyko studijų organizavimą, veikia profesinio rengimo efektyvumą, studento profesinę brandą: skatina kūrybingumą, studento požiūrį į profesinę veiklą ir santykį su kultūra. Atskleistas meninio ugdymo ir profesinio rengimo ryšys yra prielaida įtvirtinti meninį ugdymą ne tik kaip asmens kultūros veiksnį, bet ir kaip profesinio rengimo sistemos komponentą aukštojoje mokykloje.

**Disertacijos struktūra ir apimtis.** Darbą sudaro įvadas, trys dalys, išvados, literatūros sąrašas ir priedai. Pagrindinio teksto apimtis 141 puslapis (be priedų). Darbe pateiktos 49 lentelės, 27 paveikslai. Literatūros sąrašė 235 pozicijos.

## **Išvados:**

1. Meninio ugdymo ir profesinio rengimo ryšys, jo savitumas pasireiškia vertinant *dalyko studijas* ir studento *profesinę brandą* aukštojoje mokykloje. Ši branda yra vieninga visuma, kuri apima asmens kultūros ugdymą ir profesinį rengimą. Tokiame kontekste meninio ugdymo ir profesinio rengimo ryšys pasižymi profesiniu požiūriu kryptingu dalykų studijavimu. Todėl dėmesys būtent tokiam meninio ugdymo ir profesinio rengimo ryšiui yra aktualus organizuojant studijas aukštojoje mokykloje.

2. Tyrimas parodė, kad studento profesinę brandą sąlygoja studijų kryptingumas ir asmeninis studijų proceso vertinimas. Studijų kryptingumą žymi akcentuojamas studijuojamų dalykų reikšmingumas, studijuoti patinkantys dalykai, studijų tikslų žinojimas bei jų pobūdis. Asmeninį studijų proceso vertinimą žymi dalyko studijų vertinimo kriterijų žinojimas bei jų pobūdis, orientacija į studijų planą ir įgyjamą kvalifikaciją. Šios aplinkybės reikšmingos įtvirtinant meninio ugdymo ir profesinio rengimo ryšį profesiniu požiūriu kryptingai studijuojant dalykus. Taip atsiranda galimybė dalykų studijas sujungti į vieningą visumą, ją vertinti kaip studento profesinės brandos prielaidą. Tokias sujungimo galimybes atskleidžia pasiūlytas meninio ugdymo ir profesinio rengimo ryšio, studijuojant dalykus, modelis. Jis yra orientyras skatinant ir valdant studento profesinę brandą studijų procese, o jo pagrindimas yra teorinis indėlis tobulinant aukštosios mokyklos didaktiką.

3. Tyrimas patvirtino, kad eksperimento metu taikytas meninio ugdymo ir profesinio rengimo ryšys studento profesinės brandos kontekste (profesinės brandos ir studijų vertinimo modelis) koreguoja pedagoginį studento profesinės brandos skatinimą (ugdymą). Želdinių ir jų dizaino inžinierių rengimo praktikoje tai pasireiškia studijas sisteminančiu meninio ugdymo poveikiu sprendžiant inžinerinio ir technologinio rengimo uždavinius. Taip derinant meninio, inžinerinio ir technologinio ugdymo funkcijas įprasminamas meninio ugdymo ir profesinio rengimo ryšys kaip studento profesinės brandos ir dalykų studijų modeliavimo veiksnys susiejant meninę ir profesinę patirtį į vieningą visumą. Todėl pasiūlytas profesinės brandos ir studijų vertinimo modelis atitinka Lietuvos švietimo koncepcijos nuostatas bei specialistų rengimo poreikius globalizacijos procesų kontekste ir tuo yra reikšmingas teorijos bei praktikos požiūriu.

4. Tyrimas parodė, kad meninio ugdymo ir profesinio rengimo ryšys veikia studento profesinę brandą, kai meno dalykų studijas sąlygoja profesinio rengimo siekiai, o profesinį rengimą sąlygoja meninio ugdymo siekiai. Tokia dalykų studijų orientacija padeda tobulinti ugdytinio vieningą patirtį ir koreguoti užduočių sistemą, veiklos tikslus, pobūdį, rezultatų vertinimą, ugdytinio vaidmenį studijų procese. Ši patirtis atitinka profesinei brandai keliamus darbo rinkos reikalavimus ir įtvirtina pagrindus asmens saviugdai besimokančioje visuomenėje. Todėl meninio ugdymo ir profesinio rengimo ryšys bei juo remiantis galima meninės ir profesinės patirties plėtotės vienovė yra studijų proceso organizavimo principas aukštojoje mokykloje – taip organizuojamos dalykų studijos skatina vieningą profesinę brandą, o ne tik reglamentuotą asmens kultūros ugdymą ar profesinį rengimą aukštosios mokyklos studijų procese. Tuo patvirtinta hipotezė, kad meninio ugdymo ir profesinio rengimo

ryšys sąlygoja dalykų studijų ir studijų proceso modeliavimą bei skatina studento profesinę brandą aukštojoje mokykloje.

5. Tiriant želdinių ir jų dizaino inžinierių rengimą kolegijoje išaiškėjo, kad studento profesinė branda žymi asmens kultūrą, kuri pasireiškia profesine veikla ir kompetencija. Tokio pasireiškimo prielaida yra asmens kūrybingumas, kurį studijų procese skatina meninis ugdymas kaip profesinės brandos veiksnys. Be to, tyrimas parodė, kad meninis ugdymas atskleidžia naujus kultūros klodus, sampratą, kartu keisdamas ir studento meninę kultūrą bei patirtį. Tuo remiantis pasiūlytas meninio ugdymo ir profesinio rengimo ryšio modelis, kuris aktualus modeliuojant studijas aukštojoje mokykloje.

6. Tyrimo duomenų visumos analizė atskleidė aktualias problemas siekiant optimizuoti profesinį rengimą aukštojoje mokykloje. Paaiškėjo, kad aktualu išsamiau nagrinėti asmeninių pedagoginių veiksnių sąlygotumą, profesinės brandos vertinimo pedagoginių ir socialinių kriterijų sistemą, studijų kryptingumo ypatybes, meniškumo ir kūrybingumo tarpusavio priklausomybę, jų funkcijas studijų procese bei kitas su šiais pedagoginiais reiškiniais susijusias problemas. Tai atskleistų naujus meninio ugdymo ir profesinio rengimo ryšio aspektus, gilintų jo reikšmingumo sampratą, padėtų įtvirtinti jį profesinio rengimo procese.

#### **Author's publications on the subject of dissertation**

*Publications in scientific periodicals included in the list authorized by the Department of Science and Studies of Ministry of Education:*

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2. Kievišas, J., Kondratienė, R. (2005). Edukaciniai kraštovarkos aspektai. ISSN 1392-0340. *Pedagogika: mokslo darbai*, 77, 132-133.

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#### *Other publications*

4. Kievišas, J., Kondratienė, R., Kievišas, A. (2004). Mobility Problems in Educating Specialists of Arts in Lithuania. *Zinātniskie Raksti (Scientific Articles) IV*, 141-148. Riga.

5. Jazukevičiūtė, I., Kondratienė, R. (2004). Buivydiškių kolegija ir projektai Leonardo da Vinci programai. *Parkų ir sodų kelias: patirtis ir europiniai projektai* (pp. 90-92). Vilnius: Savastis.

6. Kondratienė, R. (2004). Paritetinių santykių ypatumai meninio ugdymo procese. S. Juškienė, J. Kalačiovienė (Sud.), *Mokytojo kompetencijų ir įvaizdžio kaitos tendencijos* (pp. 76-80). Rokiškis: Panevėžio kolegijos Rokiškio filialas.

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10. Kondratienė, R. (Sud.) (2005). *Želdiniai ir jų dizainas: mokslinių straipsnių rinkinys*. Vilnius: Vilniaus kolegija.

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*Areas of scientific interest:* artistic education and vocational training at an institution of higher education, educational aspects of environment design.



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**MENINIO UGDYMO IR PROFESINIO RENGIMO RYŠYS  
MODELIUOJANT DALYKŲ STUDIJAS  
AUKŠTOJOJE MOKYKLOJE**

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